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VOLUME XII.

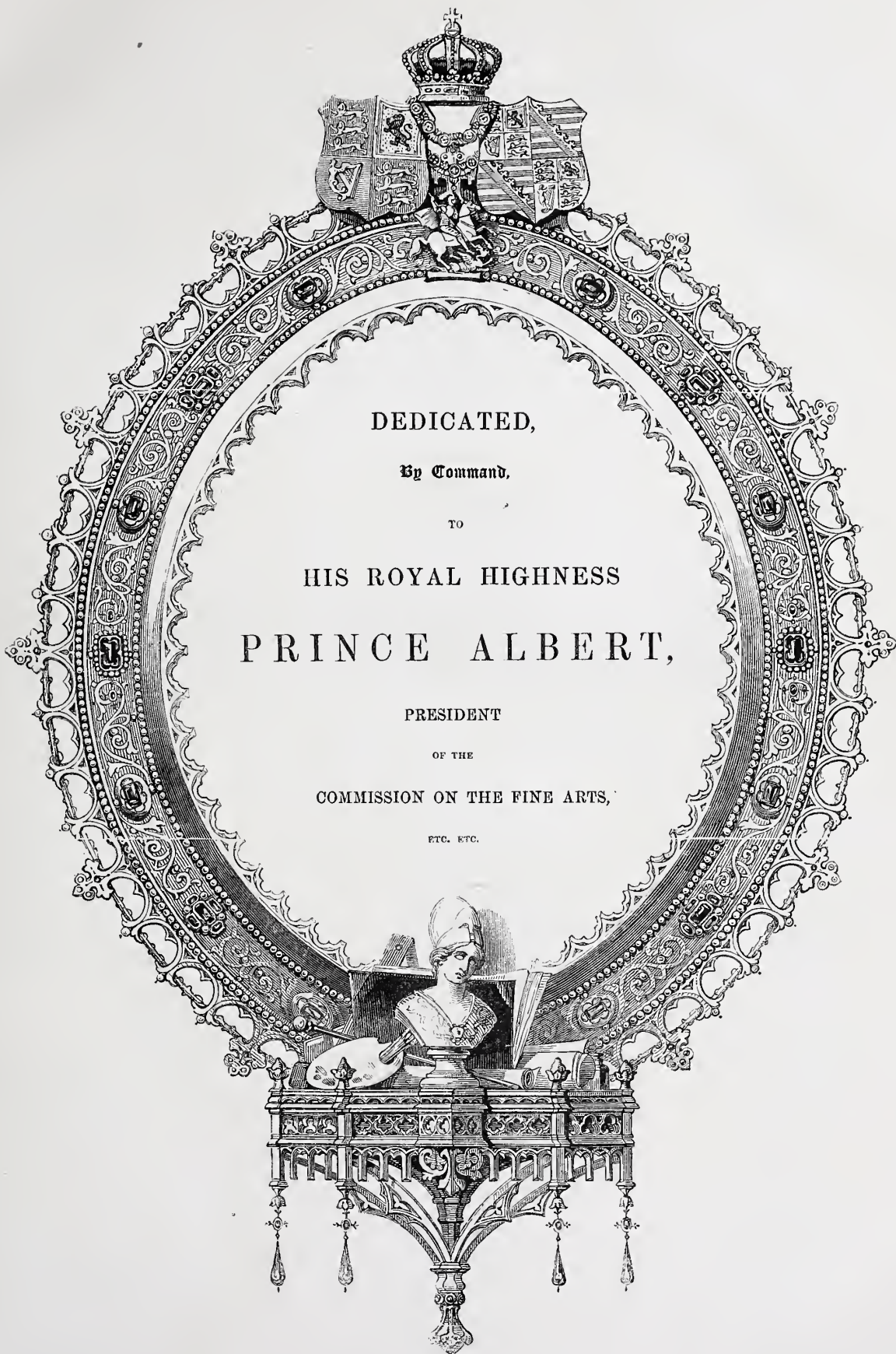
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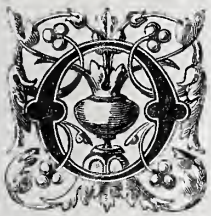
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## THE ART-JOURNAL.



LONDON, JANUARY 1, 1850.

PROSPECTS OF BRITISH ART.  
THE EXPOSITION OF 1851.

On the 17th, 1849, will be a day often referred to in the history of the Progress of Industrial Art. It will be said, "A Prince, the descendant of a race among the first to achieve and to defend the freedom of the mind, the foundation of all real progress,

had, that day, summoned the 'magnates' of a city,—by its wealth and commercial intercourse far more the metropolis of the world, than from these circumstances alone the capital of Great Britain,—to consider and determine upon a plan for the exhibition of works of Industry and Art, the result of the genius or the skill of every clime, manufactured from the produce of the globe. The time was well chosen; the place no less so. A visitation more terrible than any which had desolated the land since the days of the Great Plague,—the memory of which still rested like an unhallowed fear upon the heart,—was even then, though with abated strength, sweeping onwards in its flagging course. What so natural as to seek to revive the drooping spirit, to re-awaken industry, to nerve the palsied energy of those who had been spared? What period more appropriate, if this were not? What place more suited for the development of such a plan, if London were not so? It might have been proposed in a year of unusual prosperity, and have been smiled down by the affluence of success: of the strife of party spirit, and looked upon with suspicion: of languor and indifference, the result of unhealthy speculation, and have been shrunk from as if another stricken with the same leprous taint. But the plan was proposed when no other pre-occupied the mind, no adverse motive restricted feeling, no interested desire could malign its import. It was to further the development of the intellectual faculties, to advance the arts of social life, to stimulate industry, to provide for it new channels, by the advancement of the ARTS OF PEACE. By all men it was welcomed, considering the time, as a gleam of light which fringes the receding outline of a troubled sea, from which he who has escaped henceforth looks back with hope. Prosperity separates, Affliction unites, mankind. Here was a ground on which the richer met to promote the Arts by which even the poorest prosper; and, according as they prosper, add to the luxuries, the pleasures, and the refinements of the rich. If interest alone stifled all other considerations, no plan was better suited to win the attentive ear of those who look abroad upon the world as a table of speculation, and who only value the human race according as they influence the market."

Considering the present and the future influence of the proposed National Exhibition, we shall, in this, and in succeeding papers, record the history of its rise and progress, and enforce on all uniting or acting towards its ends, that sincere, honourable, and unselfish spirit which every upright mind feels is due alike to the

Prince who proposed, and to the people on whose behalf and for whose moral and social good he has sought its advancement. The road which conducts to the object he desires is full of beauty, the required labour realises a still increasing pleasure, the struggle for success is preceded and followed by a succession of interests, of which the least is allied to intellectual power, and the lowest associated with the most beneficent feelings. Of how many benefactors had not mankind been deprived, if emulation had not encouraged effort. This Exhibition will be emulation of the highest kind. It must, however, be conducted with the most honourable integrity. Self-interest, selfish ability, and the keen pursuit of gain are ever apt to insinuate themselves, so as to become the hidden but active agents of public bodies. This must be carefully watched. A great agitator said, "He who commits a crime injures his country." In the same spirit we say, He who in this case, by self-seeking throws suspicion on this Exhibition, slurs the generous designs of the Prince and stains the National honour. Let such an act be proved, and we will, for our own part, brand the offender in the face of Europe.

On the 30th of June, 1849, it would appear, "There attended at Buckingham Palace, H.R.H. Prince Albert, and, by special command, Messrs. T. Cubitt, H. Cole, F. Fuller, and J. Scott Russell, of the Society of Arts; when His Royal Highness communicated his views regarding the formation of a great collection of works of Industry and Art in London, in 1851, for the purposes of exhibition, competition, and encouragement. His Royal Highness considered that such collection and exhibition should consist of the following divisions:—raw materials, machinery and mechanical inventions, manufactures, sculpture, and plastic art generally. It was a matter of consideration whether such divisions should be made subjects of simultaneous exhibition or taken separately; it was ultimately settled that on the first occasion, at least, they should be simultaneous. It was a question whether this exhibition should be exclusively limited to British Industry: it was considered that whilst it appears an error to fix any limitation to the productions of machinery, science, and taste, which are of no country, but belong, as a whole, to the civilised world, particular advantage to British industry might be derived from placing it in fair competition with that of other nations.

It was further settled that, by offering very large premiums in money, sufficient inducement would be held out to the various manufacturers to produce works which, although they might not form a manufacture profitable in the general market, would, by the effort necessary to further accomplishment, permanently raise the powers of production, and improve the character of the manufacture itself. It was settled that the best mode of carrying out the execution of these plans would be by means of a royal commission of which His Royal Highness would be at the head. His Royal Highness proposed that inasmuch as the Home Trade of the country will be encouraged, as many questions regarding the introduction of foreign productions may arise, and also relating to crown property and colonial products; the Secretaries of State, the President of the Board of Trade, &c. should be *ex-officio* members of the commission, and for the execution of the details, some of the parties present as members of the Society of Arts, and who have been most active in originating and preparing the execution of the plan, should be suggested as members, and that the various interests of the community also should be fully represented therein. It was settled that a subscription for donations on a large scale would have to be organised immediately. It was suggested that the Society for Encouragement of Arts, under its charter, possessed the requisite machinery. On the 14th July the second meeting was held at Osborne, when His Royal Highness judged that the importance of the subject was fully appreciated, but that its great magnitude would necessarily require some time for maturing the plans essential to ensure its complete success, and communicated that he had also requested Mr. Labouchere, as President of the Board of Trade, to give his

consideration to this subject. \* \* \* \* It was urged by the three members of the Society of Arts, that one of the requisite conditions for the acquirement of public confidence was that the body to be appointed for the exercise of these functions should have a sufficiently elevated position in the eyes of the public, should be removed sufficiently high above the interests, and remote from the liability of being influenced by the feelings of competitors, to place beyond all possibility any accusation of partiality or undue influence; and that no less elevated tribunal than one appointed by the Crown, and presided over by His Royal Highness could have that standing and weight in the country, and give that guarantee for impartiality, that could command the utmost exertions of all the most eminent manufacturers at home, and particularly abroad; moreover, that the most decided mark of *national sanction* must be given to this undertaking in order to give it the confidence, not only of all classes of our own countrymen but also of foreigners accustomed to the Expositions of their own countries, which are conducted and supported exclusively by their governments. The general outline of the plan thus comprised, 1. A Royal Commission, to determine the nature of the prizes, and the selection of the subjects for which they are to be offered. 2. The definition of the nature of the exhibition, and the best manner of conducting all its proceedings. 3. The determination of the method of deciding the prizes, and the responsibility of the decision. The Society of Arts to organise the details of raising funds for prizes, and provide a building, and to defray the necessary expenses. The value of the money prizes was also considered, but as this will be a matter to be hereafter definitely settled it is unnecessary to mention the sums then proposed. The plan thus far matured, it was requisite to ascertain by preliminary inquiry how far the manufacturers would be willing to support periodical exhibitions of this kind, for which end Mr. Henry Cole, and Mr. Francis Fuller, members of the Council of the Society of Arts, received instructions to travel through the manufacturing districts, in order to collect the opinions of the leading manufacturers. Either jointly or singly these gentlemen visited all the larger manufacturing towns in England, and Edinburgh, Dublin, and Belfast, and on their return drew up in a report the results of their inquiries to the 5th October, 1849.

The plan they adopted was most judicious; their inquiries necessarily, at first, considered as "private," as upon a matter still under investigation, were converted by the enthusiasm of their auditors into "public meetings;" that at Dublin assumed the form of a parliament, wanting but the opposition and a division. Nor were manufacturers alone visited; inquiries were prosecuted into the probable feeling of the agricultural districts, and places where the inhabitants were likely to be exhibitors of Raw Materials, and were consumers rather than producers of manufactures. The result was in all places the same; there was one uniform expression of gratitude to H.R.H. Prince Albert for the interest he showed in the commercial prosperity of this most favoured land. Messrs. Kershaw, extensive spinners of Manchester, considered the benefits of the Exhibition would be great, individually and nationally. At Newcastle it was said "the Exhibition would be of universal benefit; and the larger the competition the better; that it would teach not only the manufacturers *how to make*, but the public *how to buy*, and furnish the best elements for criticism." Edinburgh and Dublin presented similar returns, indeed Scotland seems to have met the proposal alike with the caution, the sagacity, and the abiding warmth of the national character. Nor can we omit to notice an opinion which so fittingly closes this part of the report: "It would tend to the advantage of industry, not only in this kingdom but in the whole world, and might prove one of the means of an inscrutable Providence in hastening the period when 'they shall beat their swords into ploughshares, and their spears into pruning-hooks.'" The question whether the scope of the exhibition should be exclusively national or universal was carried in all places in

favour of the "universal principle," for, it was well observed, "It is very necessary that all parties should know what the French and all nations, are doing, and should compare their manufactures with our own: the comparison would show what our manufacturers could do, and, by generating increased knowledge and appreciation in our consumers, would induce the production of a much higher class of work."

Equally unanimous was the opinion of all parties that the funds should be provided by voluntary subscription, equally encouraging the general willingness to exhibit. As an illustration of this, Messrs. Hollingsworth, paper manufacturers, of Turkey Mills, near Maidstone, volunteered to send up, if possible, complete machinery which should exhibit the whole process of paper making from the rag to the production of the perfect sheet. With respect to the prizes, their amount and distribution, all thought that a Royal Commission was the only means of securing the utmost practicable impartiality, and that its appointment was indispensable towards securing public confidence. The amount of these prizes naturally occasioned some diversity of opinion, but two points appear to be generally conceded, that the prize for discovery should be in accordance with its value, considered also with reference to the expense incurred in its production, and that they should be sufficient to attract the attention of the highest scientific men, not only in this but in other countries. To the opinion expressed by Mr. John Stuart Mill we do most heartily subscribe, that every jury appointed to adjudge the prizes should have some "foreigners" upon it. The decision must be above suspicion, beyond the chance of erroneous judgment, arising either from partial information or unacquaintance with the general condition of the manufacture in other countries, or excellence in this. All judgment is relative; a prize should be adjudged with reference to works of the same class universally found; with regard to the general requirements of the Arts employed in their production, and the results chiefly sought to be obtained. This includes design, excellence of manufacture or of construction, and the specific end sought. If we invite foreign artists to compete, the jury must be *de medietate lingue*. Is there a manufacturer who would object to the names of Arago, Dupin, Blanqui, Chevalier, Chevreul, of Firmin Didot, Leon de Laborde, Payen? Any who would demur to others similarly qualified to represent Berlin, Munich, Vienna, Prague, or St. Petersburg? We feel assured not; he who competes with the world courts the judgment of the world. It must be with England in this respect, as with Athens in the days of Pericles. The competition was between the highest genius; the greatest excellence: the competitor had the most cultivated talent of his day for his jury, and the world for his auditors. The man who appeals to universal criticism, has need of it for his reward; the tribunal by which he is judged should not be less be the authority for its expression. We can conceive cases where it may be difficult to obtain an entirely competent tribunal, others in which it would be impossible to express more than a qualified decision; each manufacturer showing equal points of excellence, one in design, another in execution, others in which the disparity is but of degree. We believe, nevertheless, rules meeting the general requisitions to obtain a decision just towards the manufacturer, sufficient to ensure him a well-merited patronage of opinion, can be defined. Let it be remembered all excellence is, in such cases, conditional, as regards details; it is absolute only in essential principles. Whatever is requisite to perfection in the Fine Arts, is requisite also in Art applied to manufactures; the difference is in the special application of certain rules. In Fine Art we seek dignity, simplicity, truth; in Manufactures, design, elaboration, both subservient to utility. As all degrees of created beings are adapted to their external condition, so should all productions of the Technical Arts be designed with special reference to their end. Fine Art reads poetically the spirit of Nature; Art applied to manufacture should seek to breathe Spirit into matter, to impart to it beauty, and significance. Even as a good picture cannot be judged with-

out reference to its theme, so can no manufactured work be considered without reference to the quality of its material, this being frequently the test of merit. Originality, simplicity, perfection of form, harmony of colour, imitation which embodies the spirit of Nature, are precepts for all. Whoever founds his claim to attention upon imitation of any particular master or age, must seek his reward in those alone who are its followers. We are threatened at the present day with the imitation of Mediæval Art, calculated to render popular forms and ornaments totally at variance with existing customs, dissociated from all ideas, that impart to the age its form and pressure, never successful to the eye of the experienced—which only produces a proportionate excellence, and that generally in the manual part. For all these reasons we trust manufacturers will be associated with artists in the adjudication of prizes. No effort of the nature of this Exhibition will, however, be successful unless it be met with an enlightened appreciation on the part of the public. We are afraid great misapprehension exists among many as to the capabilities of the English artist, the manufacturer, and artisan. That they are inferior as to design in many respects, cannot be denied; that they are so inferior as to imply what some seek to establish—their inability to excel—we utterly deny. Let us but recall what has been the condition of our industrial progress, and take the commencement of the reign of George III. as our point of review. Dating from 1760, we shall find that the system of intercommunication, so essential to manufacturers, was everywhere improved. Roads were planned, and executed, and finally perfected by the genius of McAdam and Telford. Canals were made under the auspices of the Duke of Bridgewater, the works of Brindley, Whitworth, Smeaton, and Telford, to the extent of more than two thousand miles. Discoveries of the utmost importance were announced in chemistry, pure and applied. From Black to Faraday there is one illustrious succession of great names. They met equal competitors in men who applied science to mechanical power. By Watt, Fulton, Miller, Taylor, and Symington, that mighty agent was organised and directed which gave to Steam dominion over space, which enables it, alike defiant of tempest and of tide, spurning the fickleness of wind and the faithlessness of waves, to bear the produce of commerce on every sea, which it has made the high-road of nations. By Watt, also, the steam-engine was organised into a machine of boundless power, infinite in its application, capable of the most delicate manipulations; the prime mover of manufacturing operation; the no less moral cause of progressive civilisation. Second in importance to this alone, in 1765, John Harrison claimed and received the reward offered by the nation for the best chronometer, which the genius of others has now made common. Pottery, to the close of the seventeenth century, produced nothing but coarse wares; in 1763 Josiah Wedgwood originated the Staffordshire ware, which was carried by his knowledge, skill, and perseverance, to a degree of excellence which, in several points, has never been surpassed, and in some has never been equalled. His success was the spirit that evoked the talent since displayed, and which has secured to this country a most important branch of internal and foreign commerce. The rise and progress of the Cotton Manufacture is, perhaps, the most extraordinary page in the annals of human industry; it was advanced by men in the humblest condition to a system exhibiting the utmost degree of intellectual contrivance. From 1750, when the fly shuttle was invented, to 1787, when Watt brought the power of steam into operation, every year had been marked by improvement, and there are few names more honourable in the history of invention, if we judge of them by their results, than those of James Hargreaves, Richard Arkwright, Samuel Crompton, and Dr. Carpenter. In 1835 the number of self-acting looms was 109,626, whilst the entire manufacture afforded occupation for 1,200,000 to 1,300,000 persons. The quantity of cottons printed in 1796 was 20,621,797, and in 1830, 347,450,299, being more than ten times the quantity printed

at the beginning of the century, whilst it is less by 55,971,101 yards than the quantity exported in 1844. In 1801 Birmingham contained 73,670 inhabitants; in 1841, 181,116; the number of houses in 1821 was 23,096; in 1841, 40,291, an increase occasioned by improvements in mechanical methods of production. The same results may be shown as regards Sheffield, Glasgow, and Liverpool, the offspring of cotton. Glass, the especial object of former legislation, which tried its "prentice hand" at every scheme for its ruin, happily survived, and now feels its course unchecked, the genius of its manufacturers being unfettered by the happier influence of the legislation of Sir Robert Peel. We can now rival the foreign artist; in a few years, perhaps even in 1851, it will be shown we have surpassed him. Similar results might be obtained from every branch of the Industrial Arts. There are some yet lingering amongst us who may remember the dawn of this progress; there are none, the least observant, who cannot bear witness to its rapid course. We could have wished to trace it more accurately to the present day, but this our present space precludes; in a future number we shall return to this subject. Our readers cannot but remember how frequently we have called attention to the necessity and importance of such exhibitions, how often we have sought, by criticisms and elaborate illustrations, to show not only what Continental nations could execute, but what we must be prepared to rival, if we would not lose the place we occupy amongst those by whom the Arts of Peace have been advanced, and our position in the commerce of the world. It is not three years since that we asked the assistance of an able public minister to effect what is now sought under happier auspices: it is but justice to say, if we failed, it was because, upon due consideration, the period then seemed unpropitious. The details of this we shall present to our readers. Our task has been now to place before them the position in which the manufacturer, the artist, and the public occupy in respect to the object sought by the promoters of the Exhibition of the Industrial Arts in 1851.\*

## MURAL PAINTING IN ENGLAND.

BY MRS. MERRIFIELD.

THE impulse recently given to mural painting in this country by the commission on the fine Arts, and the frescoes with which the new Houses of Parliament are now being decorated, may be considered as having led to the revival of an old Art in which our ancestors delighted, rather than to the introduction of a new one. Although painting in buon-fresco, as it was practised by the best Italian artists of the sixteenth and seventeenth centuries, may have been but partially known in England, yet mural painting has been practised here from an early period, and perhaps there are few nations which during the fourteenth and fifteenth centuries afforded greater encouragement to the Arts than our own. It was too much the fashion in Italy to regard the *oltramontani* with contempt; and from certain expressions of Benvenuto Cellini we collect that the English in particular, who lived on the western boundary of Europe, almost on the confines of the habitable world, were looked upon by the Italians as barbarians; but the specimens of English mediæval Art that are now frequently brought to light from the obscurity in which they have lain so long concealed, might perhaps, if they could have been placed before him, have induced the great Florentine to have formed a better opinion of the civilisation and technical skill of our ancestors in the decorative Arts. The English, who had not the advantages of the Italians in possessing so many of the sculptured remains of antiquity, were, it must be acknowledged, far inferior to them in design; but in mechanical skill our artists of the middle ages were fully equal and in some cases superior to the Italians. In illuminating and missal painting they were at least their equals, in glass painting they surpassed

\* A Report of the Progress of the Exposition will be found at p. 32 of this number of the *Art-Journal*.



them: they were acquainted with and practised a chemical process for painting and staining garments, which was communicated as a secret by a Flemish embroiderer, with whose business it may have interfered, to a French artist or amateur, (Johannes Archerius) in Italy. Enamelling, which was practised in the reigns of the first two Edwards, (Walpole says, without mentioning his authority, by Greek artists,) was, however, known to the Anglo-Saxons. In ecclesiastical architecture of a bold, original, and peculiar style, the works of the English will not suffer by a comparison with edifices of the same age in Italy, either for the grandeur of the design, or the beauty of the details. The Cathedrals of York, and Salisbury, and Westminster Abbey, were erected as early as the first half of the thirteenth century. We had sculptors of our own as well as painters and architects, and one of the former, described as Magister Guglielmus Anglicus, who flourished in the fourteenth century, was possessed of sufficient skill in his art, to obtain employment in the court of the Prince of Savoy, where he modelled a whole-length figure of the Countess of Savoy in wax. Nor should we omit to mention the excellence of the English mediæval embroidery, which as it was sometimes employed in portraying historical subjects on the robes of princes, may perhaps be included among the arts of design. That the English were not behind their Continental neighbours in their fondness for mural paintings although inferior to them in design, is evident from the specimens of mediæval Art still existing in this country, and from the instructions for executing them contained in MSS. preserved in our public libraries.

While admitting the inferiority of the English in design, we must not overlook the fact that it was the custom of the great Italian painters, and especially of the earlier ones, to visit distant places, which they decorated with their works, thus promoting the cause of Art by multiplying good examples. The Florentine, Giotto, visited Pisa, Padua, Rome, Naples, and, as some say, Avignon; Leonardo da Vinci, in the prime of life, divided his time between Florence and Milan, and died in France: and there is scarcely a painter of celebrity in Italy who was not invited to paint in the principal cities of the different states, where he not only profited by the example of his predecessors, but left specimens of his own skill for the instruction of future artists. But England had not this advantage, the country was considered so distant, and the people so barbarous, that few Italian artists of note, especially the *frescantis*, could be persuaded to visit it; mural painting, therefore, although generally practised in this country up to a certain period, made but little progress in attaining the higher qualities of Art, and at length was superseded by the influence of the Reformation, and the encouragement afforded to many Flemish artists who visited this country, and painted pictures on panel and canvass. These pictures had, in some respects, an advantage over mural paintings, inasmuch as they were portable, and, on that account, possessed of a certain marketable value.

Mural paintings of historical subjects were executed in this country at least as early as the reign of Henry III.; they were employed in the decoration, both of churches and of royal palaces. The paintings hitherto discovered here, belonged, with very few exceptions, to ecclesiastical edifices, and there is reason to believe that the churches of Italy were scarcely more decorated with paintings than those of England; at least, those of the southern and midland counties. Scarcely a month elapses but the necessary repairs of churches bring to light some of the old mural paintings, with which it appears that it was formerly the custom to decorate the whole of the interior, even of village churches. In the immediate neighbourhood of Brighton, the churches of the villages of Preston and Portslade are known to have been so decorated. A painting has recently been discovered beneath the whitewash in the interior of Linfield Church; and many others might be mentioned, but it is unnecessary to refer to them here, as they have already been described in the *Archæological Journal* and other works. I shall now

confine my observations to the paintings in the churches of Sussex. In point of execution these pictures are not deserving of high praise; they consist of little more than outlines,—and those not the most accurate,—drawn with a dark red earthy pigment; the draperies are sometimes relieved with yellow ochre, sometimes coloured with the same dark red pigment, and sometimes left white. But it must be remembered that these paintings occur in *village* churches, and there are no historical records to show that the villages to which they belong were ever of more importance than they are at the present time. The early histories of Italian Art speak only of the productions of the best masters of the period in the principal buildings of their cities; the Duomo of Orvieto, that of Siena, the church of S. Francis of Assisi, and the Campo Santo of Pisa, were decorated by the first painters of the age. In judging, therefore, of the skill of the English artists, we must not compare the fragments of their works which still remain in village churches, with the productions of Orcagna and Giotto. Perhaps, if the Italian village churches of the fourteenth century, (if any such exist) were stripped of their whitewash, they might exhibit paintings of no higher order than those which once covered the walls of our own village churches.

Many of the paintings in ecclesiastical edifices in Sussex are supposed to be of the time of Edward III.; the subjects are such as were usual at that period; a gigantic S. Christopher; a S. Sebastian, pierced with arrows; a S. Michael, with his wings of peacock's feathers, weighing the souls of the departed, with Satan on one side waiting for his prey, and on the other the spirit of the deceased praying at the feet of the Virgin, or of some saint, for her intercession and protection. In Preston Church there is, in addition to these subjects, a painting representing the death of Thomas à Becket, in which the lengthened figures, with their small heads and large feet, remind one of those in the Bayeux tapestry. The pointed shoes of the figures may afford a clue to the date of the picture; Becket, while kneeling before the altar, is represented as wounded by the sword of one of his assailants; Brito, the last of the four knights, turns away his head as if he repented of the crime he had intended to commit: on the other side of the altar an angel stretches his arms as if to intercede for Becket. In Chichester Cathedral a painting of a higher order was discovered some years since, and preserved by the care of one of the prebends, who caused it to be covered with a glass: the subject is the Virgin and Child, with angels scattering incense: the expression of the figures is pleasing, the proportions are better observed than in the paintings at Preston, and the colouring is particularly lively and gay: red, blue, green, of the brightest hues, are set off with gilding, and the long robe of the virgin is covered with gold fleurs-de-lis. This painting also is considered to be of the age of Edward III. The victories of Edward abroad secured peace to his subjects at home, and gave them leisure to cultivate the Arts, which were disseminated in the provinces, and continued to exist in spite of the disastrous civil wars of the Red and White Roses. The tranquil priests, located in districts removed from the scene of contest, held on the even tenor of their way, and continued to fill their churches with pictures. Those in Linfield Church were probably executed during the reign of Edward IV. or Edward V. The Reformation, begun by Wickliffe, and established under Henry VIII., by condemning pictures in churches as papal superstitions, contributed not a little to the decline of mural painting in this country, and perhaps rendered us as a nation not altogether undeserving of the contempt with which Cellini was accustomed to speak of us. An expression (preserved by Sir W. Monson, in his account of the Acts of Elizabeth) of a member of the House of Commons, shows that in the time of this queen the custom of decorating public buildings no longer existed, and that some, at least, among that assembly would have been pleased to see the practice, the decay of which they attributed to the Reformation, again restored, and their churches and palaces decorated with paintings as they were wont to be in the olden time.

The durability of mural paintings in this country is sufficiently proved by the present condition of those to which I have alluded. Neither whitewash nor damp seems to have been able to destroy them; but in many cases they appear after their long concealment with their colours as bright as when first employed, and as firmly attached to the wall as if they actually formed a part of it. There are some old mural paintings in the Duomo of Parma, which, after having been long covered with whitewash, have been recently restored to light; yet their colours, with the exception of the blue, are bright and fresh. What is still more extraordinary, the operation of removing the whitewash has recovered in several places part of the surface of the old pictures, and disclosed to view others of still greater antiquity, the colours of which are equally bright and fresh, and which, from the similarity of the style appear to have been painted by the same hand as those first discovered. How desirable must it then be to ascertain in what manner these old pictures which have survived so many paintings of more recent date, were executed. It is generally believed that the mural pictures of the middle ages were painted either partly in fresco and partly in secco, in the manner described by Theophilus and Le Begue, or in tempera only. The art of painting entirely in fresco, or as it was usually called in *buon-fresco*, was introduced at a later period. Wax, which was formerly used in painting by the ancients, and by the early mediæval artists, has been considered to have fallen into disuse in Italy in the fourteenth century, but it can be traced in France by documents until the first quarter of the fifteenth century; and in Greece, as appears from the MS. of Mount Athos, published by M. Didron, until the present time. Subsequent discoveries have, however, proved that the use of wax in painting was revived in Italy, and it has been detected by chemical analysis on Italian mural paintings of the sixteenth century. The pictures by Gio. Batista Trotti, otherwise called Malosso, in the Palazzo del Reale Giardino, and those in the Rocca di S. Secondo at Parma, having been analysed by Sig. Belloli, at the request of Professor Viglioli, were ascertained to have been painted with wax. Too much praise cannot be given to the Italians for the zeal with which they have prosecuted these enquiries on the only sure basis—chemical analysis. It is greatly to be desired that those persons who may hereafter discover mural paintings in this country, would, if possible, subject a portion of them—and a small portion would be sufficient—to this ordeal. If this be impracticable, the discoverer can at least cause the paintings to be examined by some person conversant with the subject, and allow drawings to be made before they are destroyed. It is a common error to call, without proper examination, all mural paintings discovered in this country by the general name of frescoes; it should be ascertained whether they are so or not, and if they are not—which is most probable—then, the manner in which they really are painted, and the means taken to secure their durability, should be positively determined for the instruction of artists. As this subject is of great importance not only to the artist, but to the amateur, to whose zeal and love of Art we are generally indebted for these discoveries, we shall resume the subject in a future number of this Journal.

To return from this digression. The fine taste of Charles I. again restored for a time the love of the arts in this country, but it was stifled by the furious and indiscriminating zeal of the Puritans. Classical subjects were condemned as immoral; religious subjects as idolatrous; and even the cartoons of Raffaele might have been irrecoverably lost to this country, but for the liberality and good sense of Oliver Cromwell, who purchased them for the nation, probably with the view of causing them to be imitated in tapestry, the purpose for which they were originally designed. Portrait painting was still suffered to exist, for the Roundheads did not object to leaving representations of themselves on canvass or panel, as a remembrance to their descendants. But these pictures were movable, and what was painted to adorn the dining-room

of one generation, was banished by their tasteless descendants to the staircase or garret, in order to make room for fresh favourites.

After the Reformation, mural paintings were of course limited to the decoration of palaces. Rubens painted some ceilings at Whitehall for Charles I.; others were painted at Hampton Court and Windsor by different artists; and at a later period Sir James Thornhill painted the hall at Greenwich and the cupola of St. Paul's. Some of the mausions of the nobility were also decorated with paintings. But these were all oil-paintings, and the deep and strongly defined shadows and highly varnished surface, rendered them, in a decorative point of view, but an indifferent substitute for fresco paintings, which from the absence of all gloss, and their peculiar lightness of effect, could be seen conveniently in every light.

We have no accounts of frescoes executed in England until the middle of the last century, when Guiseppe Borgnis, a Milanese artist, decorated with frescoes the interior of the porticos and south colonnade of West Wycombe Park, the seat of Lord le Despenser. The greater part of these paintings are yet in good preservation, a proof among others still existing, that the action of the air is not necessarily destructive of fresco paintings. In the present age of archaeological research, it is by no means impossible that frescoes by English artists of the seventeenth century may yet be discovered in this country. That the English actually painted in this style may be inferred from the directions for fresco painting contained in a MS. written by John Martin in 1699, which is now in the Soane Museum. These directions are written apparently by a person conversant with the practice of the art, and as none of the technical terms are borrowed from a foreign language, and there are some few points in these instructions which do not correspond exactly with the practice of the Italian or Spanish masters, there is reason to suppose that the English painters occasionally practised this art. Since the commencement of the present century, successful attempts have been made at different times to restore the art of fresco painting in this country; and recently the example of the German school of fresco-painters, and the encouragement afforded by the commission of the Fine Arts, have given it an additional stimulus. We earnestly hope that the time will soon come when the best painters of this country, following in the path so successfully trodden by Messrs. Dyce, Maclise, Cope, Herbert and others, will devote their best energies to the attainment of this most noble art. The interest taken by the public in the frescoes by our native artists in the Houses of Parliament, already great, is daily increasing, and we may venture to anticipate that before long the removal of the scaffolding which conceals the newly painted pictures from the ardent gaze of the spectator, will be desired with as much eagerness as it was in Rome when the "Last Judgment" of Michael Angelo was about to be exhibited for the first time to the expectant and admiring crowd.

## ART-MANUFACTURES IN THE CLASSICAL EPOCHS.

BY DR. EMIL BRAUN.

### INTRODUCTORY.

ART affords to the human mind a peculiar mode of expression, which can be obtained by no other means. The power of plastic representation possessed by man alone, of all created beings, is able to bring before our senses objects and ideas, which neither the language of the most gifted poets, nor any of the many idioms adopted by science, can express by words. We find, accordingly, artists at all periods within the memory of man, although their mode of proceeding in giving utterance to their feelings, or, rather, in acting upon their contemporaries, is very different. In the attempt to discover what first called into existence those wonders of artistic creation amongst the works of the an-

cient, which have obtained the highest meed of praise, we perceive at once that the magic power of Greek Art lies especially in a wise system of adaptation, a just proportion between means and ends—between the human want seeking gratification, and the method adopted to attain the end. Not a single product of ancient workmanship exists unmarked by a certain stamp which Greek Art endeavoured to impress upon every thing created by the hand of man. From the slightest trait of handwriting, up to the highest creations of human genius, we are enabled to recognise throughout one pervading spirit, one peculiar feeling characterising the Greeks.

Even those who derive no pleasure from the poetical language inscribed by Greek Art upon all objects of ordinary use, in the richest variety of ornament and figurative representation, must receive a striking impression from the just balance preserved between the material of which an object is composed, its ultimate purpose, and the particular mode of decoration, conferred upon it. Utility is the most characteristic attribute of Greek manufactures, and it would be difficult to find a single example amongst articles of classical workmanship, of which it might be said that it was merely tasteful and elegant, without being adapted to the especial object for which it was intended. Taste and utility are always identical in works of Greek handicraft, and it is on this account that we find men, who are exclusively devoted to Fine Art, occupied with the study of those monuments of old, which were originally considered as the offspring of the merely practical faculties of man.

In modern times this intimate connection between art and manufactures is almost entirely destroyed, or at least fatally disturbed. Those who interfere in matters of taste are generally ill looked upon both by artists and handicraftsmen. The latter entertain the prejudice, that to aim at beauty has a tendency to weaken what is called good and solid work, whilst artists consider such persons calculated to corrupt and degrade the highest and most noble faculties of the human mind.

Dissimilarity of principles exercises a very dangerous influence not only upon distinct classes of society, but even upon whole nations; and, whilst it may be said of English manufacturers that they enter into a successful rivalry with the Greeks themselves, in every quality relating to practical utility, they have, on the other hand, systematically cast aside every trace of the ornamental character which has for many thousand years embellished this extensive department of Art. At first sight indeed it appears consolatory to be relieved from all those senseless and useless accessories which luxury, since the sixteenth century, has lavished upon objects of every-day utility, no less than upon the splendid residences, which are the peculiar prerogative of kings and noblemen. Experience has at last however shown, that so complete an abstraction of all decoration is repugnant to persons of refined taste, who are instinctively prompted to desire from objects designed for ordinary use, that same outward stamp impressed by the Almighty upon the productions of nature, as a symbolic indication of their inward meaning.

English manufacturers may in this respect be compared to the useful essences and extracts obtained by chemistry from a thousand plants and inorganic substances, all uniform and monotonous in aspect, and requiring each a labelled superscription even for those conversant with their real nature. French workmanship produces a totally different impression. On entering a Parisian warehouse containing specimens of any branch of industry, we are delighted by a smiling variety of forms and colours, seeming almost to rival the brightness of a flower-garden prospering under wise and friendly culture. Persons, however, who are accustomed to the minute and impartial analysis of objects of this kind, are generally able to detect a want of just adaptation in the productions of French industry, sometimes even serious defects of construction, so that its more artificial flowers, their bright colours destitute of perfume, only cheat the eye with a false semblance of nature, without

representing the essential idea of the objects imitated in so futile and illusory a manner.

Proceeding farther in this kind of comparison, we perceive that French manufactures, distinguished solely by the external attributes of beauty, are of an ephemeral character, and are scarcely entitled to the praise of solidity and fitness, even when entirely remodelled; while English inventions always present an excellent material of which may be said, what Michael Angelo, in one of his sonnets, has asserted of every block of marble; each one of which, as he declares, conceals within itself an image of surprising beauty, awaiting only the divine artist who may be able to draw aside the rough mantle cast upon it by Nature. Thus, all English manufactures appear to wait for such a master, capable of revealing to the world their inward, but often deeply hidden, beauty.

To show that we are speaking, not theoretically, but from experience, I shall describe the impression which the Germans received from the first specimens of English manufactures brought over to the Continent, when the communication between the two countries was re-established after the peace of 1815. The family connections into which the Coburgs entered with the Royal House of England, are of an importance to the history of commerce, not much inferior to that ascribed by the Greeks to Amasis, who, as is universally known, opened Egypt for the first time to the national intercourse of the people of the West. This memorable event occurred at a time when all Europe was morally exhausted, even in regard to matters of taste. The tendency of Napoleon's court had converted the whole of the higher classes of society into a masquerading party. Simplicity and truth were no longer to be found. Even the implements required for daily use were become totally unmanageable by being overloaded with decorative elements, which, instead of being an improvement, were really an impediment to their useful application. Comforts were converted into torments, and instruments invented for economising time and power, caused rather a waste of both.

It was with a general shout of joy that sensible men hailed English improvements, the real value of which was concealed from the eyes of the ignorant crowd, but was quickly discovered and highly estimated by those who had, in vain, attempted a similar reform. At first the delight produced by the highly practical character of such inventions, made even men of taste entirely forget that taste itself was absent. It was not till after a longer acquaintance that they began to discover a certain want of life which did not admit of that feeling of, so to speak, friendly companionship with which every man of scientific practical pursuit is accustomed to regard the instruments he habitually employs. They arrived at last at the conclusion, that to effect an harmonious union between such implements and the every-day purposes of life for which they are required, another feeling is requisite than that of practical utility only.

Some examples will illustrate the psychological process upon which all such reformations depend, and without the just knowledge and thorough understanding of which the study even of Greek Art-manufacture is a mere trivial occupation leading to no useful result. Arms are regarded by those who make use of them, almost as inseparable companions, which become invested, in their imaginations, with a living form, and are generally addressed and spoken of as fellow-creatures. Every nation has, even in modern times, a system of its own for arming implements of war and the chase, and nothing therefore could be so striking, sometimes even so heart-stirring, as the effect produced by the introduction of British fire-arms, the marvellous improvements on which threw every sportsman on the Continent into raptures, when these weapons were brought over at the period we have alluded to. These highly perfected instruments, like the lyre in the hand of Arion, when made use of by practised hunters, became instantly endowed with life. Soon afterwards, however, the extreme plainness of their construction, destitute of all outward ornament; caused the feeling of their being deficient in

some important respect. Comparison with the poetically adorned fire-arms of old heightened the feeling of this want in implements otherwise well constructed. They were finally looked upon rather in the light of philosophical instruments than as objects connected with the pleasures of the chase or the association of the days of chivalry. They were of course imitated, and on this occasion became nationalised. But here a very important fact was observed. The external form was improved, only when foreign manufacturers applied themselves thoroughly to understand the system of proportion, and the solidity and good sense of the whole method of English construction. As soon as an attempt was made to invest them with ornaments, laid on without being organically connected with the weapon itself, they looked as awkward as an English gentleman attired in French costume before his manners have become adapted to Continental taste and fashions.

If we look back to the past, and ask from history whether Art and Manufactures sustained in ancient times a similar separation without being for ever dissevered, we meet with a remarkable and highly important fact, afforded by Roman history, which affords to us a most striking analogy with the present state of Art in England, in opposition to its development in the south of Europe. Before the Romans were intimately acquainted with Greek Art, their taste must have followed a direction very similar to that of the English even in the present day. Their mental faculties had an exclusively practical aim. Grace and beauty were at first repugnant to them, and were held to be no better than a spiritual poison by those Quirites of old, who looked upon the Greeks much in the same light as thorough-going practical Englishmen of business now consider the French. Later, however, they changed their system, and it is difficult to say what might otherwise have been the fate of this powerful and truly great nation, had she continued to despise Greek culture and to direct her attention only to the material and outward interests of life.

Nations follow their instinct like individuals, and it must be attributed to that bias of good sense which characterises the British public, that it has now become more desirous of instruction in matters of taste, than even those nations who for many centuries have been devoted to the Fine Arts and Art-Manufactures. The *Art-Journal*, in which we now write, is a living proof of our assertion: while the number of its subscribers daily increases, similar publications on the Continent either drag out a languid existence or actually die of inanition.

The cause of a fact so contradictory is manifest. As a building, however massive and splendid, cannot maintain its equilibrium without resting on a solid foundation, neither can Art take root firmly without that basis afforded by national well-being, peace, and commercial prosperity. Whilst England, happily, possesses these indispensable requisites, in France and Germany such conditions are at present wanting. In addition to these disadvantages, journals, having for their especial object the diffusion of artistic knowledge, are conducted in both countries upon a plan which necessarily circumscribes their power of influencing the public mind. They treat the subject in a manner neither so purely scientific as to interest and instruct the connoisseur, nor yet sufficiently popular to engage the attention of the many, by connecting Art with the universal and every-day wants and necessities of life.

In the endeavour to give an account of the Art-manufactures of the ancients, we find that by far the greater part of Greek and Roman monuments are products rather of a manufacture-like multiplication or reproduction, than the offspring of High Art in the stricter sense. In proof of this assertion, which at first cannot fail to appear somewhat paradoxical, it will be necessary to enter into details better avoided at the present moment, as it is much more important to obtain, on first setting out, a clear understanding of the argument, rather than to heap up facts which ought only to be admitted in their proper place. To reduce the question to all the simplicity requisite for practical purposes,

we must be allowed to extend our prefatory introduction far beyond the limits generally assigned to such a preliminary exposition. The ground on which we propose to erect the system of Archaeological instruction, is still occupied by prejudices which have done much greater injury to the cause of true knowledge, than can be counterbalanced, for some time to come, by the most learned demonstrations. An over-estimation of the material part of Greek workmanship has confused the heads both of the artist and of the public.

The admiration, in itself just, yet carried to an undue extreme, of the fundamental principles of Greek Art, has brought ridicule upon the antiquarians of the old school. Practically speaking, the idolatry of which classical Art has been made so exclusively the object, has been, and still is, an impediment to the true understanding and appreciation of the surpassing excellence which characterises every production of the Greek poets. The real and enlightened admirer of Hellenic Art will, at once, admit the never-to-be-forgotten fact, that the whole amount of the Archaeological treasures put together, does not possess half the value of that portion of ancient literature, for which the present times are indebted to the sound criticisms of the Alexandrine grammarians; and that there is scarcely a single monument of antiquity which, judging it impartially, can be compared, in the excellence of its execution, with the perfection attained by Raphael and Michael Angelo. The actual originals, of which all present existing monuments of classical antiquity are but a faint reflection, are for ever lost, and we possess nothing which enables us to make a fair and just comparison between the century of Raphael and the period of Phidias and Praxiteles. Even the remains of the Parthenon cannot be compared with any of the highly-finished works of Leonardo da Vinci or Albert Durer. But the impartial eye of the real connoisseur in the highest department of Art, may discover in the marbles which will bear henceforward Lord Elgin's name—our acquaintance with them, and, perhaps, their salvation from eventual destruction being due to him—traces of that absolute perfection spoken of by ancient writers. Nay, further than this, we find in even inferior works of the classical period a soul and spirit in the conception of the subject, a fundamental good sense in the carrying out of thoughts the most poetical, and a skilful adaptation of all ornamental finish, which throw into the shade, by comparison, the most exquisite monuments of the cinque-cento.

Even Raphael, when he endeavoured to introduce higher Art into the inferior regions of common life, did not attain the simplicity of the Greeks. Benvenuto Cellini too, who is the worthy representative of the school of Michael Angelo, was the propagator rather of a deteriorated than of a high tone of taste. Luxury diffuses widely everywhere the seeds of degeneracy, and eventually, of utter destruction, even through the fertile domain of Art and Poetry. The sixteenth century is a striking proof of this assertion, and those employed in the production of Art-manufactures might easily be misled by adopting as their guide the prevailing taste of that splendid epoch, despite its high qualifications. Classical Art, on the contrary, presents a rich abundance of elements which, thoroughly and practically studied, enable the manufacturer to produce everything required by the wants and refinements of modern civilised life.

To those who have gone through the discipline of such an education may be applied the saying of a celebrated German scholar, Reyssseg, who, when called upon in 1813 to bear arms in common with all the learned men of Germany, left his comrades far behind him by the rapid progress which he made in military accomplishments. In answer to the question, "how can you, a man of Greek and Latin, perform so well the part of a soldier?" He replied, "I am a philologue, and a philologue is a man who can do everything!"

Bestowing a rapid glance upon the history of Greek Art, we are at once struck by the remarkable fact, that Athens, though the very centre of High Art, was by no means the chief place for

Art-manufactures. This prerogative was reserved for Italy, where all manifestations of Greek genius found a practical application. We point out as a striking example the numismatic splendour of Magna Græcia and Sicily, which was as brilliant as the coinage of Athens was simple and old-fashioned. No one looking at these rude, and for the most part, tasteless emblems of Minerva would be inclined to suppose them produced by the country in which the full power of Phidias was developed, while the almost inexhaustible abundance of the most exquisite representations on the coins of Naples, Tarento, and above all, of Syracuse, are the only remains which can convey to us anything like an approximate idea of that refined mode of treating metals, which the gold and ivory statues of the period of Pericles must certainly have shown.

Medals and coins constitute the most brilliant portion of the Art-manufactures of the ancients, and deserve particular attention under this point of view. By the examination of such treasures of Art, adapted for immediate and common use, we shall learn much that is curious, and which may likewise serve as a guide for those who are occupied with the practical application of High Art to purposes of practical utility. Not that we consider it possible that our modern system of coinage, which is now, in all probability, for ever ruined, should be improved by this study, but it may, perhaps, be advisable to become acquainted with those principles which the ancients unconsciously followed in the employment of the high symbolical language of Art, in preference to dry literal inscription. Were no other advantage to be derived from such a study than that of obtaining a more accurate acquaintance with the coin of our own times, such an advance in self-knowledge might prove of the highest utility, by placing forcibly before our eyes those deficiencies and weaknesses which at present deprive Art of all hope of success.

Next to the numismatic department comes that of engraved stones, belonging also to Art-manufacture. Many of these gems must be considered as specimens of the most refined workmanship, but their origin is still of a secondary character; being due to that tendency towards the multiplication of the noblest and most renowned creations of artistic genius, which, in ancient times, was furthered by numismatic reproduction, as in modern days by steel and copper-plate engraving. The criticism required by this branch of ancient Art-manufacture, will become more interesting by comparison with the mode of treating the same, adopted by the gem-engravers from the period of the cinque-cento up to the present time, when it has been almost entirely superseded by the use of *intagli*.

The same classes of Art are not always identical in ancient and modern times; there are even instances where no analogy whatever exists between branches of Art-manufacture bearing the same name. It will appear strange when we assert that such a difference is to be found between ancient and modern pottery, the system of treatment being entirely dissimilar. We shall endeavour to inquire into the principles adopted by the ancients for the management of such materials, by means of which they were enabled to invest ordinary gifts with the spiritual gifts and attributes of high Art. Some knowledge of the manufacturing processes employed by them would prove highly interesting, were we so fortunate as to succeed in obtaining some traces of their methods by the aid of critical investigation.

Clay is one of the cheapest but most useful substances for which Art is indebted to nature. The ancients have displayed wonderful skill in adapting it to every purpose, and architecture, as well as sculpture, has derived great advantage from its use. In the middle ages it was not neglected, but since the bright epoch of the cinque-cento, it has been almost forgotten, and it is reserved for our century to revive the employment of so economical and convenient a material. An exact enquiry into the method of working and applying it will make us acquainted with a great many particulars, which may, perhaps, interest those of our manufacturers who are occupied with the restoration of terra-cotta work. The commerce

in every kind of metal-work was, in antiquity, as great as in that of earthenware. Bronze-casting occupies the first rank, and we shall become acquainted with a great variety of processes and modes of application which, even in the present day, must be of some interest to the practical manufacturer, who is well aware that success depends, in great measure, upon simplicity of means, and the discreet and judicious use made of well-assured modes of manufacturing processes. The fact that Athens received her bronze candelabra from Etruria, and, more especially, from Tarquinii, is sufficient to show that similar advantages existed even in ancient times, and it would be interesting enough to inquire into the particular causes of such a commercial conjuncture. Almost every monument discovered at Herculaneum and Pompeii belongs to Art manufacture, notwithstanding the high perfection which is justly admired in many of these valuable remains. It is a common prejudice that mechanical work is necessarily in hostility with higher Art. Without the process of multiplication obtained by mechanical means, the full power of which Art is capable cannot be considered as developed, as it must, without this aid, necessarily remain limited to a very small number of privileged persons possessed of the means of procuring its enjoyments.

Art is, like human existence itself, composed of body and soul. The harmonious union of the two can alone call into being a highly perfected and complete work. But the spiritual part may be conveyed by a sort of short-hand process, which consists not so much in copying as in making extracts from the greatest and most powerful creations of artistic genius. To this kind of re-production we are indebted for the numerous, and under present circumstances, truly invaluable wall-paintings of Pompeii, which belong, almost without exception, to Art-manufacture, and have no connection whatever with that high Art of which ancient writers are full. A picture gallery composed of such decorative paintings, when studied under this point of view, instead of losing interest in our eyes, will be only the more highly valued, and, perhaps in time, some speculative manufacturer may arise with intelligence enough to divine the real wants and wishes of the present times, and who, by the comparative study of old and new modes, may qualify himself to minister to the exigencies of the day. The exertions of our greatest artists to introduce a better system of taste, will prove utterly useless and unsuccessful, so long as they continue to despise the employment of such short-hand methods as we have indicated. If Mozart, Weber, and other great composers had felt disgusted at hearing their divine compositions converted into waltzes and quadrille-tunes, they would not have obtained half the popularity they now enjoy. These great men went even further—they appreciated popularity so justly as to meet it on any terms; deeming nothing too mean that could contribute to cheer and gratify the undistinguished many. It is to this secret that Greek Art owes her everlasting youth, and modesty may be asserted to be her constant attribute and accompaniment, whilst literature on the other hand, gradually laid claim to higher pretensions, and became in consequence more and more wearisome.

Not to speak of mosaics and other industrial branches of Art, we conclude by recalling the services which have been rendered to common life even by sculpture. The emblems demanded by affection for the adornment of those receptacles where the last remains of beloved parents, relatives and friends, have found a place of rest, were furnished by her friendly aid, and the afflicted mourner found comfort and consolation in the poetic symbols of that figurative language which in its expressive silence speaks more eloquently than words.

It is to be understood that we have been compelled to omit in the present sketch many points of high importance, (though of an episodic character), which indicate a long series of monuments. When we are able to enter more deeply into the subject, we shall endeavour to be as explicit and explanatory as, in this first article, we have been compelled to be cursory and allusive. Our present aim has merely been to clear

the ground and, trace out the outlines of the groups, which will, afterwards, claim our whole attention. For the present it is enough to have pointed out the direction which we purpose giving to our thoughts, and if we are, at times, obliged to enter into the labyrinths of comparative analysis, our readers may feel satisfied that such apparent digressions have no other aims than to simplify the principal subject, and to assure ourselves as much brevity as possible in the elucidation of arguments which may truly be said to speak for themselves.

### SPECIMENS OF ORNAMENTAL ART,

IN EIGHTY PLATES, BY LEWIS GRUNER,  
WITH A PREFACE AND EXPLANATORY NOTES,  
BY DR. EMIL BRAUN, OF ROME.  
BY MRS. JAMESON.

NOTHING could be more opportune than the appearance of this magnificent work in its present completed state; all the aids that can be given to our artistic manufactures, during the next few months, will be eagerly sought; and this is one of the best. That it should be given to us at a price which our French neighbours would term "fabulous"—a price, which brings either the complete collection or the separate prints within reach of the student or workman, in all the various departments of ornamental Art, is owing to the enlightened patronage of the Government. Here are eighty plates, measuring twenty-four inches by twenty each, of models and paterus from Gothic and Classical authorities, chiefly Antique and Italian, some of them outlines, exquisitely exact and highly finished, and half of them at least most vividly coloured, for twelve guineas. Wood-carvers, bookbinders, calico-printers, house-decorators, ecclesiastical architects, may all find something here to bear on their respective pursuits or professions. The plates have been prepared by Mr. Lewis Gruner, well-known for his work on the fresco decorations of the palaces and churches of Italy, and are introduced by a preface, with explanatory remarks on each plate, by Dr. Emil Braun, who has achieved a European reputation, not only as a profound scholar and antiquarian, but for the exquisite taste and skill with which he has advocated and carried out the application of classical Art to modern purposes of utility and ornament;—not with that formal, theatrical pedantry which made a classical taste some time ago so supremely ridiculous, and by its reaction, threw us into all the vile vagaries of the Rococo mania; nor yet with that heedless commixture of styles in which what was beautiful and choice in itself became absurd from misapplication; but with the profoundest feeling of beauty, grace, and fitness. In the sense of fitness lies the morality of Art, as inseparable from it as good morals from true religion. Dr. Braun in his well written and suggestive preface says—

"A just comprehension of Art cannot be attained by the exclusive study of ancient monuments. A power of universal sympathy is required for its development in the present day. It is not enough to direct our attention solely to the manner in which Art may be brought to bear upon the wants and refinements of every-day existence; we must learn fully to understand the great social conditions, upon which the direction taken by fine Art, in particular branches, and in matters of individual and private taste, always depends."

That is to say, to put the same thought into a familiar form, because we have Greek vases and Greek cornices, we need not have Greek feuders and fire-irons, nor Attic pepper-boxes.

Dr. Braun tells us, that "to study these influencing conditions was formerly possible only at Rome and at Paris;" a truth confirmed by the number of our young students who can in any degree afford it, who even now go to those schools to learn the higher branches of their profession.

In this book, taking the plates and letterpress together, two accomplished foreigners have united to bring some of the principles of taste in Ornamental Art, ready analysed and illustrated, to our hand, and to make them available for home study.

We, who have opened our forthcoming Exhibition of Art to all the workmen in the whole world, may admit foreigners to aid us in our generous contention; to help us to excel them if we can, in that especial department of Art in which we have been held most deficient—the harmony of adaptation. It is here that we blunder so atrociously—it is here that we have so much to learn. The misapplication of forms and ideas in themselves beautiful, is one of the signs of the uneducated eye and servile hand. But why waste words?—one example is better than a hundred objurgations; and it shall be intelligible, as the phrase is, "to the meanest capacity." Lately I saw a model for a chair-leg, in which a winged seraph is made to do duty as a brass-caster; and this was praised as *novel*. Very novel it may be to see the angel-form and spirit-emblem grovelling on the earth under a chair-leg! Nothing can be more beautiful as an ornament, surmounting, or hovering amid, other ornaments, in ecclesiastical decoration, for implements of music, and such religious or poetical purposes; but even as a mere ornament, the angel-head winged has a meaning in its beauty; it is the emblem of light, thought, heavenward movement. Is its proper place under the leg of a chair or a table? There is a passage in Ezekiel, in which he describes the cherub head and wings with wheels beneath. Was this in the workman's mind who turned a cherub into a castor? Or was anything in his mind but the aim to catch the eye by something new—something fitted to attract those travelling "buyers for the market," who stand between the manufacturer and consumer, and whose total want of all the capabilities which such a medium might seem to require, has been well set forth in a late number of this Journal:—"As for a knowledge of the principles of taste and 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; excellence in design is not heeded by them at all, for they are insensible to it." And these are among the patrons of Ornamental Art!

This is only one out of a thousand instances of such solecisms, shocking to a just and cultivated taste, and amounting, in this instance, not merely to the misapplication but the absolute profanation of a beautiful and, in its origin, a scriptural idea. The student of Mr. Gruner's book would not be likely to fall into such errors, because the principles laid down are analysed as well as illustrated: the conditions under which each ornament may with propriety be imitated or applied—its elementary forms in their combination, either luxuriantly developed or chastely simplified—all this the intelligent pattern-drawer will be made to feel and comprehend; and this, let us confess it at once, is what the foreign artisans have hitherto understood far better than ourselves.

No—we are not, after all, so very selfish, we English, as our Continental neighbours believe us to be. The intense impression of our national and trading selfishness which exists on the Continent, must have been modified by late events. How much it has injured the interests of our manufacturers, and the consumption of our home produce, cannot be conceived but by those who have travelled through France and Germany, or resided long in the large towns of those countries. All the more intelligent portion of our traders and manufacturers begin to be ashamed of this narrow spirit, and the almost unanimous response, when the question was placed before them, "Whether the ensuing competition and inspection should or should not be open to all nations?" is a proof that we are outgrowing some of our distasteful prejudices. There may be pride in this response, but there is also generosity. It is some comfort that the English people are beginning to define in a better sense those words so common in their mouths, and so seductive to their ears, *Patriotic* and *Practical*. We can all remember the sense of those words some twenty years ago, when to be patriotic was not only to

\* No. cxxxviii, p. 374. It does not become the *Art-Journal* to praise the contents of its pages, but I am not the *Art-Journal*, and therefore may be allowed to point to the article on the "Government Schools of Design," as being most admirable in courage, taste, and feeling.

prize everything that was English, but to despise everything that was *not* English. Instead of inviting enlightened foreigners to aid us in advancing the general style of our Art-manufacturers, by opening to us such means and models of improvement as the state of the Continent had shut out from us for a quarter of a century, we set our faces against them. To think it possible they could help us was to insult British Art: to ask them to do so was to discourage British industry. We inundated all Europe with our restless, curious, *ennuyés* travellers, and vainly did the moralist cry out against the unpatriotic absentees who lavished our English gold on foreign fineries; while we set our faces against the only thing that made us some amends, the employment of a few foreigners, who brought with them what was of more worth than handfuls of gold, the power of making our manufacturers rich *there* where we were most poor, and offered to us suggestions of beauty and taste which might have rendered the productions of our ingenuity and industry a thousand times more valuable. To be practical, as I well remember, was to discard all theories; to oppose the untried; to go on blundering as our fathers had done before us, wasting our energies in producing the false, the clumsy, and the ungraceful. The boldest speculators in gold or in trade could not raise their thoughts high enough to perceive that there was another branch of speculation which, had we been earlier in taking up and following out, would have placed us years ago far beyond where we are now. But the light has broken in upon us at last: no one can walk through our streets, look into our shop-windows, or recollect in our houses twenty years ago the gimerackeries which went under the name of *objets de gout et de luxe*, without perceiving with wonder how far the sense of beauty and fitness has improved among us.

Dr. Braun, in his preface, says, "Not many years ago manufacturers looking for help to science would have been ridiculed as mere theoretical enthusiasts, (they would have been unpractical); the maker of soap would have been regarded as unpractical for inquiring too closely into the mysteries of chemistry, and farmers who were not satisfied with the unthinking observance of the routine of their ancestors would also have been looked upon as mere unpractical schemers. The case is now completely changed; experience is referred to rational principles, and in every department of industry rude empiricism has been found to yield to scientific intelligence. It must be confessed that in the Fine Arts we are not so far advanced; still it may be said that even this sphere of creative power has become to a certain degree subject to a philosophic treatment instead of mere prescriptive rules: there is a desire for well understood principles; we learn to feel more and more that science may clear the way even for genius itself."

We had a striking example of the English sense of the word practical, and the really unpractical character of our workmen, when the famous Berlin "Book of Design" was first brought over to England. The history of this book is curious and edifying. Nearly thirty years ago the Prussian government associated two men, singularly well chosen for the purpose, to consider and carry out the best means for educating the taste, the eye, and the hand of the students in the Schools of Design (which were first established in that country); and the introduction of a better style of Art into the different provinces of common life, dress, utensils, furniture, decorative architecture, &c. The architect, Schinkel, ennobled by the late king, was one; Benth, the director of the Industrial Schools, was the other. The first was a most accomplished artist in various departments; the latter was an admirable man of business,—a practical man in the best sense of the word. Between them was produced the Berlin book of design, at the sole expense of the government; it was not put into the hands of booksellers, but given to the higher class of students, and copies were sent to all the foreign academies. Wherever it was made known on the Continent, it not only awakened a taste for the more refined treatment and more intelligent application of every style of ornament; the patterns and examples were applied practically, with great advantage, by those who minister to

the wants of every day life. "It is," says Dr. Braun, "a well-authenticated fact, that all who had been so fortunate as to obtain possession of this choice collection of models distinguished themselves greatly both in their own individual profession and in the application of Art to the wants of real life." But when copies of this much celebrated work were brought to England some years ago, our manufacturers were not prepared for it; they were really incapable of either appreciating or applying it. They decided that it was of no use to the pattern-drawer, because instead of giving patterns fitted for some particular and transient purpose, and which might be transferred at once to the panel or the porcelain,—the silk or the muslin,—it took higher ground; laid down the principles by which all that was most beautiful and most original in ornamental Art had been called into being, and sought to communicate to the student the power of creating, multiplying, varying, and adapting for himself, according to the immediate want or occasion, whatever it might be. But at that time—I speak of some years ago—the servile and uneducated workmen were unable to make this use of the book, therefore it was pronounced useless.

"To render any system of instruction really available for the improvement of youth, the teachers themselves must be thoroughly conversant with the subject. To others it was rather an impediment than a help, making them feel all the embarrassment of ignorance."—*Preface*, p. 4.

But since the production of the "Berlin book, Industrial Art has made such progress in England, that in producing a work of the same kind and purpose, an extension of the plan has been found indispensably necessary; "More especially as the mechanical means have been rendered easier and cheaper, while the increased knowledge of the history of Art has opened new stores of instruction and improvement capable of being adapted to more refined and varied wants."—*Preface*, p. 4. The theory of colours has been popularised by Mr. Hay, and the theory of forms by some excellent papers and examples in this Journal; while the art of printing in colours, and multiplying impressions, has been perfected: but we have still much to learn. Even at the Exhibition of Art, at Birmingham, in the midst of so much that was really beautiful and ingenious, I was struck, every now and then, by the misapplication of ornament and colour,—by the absence of simplicity and real elegance,—by the want of a more just eye for forms. There is a plate in this work of Mr. Gruner's, (Plate 2, that which exemplifies the forms of the Etruscan Vases), showing the profoundly scientific principles on which the lines and curves, which so delight our eyes,—flowing like music,—have been designed and modelled. Mathematics and Etruscan vases, are, it seems, allied; were it not better then that our artisans, instead of merely imitating the forms, should learn to apply the principles on which these forms are constructed?—should be able to prove to themselves why they cannot, arbitrarily, deviate from these immutable principles, without deviating into deformity, meagreness, or clumsiness?

The announced exhibition for 1851, open to all nations, will probably call forth among us inventive and creative power of every kind. There is even danger lest the desire to achieve novelty and excite wonder should lead to some excesses of bad taste and exaggeration, unless a more cultivated knowledge of the theory of truth, beauty, and fitness in Art should restrain the fancy, and direct the capabilities of those who are spurred on by the pride, the interests, and the enthusiasm of the moment.

I repeat therefore that nothing could be more opportune than the appearance, as a whole, of this most magnificent and suggestive book.

But conscientiously to review a work on Art is not to make it a text for an "Essay on things in general," but to say first what it is—what are its pretensions;—and then to give an opinion as to its merits and defects.

The whole work consists of four separate parts comprising eighty plates.

The first part embraces architectural ornaments—door-ways of the classic orders, the more valuable because so few specimens remain to us:

the doors, as Dr. Braun observes, "being the first feature of an ancient building which yields to time—as in an antique bust, the nose is the first part to be injured;" Candelabra; chased silver, antique and *cinq-<sup>cento</sup>* work, flowers from nature ornamentally arranged and in colours, &c.

It is impossible to particularise each of the twenty-nine plates of which this division consists; but I cannot help calling attention to a few of them; for instance, the *frizes* from the unequalled collection of Campana at Rome;—what can surpass them in genuine classic feeling and airy grace? The eight specimens of Tarsia (inlaid wood) are of surprising elegance and beauty, and the patterns capable of being applied to an endless variety of purposes. They are chiefly from the church of Santa Maria in Organo, at Verona, and designed by the famous Fra Giovanni, who worked in the fifteenth century, and is mentioned with praise by Vasari.

The tessellated pavements from the early Christian basilicas, are wonderfully elaborate and beautiful, and of the simplest materials, worked into a pattern and most richly coloured: one specimen of antique pavement lately discovered at Brescia is very peculiar both in colour and arrangement. The effect and brilliancy of these varied pavements must have depended greatly on care and cleanliness, and in this example there is the reiterated inscription, large and legible: *LAVA BENE* (*wash well*): which must have been edifying to the antique housemaid as a perpetual memento.

"The natural flowers ornamentally grouped and arranged," of which there are four or five examples in this part, splendid for size and colour, must also be mentioned.

The second part exhibits in seven plates the Pompeian system of mural decoration; Dr. Braun, in his remarks on these, points out the luxuriant and fantastic combination of colours and objects, and at the same time the absence of all that trickery, those contrivances for perspective illusion, all that waste of ingenuity which distinguished the architectural decorations of the *decadence*, and which was vainly deemed an *improvement* on the classical models: such trickery is one of the vulgarities of Art, and if it produce a transient wonder, it also leaves behind a permanent sense of disappointment. The student will remark that in the specimens given of Pompeian ornament, there is the imitation which excites the fancy, without the trickery which deceives it.

The third division of the work, comprises plates of ornaments in the ecclesiastical style. As we are now threatened with a surfeit of the northern gothic—glorious as it is—it is useful to the student, and generally refreshing to find here specimens of what has been called Italian gothic, chiefly from the old Lombard and Umbrian churches. The ornaments from Assisi, designed by Giotto, display the singular and intricate but most harmonious use of prismatic colours in decorating a solemn place of worship, leaving it all its solemnity.

Dr. Braun says—

"Churches are intended to seclude man from common every-day existence, and to procure to the worshipper that state of mental rest which enables him to partake of such blessed consolation as religion only can bestow. The fine Arts may in various ways greatly contribute to this transfiguration, as it were, of the human mind."

Why, indeed, should we fancy that in the harmonious combination of sounds there should be something associated with piety, and particularly pleasing to God, and in the beautiful arrangement of colours something the reverse? Did not God make both? The tints of the rainbow as well as the song of the lark show forth His praise who clothed his world with light and beauty as well as cheered it with music! Both are His, and sanctified by being devoted to Him. Not to dwell too long on this, I yet must point out to especial notice a specimen of the application of coloured terra-cotta to the exterior embellishment of a building. It is well known that coloured brick-work, in which the tints are well burned in, rivals stone in its durability; but though introduced successfully of late, the use

of terra-cotta has been limited to ornamental tiles or a few mouldings. Now, the whole of the grand façade of the *Spedale Maggiore* (the great hospital) at Milan, is made of brick, moulded into a variety of forms—graceful festoons, cornices, medallions, architraves—all brick; and how beautiful they are! how sharp and fine to this day are all the delicate lines, projections, and angles! I used to go day after day to look upon this building with ever new pleasure and astonishment, and with a wish that in our country we could substitute bricks of varied tints and cast in various moulds for the everlasting monotony of our houses of square red bricks. And that wish is likely to be gratified: the reform has begun. Already we may see in some of the new-built churches terra-cotta mouldings of great beauty, most accurately imitated from approved models. Colour, however, has not yet been tried. I believe the specimen given here is from Bramante's façade of the Santa Maria delle Grazie. We might have such forms of tinted brickwork if we had a race of bricklayers capable of putting them together. Bramante, who was Raphael's near kinsman, was also the architect of the "*Spedale Maggiore*" in 1492.

The fourth division comprises eighteen brilliant examples of domestic and palatial decoration. We are here struck by the superiority, in all respects, of the work of the fifteenth over that of the 17th century. Examples are given here from every school, in every variety of taste, as long as it is good taste and that the elementary principles of Fine Art are not lost sight of. Some of these are surprising for the quantity of *mind* which has been expended on them. There are two divisions to be noticed here. The one comprehends the original manifestations of the Italian national taste, of which the plates after Luini are perhaps the best examples; the other, those elegant inventions produced by the discovery of the antique frescoes among the ruins of Rome. Both styles are frequently blended together with that wonderful combination of the romantic and classical elements which characterises every production of the Italian mind, from Dante downwards.

I cannot conclude this notice without repeating that the Preface and remarks of Dr. Emil Braun add greatly to the value of the prints. A few years ago, such a preface to a book of ornamental patterns, an essay so profound in its views, so full of new and suggestive thought, would have been deemed quite out of place, too fine in quality, too learned for the occasion, and quite beyond the comprehension of those for whose use the work is intended. Nothing can more strongly prove the general progress made by our Art-workmen than the admiration which this short preface has excited,—the feeling that it will be appreciated, and if not wholly understood at once, that it will be studied and read till it is understood, till the mind has taken it in. Dr. Braun begins, by styling "Ornamental Art the offspring of High Art." I should have thought that Ornamental Art must have preceded High Art, for I have seen productions of early Art in which the ornamental portion was perfectly charming in taste and design, while all that related to the human form and expression was as rude as possible. Yet "High Ornamental Art" where the leading idea appeals to the intellect and the fancy as well as to the eye, and the harmony and relation of parts has been strictly observed, could only have sprung up in the best periods of the best schools of Art. At this time, as Dr. Braun observes—

"Ornamental Art enters into a not unsuccessful rivalry with sculpture and painting. Yielding to them, without dispute, the honours belonging to the more elevated department of historical composition, it surpasses them in regard to its wider range of influence; and in proportion to the humility of the position it assumes, does its own peculiar value become more conspicuous."

But, it may be asked, what has a pattern-drawer or an artisan to do with High Art,—with Raphael and the Cinque-cento? We might ask, with the same reason, why do we put into the hands of the literary student the highest models

of literature, instead of confining him to phrase-books and word-books? Is it that he may learn to manufacture a poem of his own by transcribing their best passages; by taking a line from Shakespeare, a line from Pope, a line from Wordsworth, another from Byron, and so compounding an original stanza?—No; but that he may learn easily to appreciate what is best, and be led in the spirit beyond mere imitation.

In conclusion, Dr. Braun says,

"Let us hope that this work may become useful to the various societies now in operation for the encouragement of Art in its application to manufactures, under the patronage of the illustrious Prince who has taken the lead in their advancement; these associations have already widely influenced and improved public taste, and are rapidly bringing within the sphere of graceful and refined artistic decoration, even the most common and ordinary objects of daily utility."

### THE TRIUMPH OF LOVE.\*

AUTOBIOGRAPHY OF P. MACDOWELL, R.A.

DEAR SIR,—I have, according to your request, endeavoured to sketch a few particulars of a life (like most others) much chequered with light and shade, yet I fear possessing little to render it interesting. I was born in Belfast, August 12th, 1799. My father was a tradesman of that town. Unfortunately he was not satisfied with moderate success in trade, but was persuaded to dispose of his business and of several houses which he possessed, to become a partner in some speculation which eventually proved ruinous. His losses preyed greatly on his mind, and dying soon after, he left my mother in possession of little more than the house she lived in, and myself, then an infant. At about eight years of age I was sent to board at an academy in Belfast, kept by an engraver of the name of Gordon, with whom I remained until I was twelve years old. It was during my stay with that gentleman, that I first acquired a love for Art. When my school duties were over for the day, I amused myself by trying to copy a miscellaneous collection of prints, in the possession of my master. I was indebted for this privilege to his having one day discovered on the back of my slate something more than vulgar fractions, viz., a sportsman, I remember, in full costume, accompanied by dogs, of which I had seen a print in a shop-window, and to which I had paid many stolen visits for the purpose of sketching. This performance, for which I expected, and no doubt deserved, a thrashing, had, on the contrary, the effect of opening his portfolio to me for the future.

When I was twelve years old, my mother came over to this country, where she had some friends. I was sent to board in Hampshire, with a clergyman, for two years, at the expiration of which time it was resolved I should become a coach-builder, the pursuit of the Arts, to which I was so much inclined, being considered too precarious a means of living. I was accordingly sent to London, where I was placed under a coach-builder. After I had remained with this person about four years and a half, he became a bankrupt, and I went to lodge in the house of Chenu, a French sculptor, residing in Charles Street, Middlesex Hospital. Whilst I remained there, having much idle time on my hands, I amused myself by endeavouring to sketch from the various plaster-casts by which I was sur-

\* It is scarcely necessary to direct attention to this fine work, the beauty of which is sufficiently shown in the annexed engraving. As the reader will perceive, in the Autobiography of Mr. MacDowell, the group was executed for his earliest patron, the late Mr. T. W. Beaumont, formerly Member of Parliament for the County of Northumberland. To say that it is one of the most charming compositions of modern times, in poetic sculpture, is, perhaps, saying even less than it deserves. It was executed by Mr. MacDowell in 1831. The figures are of the size of life, and have been carved from one block of marble—a work involving labour and difficulty, which will be at once understood when the many delicate points of the work are considered. The movement, elasticity, and spirit of the figures are beautifully sustained in every passage, and the flow of line from the lowest to the highest points of the composition is wrought out with the happiest effect. The group is accompanied by pastoral trophies, and the general feeling of the figures refers more markedly to the antique than others of the works of the artist.

rounded. My master, the coach-builder, decided on going to Ireland, and wished me to go with him. This I was determined not to do. Having no one to advise with on the subject, I went to Marlborough Street, and inquired of the magistrate whether I could be compelled to go with my master out of the country, more particularly as he had not instructed me in his business according to agreement. I received sufficient encouragement to strengthen me in my resolution, and after some differences succeeded in getting my indentures from him.

While living at Chenu's, I was continually asking questions as to how a knowledge of sculpture could be acquired. Having a most ardent desire to learn, on leaving Chenu's I applied myself assiduously to drawing and modelling the different parts of the human figure. At length I ventured to make a copy of the whole figure. The first I attempted was a Venus with a mirror; I believe the original is by Donatelli. I made a small copy, about a foot and a half high, which, when finished, I showed to Chenu. To my surprise he liked it well enough to purchase it of me. I was not a little pleased at this, and continued to work incessantly to improve myself, disposing of my models when I could. This went on for some time until, having lost my mother, I went to live in Seymour Street, Euston Square. I there became acquainted with two young Scotchmen, who one day called to tell me they had seen in the public papers an advertisement, in which artists were invited to compete for the execution of a monument to be erected to the memory of Major Cartwright, lately deceased. They urged me to make a design for it; this I thought sheer folly, knowing that in nine cases out of ten, success depended much more on having friends in the committee, than on the merits of the design. This method of managing matters with regard to public statues has led to the production of works which have been the laughing-stock of every foreigner who has visited this country. Until within a fortnight of the time allowed for sending in the sketches, I had no intention of trying, but at last, reflecting that at some future time I might reproach myself with not having made every effort to get on in the profession, whilst there was the slightest chance of success, I set vigorously to work, and working night and day completed a model of the figure, a pedestal, moulded and painted it, and sent it to the house of Peter Moore, Esq., M.P., where the committee was sitting. Arriving there late, they had already selected a model; however, they eventually chose mine, and asked me if I would object to allow the artist, whose design they had previously chosen, to model the basso-relievo which he had on his pedestal, on mine. I thought it but fair that he should do the entire pedestal; this was agreed on, but the sum subscribed at this time did not amount to more than seven hundred pounds, being about half the sum necessary.

My brightening prospects were thus thrown into shade for the present. Some members of the committee (personal friends of the deceased Major), wished me to show my sketch to his widow; I accordingly waited on Mrs. Cartwright, but not finding that lady at home, I left the sketch in her drawing-room. I was told afterwards, that, on seeing it, she burst into tears. I received a note from her the next day, expressing her strong approval of the likeness, and requesting me to call upon her. When I waited on her, she gave me an order for a cast, requesting to have the original model if possible. I can never forget the great kindness of that benevolent and amiable family, who were unwearied in their efforts to serve me in my profession, at a time in my life when their kindness was most useful to me. Unfortunately for me, the subscription for the monument never amounted to the sum necessary for its execution. In the meantime an artist, a Mr. Clarke, I believe from Birmingham, came to London and offered to execute it for the sum already subscribed, his connexions in Birmingham giving him advantages which I had not. This artist did not, however, succeed in pleasing the committee with the likeness, and the family, with my cousin, allowed him the use of my model. He com-



THE TRIUMPH OF LOVE

ENGRAVED BY W. ROFFE, FROM THE GROUP IN MARBLE

BY P. MAC DOWELL, R.A.







*S. MacDowell*

pleted the work, and became shortly after a bankrupt.

From the circumstance of my having modelled a bust of Major Cartwright, I acquired, and for many years enjoyed, the friendship of the late lamented Canon Riego, a man most esteemed by those who knew him best. I believe he never lost an opportunity of furthering my interests.

When not engaged on portrait-modelling, I employed myself on ideal subjects. The first group I attempted, and I shall never forget the pleasure I felt while doing it, was from Moore's "Loves of the Angels," the figures about three feet nine inches high. It is now in the possession of George Davison, Esq., of Belfast. My next work was a group from Ovid, of Cephalus and Procris. I was commissioned to execute this in marble for E. S. Cooper, Esq., member for Sligo. After that I modelled a group, life-size, of a Bacchus and Satyr; I then commenced a model of a "Girl Reading," which, when finished, I sent to the Exhibition, which was the first Exhibition in the new Academy, in Trafalgar Square. Sir Francis Chantrey had that year the arrangement of the sculpture, and I feel bound to speak of this distinguished sculptor with gratitude.

Assuredly no struggling artist could tax him with being influenced by any mean or ungenerous feelings towards his less fortunate brethren; his nature, his talents, and his circumstances placed him far above it. I have been told that he took the greatest pains to select a place in which my model could be seen to the best advantage, and that he took pleasure in pointing out to the other members what he considered its merits. The morning after the private view of the Exhibition, I think, I received a note from Sir James Emerson Tennent, in consequence of which I called on him; he was pleased to speak to me in praise of my work, and asked me under whom I had studied. I replied I had not studied under any one, and that I had been intended for a coach-builder. "Oh, indeed, may I ask you what part of England you come from?"

"I am, sir, an Irishman." "Indeed, from

what part?" "From Belfast." "You are! so I find I have been talking to a townsman of mine all this time."

This interview ended with a promise on the part of Sir James to call next day to give me a first sitting for a bust. He did so, and having succeeded in pleasing him with the likeness, I had the honour of modelling the bust of Lady E. Tennent also, and afterwards executed them both in marble. Sir James was indefatigable in his efforts to serve me; he called on his friend, T. W. Beaumont, Esq., who was then in London, and urged him to go to the Exhibition to see my statue. The result of this gentleman's visit to the Academy was, his sending to me to request I would call on him at his house in Hyde Park Terrace, Piccadilly. I went the following day full of hope, and was not disappointed. After some conversation and a variety of questions about myself, he gave me commissions for two large groups in marble, from any subject I should choose, also an order for a marble statue of the "Girl Reading;" stipulating, at the same time, that I should do nothing for any one else for the space of three years. Observing, I suppose, that I did not much relish this restriction, he immediately added, "You know you can but have employment, and if I am pleased with your work, I shall take care you never shall want it." I parted from him with feelings of gratitude and hope; the sun was once more shining on me, and I determined that no efforts of mine should be wanting to deserve success. The following year I exhibited the "Girl Reading," in marble, and the morning after the private view I received a note from Lord Francis Egerton, now Lord Ellesmere, requesting me to call on him, which I did, and I was honoured by that nobleman with a commission for the "Girl Reading," finding that the first was sold. I did not forget Mr. Beaumont's stipulation with me, although I did not mention that circumstance to his lordship. I called on Mr. Beaumont and told him that my statue had attracted his lordship's attention and approbation, and that from his lordship's well-known taste, I felt certain that my executing one for him would serve me very much. Mr. B. replied, "I think his lordship

shows his judgment, and you may set about it as soon as you like."

I had now the honour of being elected an Associate of the Royal Academy. I cannot forbear here remarking, that although much has been said of the interested partiality of the members of that Institution in awarding its honours, I can most conscientiously assert, that at the time of my election I was not acquainted with a single member of that body, nor had I made a single advance to become so. My election took place on the 1st of November, 1831. Having nearly completed my first large group for Mr. Beaumont, viz. "Love Triumphant," he was desirous that I should visit Italy, and said that he would supply me with ample funds for that purpose. I need not say that a journey to that glorious land, which teems with all that is most beautiful and exalted in the arts, was entirely to my taste, and that I accepted, with gratitude, his generous offer. After remaining abroad for eight months, visiting every church, palace, and museum, famed for its treasures, whether in painting or sculpture, I returned to England. I completed my group of "Love Triumphant," and various other works in marble for Mr. Beaumont, namely, "A Girl at Prayer," "Cupid," "Girl going to the Bath," and "Early Sorrow."

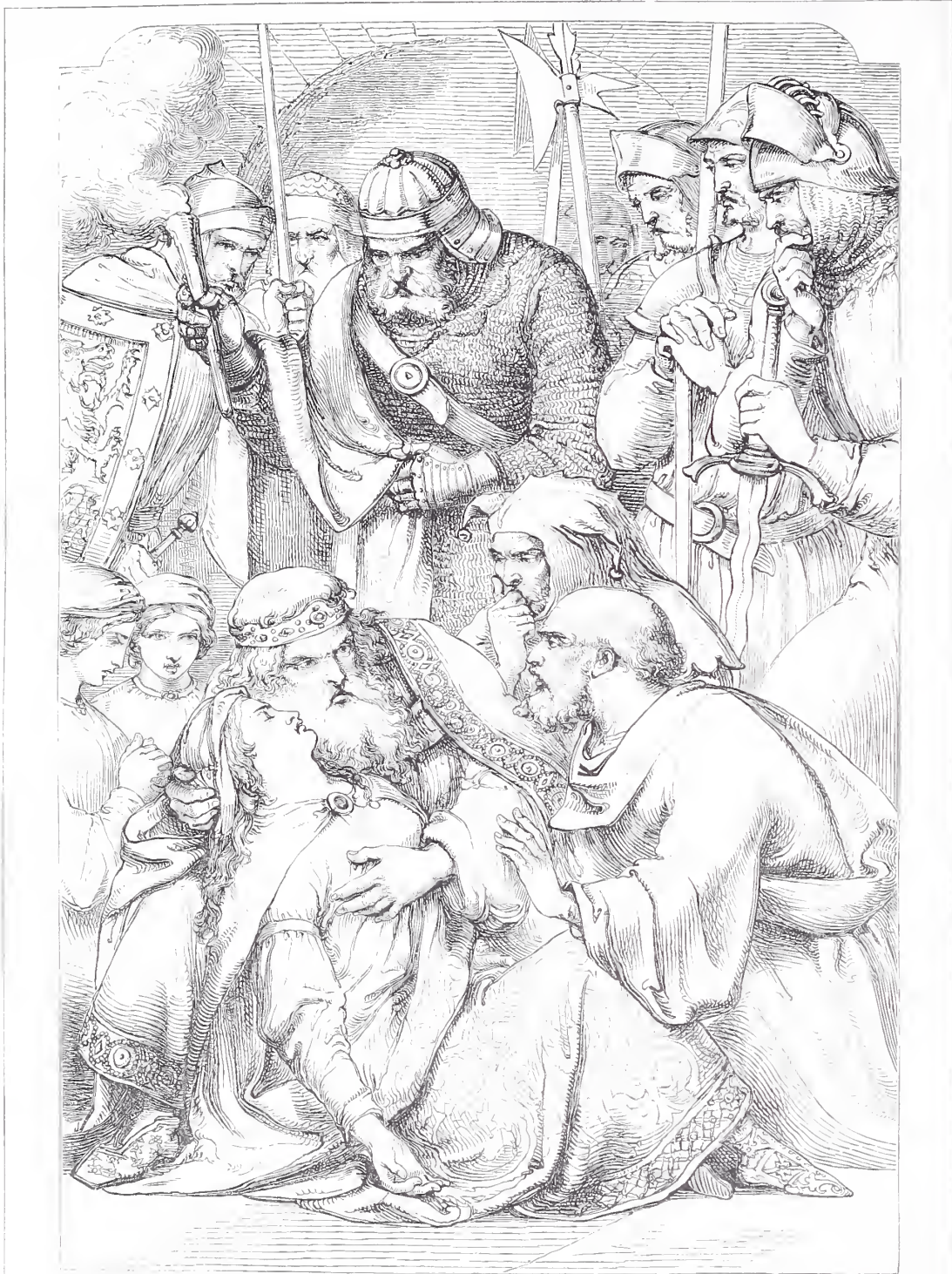
I had the honour of being one of the sculptors selected by Sir Robert Peel to execute one of the national statues of the British admirals. The statue of Lord Viscount Exmouth fell to me to execute; it is now placed in Greenwich Hospital. I had the honour some time before this, in February, 1846, of being elected a Royal Academician.

It is with most painful feelings I have to conclude this rough sketch by alluding to the death of a gentleman who has had a powerful influence upon my fortunes, namely, that of T. W. Beaumont, Esq., my ever lamented friend and patron. I cannot express myself in terms sufficiently strong of his noble disposition and genuine kindness of nature, the generous friend of Science, Literature, and Art. Many there are who have reason to mourn his death.

I remain, dear sir,  
Yours very faithfully,  
PATRICK MACDOWELL.

[In autobiography there is a charm which a narrative in the third person does not possess, though the latter has an advantage which can never belong to the other form—and that is, the power of saying of the subject that which he cannot say of himself. We offer no apology for adding a few lines to this memoir—we only doubt our power of speaking in a manner sufficiently worthy of the author and subject. The demand for essentially poetic sculpture in England is unusually disproportionate to that for sculptural portraiture; and the greater number of departures from the latter are of the monumental and statuesque character, and hence it may be said he is unusually daring who devotes himself to poetic sculpture, and he who succeeds must achieve success by transcendent talent. Mr. Macdowell mentions in their successive order his "Girl Reading," "Girl at Prayer," "Love Triumphant," "Girl going to the Bath," "Early Sorrow," &c. Had he executed no other than the first mentioned of these, his must have ranked among the highest names in the history of British Art. There are in progress two admirable works to which no allusion is made in the preceding sketch; these are his "Virginius" and "Eve," both of which are being executed in marble. The great and distinctive power of this artist is that of investing his subjects with a profound and touching sentiment, which is always supported by a faultlessly graceful and elegant design. In the works of the greatest European sculptors we are continually reminded of the antique, but in the works of Macdowell we do not forget the antique, but we also remember animated nature; and this is refreshing after doing continual homage to the majesty of the Rhodian Art. Almost all the works of this artist we have had occasion to mention in terms of praise, and we trust that for years yet to come there will be a current series demanding similar notice at our hands.]

PASSAGES FROM THE POETS.



Drawn by J. Franklin.

Engraved by G. P. Nicholls.

THE DEATH OF CORDELIA.

*Lear.* "Howl, howl, howl, howl!—O you are men of stones;  
Had I your tongues and eyes, I'd use them so  
That heaven's vault should crack:—O, she is gone for ever!—  
I know w<sup>h</sup>en one is dead, and when one lives;  
She's dead as earth:—Lend me a looking-glass;  
If that her breath will mist or stain the stone,  
Why, then she lives."

SHAKESPEARE. *King Lear* Act V., Scene 3.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by J. Williams.

A REMINISCENCE.

“Mark yon old mansion frowning through the trees,  
Whose hollow turret woos the whistling breeze ;  
That casement, arched with ivy’s brownest shade,  
First to these eyes the light of heaven convey’d.  
The mouldering gateway strews the grass-grown court.  
Once the calm scene of many a simple sport,  
When Nature pleased, for life itself was new,  
And the heart promised what the fancy drew.”

ROGERS. *Pleasures of Memory.*



R. S. Lauder

ROBERT SCOTT LAUDER, R.S.A., was born at Silver Mills, near Edinburgh, in the year 1803. Like most who have attained distinction in the Arts of design, the instinctive desire to represent external objects by the pencil, developed itself in young Lauder at a very early age. While yet a mere child, the pleasure he derived from the first perusal of the Arabian Nights, sought to give itself vent in drawings of the gorgeous scenes they conjured up before him. The middle classes in Scotland were at that time even less prepared to regard Art as a worthy or available pursuit in life, than those in the southern parts of the island, and consequently the boy's turn for drawing met neither with encouragement nor direction among the circle of his relations. David Roberts, who had already given proofs of the ability, energy, and enthusiasm which have placed him in the high position he has attained, was the first who came to Lauder's assistance. He communicated to him his earliest distinct notions of the aim of pictorial Art, and the means by which it is accomplished; he put brushes in his hand, explained to him the mixing of colours, and gave him some notion of drawing.

This happened when Lauder was in his ninth or tenth year. He still continued, however, for several years, to be principally occupied by the ordinary educational pursuits of boys of his own class. Drawing and painting were the occupation of his unemployed hours, in which he met with neither encouragement nor the reverse. An exhibition of the works of Scotch painters which was opened in Sir Henry Raeburn's gallery, about the year 1817 or 1818, had, however, such an effect upon him, that disregarding every other consideration but his passionate desire to become himself a painter, he resolved to make that his profession. For a time the obstacles to the attainment of his wish seemed insurmountable; in the whole range of his acquaintances he found none who could advise him what steps to take for obtaining the necessary instruction. At last having been introduced to Sir Walter Scott, he was, by his assistance, admitted as a student to

the Trustees' Gallery in Edinburgh, then under the direction of Mr. Andrew Wilson. This Gallery, it may perhaps be necessary to state, for the information of English readers, contains an excellent collection of casts from the best antique statues. The Trustees, under whose auspices it has been collected, are a body of gentlemen, at whose disposal was placed in the latter part of last century, a portion of the funds realised by the sale of estates forfeited in 1745, for the purpose of establishing an academy of design to promote taste and invention among the mechanics of Scotland. As has been uniformly the case in this country, the students in the Academy have more frequently been found aspiring to become artists, than satisfied with the humbler task of imparting more taste and originality to manufacturing designs. Perhaps Mr. D. R. Hay is the only one of its *élèves* who has acquired honourable distinction by showing how much of taste and refinement may find worthy employment in embellishing private edifices. On the other hand Wilkie and other names high in Art obtained their first elementary instructions in this Gallery.

Here Lauder prosecuted his drawing studies assiduously for four or five years. A better school in so far as mere drawing is concerned can scarcely be imagined. The habit of drawing on a large scale from the round formed both his eye and hand. And the exquisite grace and beauty of the models by which he was surrounded, insensibly developed a naturally delicate susceptibility to the charms of form. Thus prepared, he proceeded to London, where he continued for three years, drawing in the British Museum, and painting from the life in an Academy, which was supported by the contributions of young painters. When Lauder was a pupil in the Trustees' Gallery, Edinburgh had no public collection of paintings; it was at a later period that the small, but well selected, gallery of the Royal Institution began to be formed. In London he, for the first time, had opportunities afforded him of studying the excellencies of the best painters of our own and other countries. An

appreciation of the beauties of colour thus came to be superadded to the taste in regard to form that had been impressed upon him in his first school.

Lauder returned to Edinburgh about the year 1826. A warm interest was at that time taken in art by the Edinburgh public, partly owing to a real taste for it, partly to the spirit of controversy and partisanship. For a considerable time yearly exhibitions of paintings by modern artists had been opened in Edinburgh, managed by an association of amateurs incorporated as the Royal Institution. The leading members of this body were connected with the Trustees' Gallery. In 1826 a number of the Edinburgh artists, dissatisfied with the manner in which the affairs of the Institution were conducted, seceded from it and founded the Scottish Academy. Rival exhibitions were opened for several years; ultimately, however, an arrangement took place, in consequence of which the artists who had adhered to the Institution joined the Academy, and the Institution confined itself to exhibitions of the ancient masters. The controversy, while it lasted, had the advantage of awakening increased interest for and attention to the exhibitions in the Edinburgh public. A more lasting beneficial result was the commencement of the collection of old paintings already adverted to, by the Institution, and the foundation of a gallery of modern art by the Academy, its first purchases being Ety's "Judith," his "Benaiah," and his "Mercy interceding for the Vanquished."

Lauder was elected an Associate of the Institution soon after his return. He also resumed his studies in the Trustees' Gallery, then under the direction of Sir William Allan, who, appreciating the merits of the rising artist, admitted him to his intimacy, and when unavoidably absent, entrusted to him the teaching of his pupils. But though Lauder thus became the friend and associate of the amateurs and the artists who adhered to them, his gentle and amiable character kept him on the best terms with the independent party. The alliance of the two bodies, which soon followed, removed any difficulties that might have existed in the way of cordial intercourse. There were then in Edinburgh artists whose conversation and example were well suited to stimulate his exertions and inform his mind. There was also an intimate admixture of the literary and scientific circles with the artistical, eminently advantageous to both.

The terms on which Lauder stood with Sir William Allan have already been noticed. But he now formed an intimacy destined to exercise a much more important influence over his future career. The Rev. John Thomson, of Duddingstone, was a man of genius in the highest sense of the word. Had he, instead of being an amateur, been a professional painter, he would have stood on the very highest level of his art. As it is, his landscapes, for their rich beauty of colour, for their truthful perception and reproduction of the elementary phenomena of nature, are rarely equalled; and what is more, they are uniformly imbued with the soul and sentiment of poetry. But Mr. Thomson was more than a mere painter; he had an exquisite taste for music, and was no mean performer; he was an accurate and elegant classical scholar; and, above all, he possessed an immense fund of shrewd practical observation, quaint humour, and warm benevolence. Recognising a congenial spirit in the young artist, Mr. Thomson admitted him to his intimate friendship. From that time the manse of Duddingstone was ever open to him, a privilege of which he was not slow to avail himself. From this era a new and higher sense of the aims and destinies of his art dawned upon Lauder. In the pictures which he painted about this time, an intellectual and poetical character, not to be found in his earlier productions, promising though they were, may be discovered; and a breadth and mastery of execution, akin to that of the great masters of Italy and the Netherlands, developed itself. A number of cabinet portraits executed at this stage of his career may be cited in support of this opinion; still more a painting intitled "The Sentinel," and his first painting of the "Bride of Lammermoor," in which the figure of Edgar Ravenswood stands amid the bridal guests like

a dark-threatening spectre at mid-day, an incarnation of gloom in the midst of sunshine.

In 1833 Lauder proceeded to the Continent. He remained abroad five years. The greater part of these years was spent in Italy. He studied assiduously at Rome, at Florence, at Bologna, and at Venice. On his return he spent some time at Munich. The example and conversation of Thomson had prepared him to feel in their full force the Titanic efforts of Michael Angelo in the Sistine chapel; natural temperament had predisposed him to be deeply impressed by the colour of Titian and Giorgione. A deep and lasting effect was produced upon him by the unrivalled wealth of Rubens at Munich.

Since his return to England in 1838, Lauder has resided principally in London. In 1839 he exhibited his "Bride of Lammermoor" in the Royal Academy, which was immediately purchased by Lord Francis Egerton. He subsequently contributed the "Trial of Effie Deans," now the property of E. N. Dennys, Esq.; the "Glee Maiden," purchased by Lord Northesk; "Meg Merrilies," the property of W. Murray, Esq., of Henderland, and various other pictures. His last great work, "Christ teaching Humility," has been re-purchased from a member by the Royal Association for the encouragement of Art in Scotland, and is intended to be the nucleus of the contemplated Scottish National Gallery of Art.

The most prominent characteristic of Lauder's paintings—that which first attracts the eye—is his rich yet ever tasteful colour; and his management of light and shade at once imparts a reality to his painting, and is full of truthful sentiment. He is also happy in his expression of character, as many figures in his works testify, above all, his "Louis XI.," in a yet unfinished painting of that monarch in conversation with the Astrologer. He has entered thoroughly into the spirit of his great countryman, Scott; and his "Christ teaching Humility," and his "Christ walking on the waters," show that he is equally capable of rising to the moral sublimity of biblical subjects.

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

### THE CHEMISTRY OF MIXED METAL CASTINGS.

THERE are few subjects of greater importance, in a practical view, than that which relates to our ornamental metal manufactures. The beauty and the durability of the numerous articles of utility produced from the mixed metals, and of those which minister to the improvement of taste, are entirely dependent upon the chemistry of their combination. When it is remembered that under this general heading must be classed all the varieties of Mosaic gold—the brasses, bronzes, ancient and modern,—the productions of our own country and of other parts of the world,—the German plate, Nickel silver, and all other white metal compounds; it will be seen that a wide field of examination opens before us. The present article may be regarded as preliminary to others, which we hope, from time to time, to give in the pages of the *Art-Journal*, and which will include all the practical information we may induce the manufacturers to render us; and for which in return we promise all the advantages which chemical analysis and physical examination can afford. In this manner a large amount of interesting information will be conveyed to our general readers, and at the same time as experience lends its assistance as a guide to experiment, the results of the laboratory will be rendered available to the necessities of the workshop.

The improvement of our ornamental metal castings is to be desired. The advances made within a few years have been very important; and both as regards the composition of the metals employed and the general character of the castings, a decided superiority is evident. Notwithstanding the favourable circumstance, that our island holds, as "a guarded treasure," in its rocks, all the metals we require, and that our beds of fossil fuel are unequalled in the

world, thereby placing us in a position to outstrip any other civilised community, the result is not what it should have been. Foreign productions,—foreign castings from our own metals, with our own coal,—have had sufficiently the advantage of our native productions to take their place in the market. If we examine into the reason of this, we shall find that it is referable to two or three causes, happily gradually ceasing to be a reflection on our intelligence; and becoming every day less evidently a blot upon our industrial skill. To these we shall briefly refer.

Manufacturers have been satisfied with the production of articles of utility merely, and so long as the material with which they worked was physically capable of being moulded into the required forms, and sufficiently durable to answer the required end, they were satisfied, and sought not to incur the expense and inconvenience of experiments to improve their material. An iron pot and a bell-metal kettle demanded but little attention on the part of the manufacturer; and these fairly represent the class of articles sought for by the public generally, up to the commencement of the present century. This being the case, but little attention was given to improve our metallurgical processes. Our copper smelters and our iron makers found, by experience, that certain mixtures of ores, produced in different localities, gave rise to a superior kind of metal, both in appearance and for wear, from that which they could produce from any one of them used alone. The smelters, therefore, contented themselves with this knowledge, and they rarely or ever sought to know the cause of the differences; which must have been due to some peculiarities of chemical constitution. The importance of such an examination as may determine exactly the character of the ores employed, and the reducing agents necessary, is now generally admitted, and the knowledge of the chemist is made available. To give one instance out of many familiar ones, we will refer to the condition of the copper-sheathing for the bottoms of ships. Where we have such an abundant supply as that which Cornwall produces from her mines, it will be, at first, difficult to understand how in smelting these ores of copper, any great differences in the metals resulting should arise. When it is, however, considered that the copper pyrites, the most abundant ore of copper, is a compound of copper, iron, and sulphur, and that it is almost always mixed with arsenic, sometimes with phosphorus and carbon, and often with other metals, as zinc, lead, silver, cobalt, and nickel, it will be understood that there must be considerable difficulty, on the large scale of manufacture, to separate the copper in a state of purity from those bodies with which it is associated in nature. Consequently, most singular differences are found to exist in the conditions of the metal produced by different smelters, from different lots of ore, at various times; these differences arising entirely from the admixture of very small quantities of these adventitious metals. We have many instances in our navy of the copper sheathing remaining almost free from corrosion for half a century, and we have numerous examples of a ship returning after her first voyage with her copper corroded to holes over every part. This question has lately been claiming the attention of chemists, and from the satisfactory mode of examination which is now being instituted,—as an example of which we might quote the communication of Dr. Percy and of Captain James, R.E., to the chemical section of the British Association, at its late meeting at Birmingham,—there is no doubt but an improvement will be effected. This is an instance merely of the necessity of chemical knowledge in the production of a simple metal. We might also adduce, in proof of our position, the differences to be found in the various ornamental iron castings of our country. Much depends doubtless, upon the kind and character of the moulds employed to receive the fluid metals; much also rests upon the manipulatory processes employed by the manufacturer, by which in one case a greater fluidity is insured than in the other, but still more, the beauty and sharpness of the resulting casting depends upon minute,—often exceedingly minute,—chemical differences

in the material itself. The iron castings of Berlin have long been famous; those of Colebrook Dale have been also noted, and we are aware of other iron-founders who are producing castings which now equal those produced on the continent. But we also know that in many cases foreign workmen are employed, and that these men profess to have little secrets upon which, they say, the superiority of the articles they produce depends. This ought not to be, and that it is so is a disgrace to a country professing to stand proudly in the van of civilisation. Up to the present time, however, our workmen have never had the opportunity of receiving anything like that scientific information which alone can fit them for the practical duties of their calling. By their industry and intelligence they have worked out a path for themselves; and it is really a matter of surprise that through the difficulties of their position they have risen to the condition in which we find them.

To learn to read and write has been called education, whereas the education really required for the workman is one which should cultivate habits of close observation, and the acquirement of such an amount of scientific information as would aid him in his technical applications. On the Continent we find combined, the artist and the workman; the man who designs is often the manufacturer of his own designs, hence the superiority of that production in which the mind directs the hand, and the hand follows the guidance of original thought, over that which results from a divided labour; the copyist rarely realises his original. This applies with equal force, and possibly more powerfully, to the union of science and skill, and it is clear that the manufacturer should have a manufacturer's education. Signs to express ideas are not to be neglected, but ideas should not be regarded as inferior to the knowledge of signs.

In considering the character of our mixed metal manufacture all that has been said on the necessity of scientific knowledge in immediate connection with manufacturing skill, bears still more strongly. All the characters of the mixed metals are due to the proportions in which these metals are combined. Yellow brass, for instance, is produced by a mean proportion of thirty parts of tin to seventy of copper. By varying those proportions almost every variety of metal can be obtained; pinchbeck is usually formed by an addition of two parts of copper to the above yellow brass, and or-molu or mosaic gold is a similar alloy, differing only slightly in the proportions of the simple metals employed by the metallurgist; and tombac, or red brass, is made by using not more than twenty per cent. of zinc. Prince Rupert's metal, as it is called, is equal parts of zinc and copper. English brass wire, in which we have to ensure great tenacity and a certain amount to ductility, is composed of about seventy parts of copper and thirty of zinc, combined with a very small percentage of lead and tin.

The brass manufacture may be regarded as the staple of Birmingham, and the varieties of brass, cast into ornamental and useful articles of all kinds, which are manufactured in that town, are a proof of the attention there paid to this branch of industry. We have heard with regret that the brass-founders have had to contend with a difficulty of no mean order; the competition of trade has led unprincipled men to produce inferior articles, which, by selling at a cheap rate, they have forced into the colonial markets; the result has been an attempt to meet this apparent necessity, and brass articles of the most trashy description have consequently been sent out of the country. The injury inflicted on the honest manufacturer are manifold, but the result to be dreaded is lest the very low quality of the article produced should drive our colonial brethren and our foreign customers to direct their attention to the manufacture themselves, and that thus we lose our market; in America this result has followed the deterioration of one branch of British manufacture; it may follow in another. To produce an article cheaply, and to ensure its good quality at the same time, it will be necessary to lay hold of all the advantages which modern science offers. By such means only can we hope to

secure those staples of trade, upon the retention of which the prosperity of such large communities as those of Birmingham depend.

Bronze appears to have been among the most ancient of the manufactures of mixed metals. The earliest coins, statuettes, warlike weapons, and agricultural tools, were of bronze. It has been stated that the ancients were ignorant of brass, but this is now known not to be the case, for we have examples of combinations of copper and zinc, although it is quite certain that neither the Greeks nor the Romans knew of the latter metal in its pure state: the oxide of zinc, tutia, or calamine earth, was known to them, and employed for making yellow metal; and much brass is still made by stratifying sheets of copper and calamine, and exposing them thus arranged to the heat of a furnace.

Those curious tools, or weapons, whichever they may be, called "celts," which are so frequently found in Ireland and often in England, are all bronzes. The Roman swords, and ancient British arrow-heads, after the Britons abandoned those of flint, are invariably bronze. Now, since tin and copper occur so abundantly and so near together in Cornwall, it is quite natural that the combination of these metals should have been tried at a very early period, when even the calamine earth was unknown, and hence the antiquity of bronze.

Nearly all the swords, celts, &c. yet examined, are composed of the metals in those proportions which will produce the greatest degree of hardness; namely, one part of tin to ten parts of copper; or, according to equivalent proportions, of nearly one atom of tin to eighteen atoms of copper. For bronze medals we now employ from eight to ten parts of tin to ninety-two or ninety parts of copper. It is said, a slight addition of zinc to those proportions improves the colour of the metal. Lead is also often added for the purpose of giving more fluidity to the melted mass, by which, of course, the mould is more perfectly filled, and the resulting casting improved.

The bronze statues at Versailles have been shown by analysis to give the following constituents:—

Copper . . .	91.40
Tin . . .	1.70
Zinc . . .	5.52
Lead . . .	1.37
	100.

And a bronze statue of Louis XV. is composed of

Copper . . .	82.45
Tin . . .	4.10
Zinc . . .	10.30
Lead . . .	3.15
	100.

These two analyses afford a very good illustration of the various proportions in which these metals are mixed, and also show the importance of attention to the laws of their combination.

Our cannon metal, of which we have several bronze statues in the metropolis, is usually of ninety parts of copper and ten of tin, to which in the second casting a quantity of zinc and lead is almost always added.

The speculum metal, employed for the reflectors of telescopes, is generally made of one hundred parts of tin added to about two hundred and fifteen parts of copper; and the composition of the white metals, German and Nickel silver, Albata plate, and the like, are usually in the proportions of about one atom of tin to from five to ten atoms of copper, combined in equally varying proportions with nickel, zinc, lead, and sometimes with other metals.

Of these combinations it is our purpose to speak more fully; at present we have only sought to indicate the variety of combination to be found in our mixed metal manufacture, and to call attention to the importance of seeking the aid of the chemist and of the experimental philosopher, if we aim at the improvement of our native manufactures. This is of the utmost importance to us as a nation. We have the world for our rivals, but, possessing within our island inexhaustible stores of mineral wealth, it is our own fault if we allow any nation to surpass us in the excellence and beauty of our metal manufacture.

ROBERT HUNT.

## COPYRIGHT OF DESIGNS.

THE rights and rewards of labour have of late undergone much discussion, both in Parliament and through the Press. They are at this moment the subject of deep anxiety to every statesman, and they may be considered as yet but imperfectly defined by political economists. The equitable adjustment of this great question, indeed, may be considered as the source of future tranquillity in Europe. The permanent prosperity of the Arts, in connexion with the manufactures of the world, is intimately bound up with it. If this be true in reference to mechanical labour, it is infinitely more so, as it affects the more rare inventions of genius and the productions of intellectual labour. The interests of the artist are identical with those of the manufacturer and his customers. The protection given by the legislature to artistical designs is, in the language of political economists, the result of a contract, or compromise, between the producer and the consumer. The effect of it is to confer a temporary monopoly upon the artist, and, in a great degree, to suspend ordinary competition. It is only in very modern times, as civilisation has advanced, that the principle of patents and copyrights has been conceded as one justly due to the intellectual labourer; like all measures founded upon justice, it has been attended with the happiest results.

The subject of "Property in Art" has already been treated so fully in the columns of this work\* that we should have allowed it to remain, for the present, without farther notice had we not been favoured with a communication from a correspondent at Birmingham, especially calling our attention to the practical working of the Copyright Designs Act (5 & 6 Vict., c. 100, passed in 1842). It may be collected from that communication, which appeared in our October number, and which was signed "Ornamentor," that, it is considered, the act in question admits of considerable amendment, in respect, chiefly, of the fees payable on registration, and of the term of copyright granted. The matter seems to be one of much national importance, and to deserve consideration by all whose interests are dependent upon the success of Arts and Manufactures. The rights of individuals, in these, as in all other branches of national industry, of course, must be governed by public policy and principle.

It may be convenient to consider this subject very shortly, in the following order:—1. The past and present protection given by Parliament to Copyrights of Design. 2. The price paid by artists, for this protection, in the shape of fees; and 3. The duration of the term of Copyright.

1. The legislative protection given to artists for their original designs, was, in the first instance, of a very scanty and imperfect nature. Although royal grants of "monopolies," as they were termed, and of patents, existed so early as the reign of Henry IV., it was not until 1787, by the 27 Geo. III., c. 28, that encouragement was attempted to be given to the arts of designing and printing linens, cottons, calicoes, and muslins, by vesting the properties, that is, the copyrights of them, in the designers, printers, and proprietors, for a limited time. Our readers will be surprised to learn that the "encouragement" which the legislature of that day thought adequate to the Arts, was the exclusive permission of printing and re-printing the new and original patterns for "two months:" so lightly had the legislature estimated what was due to the artist, and, at the same time, to the national prosperity. This Act continued in operation for two years. It was afterwards further continued until 1794, when it was made perpetual, one additional month being given to the artist, making altogether three months' protection for original designs. It is possible that the subject of protection to inventions of designs and patterns may have been forced upon the attention of Parliament by Sir Joshua Reynolds and other artists, by whose co-operation the Royal Academy had been established, under royal patronage, in 1768. At an earlier period of our history, we know that a severe struggle had taken place between the

French and English linen-manufacturers. This, however, had reference probably more exclusively to the fabric than to the designs or ornaments, which might render it attractive to the customer or creditable to the nation. It seems scarcely credible, that artists should have been left so destitute of any protection, or, to use the more preferable Parliamentary phrase, "encouragement," until 1839. Such, however, is the fact. In that year the subject was very carefully considered, and especially by Mr. Poulett Thomson, afterwards Lord Sydenham. The result of this was the 2 Vict., c. 13 and 17. These enactments were, in substance, to this effect:—To extend the operation of the preceding Acts to Ireland, and to silk, wool, and mixed fabrics, the 17th chapter, which is called the "Registration Act," giving protection for a year "to the original inventors of all articles of three classes, and three years' protection to the inventors of designs upon articles composed of metals and mixed metals, excluding from its operation the printing of linens, cottons, calicoes, muslins, articles of silk, wool, and hair, and any printed fabrics composed of two or more of any of those articles." It is difficult to account for so limited a protection as this, and especially for the exclusion of the articles last mentioned. The statutes 2 & 3 Vict., c. 13 and 17 were passed in 1839. We learn that three years previously, the want of protection was loudly complained of by several artists who were examined as witnesses in 1836, before the Committee upon Arts and Manufactures. So strongly was the injustice of the existing state of the law felt, that a bill for extending the copyright of designs was prepared afterwards, but was referred in 1840 to a Committee of the House of Commons, of which Mr. (now Sir) Emerson Tennent was chairman, and by whom such extension was recommended. To the resolution of that committee artists are indebted for the existing act (5 & 6 Vict., c. 100.) passed in 1842, and which is the governing law upon the subject, all the former acts having been thereby repealed.

It may be worth reminding our readers that Mr. Tennent, on moving the second reading of the bill, and urging its necessity, mentioned that by the existing law at that time, a sculptor making a bas-relief upon marble, was entitled to claim a copyright in his design for fourteen years or for twenty-eight, if he so long lived, "but, if he chased the same design on a wine-cooler, it became 'a design for manufactures,' and could only claim three months' protection." The bill received the support of the present Earl of Ellesmere, (then Lord F. Egerton) and was also recommended by Mr. Gladstone. It was opposed by Mr. W. Williams and Mr. Shiel. It did not however pass into a law without some opposition, although of no very formidable character. The protection given to the various articles enumerated in thirteen classes varies from nine months to three years, the fees on registration being one shilling for designs applied to woven fabrics, such as shawls, yarn thread, warp, linen, cotton, wool, silk, or hair; and not exceeding 10s. for a design to be applied to a paper-hanging; the fee for the registrar's certificate not exceeding half-a-crown. The commissioners of the Treasury are empowered to fix the fees from time to time to be paid for the services of the registrar and for the expenses of the office. They are also authorised to regulate not only the amount, but the manner in which they shall be received, kept and accounted for, and they have power to remit or dispense with the payment of fees where they may think it expedient to do so.

2. Such being the existing protection given to artists in respect of designs for manufactured articles, the question is whether the FEES payable on registration are or are not, upon the whole, reasonable; regard being had to the circumstances of those who produce designs, and the various kinds of patterns or inventions, which from time to time, are the subject of registration.

It does not appear that the amount received from fees is more than sufficient to cover the actual expense of the office, or that the fees paid or payable, in any way contribute to the revenue of the country. It is scarcely to be expected that registration should be allowed to be effected gratuitously, although in certain cases, power is given to the Treasury to remit

\* Vide *Art-Journal* for May 1849.

the payment of fees. There can be no doubt that the prosperity of the country, and consequently its revenue, is materially promoted by the successful application of original and beautiful designs to our manufactures. To this extent, the nation itself is interested in affording every facility to registration of such designs. But, it must be remembered, that registration is a formal and solemn act conferring exclusive rights, and is required as evidence of priority of invention, and of identity of design; the rule of law and practice being, *Qui prior est in tempore, potior est in jure*. It was well observed by one of the members in examining Mr. Morrison, a merchant of London, and a member of the Committee on Arts and Manufactures, "One of the most important results to obtain is, rapidity in the recognition of the right, and economy in obtaining the monopoly of it." The fees for registration, when compared with those payable for obtaining a patent, appear merely nominal. The great difficulty of the question, both as to patents and as to copyright of designs, appears to be not so much the fees as the want of a tribunal capable of deciding conflicting claims upon such subjects, in a reasonable, economical, and expeditious manner. We have, however, made inquiries into the subject, and have ascertained that the fees have been classified by the Treasury; the first table being applicable to designs for manufactures having reference to *utility*—the second, to designs for *ornament* merely. These tables of fees are as follows:—

No. I.—TABLE OF FEES FOR DESIGNS FOR ARTICLES OF UTILITY.

	Stamp.	Fee.	Total.
	£ s. d.	£ s. d.	£ s. d.
Registering Design . . . . .	5 0 0	5 0 0	10 0 0
Certifying former Registration . . . . .	5 0 0	1 0 0	6 0 0
Registering and Certifying Transfer . . . . .	5 0 0	1 0 0	6 0 0
Cancellation or Substitution Inspecting Register, Index of Title and Names . . . . .	—	1 0 0	1 0 0
Inspecting Designs (expired Copyrights) each vol. . . . .	—	0 1 0	0 1 0
Taking Copies of Designs (expired Copyright) each Copy . . . . .	—	0 2 0	0 2 0
Inspecting Designs (unexpired Copyrights), each Design . . . . .	—	0 5 0	0 5 0

No. II.—TABLE OF FEES FOR ORNAMENTAL DESIGNS.

REGISTERING DESIGNS— COPYRIGHT.	£ s. d.
Class 1 . . . . . 3 years . . . . .	3 0 0
Class 2 . . . . . do. . . . .	1 0 0
Class 3 . . . . . do. . . . .	1 0 0
Class 4 . . . . . do. . . . .	1 0 0
Class 5 . . . . . do. . . . .	0 10 0
Class 6 . . . . . do. . . . .	1 0 0
Class 7 . . . . . 9 months . . . . .	0 1 0
Class 8 . . . . . 3 years . . . . .	1 0 0
Class 9 . . . . . 9 months . . . . .	0 1 0
Class 10 . . . . . do. . . . .	0 1 0
Class 11 . . . . . 3 years . . . . .	0 5 0
Class 12 . . . . . 12 months . . . . .	0 5 0
Class 13 . . . . . do. . . . .	0 5 0
Transfer . . . . .	1 0 0
Certifying Design same as Registration Fee, but for Class 1 . . . . .	1 0 0
Cancellation or Substitution . . . . .	1 0 0
Search . . . . .	0 2 6
Inspection of all the Designs of which the Copyright has expired, each Class . . . . .	0 1 0
Inspection of all the Designs registered under the Act 2 & 3 Vic., c. 17 . . . . .	0 1 0
Taking Copies of expired Designs, each . . . . .	0 1 0

It must be admitted that some of the fees, namely, those of 10s., 6s., and 3s., appear to be unwisely high, when it is remembered that the maximum period of copyright endures only three years. Compared with the fees payable in France, they present a striking contrast. It was stated by Dr. Bowring, in his evidence before the committee upon Arts and Principles of Design, in 1836, that at Lyons, "when the pattern is deposited, the manufacturer pays, into the hands of the receiver of the Commune, a certain sum, which is fixed by the Conseil de Prud'hommes, and which must not exceed one franc per annum, during the period for which he wishes to preserve the copyright of his pattern; ten francs are the payment for a perpetual copyright. These councils are specially charged with the recognition of the copyright of the pattern that any manufacturer shall desire

to register; and secondly, they are required to afford him prompt redress if his copyright be invaded." In other towns, as well as Lyons, such as St. Etienne and Rouen, it is understood from the same testimony, that "the fee for a certificate of registration of patterns is three francs;" whilst in cases of dispute, which are settled by the Conseil de Prud'hommes, the fee for summoning any party to the tribunal is one franc and twenty-five cents; "and for the announcement of a judgment, two francs, and a witness is allowed the amount of a day's labour." It must be admitted that the French rate of fees is extremely low, and as the system is in practical operation at Lyons and Rouen, the great seats of manufactures, it has in it much that is attractive. Cheapness, however, is but a relative term. We believe, that the present scale of fees barely covers the expenses of the office and its officers. It has been stated, indeed, in the evidence before the Copyright of Designs Committee in 1840, by eminent manufacturers, that even the fee of 2s. is too much, as applicable to the whole trade of calico printing, and that in fact the fee should be merely nominal, but, at the same time, it is admitted that it would be altogether impracticable. The suggestion of an *ad valorem* fee has been made in some quarters, but this seems too vague to be practicable.

It certainly would be very desirable to ascertain the exact amount of receipts and expenditure at the Registry Office, and the total actual number of designs registered, distinguishing the particular classes. We know, for instance, that in France the number of patents for designs is very great; ten years ago they were stated to amount to seventy thousand, or eighty thousand; but in France Art may be said to be indigenous, and we cannot expect, at present, to overtake that country in her march of invention, so far as it relates to designs. Whether it is better to have one nominal fee for all designs for patterns, without classification, or to try the existing system for some time longer may be a question of some nicety. In one department, viz., paper-staining, it is admitted that the reduction of fees was followed by a very great increase in the number of registrations. It appears, from the evidence of the Registrars of Designs, that in 1839, or 1840, the receipts were £556 2s. 6d., and the expenditure £424 11s. 6d.; but this was exclusive of the rent of the office, and it did not appear at that time that the receipts were very rapidly augmenting. In addition to the fees it must also be remembered that expense is incurred in preparing the designs of patterns, especially for furniture, although it has been stated that the copies are made at a very cheap rate in the School of Design. It may be questioned whether so many as three copies of a pattern are necessary to be deposited. The reduction of the number, if practicable, would certainly be received by artists and manufacturers as a mitigation of the inconvenience and expense which form the present subject of complaints, which complaints have been stated to proceed chiefly from the manufacturers of figured silks. What elucidation the experience of the last nine or ten years may give to the question of the reasonableness or unreasonableness of the fees, founded on the increase or decrease of registration, cannot be predicted without further information; we can only suggest that in the ensuing session of parliament some return connected with this subject should be moved for. The subject is one of great importance not only to British Art but to the commerce of the country, particularly when we have reason for believing that not less than five hundred thousand designs, upon an average, are produced from Manchester alone, exclusive of other parts of England, as well as Scotland and Ireland.

It cannot be denied that the amount of fees now exacted for registration is considered by practical men as capable of much diminution. It is contended that this, if conceded, would be beneficial to Arts and Manufactures, by encouraging a class of persons to become designers who are now deterred by a species of exaction which is of very questionable policy. To many working men, who may feel a desire to become inventors, the fee is itself felt to be a difficulty which is quite insuperable. One decided objec-

tion to the present division in the scales of fees is that a higher rate is fixed for designs for articles of utility than those for ornament. The highest fee demanded for ornamental designs is £3, whilst for registering designs for articles of utility the sum of £10 is exacted; for certifying a former registration £5 is payable for the stamp, and a fee of £1 is taken, and the act of registering and certifying a transfer cannot be ensured at a less sum than £6. The most obvious policy would seem to be to give encouragement, by preference, to designs for articles of utility, inasmuch as these have a wider circulation throughout the country, and affect the happiness of a greater number of the population. But if this preference is thought too great a boon to be conceded, we may at least urge that the scale of fees for useful designs may be reduced to the amount fixed for those which are ornamental. We might go further, and contend that no fee above £1 should be demanded for either class of designs: so great is the importance of removing every barrier in the way of national improvement, and leaving quite unfettered the progress of invention, that it might be worthy of consideration by the Lords of the Treasury whether the sanction of parliament might not be asked in favour of a grant to an amount equal to the fees taken at Somerset House, chargeable to the same fund as the British Museum and the National Gallery. The annual amount would be trifling as an item of national expenditure, although to persons from whom designs are likely to be expected it is large enough to be discouraging. The true policy seems to be to make the Registry Office as accessible as possible to the intelligent classes of artisans and draughtsmen, with whom improved designs most frequently originate. The industry of the artist, no less than that of the mechanic, contributes to the wealth of nations, and both must have their full development, before any country can be said to have attained the summit of its political greatness.

3. We confess that we are inclined to attach very great importance to the question of the DURATION OF THE TERM OF COPYRIGHT. To this point we think both the artist and the manufacturer may more successfully direct his attention. If the fees on registration are to be allowed to remain according to the present scale of amount and classification, it seems but equitable, as was suggested by some eminent men before the committees on Arts and Manufactures, and on the Copyright of Designs, that the term of protection should vary "according to the talent displayed, and the importance of the object." Probably, the course adopted in reference to patents, might be followed in the case of designs, by allowing an extension of the term of copyright, according to the discretion of some tribunal, such as the Industrial Committee of the Privy Council, or the Board of Trade. One distinguished artist has suggested that the privilege should last as long as the life of the inventor of the design, and in some cases, should descend to his heirs. We cannot accede to this. It is known that exclusive privileges, at this time, are regarded by many statesmen, and by the public generally, with much jealousy. This arises not from selfish principles, but from an enlarged view of public policy. It has been stated that in America, the exclusive privilege of copyright takes away all energy and exertion from the citizens: "It has become," says one of the witnesses before the Committee on Arts of Design in 1835, "scarcely worth while for an American to produce works of talent, when the bookseller can get them abroad for the price of a single copy." As to the exact period for which protection should continue, our readers may be aware there is a great conflict of opinions. A different term may be necessary for articles which are consumed in the home market from that, for those which are chiefly destined for the foreign market, as also for the different branches of trade. On the one hand it has been said that the term of copyright is insufficient, by reason of the time necessary for delivery, publication, and sale; that orders are withheld in the expectation that superior designs will be copied and sold at a lower price; that the shortness of the period of protection neither encourages the

artist nor remunerates the manufacturer. It must be admitted that these objections were directed against the duration of protection existing prior to the act of 1842, and that they may be considered as partially removed by the statute, which gives three years copyright to *eight* classes out of thirteen, the duration of the protection for the other classes being nine and twelve months. The term of three years seems to have been considered by all parties in 1840 as a sufficient maximum. The great danger from an extension of the period seems to be apprehended from the foreign competition; indeed, by others, it is feared as dangerous to the home trade. Our competitors abroad are chiefly the French, the Swiss, the Germans, and the Belgians. At home, the extension of the period would operate as a temptation to piracy, which could only be checked by expensive litigation.

Upon the whole, we feel inclined to urge both artists and manufacturers to submit to the minor inconveniences of the existing law, rather than hazard their present privileges by further demands upon the legislature. But even if success in the attempt at extending the term of copyright should be achieved, it is very problematical whether art and trade would not be seriously injured by raising prices and lessening the demand. It must never be forgotten that all copyrights however just as regards inventors, are viewed by political economists, no less than by the public, as a species of monopoly, and that as such, they would not be tolerated, unless for merely temporary purposes. We look to the progress of the Fine Arts in this country, among the middle and poorer classes, as that which more especially promises to enhance the value of our manufactures. The increased multiplication of designs may enable the authorities to reduce the existing amount of fees, and it is probable, that at no very distant period, some means may be found, as education and civilisation advance, of establishing reciprocal and extended protection, by means of an international copyright of designs, to which efficiency may be given, by some amelioration in the tribunals necessary for deciding contesting claims to priority and originality of invention.

## THE VERNON GALLERY.

### THE SCANTY MEAL.

J. F. Herring, Painter. E. Hacker, Engraver.  
Size of the Picture, 2 ft. 5½ in. by 1 ft. 9½ in.

THE various engravings which, within the last few years have been made from Mr. Herring's pictures, and the success that has followed their production have familiarised the public with his style—one that cannot fail to be popular in a country where such attention is paid to the breed of horses, and to the tenants of the farm-yard. It is in subjects sketched chiefly from the latter that his pencil exhibits its greatest versatility, and his creative genius its highest powers; his straw-yard scenes are admirable compositions, and approach as nearly to nature as art can do; horses, cows, pigs, goats, poultry, pigeons, are depicted in their various phases in the most striking and attractive form, and with a richness of colouring which attest his close study of their habits, and his skill as an artist. Two of his finest ideal works are "Duncan's Wild Horses," and "Pharaoh's Chariot Horses;" the latter of these has been engraved, and both show the painter to possess qualities of mind which place him far above the mechanical copyist.

The "Scanty Meal" is one version of a story that the artist has before told in several different ways; a group of three horse heads, variously engaged, has long been a favourite theme with him, yet although we sometimes recognise the same animals, their occupations are so diversified as to dispel the idea that he has copied himself. The attitude assumed by the horse when feeding is exceedingly well rendered in each of the heads here engraved; there is a kind of dreamy listlessness about them that shows their relish for the dry fodder is not equal to its abundance, or in other words, that they are making a "frugal meal" in a land of plenty. The beautiful pigeons introduced into the picture make an agreeable variety in the scene, and afford the artist an opportunity of giving to his work some brilliant bits of colour.

## THE FRESCOES OF THE NEW HOUSES OF PARLIAMENT.

Now that we see the effect of a state approaching to completion, of the House of Lords, we fear that as a decorative element, painting will be there found secondary to carving and gilding; as, in seeking the great prelections of Religion, Justice, Chivalry, and Merit, the eye is fretted by the endless system of gothic points which is preferably present to it. This may lie as a reproach at the door of no individual, but it is nevertheless, a nationally collective assent, in preference of a vulgar magnificence, to that which still is the "medicine of the soul." The artists have had none of the aids of distinctness in their favour, and yet their works will better bear out a close inspection than many boasted productions of the most experienced continental schools. The compartments in which these works are painted are fourteen feet high on the walls of the galleries at the extremities of the House of Lords. Of the two last of the frescoes, of which we have now to speak, one, "Justice, illustrated by the Committal of Prince Henry by Gascoigne," the work of Mr. Cope, occupies the compartment behind the throne; the other that of Mr. Maclise, entitled the "Spirit of Justice," is in the compartment immediately opposite, and in a light much less favourable. Difficulties of position and circumstance are additional obstacles to the execution of works of Art according to ordinary rules, and even insomuch as to cause failures, of which splendid examples are not wanting. Imperfect light demands a generous breadth of treatment, magnitude and free development of parts, simplicity of composition, and hence, the avoidance of all minutiae. Anything having the appearance of a work of Art, comparatively small, should have been avoided in the House of Lords. The space, however, which has been allotted to these admirable works renders them comparatively small, and the light by which they are seen, does not allow them their value.

Mr. Cope's work, "Justice," is based upon a fact illustrative of the impartial administration of the law. The lord-chief-justice is seated on the left of the composition, and before him, in the custody of an armed constable or serjeant, is the companion of the prince, having his hands bound behind him. The right of the composition is occupied by the confederates of the prisoner, who, about to unsheath their weapons, are rushing forward to release him; but the prince is in the act of repressing the threatened outrage. The respective characters of the prince, the judge, and the lawless companions of the former, are carefully and successfully distinguished. The self-possession and severe dignity of Gascoigne, are those of a man who would not hesitate in his line of duty, even though the son of his king stand as a culprit before him. The principal figure is, of course, Prince Henry; who turns to his menacing associates with the air of one accustomed to control them by a word; and such is the influence that such a man as Henry V. might well be supposed to exercise among men compelled to respect, at least, unflinching and indomitable courage. The prince is the principal light in the picture; as high a tone as possible having been necessarily given to this figure, from which those of all others are graduated, and the impersonations are all moving and thinking entities of the kind that gives reality to historical Art. The surface of the work is uncommonly fine, and the junctions have been so effectually concealed as to escape the closest observation.

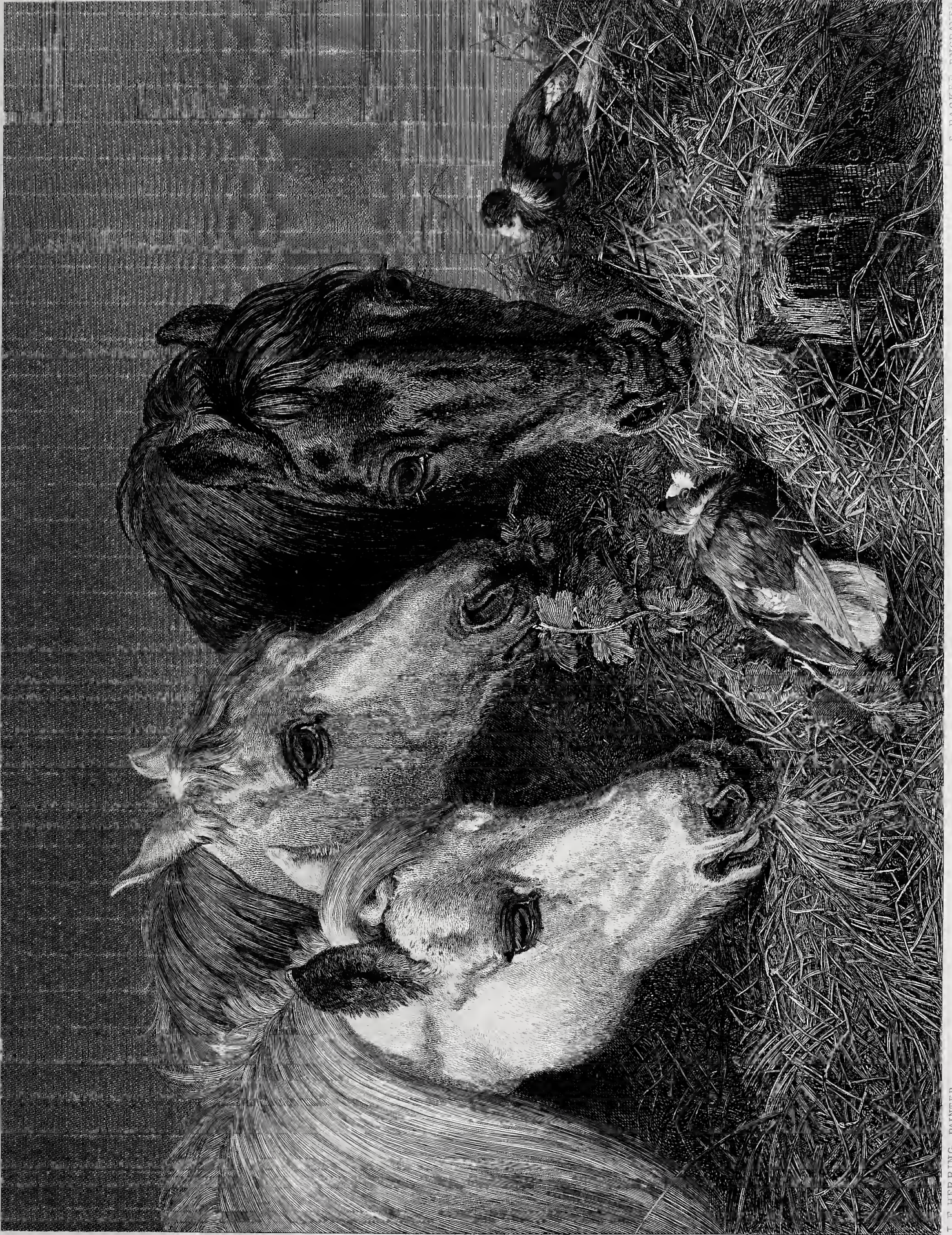
Mr. Maclise's "Spirit of Justice" is a composition distinguished for less of academic zest and more of subdued sentiment, than are found in preceding works. When we stand before his "Spirit of Chivalry" we feel that we mingle in a throng where every hand is ready for achievement,—that we tread a ground whereon lies a gauntlet and that the challenge is to all comers. But the "Spirit of Justice" is subtle in its argument and more mature in its style—it is a didactic allegory, in which we read of the darkest passions of the soul, and the most exalted attributes of which it can conceive; and to this end we are

made to ascend from much that is human to much that is divine. The paraphrase shows the Spirit of Justice supported on her left by the Angel of Justice, and on her right by the Angel of Merit, —three figures at once determinable by the usual symbols. Below the Angel of Justice is a man accused of murder, in evidence of which, his captor shows a knife yet reeking with the blood of his victim. On the opposite side are the widow and children of the murdered man, together with an executioner and officials. Besides these, are two remarkable figures on the right; one, a Negro slave, and another, who pleads for his liberation—a tribute of honour to the sustained exertions of this country to effect the suppression of the Slave-trade. The Spirit of Justice holds the scales, and the two angels are respectively distinguished by symbols. These figures all wear white robes, and although there is no more shade in the work than is necessary to give sufficient force to the composition, the light is so low that a very small portion of this beautiful fresco is discoverable. The feeling, however, and the harmonious play of line which pervade it, are obvious, and every passage that can be distinctly seen is abundantly eloquent. The artist succeeds admirably as an exponent of the pure source of Justice, and the narrative had not told so effectively in any other form than in that of mixed allegory. Justice and her primary ministers, the two angels, being associated with earthly beings, the narrative comes more immediately home to the spectator than if the whole of the impersonations were ideal. With respect to colour, it appears that the artist has departed from a drawing in black and white, only enough to constitute a coloured work—and the mechanical execution is equal to that of the most vaunted professors of fresco-painting.

This work addresses itself to the intelligence in a manner distinct from any other that has preceded it from the same source. The subject is one which Mr. Maclise would not have treated under circumstances similar to those, in which the works whereon his reputation rests have been executed. The chivalrous *à plomb* and dramatic bearing which so strongly characterise his best pictures, could in nowise with propriety be made to qualify a subject worked out in a manner to exhibit humanity as dross, contrasted with a more exalted essence. If we revert to his "Macbeth," his "Hamlet," "Ordeal by Touch," or any other of his more important productions, he is ever the same weird master of the writhings of the human heart. But in "Justice" these salient points were inadmissible, and others by which they are supported have been subdued. The human impersonations are few, but the majesty and dominion of the "Spirit" and her angels, could not be more felt had they a numerous crowd bending in homage before them.

There are, it will be remembered, six compartments in the House of Lords—the works which have been executed in the others we have already noticed—being, "The Baptism of Ethelbert," by Dyce; "The Spirit of Religion," by Horsley; "The Spirit of Chivalry," by Maclise, and the former fresco by Cope; wherein, with these that are just finished, the essentials of the British Constitution are embodied. There is another work in progress, by Herbert, in another part of the building—"The Poets' Chamber," but it is not yet sufficiently advanced for notice. The subject is "Lear disinheriting Cordelia," of which an oil study was exhibited at the Academy last season; and in the same room, "Saint Cecilia," a composition from Dryden, is in progress by Tenniel. This work is known from a lithograph which has been executed for private circulation; but the artist has made in his cartoon some most judicious changes since this print appeared. It will also be remembered that a cartoon and a coloured sketch, by Cope, were exhibited at the Royal Academy last year. The subject was "The Trial of Griselda," from Chaucer. Thus in the House of Lords the destined compartments are filled, and the work of fresco-painting is progressing in other parts; but it is to be hoped that the light will be more favourable than in the Upper House. The other frescoes are in such an advanced state of progress, that we shall shortly be enabled to speak of them in their finished state.





E. HACKET, ENGRAVER

J. F. HERRING, PAINTER

THE SCANTY MEAL



A DICTIONARY OF TERMS IN ART.

[A taste for the Arts has, of late years, received so great an impulse as to have brought the Vocabulary of Art from the Studios of the Artist and the Connoisseur into the familiar use of all ranks of society: yet, up to the present time no book exists in any language in which all these terms are collected and explained. The Dictionaries of Art we have consulted appear to belong to a past age, when pedantry and dilettantism usurped the places of practical knowledge, technical skill, and scientific principles. In this Number of the ART-JOURNAL we commence an attempt to supply the deficiency; our aim is to give the definition of every term used in Ancient, Mediæval, and Modern Art, that relates to Sculpture, Painting, Engraving, and their auxiliary topics. Architecture is omitted from our plan, because an excellent Glossary of Architecture is already extant. Our Dictionary will be compiled from every available source, and embody the accumulated knowledge of the past with the discrimination and taste of the present, in every subject treated; and, we trust, will be found as acceptable to the general reader as to the artist and connoisseur.]

Every article which admits of illustration will be illustrated from the best authorities, by F. W. Fairholt, F.S.A.; and we hope and expect with some confidence that our Dictionary will be found to supply a desideratum, the want of which has been universally felt and deplored. We shall bear in mind the value of brevity, and endeavour to render it as intelligible as possible to all classes of readers. It may be right to add that as accuracy in these definitions is above all things necessary, our Dictionary will be submitted, previous to publication, to three or four of the most competent authorities in the kingdom, on the several subjects of which it principally treats. In all cases in which cuts are introduced, the authorities from which they are taken will be given—not only with a view to the establishment of their authority, but in order to act as a guide to artists who may need or desire further information on the subject referred to.\*

**ABACULUS.** (*Lat.*) A small tile of glass,

marble, or other substance, of various colours, used in making ornamental patterns in mosaic pavements. The engraving represents a pavement of such various shaped tiles placed together, and forming a continuous geometric pattern, and is part of a pavement discovered at Herculaneum. The use of tiles in churches and public buildings has been much resorted to in the present age; its restoration is indeed one of the more marked features of the time; and imitations of ancient examples have been made in great perfection.

**ABACUS.** (*Lat.*) A rectangular slab of marble, stone, porcelain, &c. of various colours, used for coating the walls of rooms, either in panels or over the whole surface.

**ABDUCTOR MUSCLES** are those which draw back, or separate the limbs to which they are attached; the *abductor longus pollicis manus* serves to extend the metacarpal bone of the thumb when it is bent towards the palm of the hand; it also assists in drawing the wrist inwards and forwards: the *abductor brevis pollicis* serves to draw the whole thumb from the hand inwards, and also a little backwards. Fig. 1 in the appended cut, shows the adductor muscles, which move the thumb and little finger. Fig. 2 shows the adductor muscles described on the next page. Our illustration is copied from Cheselden's Anatomy.

**ABEZZO.** (*OLIO DI ABEZZO. Ital.*) The resin which exudes from the *Terebintha abietina*, Off.; the *Pinus picea*, or silver fir of Linnæus; the *abete* of

\* As it will be impossible for even the greatest care and industry to render this Dictionary entirely free from errors, we shall gladly avail ourselves of any suggestions we may receive for its revision.

the Italians; the *sapin* of the French. Diluted with naphtha, drying linseed, or nut oil, it forms an excellent varnish. It was also called Strasburg Turpentine.

**ABNORMAL.** Contrary to the natural condition. In Art, the term *abnormal* is applied to everything that deviates from the rules of good taste, and is analogous to *tasteless*, and *overcharged*.

**ABOLLA.** A loose woollen cloak made of a rectangular or square piece of cloth, of similar form and use as the **TOGA**, but smaller, and is almost identical with the **PALLIUM**: it was fastened upon the top of the shoulder, or under the neck, by a brooch or **FIBULA**. Although originally worn by the Roman soldiers, it subsequently became part of the ordinary costume of civilians of all classes. It differs very little from the **SAGUM**, but was of smaller dimensions and much finer material. Our illustration exhibits its ordinary form as given on a Roman bas-relief.



**ABOZZO.** (*Ital.*) The first sketch or dead colouring, to which the French give the term *fratté*; the term is applied indiscriminately, whether the sketch is made in one colour, as umber, or whether the colours are thinly applied, or rubbed in as they are intended to remain when the picture is finished.

**ABSOLUTE.** Whatever is in all respects unlimited and uncontrolled in its own nature: it is opposed to the *relative*, and to whatever exists only conditionally. Thus the absolute is the principle of entire completion, the universal idea and fundamental principle of all things. The question of absolute beauty, *i. e.* the prototype of the beautiful, is the most important within the reach of Art, involving the foundation of *Æsthetics*, and of the philosophy of the beautiful.

**ABSORBED.** In Italian, *Prosciugato*; in French, *Enabs*. When the oil with which a picture is painted has sunk into the ground or canvas, leaving the colour flat or dead, and the touches indistinct, it is said to be *absorbed*. This term is nearly synonymous with **CHILLED**, or **SUNK IN**.

**ABSORBENT-GROUNDS** are picture-grounds prepared in distemper upon either panel or canvas; they have the property of imbibing the redundant oil with which the pigments are mixed, of *impasturing*, and are used principally for the sake of expedition.

**ACADEMIC—ACADEMY FIGURE.** In the first sense, we call a figure of academic proportions when it is of little less than half the size of nature, such as it is the custom for pupils to draw from the antique and from life; any figure in an attitude conventional, or resembling those chosen in life-academies for the purpose of displaying to the students muscular action, form, and colour, to the greatest advantage. In the second sense we employ the term *Academy-figure* to describe in a composition a figure which the artist has selected and posed with skill, in such a manner as to exhibit his skill in design, but without due regard to the character of the personage and the voluntary action of the subject of the picture or statue. Sometimes **ACADEMY-FIGURE** is understood to be one in which the action is constrained, and the parts without mutual connection with each other, as frequently happens to those who model from a study which was only intended to exhibit the development of certain muscles or members of the body.

**ACADEMY-FIGURE** is also the name by which we designate a figure drawn, painted, or modelled from the nude solely, without any other intention than that of studying the human form, and as a part of academic studies.

**ACADEMICIAN.** One who is a member of a society called *Academy*, which has for the object of its discourses and labours the Arts, Sciences, and general Literature; and to whom the care and cultivation of these objects is, in some degree, intrusted.

**ACADEMY.** This term was applied to all great schools, scientific societies and institutions. It was first given to schools of Art in Italy, and besides the old Florentine Academy, which was only a kind of learned *Æsthetic Society*, we must mention the Academy of San Luca, still existing at Rome, founded by Frederick Guceho in 1593; but whose real existence, after slumbering a hundred years, began with Marratti.

**ACANTHUS.** The bear's claw, a plant used in Greece and Italy on account of its beautiful indented leaves and graceful growth for garden plots, and also in works of Art for the borders of embroidered garments, the edges of vases, for wreaths round drinking cups; and in Architecture, for ornamenting the capitals of columns,\* particularly those of the Corinthian order, and the Roman, or Composite, which sprang from it. The type of the Corinthian capital may be found on numerous Egyptian capitals, which resemble it, as is shown in the annexed woodcut. The decoration is here also obtained from a study of the vegetable tribe.



**ACCESSORIES.** Objects and materials independent of the figure in a picture, and which, without being essential to the composition, are nevertheless useful, whether under the picturesque relation, to fill up those parts that without them would appear naked, to establish a balance between the masses, to form the contrast, to contribute to the harmony of colours, and so add to the splendour and richness of a picture; or, under the relation of poetic composition, to facilitate the understanding of the subject, recalling some one of the circumstances which have preceded, or which will follow the action; to make known the condition and habits of the figures; to characterise their general manners, and through them the age and country in which the action takes place, &c.; such are draperies variously adjusted, trophies affixed to the walls, devices, sculptured divinities, furniture, carpets, lamps, groups of vases, arms, utensils, &c. Every object and material not absolutely necessary to the direct narrative, is *accessory*. Of a painter who employs and executes these objects effectively we say that he is successful in his accessories, which also includes all the parts of the adjustment of the figures, the draperies excepted. Some authors rank among the accessories all which is not an essential part of the subject of the composition, as well as the figures which are not necessary to the action, but in this sense the word *accessory* is used adjectively, ceases to be technical, and takes a general acceptance.†

**ACCIDENTAL COLOUR.** Is the name given to that which an object appears to have when seen by an eye which at the time is strongly affected by some particular colour: thus, if we look for a short time upon any bright object, such as a wafer on a sheet of paper, and then direct the eye to another part of the paper, a similar wafer will be seen, but of a different colour, and this will always be what is called its **COMPLEMENTARY COLOUR**; thus, if the wafer be *blue* the imaginary spot will be *orange*; if *red*, it will be changed into *green*; *yellow*, it will appear *purple*. The elucidation of this interesting subject belongs to the science of Optics.

**ACCIDENTAL LIGHT.** Secondary lights, which are not accounted for by the prevalent effect;

\* Fig. 1, illustrates the fancied origin of the Corinthian capital in Greece. An offering to the manes of a dead child, was placed over its grave, and covered with a tile to protect it from birds. The basket stood upon the root of an acanthus, and the plant grew and spread its leaves around it, thus suggesting the form of the capital. Fig. 2, shows that the idea of constructing a capital from the leaves of a plant is much more ancient. The leaves of the palm are here chosen; and its form and disposition adapted without much change to the necessities of a capital. It is from the Temple of Edfon, in Egypt, but there are several other ancient Egyptian buildings which exhibit the same thing.

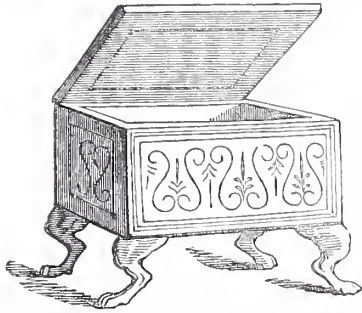
† "In the early ages of Art few accessories were employed, and those of the simplest kind; but in later times the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture, as in Wilson's 'Niche' (N. G. 110), in Caravaggio's picture of 'Christ and his Disciples at Emmaus' (N. G. 172), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste: Paul Veronese perpetually sinned in this manner, as did Rubens, and as do, generally, the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload with them his subject for the sake of being intelligible."—Mrs. Jameson.

effects of light other than ordinary daylight, such as the rays of the sun darting through a cloud, or between the leaves of a thicket of trees, or such as penetrates through an opening into a chamber otherwise obscure; the effect of moonlight, candlelight, or burning bodies.

**ACCIDENTALPOINTS.** *In perspective*, vanishing points that do not fall on the horizontal line.

**ACCIDENTALS** are those unusual effects of strong light and shade in a picture, produced by the introduction of the representations of artificial light, such as those proceeding from a fire, or candle, &c.\* In landscape the term is applied to the representation of such effects as may be supposed to be transient, whether of light or shadow.

**ACERRA.** (*Lat.*) A censer in the form of a pan, used by the Romans at their sacrifices, and particularly at feasts and funerals; like all vessels used at sacrifices, it is of importance in Art, and is met with on many bas-reliefs. According to Festus, the Acerra was also a small portable altar on which incense was burnt to the dead: but Virgil and Ovid mention it as a box in which the



incense was kept; the twelve tables of the law forbade the use of the Acerra as an unnecessary luxury. *Acerra thuraria* is the vessel used in the church to keep the incense in.†

**ACETABULUM.** (*Lat.*) In Roman antiquities, a vessel of porcelain, silver, bronze, or gold, in the form of a goblet or tea-cup‡, in which vinegar and other liquids were brought to table: also the goblet which the Roman jugglers (*Acetabularii*) used. Properly the word means a measure, and corresponds to the Greek *Oxybaphon*.



**ACHROMATIC.** A term derived from the Greek, signifying "free from colour." Objects viewed through a lens in which no provision is made for the correction of the chromatic aberration, are always fringed with colours. An *Achromatic* lens is one so arranged that the coloured or chromatic aberration of the rays passing through it is corrected, and the light passes undecomposed, and is therefore free from colour. The better class of telescopes and similar optical instruments have always Achromatic lenses, and in the camera obscura, when used for photographic purposes, achromatic lenses are indispensable.

**ACINACES.** A short straight dagger, worn on the right side, peculiar to the Scythians, Medes, and Persians. It is seen on the figure of a Persian prince in the celebrated Pompeian mosaic of the Battle of Issus. This weapon was not a sword, but a dagger, and worn on the opposite side of the body, suspended from a belt round the waist, so as to hang against the right thigh. Our illustration is copied from Ker Porter's plates of the Persepolitan Sculptures, among which are numerous examples of this peculiar mode of wearing the dagger, which appears to have been entirely confined to the nations above named.



\* In the celebrated *Notte* of Correggio is a fine instance of an *accidental*, in which the light appears to emanate from the infant Jesus. In almost all Rembrandt's pictures these effects are exhibited in a very striking manner.

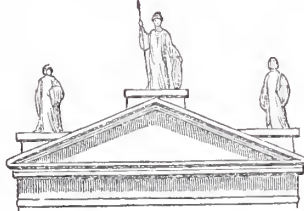
† Our cut exhibits the Acerra as a box with a lid; and standing on legs fashioned like those of an animal. It occurs in a bas-relief representing sacrificial implements, preserved in the Museum of the Capitol at Rome.

‡ An utensil of this kind is represented in the cut. The original is preserved in the Museum at Naples, and is of a fine red clay, with its name inscribed beneath it.

**ACKETON.** (*Fr.*) A quilted leathern jacket worn under the armour, probably derived from the Asiatics at the time of the Crusades. The Greek term for a tunic is *ho-kiton*, whence the numerous corruptions, *hoketon*, *haugketon*, *hauketon*, *aketon*, *aktion*, *acton*, &c.

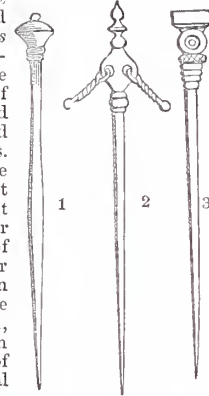
**ACROLITHES.** (*Gr.*) Extremities of stone. Those statues of the earlier Greek artists, which were made of wood and stone. The sculptors antecedent to Phidias, says Vitruvius, made only the extremities of their statues of marble; the head, hands, and feet were of stone, while the body was of bronze or gilt wood, and in order to make the extremities conspicuous, the whitest marble was selected. It is an error to suppose that these Acrolithes were invented by the later artists to give greater variety to their work, and to lessen its cost. These statues certainly belong to the early age of Hellenic Art, in the first efforts of which marble was only used for the extremities; but as skill increased, the figures were formed entirely of that material. Acrolithes existed long before the time of Phidias, who executed a Pallas at Plateæ in this style. The Greek artists departed only by degrees from the wood first in use. To the clothed or even gilded bodies of wood were attached arms and feet of stone; ivory also was joined to the wood, or it was entirely overlaid with gold.—*Vide* MULLER'S *Ancient Art and its Remains*.

**ACROTHERIA.** A Greek word, generally used to signify the pedestals placed on the summit and angles of a pediment, to receive statues or other ornamental figures. It sometimes means the wings, feet, or other extremities of a statue.



**ACTION.** The effect of a figure or figures acting together. In the general acceptation of this term it signifies the principal event which forms the subject of a picture or bas-relief. We also say that a certain figure or personage takes, or takes no part in the action, and that a figure has action when it has the attitude, museularity, and physiological expression of a person acting naturally, giving the idea of an action more or less vivid.

**ACUS.** A Latin term, signifying a pin or needle, represented in ancient works of Art as employed in dressing the hair (*Acus comataria*), and in fastening garments. They were made of various metals, of wood and ivory, and varied in length from an inch and a half to eight inches. Numerous examples are found in the works of Art taken from Pompeii. It also signified a needle for sewing, and the tongue of a brooch or buckle. Our cut represents three Roman hair pins. The first of these is of the most ordinary form, and about six inches in length. The second is of bronze with ornamental pendants, and was recently discovered in the ruins of a Roman villa, at Hartlip, Kent. Fig. 3, is of bronze, and was found in London.



**ADDUCTOR MUSCLES** are those which draw one part of a body to the other. They are opposed to the **ABDUCTORS**.\*

**ADHERENCE.** The effect of those parts of a picture which, wanting relief, are not detached, and hence appear adhering to the canvas or surface.

**ADJUSTMENT.** In a picture, is the manner in which draperies are chosen, arranged, and disposed.

**ADRIAN, ST.** In Christian Art is represented armed, with an anvil at his feet or in his arms, and occasionally with a sword or an axe lying beside it. The anvil is the appropriate attribute of St. Adrian, who suffered martyrdom, having his limbs cut off on a smith's anvil, and being afterwards beheaded. St. Adrian was the chief military saint of northern Europe for many ages, second only to St. George. He was regarded as

the patron of soldiers, and the protector against the plague. He has not been a popular subject with artists. St. Adrian is the patron saint of the Flemish brewers.

**ÆGIS.** (*Gr.*) In its primary sense this word means a goat-skin, which, besides otherskins, the primitive inhabitants of Greece used as an article of clothing and for defence. According to Homer, the shield of Jupiter was covered with the hide of the goat Amalthea. It was worn over the back, and tied by the front legs over the breast, but as this condition was too rude for ideal sculpture, it was transformed by the artists of Greece into a breastplate of small and elegant proportions, covered with scales to imitate armour, and bearing in the centre a Gorgon's head. Subsequently it was used to designate the ordinary cuirass worn by persons of distinction, of which the armed statue of Hadrian in the British Museum is an example.\*



**AERIAL.** This term is employed particularly to specify that part of perspective resulting from the interposition of the atmosphere between the object and the eye of the spectator; the gradation of the distinctness of form and colour.

**AERIAL FIGURES** are those by which painters seek to represent the fabled inhabitants of the air: dreams, demons, genii, gnomes, such as are conceived in the brains of poets and philosophers. In these figures the painter dispenses with, as far as his art permits, the weight, solidity, and opacity of bodies, and of the effort necessary to action.

**AERIAL PERSPECTIVE** is that branch of the science of Perspective which treats of the diminution of the intensity of colours of objects receding from the eye, in proportion to their distance from the spectator, by which the interposition of the atmosphere is represented. Although subject to laws it is more completely under the control of the painter than linear perspective. It enables him to keep the several objects in their respective situations, and to impart a natural reality to the most complicated scenes.†

**ÆRUGO, ÆRUCA.** The name given by the Romans to that bright green rust produced by the action of the atmosphere on bronze and other metals, of which copper is a component part, thereby increasing the beauty of statues, &c.; it varied according to the quality of the metal, and was frequently imitated, on account of which, we find the term **ÆRUGO NOBILIS** used in later times to distinguish the true from the factitious. This distinction arose at the period when the ancient art of coinage was invented. The **CORINTHIAN BRASS**, used for coins and small figures, took a bright green colour, so that a later ancient author speaks of *monetae virides*—green money; but this coat, called by the Italians **PATINA**, was not so rapidly deposited on this brass as on the other metallic amalgamations. It is difficult to account for this, as we do not know exactly the mixture which the Corinthians used; the beautiful green on coins and small figures must have been produced by accidental circumstances, as it is not universal on those of the same date. There are but few large works on which the **ÆRUGO** is clear and smooth; the statues and busts in the Herculaneum Museum have a dark green colour, which is factitious, for they were found much damaged, and the means by which they were soldered destroying the **ÆRUGO**, it was artificially replaced. As the beauty of the colour increased with the age of the work, the ancients preferred the older statues to the more recent ones. **Æruca**, the artificial copper rust, was formed by the action of wine refuse upon copper; it is an acetate of copper, (**VERDIGRIS**), while the genuine copper rust, **ÆRUGO**, is a carbonate of copper.

**ÆS, (Lat.) CHALKOS. (Gr.)** This word appears to be equivalent to our modern term *bronze*, the employment of which was very extensive among the ancients for money, vases, weapons, utensils, &c.

\* The example we engrave is copied from an antique statue of Minerva, at Florence.

† "Aerial Perspective" says Burnet, "is made use of to designate those changes which take place in the appearance of objects either as to their receding or advancing, from the interposition of the atmosphere, therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature; but although the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination without perplexing or troubling the mind."

\* Fig. 2, in the preceding cut, to illustrate the Abductor muscles, will exemplify the present. It represents the *Abductor pollicis*, which moves the thumb inwards.

It is frequently translated *brass*; by the Italians in the words *ottone* and *rame*; and by the French *airain*, but no ancient works of Art in brass similar to the modern composition of that name, have yet been discovered. Brass is a compound of copper and zinc, while bronze is a mixture of copper and tin. See the articles BRASS, BRONZE.

**ÆS CYPRIUM.** The name by which copper was first known to the ancients, afterwards it became *cyprium*, then *cuprum*.

**ÆSTHETICS.** A term derived from the Greek, denoting *feeling*, sentiment, imagination, originally adopted by the Germans, and now incorporated into the vocabulary of Art. By it is generally understood 'the science of the beautiful' and its various modes of representation; its purpose is to lead the criticism of the beautiful back to the principle of reason. In beauty lies the soul of Art. Schelling declares that the province of Æsthetics is to develop systematically the manifold beautiful in every Art, as the one idea of the beautiful. But pure Æsthetics must be defined by one who is at the same time poet and philosopher; he will be able to give a theory suitable to the philosopher, and still more suitable to the artist. But as yet no philosophic poet has appeared to meet this demand of Jean Paul's. Schelling, the only philosopher of our time who rose to an active contemplation of the beautiful, and to whom all looked expectingly, gave instead of Æsthetics, only an 'Æsthetical confession,' this we find first developed in his admirable essay 'On the relation of the plastic arts to nature,' which is invaluable as regards Æsthetics.\*

**ÆS USTUM,** or *Cuprum ustum*, called also *Ferretta di Spagna* was, according to Cæsalpino, calcined copper, or the peroxide of that metal.

**AFFEK.** Modelled or drawn *after* the antique, after Raphael, or some other great master. It is to copy an antique statue, or some work of the great masters.

**AGATHA, Sr.** when represented as a martyr, is depicted crowned, with a long veil, and bearing the instruments of her cruel martyrdom, a pair of shears, with which her breasts were cut off. As patron saint, she bears in one hand a palm branch, and holding with the other a plate or salver, upon which is a female breast. The subject of her martyrdom has been treated by Sebastian del Piombo, Van Dyck, Parmigiano, and others.

**AGGRAPPES.** Hooks and eyes used in armour or in ordinary costume.

**AGNES, Sr.** This saint is represented as a martyr, holding the palm-branch in her hand, with a lamb at her feet or in her arms, sometimes crowned with olives, and holding an olive-branch as well as the palm-branch. At Windsor is a splendid altarpiece by Domenichino, in which St. Agnes is represented as a young girl, standing, leaning on a pedestal, in rich costume, with her long hair confined by a tiara. An angel is descending with the palm branch; another is caressing a lamb, her attribute, and symbol of her name and purity (*Agnus*, a lamb). In a picture, by Paul Veronese, at Venice, she appears as the patroness of maidenhood, and presents a nun to the Virgin Mary. Domenichino has also painted the martyrdom of St. Agnes, in which she is represented kneeling on a pile of faggots, the fire extinguished, and the executioner about to slay her with a sword. Representations of St. Agnes in Christian Art are of the highest antiquity, as high almost as those of the evangelists and apostles; but the introduction of the lamb as an attribute is an addition of modern times, when she became recognised as the patroness of maidenhood and maidenly modesty.

**AGNUS DEI (LAMB OF GOD.)** Thus are called the oval medallions, which are made either from the wax of the consecrated Easter candles or of the wafer dough. They are also sometimes made of silver, and have on one side the Lamb, with the banner of Victory, or St. John, and on the other the picture of some saint. They were first made about the fourteenth century, and being supposed to prevent



misfortune, were consecrated by each new Pope at Rome, from the Easter Tuesday until the following Friday in the year of his accession to the Papacy; but latterly they were solemnly consecrated every seven years and distributed among the people.\*

**AIGLETS** (properly *AIGUILLETES*, *AGLOTTES*, *AGGLET*.) The tags or metal sheathings of the ribbons so constantly used to fasten or tie the different portions of dress worn during the sixteenth and seventeenth centuries. The works of Holbein, and the numerous fine portraits of his time, furnish abundant examples of their form. They were frequently formed of the precious metals, and enriched by the art of the chaser. The works of our elder dramatists abound with notices of them, and the plays of Shakspeare contain allusions to their general use. Our engraving, from a print of 1650, exhibits the ribbons and aiglets used to draw together the slashed sleeve, then fashionable.



**AILETTES,** or *AILLERONS* (Fr., little wings). The prototypes of the modern epaulettes. When designed for actual service they were made of leather, and usually displayed the arms of the wearer, or some personal badge or device; they were attached by laces or arming-points to the hauberk, and their object was to furnish additional protection to the shoulders and neck. They came into fashion early in the reign of Edward I., and ceased to be worn during the reign of Edward III.† Dress ailettes were formed of leather covered with cloth or silk, and bordered with fringe, and were laced to the shoulders of the hauberk with silken cords.



**AIM, INTENTION.** The spontaneous endeavour to create something actual. It has been a disputed point with philosophers of ancient and modern times whether works of Art be voluntary or involuntary, *i.e.*, whether they be called forth by the mental will, or by the power of necessity. We cannot here state all that has been written upon the subject; we will merely notice the three great divisions of opinion: the first party contend that a work of Art is voluntary, since that only can be called Art which is created in freedom; a work of Art must be the result of thought, and thought is a free and voluntary exercise. The second party contend that a work of Art is involuntary, because it is the result of genius, and genius is a secret miraculous power, working instinctively and unconsciously. History, they say, confirms this, for the greatest works of Art were brought forth before the theory of Art existed. The third party maintain that Art is both voluntary and involuntary; the technical part of Art works intentionally and consciously, the imagination and feeling of the beautiful work unintentionally and unconsciously, and technically united to genius and beauty, constitute a work of Art. In support of this opinion the following passage is quoted from Schelling: "If we investigate the forms of mental action and find in the conscious that which is generally termed Art, but which is only a part of it, namely, that which is executed with consciousness, deliberation, and reflection, that which is taught and learned, and which can be acquired by transmission and practice; so shall we find in the *unconscious* which accompanies Art that which is not to be attained by practice or in any other way, but which can be conferred upon us by nature only."

**AIR, ATMOSPHERE.** The imitation of the effects of the atmosphere regarded as a fluid medium through which forms are visible. When the objects represented in a picture are well detached from each other and from the background, in such manner that the eye appears to measure the space in which the painter has wished them to appear isolated, we say such a picture has *air*. This effect demands the skilful union of linear and aerial perspective, but it

proceeds essentially from the latter. Air deserves the most careful and accurate study of the artist, as it is the medium through which all objects are seen, and its density or transparency determines their appearance both in respect to size and colour; it softens the local colours and renders them more or less decided or characterised, producing what is technically called *tone*. By happy imitation of the appearances produced by the interposition of the air, which differ with the climate, the season, the time of the day, &c., landscape painters, who, in other respects are not masters, have given the greatest charm to their pictures, even where the objects painted possessed in themselves very little attraction.

**AIR, CARRIAGE,** applied to the human figure, especially the head. Air is one of those words of which the sense is readily understood by their application, but not so easy by equivalent expression. It is nearly synonymous with *carriage*, action, or movement; thus the action is bad, the movement is false; it finds, in *style*, a somewhat analogous term, equally vague, but not nearly so significant. Of portraits we say the carriage is noble, or graceful, or affected; of the head, it has a good, or a mannered, or an affected air.

**ALABASTER** (Gr. *Onyx*, Rom. *Marmor onychites*) is a variety of marble, known to mineralogists as *gypsum*, of which the compact granulous species is plaster of Paris (sulphate of lime). It is the softest of all stones, being easily scratched by the nail, of uniform texture, generally white, but sometimes red or grey; is found in large quantities at the quarries of Montmartre, near Paris, whence the name plaster of Paris; in Italy, and in Derbyshire in England. It is translucent, the degree of transparency varying according to its goodness. Beside the one described above, there is another kind of alabaster, so called, the *STALACTITE*, but this is a carbonate of lime, identical in chemical composition with statuary marble. It is easy to ascertain of which kind of alabaster a vessel is composed, for *carbonate* of lime is hard, and effervesces if it be touched by a strong acid, such as sulphuric or muriatic; but the *sulphate* of lime does not effervesce with these acids—besides it is soft, and in fact, it is to this kind only that the term alabaster is properly applied. Many of the ancient vessels used for holding perfumes, &c. are made of *STALACTITE*, the compact crystalline mass deposited from water holding carbonate of lime in solution, of which many springs are found in almost every country.\* The most beautiful alabaster (called "Gesso Volterrano," much used in Italy for the grounds of pictures), is found at Volterra, near Florence, where it exists in great quantities, and whence it is exported in large blocks. The softness of alabaster renders it easy to work, and instead of the mallet and chisel, sharp iron instruments are used, such as saws, rasps, files, &c. the marks of which are removed by polishing. The partiality of the ancients for alabaster is proved by the use they made of it for their articles of luxury, for columns and for other ornaments. The Etruscans employed it for burial urns, many of which were found at Volterra. In the baths of Titus, and in the ancient Roman aqueducts, works in alabaster have been found. Oriental alabaster was of still greater importance in the Fine Arts: it was quarried at Thebes, and the Egyptians executed large figures in it. In the Villa Albani there was an Isis, larger than life, seated with Horus on her knee; and in the Museum of the College at Rome is a smaller sitting figure, both of which are of alabaster. Many ancient vases of ornamental alabaster are preserved, one of the most beautiful of which is among the Antiques in the Royal Museum at Berlin. Many of the collections in Italy and elsewhere contain Torsos, figures of Hermes, busts with drapery, &c., of alabaster. The Museum at Dresden possesses several such specimens. The classic nations appear never to have made whole figures of any kind of alabaster; the extremities (head, hands, and feet), were of marble or bronze. A head, wholly of alabaster, is preserved at Rome. Crystalline and granular-gypsum (sulphate of lime), is burned and ground to prepare plaster of Paris. Moulds and statues are formed from this valuable material, and also a very strong cement for the use of the sculptor

\* Many of the varieties of the Stalactite alabaster are mentioned in descriptions of museums, &c. Among the most important are ALABASTRO COTOGINO (*quince*), from its resemblance to the colour of that fruit. ALABASTRO DORATO, of which there are many kinds, such as *dorato a rosa*, *dorato a nuvole*, &c. ALABASTRO ERBORIZZATO, in which resemblances of trees, plants, &c., are strongly marked. ALABASTRO FIORITO, a striped variety, in which the lines are of every possible colour. ALABASTRO A PECORELLA, from the resemblance the white blotches upon a red ground bear to a flock of sheep. ALABASTRO POMATO, a dapple-grey variety. All these, and many other varieties are described in Head's "Rome," Appendix, vol. i.

\* Our limits do not permit of an extended examination of this interesting subject. The student may readily find further information on this head in the works of Hegel, Schelling, Herbart, and others, in German, and in the English translations of Schiller's *Æsthetic Letters*, Schlegel's *Æsthetic Works*, &c.

\* Our cut is copied from an Italian sculpture of the tenth century, engraved in M. Didrot's *Iconographie Chretienne*.

† The brass of Sir Robert de Septvans, in Chartham Church, near Canterbury, Kent, furnishes the above excellent illustration of this fashion. Sir Robert died in 1306, (34 Edw. III.) and upon each *ailette* is depicted one of the winning fans, seven of which he bore upon his dress as a rebus of his name, five emblazoned on his surcoat, and two on the *ailettes*.

and mason to form the close joints of marble; it is also much used by plasterers, particularly for mouldings and foliage.

**ALABASTRUM.** A box, vase, or other vessel, to hold perfumes, formed of alabaster, was called by the ancients *alabastrum*; Horace calls them *onychites*. The alabastrum is always among the attributes of the Bathing Venus. Oriental alabaster was the most sought after for the purpose of making these vessels. They were sometimes made of gold, and of a peculiar pear-like shape. The cut exhibits a good specimen of a vase of the kind from a bas-relief engraved by Montfaucon in his elaborate and beautiful work on Classic Antiquities.

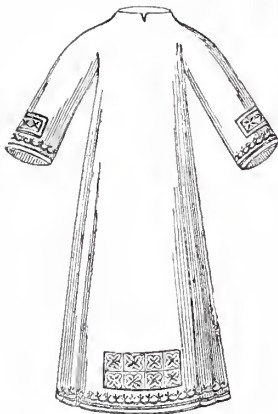


**A LA GRECQUE (Fr.)** An architectural ornament resembling a variously twisted ribbon, when it is merely a narrow continuous stripe, forming right angles, either raised or cut in, and sometimes only painted. This ornament, called also a labyrinth, may be used for rectilinear mouldings. If it be only *one* stripe, it is called the simple labyrinth; but if two stripes be twisted into one another it is called the double labyrinth.



**ALB.—ALBE.** An ecclesiastical vestment of great antiquity, formerly worn by all ecclesiastics, but now only used in sacred functions. It is of sufficient length

to reach the heels, and envelope the entire person of the wearer, and is constructed of white linen; but during the middle ages other colours than white were worn, as well as silk albs. It is open in front like a surplice, girded at the loins, with sleeves comparatively tight. In front, at the foot, embroidery, or **ORPHREY-WORK**, of a form usually square or oblong, is attached to the albe, and at the wrists several enrichments appear; these are called the *apparels* of the alb. Many of the figures of ecclesiastics on monumental brasses are represented in albs.\*



**ALBA CRETA.** This term, when used by the early writers in Art, sometimes indicates *gypsum*, at others, white chalk.

**ALBAN, St.** In Christian Art is represented (as also is St. Denis), carrying his head between his hands. His attributes are a sword and a crown.

**ALBANI STONE (LAPIS ALBANUS).** Now called *Peperino*. A black volcanic tufa, which, as well as the harder tuffaceous limestone or sinter of Tibur—the so-called Tiburtinian stone, now *Travertino*—was much used at Rome before building with marble became common. The Italian name *peperino* is derived from *pepe*, "pepper," which it resembles in colour.

**ALBUS (WHITE).** When this word occurs in the early writers on Art, it appears to signify *white lead*.

**ALCATO.** A protection for the throat, used by the Crusaders, probably of the nature of a gorget of mail.

**ALCOHOL** or spirits of wine enters into the laboratory of the artist, as a solvent of resins in the preparation of varnishes, &c. On adding water to a solution of resin in alcohol, the resin is precipitated; advantage of this is taken to render gamboge serviceable in oil-painting. This gum-resin is mixed warm with strong alcohol, and after it is dissolved in it, rain or boiled water is added, which precipitates the resin in a pure state. The object of this process is to remove the gum, and so render the resin fit for oil-painting.

**ALEXIS, St.** The patron saint of beggars and pilgrims. In Christian Art he is usually represented in a pilgrim's habit and staff; sometimes as extended on a mat, with a letter in his hand,

\* Our engraving of the Alb is copied from Pugin's *Glossary of Ecclesiastical Costume*.

dying. St. Roch is also represented as a pilgrim, but he is distinguished from St. Alexis by the plague spot on his body, and in being accompanied by a dog.

**ALITHINA, or VERANTIA,** according to Theophilus, was the *true red* of the Byzantines.

**ALLA-PRIMA\* (Ital.) AU PREMIER COUP (Fr.)** A method of painting in which the pigments are applied all at once to the canvas, without impasting or retouching. Some of the best pictures of the great masters are painted in at once by this method, but it requires too much knowledge, skill, and decision to be generally practised.

**ALLECRET (HALLECRET).** A light armour for light cavalry, consisting of a breast-plate and gussets, which reached sometimes to the middle of the thigh, and sometimes below the knees. It was much used in the sixteenth century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. The engraving is a copy of a figure in Meyrick's celebrated armoury, at Goodrich Court, Herefordshire, and is a good example of the peculiarities which characterised this convenient defence to the person.



**ALLEGORICAL PICTURES** are of two kinds: the one comprehends those in which the artist unites allegorical with real persons, and this is the lower rank of allegorical painting. Such are those of Rubens, in the Gallery of the Luxembourg, representing the stormy life of Mary de Medici. The other, those in which the artist represents allegorical persons only; and by the position of single figures, the grouping of many and the composition of the whole, conveys to the mind of the spectator one thought or many thoughts, which he cannot convey by the common language of his art: this is allegorical painting in the true sense of the term.

**ALLEGORY.** Properly, a figure having another meaning besides that expressed, therefore, in a general sense, the intentional notification of a thing by means of another resembling it; in a more limited sense, the declaration of an abstract idea by means of an image,—the rendering general ideas perceptible to the senses. Every allegory has a double signification, a general and a particular; the former refers to the usual meaning of the signs chosen for the representation of an object; the latter is a higher and concealed meaning which is to be discovered, and which, the comprehension of the intellectual in the sentiment, is the foundation of Allegory, and the result of creative phantasy. Consequently, Allegory may be made use of in poetry, rhetoric, painting, and the plastic Arts. As belonging to the Fine Arts it is essentially different to Allegory as a figure in rhetoric; the latter is not a whole, but simply a part, not the end of the poet and rhetorician, but a means to that end. Allegory in Art, is a whole, existing in itself, the end of the artist, and complete without farther reference. Allegory, in Art, is also distinct from an emblem; the aim of the latter refers to the intellect, acting thereupon, to make abstract ideas and general truths visible, and thence evident to the understanding; Allegory, in Art, has a different meaning; the ideas which it represents ought, of course, to be acknowledged, but its great aim is beauty of form, and by rendering it perceptible to the senses, to excite a feeling of love to the idea (**EMBLEM**). Allegory expresses a fanciful state of the mind when the imagination calls up all its treasures to explain an idea by means of suitable representations, and it is perfect in proportion to the identity of its forms and images, and to the beauty of the collateral circumstance which we annex to the principal idea. The feeling of the beautiful must ever be the principal effect of allegorical representations. The accessory parts of an allegorical figure, which directly or indirectly convey its intellectual or moral meaning, or contribute to its better expression are **ATTRIBUTES**; these are either *essential* or *probable*; the former produce the recognition of

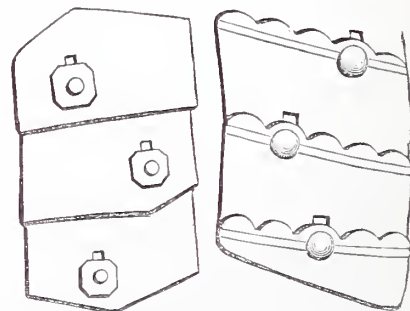
the allegorical figure according to its true meaning, and when founded on resemblance or analogy are called *symbolic*, but when merely the accidental union of certain images with certain ideas, *conventional*. Thus, the scales of Justice, the sceptre, or club of Power, the serpent and mirror of Prudence, the breasts of Nature, the poppy of Sleep, the finger on the mouth of Harpocrates (Horus) are all symbolical. The Cap of Liberty, the serpent of Medicine, and the lily of France, are conventional attributes. The subject of Allegory ought to excite reverence, admiration, love, and the feelings allied thereto, and beauty must be the result of the representation as a whole; the subject ought to touch our own feelings immediately, needing no long study to be acknowledged or felt; all those subjects must be excluded which excite disgust as the prominent idea, but these may be used as subordinates when the general effect can be increased by their particular effect; poverty, avarice, treachery, with their attributes, are in themselves no subjects for the Fine Arts, but they may appear in a work as parts or episodes. The perfection of an Allegory consists in three things—first, the invention of the principal idea; the second is the marking figures by means of attributes, symbolical rather than conventional; the third thing to be observed is the style, which must be thoroughly ideal. **ALLEGORY** is personified as a female wrapping herself in a veil.

**ALLUME SCAGLIUOLO. (Ital.)** A kind of stone resembling tufa, of which, when calcined, is made the *gesso da oro*, or gesso of the gilders, and which is also used for the grounds of pictures. Heat renders it opaque like gesso, and causes it to split into layers. It has been observed that this was probably the pigment called *alumen* by Eraclius.

**ALLUSION.** Allusions are either real or metaphorical; the former consist in a slight hint of something not to be expressed, but which is to be present to the mind: it depends greatly on the imagination. Metaphorical allusion approaches more to comparison, and is the offspring of the understanding. We make use of both kinds in the plastic Arts. Thus Göthe says of Abraham, in Raphael's "Dispute of the Sacrament," that "the flowing tears and the grief which he tried to restrain are a beautiful *allusion* to the sacrifice of Isaac. Obedience and subjection to the will of God are in this manner more nobly expressed than they could have been by the repellent object of the victim." This is an example of real allusion. In Correggio we find many instances of metaphorical. "Correggio has sometimes by accessories hinted at the characters of his personages; thus the white hare in the so-called 'Zingarella' or Gipsy, and the goldfinch in the 'Marriage of St. Catherine.'" The presence of such shy animals, and their forgetfulness of fear, is intended to enhance the idea of innocence and purity in the figures represented, and to denote the repose and quiet of the scene. The artist cannot exercise too much prudence and moderation in the use of allusions, particularly metaphorical; since unimportant allusions, which too easily present themselves, disturb the course of ideas and proper frame of mind.

**ALMAGRE.—ALMAGRA. (Span.)** A red earthy pigment, probably a variety of hæmatite.

**ALMAYNE RIVETS\*** Overlapping plates of armour for the lower part of the body, similar to



those seen upon the thighs of the Swiss soldier engraved in the preceding column; they were held together by rivets, and invented in Germany, whence its name (*Almayne*). They were introduced in the seventeenth century.

**ALMOND SHELLS,** when burnt, yield a black pigment. It does not appear to be used in the Arts at the present time.

\* The method of Prima Painting is fully described in "The Art of Painting Restored," by L. Hundertpfund, London, 1849. D. Bogue.

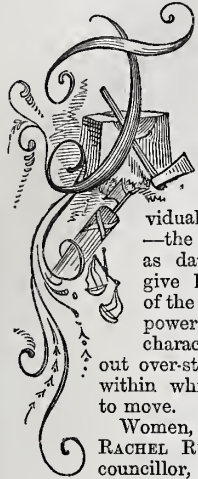
\* Skelton's engravings of the Goodrich Court armour furnishes our authority for a representation of this improvement in ancient armour. The rivets, by moving in the slits, allowed of freer motion to this defence than it had before.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE GRAVE OF LADY RACHEL RUSSELL.



HE experience of every day confirms us more and more in the belief that women who make a great outcry about their *rights* have given but small attention to their *duties*. A woman's *DUTIES* are her *RIGHTS*; and if we consider either her individual or her social position,—the duties which belong to her as daughter, wife, or mother, give her actual power, power of the highest and holiest kind,—power to form the minds and characters of men, and that without over-stepping the charmed circle within which Nature ordained her to move.

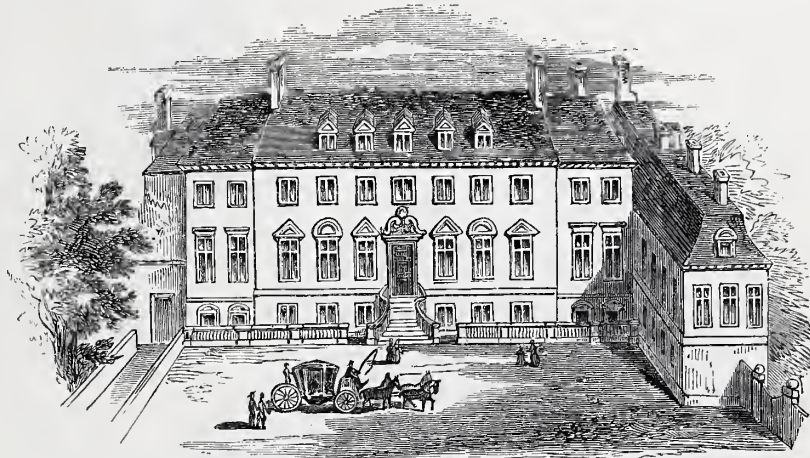
Women, blessed as was the LADY RACHEL RUSSELL, with a friend, a councillor, and a lover; in a husband,—women, so circumstanced, can, perhaps, form no idea of the perpetual misery a high-souled woman endures, upon whom the knowledge of a husband's unworthiness comes after all efforts have been made to have faith in him. To see, one by one, the feigned or imagined, virtues vanish; to find that he who had wooed and wed for a purpose, at length, scorns even to assume the qualities he never cared to possess; to obtain from experience the terrible knowledge that the companion for life, in whom the hopes of the future were treasured, the husband of her choice, the father of her children—is worthless in the sight of God and man,—is a grief so full of anguish, that no wonder the weak-minded either sink into helpless slavery, and in time become 'like what they loathe,' or, forgetting the solemn obligation of the vow, (unconditional as it is) break into impotent rebellion and perish, the victims of opinions,—to alter which would be more fatal to the good order of society than their continuance, harsh as they are, and hardly as they bear upon the 'weaker vessel.'

But the right-minded, and above all the *Christian*, woman, should be most careful to avoid judging her own sex harshly. Silence towards an erring sister is more seemly than condemnation; and one of the most touching passages in the letters of the Lady Rachel Russell,—whose Life should be in the library of every daughter of England—is that in which she points to her own *unworthiness*; never implicating those whose follies and vanity led her 'to like well the esteemed diversions of the town.' The woman who is so happy as to find a wise and worthy friend in her husband, one whom it is impossible not to reverence and love, whom she may delight to honour, and whose faults are but as dust in the heavy balance of his virtues, will do well to keep steadily in view the duty of the covenant made at God's altar, rendering thanks that she cannot choose but 'love, honour, and obey' what is so worthy of easy and pleasant service. But if she does well in this matter, she will do better to show by her actions what is the duty of a good and loving wife, than by heavily railing at women less blest than herself, who, having none of her consolations, forget the duty they owe even to a bad husband, and with peevish discontent would invert God's order of things, and think they could more rightly perform man's duty than man himself. Such women ought to be especial objects of pity, for they are most unhappy. We never knew one of those who are for upsetting the Christian order of man's precedence, who was not a restless, discontented person, and even more to be pitied because more unhappy, than the meek and suffering woman, who, bearing her cross in humble imitation of HIM who, when 'reviled, reviled not again,' presses onward in her thorny path of duty, looking forward to the future, while enduring

the present, and not unfrequently rewarded by winning back, even at the eleventh hour, the wandering heart. We owe much of the well-doing of society to those silent, patient, loving sisters,—wives and mothers,—who, with no pretensions to lofty intellect, but with a desire to do right, and the rich treasure of a loving nature, are the guardian angels of many homes, which, but for them would run as wildly to ruin as their masters. How frequently a timid, shrinking woman, whose nerves have been shattered by the loud voice and midnight orgies of a brutal husband, 'keeps the house together,' one can hardly tell how; by instinct rather than reason. And yet, how can those whose homes are the temples of domestic peace, where happiness disposes its richest triumphs, judge of the temptations of her who hears no music in a husband's step, and whose every spar of hope has been shipwrecked by the reckless and cruel nature of him who swore to shield her from all sorrow?

It is interesting to know what were the preparations which sanctified the name of Lady Rachel Russell, and gave to her so high and prominent a place in English history. Let

us, first, pause a moment to say, that while it has been the custom to pourtray the virtues of the lower and middle class females of England, so as to excite sympathy and admiration, the female aristocracy of England have had no faithful portrait-painter, either with pen or pencil of late years, to do them justice. The so-called '*fashionable*' novels, have, with few exceptions, been written either by individuals of at least doubtful morality, acquainted only with the coarser features of rank, or by persons who knew nothing of its movements, except from public records; and who have fallen into the error of confounding the so-called man or woman of *fashion*—mere '*fashion*,'—the actually vulgar notoriety hunters—with the high-bred and high-born aristocracy, whose women are as remarkable for great beauty as they are for great talent and great virtue—describing the '*man about town*' as the English gentleman, and the woman with the fag-end of an old, or the gaudy freshness of a new title, who exhibits her lolling sleepiness in '*the Ring*' at Hyde Park, and scorns the name and duties of an English mother—as a type of those noble and high-bred ladies, who,



SOUTHAMPTON HOUSE, BLOOMSBURY.

rallying round the court of their Royal Mistress, devote, as she does, their thoughts, their time, and their talents, to the cultivation of those very domestic duties which we are so often told belong to a *class* and not to our country.

Surely it is high time for some one with genius and knowledge so to picture the female aristocracy of England, as they might be pictured with truth and honesty—as exemplary wives, devoted mothers, and zealous friends; with hands open as day to melting charity, thoughtful of the dependants who surround their mansions; foremost to establish schools and support dispensaries; ever ready with the counsels that produce virtue. It is far too much the vice of our age to give notoriety to corruption in high places, and to forget the large balance of good that is to be found among the great.

Happily the example of the Lady Rachel Russell is by no means rare among the high-born women of England.

We have walked more than once up and down the north side of Bloomsbury Square, where Southampton House once stood, and where Lady Rachel and her husband resided, and felt half inclined to quarrel with this noble lady's grandson, Wriothsley, Duke of Bedford, for changing its name to Bedford House; and still more grieved that Francis, Duke of Bedford, should have caused it to be taken down; such buildings should be considered sacred; they are monuments which no hands should touch to desecrate or to injure.

We can now but contemplate the site of the dwelling, where Lord William Russell lived with one in all respects so worthy of him;\*

\* On Lady Russell's death, in 1723, it descended to her grandson, Wriothsley, Duke of Bedford, and received the name of Bedford House. It was pulled down by Francis, Duke of Bedford, in 1800. Our view is copied from an old print in the illustrated Pennant, now in the British Museum.

yet it is some satisfaction to know that the Duke of York, his malignant foe, and the pusillanimous enemy of all civil and religious liberty, did not achieve his wicked will that this most injured nobleman should have been executed there—at his own threshold. But it is not upon 'houses built with hands' that the memory of Lord William and Lady Rachel Russell depends; their names have imperishable renown in their country's history,—watchwords they are of liberty, of truth, of uprightness, of dignity, of all and everything that can add lustre to human nature!

Lady Rachel Russell, who in every situation of life is so eminent an example of what a woman can be, and ought to be, was the child of an illustrious father—Thomas Wriothsley, the Lord Southampton, who, during the first dispute between Charles and his Parliament, kept so honestly aloof from court, that he was considered as one of the Peers most attached to the people—yet was so struck by seeing the course of justice perverted on the trial of Lord Strafford (whom, be it remembered, he had never favoured), and noting how the current set against a monarchical government, that he felt himself impelled by his desire for the peace of England to attach himself to the Royalists. The violence of one party, and the mad obstinacy of the other, rendered his efforts at a reconciliation between the King and the Parliament abortive; but when all was over, he did not desert even the remains of his royal misguided master. He was one of the four faithful servants who asked and obtained permission to pay the last sad duty to his master's remains, divested of all ordinary ceremonial. Lord Southampton had married before these troubles a Huguenot lady, Rachel de Ruigny, who soon died, leaving two infant daughters, of whom Lady Rachel was the youngest. There is to be found in Lady Rachel's character the exalted

and enduring piety which so eminently belonged to the Huguenots of those days; blended with the tolerant spirit of universal charity which distinguished her father. It seems also to us that though the crude imperfect style of her early letters, proves that her mere education, so called, was not strictly attended to, yet, during her father's retirement at Tichfield, in Hampshire,\* her mind and heart were both strengthened and refreshed. Nothing does this so effectually with women as early intercourse with high-minded and right-thinking men; the piety and purity, the unflinching integrity of the father, were unconsciously imbibed by the child—healthful and invigorating to her soul as was the fresh country air to her constitution.

She was betrothed, according to the custom of the times, in childhood, to Lord Vaughan, whom she married, but soon became a widow; and then, richly dowered, young and lovely, she chose wisely, in choosing from among her suitors, a younger brother of the right noble house of Russell. During their lives these two were seldom separated; and when we first turned over all that is published of her few letters to her husband, we were sensibly struck by their *homeheartedness*; their appreciation of happiness born of rational as well as passionate affection; bearing the fruitage of cheerfulness and joy, yet prepared—as people seldom are—alike to bask in the sunshine, or meet the storms, of life. Lady Rachel's tender and almost prophetic exhortations both to her husband and herself, to merit the continuance of God's goodness, as much as we can be said to merit anything, assure us how perfectly she understood the great principle of the *balance of life*, which is exemplified as much in the peasant's cottage as in the prince's palace; while his entire and absolute confidence in her character was only equalled by his affection and attachment to her society. Thus were they united in the holiest and highest sense of the word; united in principle, in intellect, in views, and in all noble dispositions; pursuing, according to the different means appropriate to their sex and situation, one common end—sustaining and strengthening each other; no harshness, no tyranny, no depreciation on the one hand, no affectation, no small arts, no deceit or struggling for unwomanly power, on the other—each finding a candid and a brave judge in the understanding, and a warm

diffuse no warmth out of their own narrow focus; while others again appear endowed with an almost boundless capacity for every virtuous affection, which contracts undiminished to all

the minute duties of social life, and expands unexhausted to all the great interests of humanity. Such was the heart, the large, full heart of Lady Rachel Russell, in which her husband, her three



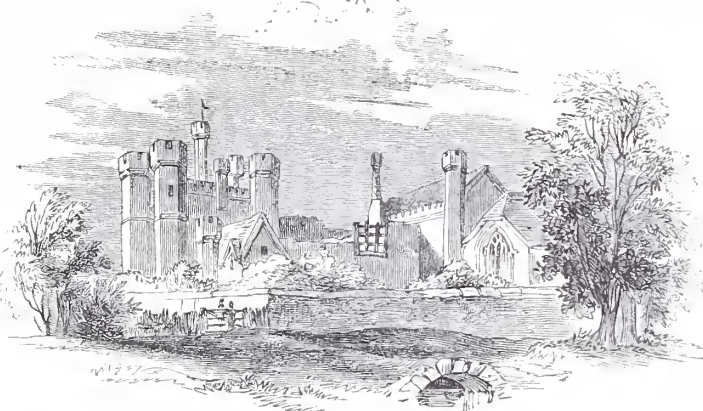
THE RYE HOUSE.

children, her family, especially her sister (whom she so exquisitely terms 'a *delicious friend*'), her friends, her country, and, above all, her religion, all found space.

How delightful it is to read the manner in

which she reposes in them. Above all others, she was impressed with the most perfect trust in the goodness of God, bringing her faith into daily exercise—her sweet faith; for surely it sweetened all her cups of bitterness from first to last.

The one thing generally known and universally appreciated is Lady Rachel's conduct on her husband's trial, for a pretended connection with the Rye House Plot.\* Of the events which preceded and followed this most disgusting mockery of justice, she herself has left no record. Her confidence in her husband's purity of intention and action, of course, could not be shaken; and her mind, instead of being overwhelmed, expanded into more than human majesty. The dastardly policy of the court would have rejoiced if Lord Russell had fled; it would have been a relief from the degradation of his death. They could have vilified his character with show of reason, and this would have led to the more easily disposing of others, whose greater activity, as well as fewer scruples, made them, in fact, more dangerous enemies. It is on record that Lady Rachel was even sent to, to consult with Lord William's friends, whether or not he should 'withdraw himself.' But no: she loved his honour better than his life—loved that which *must live*, better than that which *must die*. No fears for the safety of her life of lives led



RUINS OF TICHFIELD HOUSE.

and devoted advocate in the heart, of a dear companion.

It has been justly remarked, that there is as great a variety in the powers and compass of human hearts as of human intellects. Some are found hardly equal to the modified selfishness which produces attachment to their most immediate connections; some have naturally strong feelings concentrated on a few objects, but which

which she requites the 'tender kindness' of her husband; how her letters are filled with words of love and most delicate fondness! Yet with all a woman's care for the small domestic things, of a *right* woman's carefulness, are ever to be seen the brave energy and thoughtfulness of her nature—the indelible marks of an animated interest in her lord's pursuits, a mind open to all great public objects. Dear as was his society to her, there was no pitiful, vexatious whining after it, when his duties called him away, but every effort was used to strengthen him in his strength. Her account of the debate in the House of Commons on the king's message, in April, 1667, is clear and well given—a proof of the improvement of her style; wherein are to be found passages intimating her minute acquaintance with political affairs, and with Lord Russell's partici-

\* This conspiracy, which appears to have originated among some disaffected London tradesmen, was to have been carried out at the house of one of them, Rumbold a maltster, who was to lodge the conspirators in his house called "The Rye," near Hoddesden, in Hertfordshire. The Rye House is an old brick building situated in a picturesque spot on the river Lea, and has upon its exterior some ornamental features, which show it to have been once a building of some importance. All that now remains is but a fragment of the original building, and the interior has been so entirely altered to suit it to the exigencies of the parish workhouse, as to have no feature of interest remaining. It was afterwards an inn and fishing-house. The foundations are everywhere insecure, and the house is rapidly crumbling away. It cannot be expected to last many years longer. As a memento of one of the most interesting events in our history, it is well worthy of a visit before its fall. The names of Russell and Sidney for ever make it famous, and their judicial murders give a thrilling solemnity to its name.

\* Tichfield House, Hampshire, was originally an old monastic foundation given by Henry VIII. to Lord Wriothlesley, who built the mansion. At this house Charles I. was concealed after his flight from Hampton Court in 1647. It was then one of the seats of the Earls of Southampton, where his mother lived with her family; here Charles was met by Colonel Hammond, who was fetched by Sir John Berkeley and Asburnham, and from thence set out for the Isle of Wight. The view was taken in 1781, when great part of the mansion had decayed or been pulled down.



this heroic woman to counsel what she did not consider would be consonant with her husband's innocence and honour. History, blushing at the perversion of justice, details what followed. During the fortnight—the bare fortnight which elapsed between Lord Russell's commitment to the Tower and this hase mockery of jury-trial—Lady Rachel was unceasingly occupied in procuring information as to what was likely to be urged against him, and in adopting every means of precaution. She found it difficult to believe with her lord, that, once within the poisoned coil of his enemies, his doom was fixed. A thrill of anguish ran through the court when, in reply to the Chief Justice's intimation that Lord William might employ any of his servants to assist in writing anything he pleased, he simply said, 'My wife is here to do it.' And she, pure, holy, and strengthened for such a task by the direct power and grace of God, that 'sweet saint' arose from her lord's side, and seated herself with most wonderful calmness and self-possession, to take notes of the proceedings that were to issue in his life or death. No heroism ever surpassed this. How many there present must have recalled her father's services, her husband's unsuspected patriotism, the excellence of their lives, their domestic happiness. It shook the hearts of their bitter persecutors, for even the 'atrocious judge' assumed a milder tone, and said, 'If my lady will give herself the trouble.' How she could have supported herself—how she could have controlled her feelings—during the feeble and most iniquitous mass of compounded nothings that were urged against her noble lord, especially by the pitiful Lord Howard, we know not. She had also to bear up against the news of the suicide, in the Tower, of Lord Essex—her relation and friend. She heard this in the midst of the trial, telling through the court like a death-knell, yet did she give no voice to the torture of her heart, nor distract her husband's attention by a single murmur. Day and night did she labour, after his condemnation, for a mitigation of his sentence; but the unforbearing James gaped for blood; the facile Charles laughed at mercy; the venial Duchess of Portsmouth feared to risk her power over the king, even for the mighty bribe which Lord William's father, Lord Bedford offered her; every plan was tried, save a desertion from those high principles which formed Lord William's sole crime in the eyes of his relentless enemy, the Duke of York. Now mark how she strengthened her husband's noble nature. While offering to accompany him into exile, never did she propose that he should purchase his life by a hase compliance, or the abjuration of those glorious truths for which he endured persecution. How deeply he felt this, is proved by his mention of her in his last interviews with Burnet, who tells us that Lord Russell expressed, even in his last hours, 'great joy' in her magnanimity. 'At eleven o'clock on Friday night,' he says, 'they parted; he kissed her four or five times, and she kept her sorrow so within herself, that she gave him no disturbance at their parting.' There was, he said, 'a signal providence of God in giving him such a wife, where there was birth, fortune, great understanding, great religion, and a great kindness to him. But her carriage in this extremity went beyond all; and it was a great comfort to him that he left his children in such hands.' And truly can we believe it. Well might he trust HER upon whom in this world he should look no more; safely might he confide to her those dear pledges of unsurpassed love, who to the last moment, by a continuation of woman's sacrifice—a sacrifice of self-indulgence—a suppression of every selfish feeling—which nothing but the deepest tenderness could dictate to the most exalted mind—parted from his last embrace—looked her last look upon the honoured, the beloved, of her true heart, without permitting a single sob of anguish to disturb his serene composure. Away she went to the home which had known him for fourteen years, but should know him no more. Away—away—to count the fleeting minutes that were to elapse before his children were fatherless and his wife a widow.

Her beloved sister, that 'delicious friend,' was dead; her infant children were incapable of

thought or consolation—her half-sister, Lady Northumberland, was abroad—her cousin, Lady Shaftshury, could only offer 'pity and prayers'—her father-in-law!—they could but gaze upon each other. In those cruel moments she was left 'alone with God;' this holy companionship enabled her to support her great agony, and feel, what many years after she avowed, that there was something so glorious in the object of her greatest sorrow, that in some degree prevented her from being overwhelmed.

She did not even for a moment, when all was over, sit down with sorrow, but roused by a knowledge of her duties to the dead, as well as the living, defended the memory of her husband, when his unsatiated enemies endeavoured to deny the authenticity of the paper he had delivered to the sheriffs on the scaffold—this, and the summoning of Tillotson and Burnet before the king and the Duke of York, who were taxed as the advisers of the declaration, drew forth Lady Rachel's memorable letter to Charles—a brave letter it was, the fearless expression of duty and innocence resolved to repel falsehood and assert truth. We may wonder how the Duke of York felt when it was read; as for the vacillating Charles, he gave immediate permission that the mourning escutcheon for



CHENIES.

her friends laments her 'mighty grief;' how it has wasted her body, though she struggle with it 'ever so hardily.' Bishop Burnet congratulates her on having resolved to employ so much of her time in the education of her children, that they should need no other governess. It irks us to hear the excuses mothers make to rid themselves of their maternal duties, leaving their children to hired teachers and low-bred menials, gadding abroad after new friends, new pleasures, and new whims—their children will not best them in their graves. How different was this from Lady Rachel, training her two daughters, from whom she was never separated; and strengthening her own mind, that she might strengthen that of her son. We remember one passage where she says—'I am very solicitous, I confess, to do my duty in such a manner to the children of one I owe as much as can be due to man, that if my son lives he may not justly say hereafter, that if he had a mother less ignorant or less negligent, he had not then been to seek for what, perhaps, he may then have a mind to have.'

Her son's education was a matter of deep interest to her; and the skill with which she parried Lord Bedford (his grandfather's) cares, lest she should put him to 'learn in earnest' at too early an age, is, as every thing else, a proof of how her judgment regulated her affections. Her eldest daughter's marriage with Lord Cavendish drew her at last from her retirement, and her interest in all the world's doings was kept painfully alive by the trial of the seven Bishops, and the stirring events of the times. Time passed on, she received the assurance of profound respect from the Prince and Princess of

the murder he had been pleased to sanction should be placed over Lord Russell's house, and sent a kind word to Lady Russell, intimating that he did not mean to profit by the forfeiture of Lord William's personal property—poor fluttering shred of royal frippery! Is not *this* a great glory to woman? Is not *this* her genuine power, the power of superior virtue? Is not *this* her great, her mighty strength, the strength born of a purified nature? What woman's influence could have holier exercise? Just consider the power she (long since dust and ashes) holds at this moment over every well-regulated female mind. Her name is as a talisman—the watchword of truth, and virtue, and vigilance—of domestic love, and lofty heroism. In her the moral power is most perfectly exemplified. She was not beautiful, nor 'witty' (for that her husband blessed God), nor learned. Now-a-days she would hardly have been called educated. And yet, surely, we behold a PERFECT WOMAN. Would any wish more love, more gentleness, more truth, more trust, more virtue, more heroism, more religion—and all without assumption or pretence. Does not this show that, however ornamented may be the structure, there can be no true glory for woman unless there be a righteous foundation? One of

Orange, and at last, when the Revolution settled into a new Monarchy, its first act was the reversal of Lord Russell's attainder; his execution being termed a 'murder' by a vote of the House of Commons! She lived to see it! A less firm and comprehensive mind than her's might have been elated at the extraordinary respect paid to her, not only by the court, but by the intellect of the country. Dr. Fitzwilliam referred to her his conscientious resignation of preferment under the new government. Tillotson applied for her sanction to his acceptance of the dignity offered him by King William; and even the stout, sturdy, man-woman, Sarah, Duchess of Marlborough, would not dare an important step without consulting with 'the Lady Russell, of Southampton House.' Lady Rachel's energy and influence were constantly exercised for the good of others. She never suffered her repeated trials to interfere with her friendly duties, nor did her feelings become hunted either by age or sorrow. Immediately after the death of her half-sister, Lady Montagu, and her nephew, Lord Gainsborough, she makes this touching observation in one of her letters:—'Every new stroke to a wearied and battered carcass makes me struggle the harder; and though I lost with my best friend *all the delights of living*, yet I find *I did not lose a quick sense of new grief*.'

The honours we are justly proud of, the dress and ornaments of virtue, were showered upon the two noble houses she best loved; Devonshire and Bedford were elevated to dukedoms, and most worthy mention was made of Lord William Russell in the royal letters patent. Lady Rachel's dread of blindness, with which she had

struggled for years, had been removed; 'she had seen the government which had oppressed, proscribed; the power which she had found implacable, fallen in the dust; the religion, whose political predominance she dreaded, in circumstances to require that toleration it had been unwilling to allow; the man whose vindictive spirit had inflicted the greatest misfortune of her life, himself an exile, after having, with characteristic meanness, implored the assistance of him whom he had persecuted—the assistance of the father of the man he had murdered. She had seen the triumph of those principles for which her beloved Lord had suffered, the blessed effects produced by a steady adherence to them, and his name for ever coupled with the honour and freedom of his country.' Tried both by adversity and prosperity she remained unchanged. And so, she became old in years; yet her heart was green within her, and she slumbered not, but actively and enduringly busied herself about her orphan grandchildren, enjoying in the depths of her chastened spirit the respect and honour due to the experience and the wisdom of length of days. No trace of the prejudices, peculiarities, or selfishness of age lingered around her. She scrutinised none so severely as herself; and her personal inquisitions were directed not to the forms, but to the feelings of Christian piety—to the Christianity which, to quote her own 'delicious' words, could not be distinguished by 'outward fashions, or by the professing a body of notions differing from others in the world, but by the renewing of our minds, by peaceableness, charity, and heavenly love.'

A halo of glory encircles her name: every spot where she resided is to us consecrated. We have filled a large space with poor words concerning one, of whom it seems to us we have said nothing. Lady Rachel Russell died on October the 5th, 1723, at Southampton House, her age being 86 years; and she was buried at Chenies, in Buckinghamshire,\* with her most dear lord.

Chenies, the once happy home and the last resting-place of Lady Rachel Russell and her martyred Lord, is situated in a secluded corner of Buckinghamshire; the little village is environed by trees, and the quiet dells and waving corn-fields give a favourable picture of the fertile spots of our country. The old mansion is nearly deserted; a greater part is used as a stable, and pigeons find a home in the upper stories. It is now inhabited by farmers, and used as the farmhouse. Yet externally it retains the features of its original beauties. To some of the gables are still appended the carved corbels, which speak of the elaboration and beauty of the old house in its palmy days. The ivy-covered turrets and gables, and the lofty firs, complete a picture of much interest—even apart from the glorious history with which it is associated.

The church is immediately beside the house.

\* Iselhamstead, or Iselhamstead-Chenies, is on the borders of the county. 'It is now,' says Lysons, 'generally called Chenies, its original name is almost lost, having been exchanged for that, which was first given to distinguish it from the neighbouring village of Iselhamstead-Latimers, this place having been for many years the manor and seat of the ancient family of Cheyne.' It was, originally, a royal palace, and was given by Edward III. to Thomas Cheyne, the first of the family who settled in this county, and who was his shield-bearer. It ultimately descended, by marriage, into the family of the Russells in 1560. Lord Russell upon coming into possession of the estate, rebuilt the greater part of the manor house, and made it his principal seat. 'The old house of Cheneys is so translated,' says Leland, 'by my Lord Russell, that hath his house in right of his wife, that little or nothing of it remaineth untranslated, and a great deal of the house is even newly set up, and made of bricks and timber.' Queen Elizabeth was entertained here by Francis, Earl of Bedford, in 1570. When the Bedfords fixed their principal residence at Woburn they deserted this house, which was converted into a farmhouse.

In the parish church are some memorials of the Cheneys, and in the adjoining chapel, built by the heiress of the Sapcotes, by whom the estate was conveyed to the Bedford family,—Anne, Countess of Bedford,—is the monument for herself and her husband, John, first Earl of Bedford. There are also monuments of Francis, Earl of Bedford, who died in 1585, and his Countess; Anne, Countess of Warwick, their daughter, and Lady Francis Bourchier, their grand-daughter; Francis, Earl of Bedford, who died 1641, and of his Countess; that of the first Duke of Bedford, and a medallion of William, Lord Russell, who was buried here August 2nd, 1683, as well as some modern monuments to others of the family.

It is a work of the sixteenth century, and the principal part is the large Mausoleum and Chapel, built by the first Countess for the Bedford family. Within the church is much to

interest; the roof is of open timber-work, and very ornamental; there are a beautifully carved pulpit, and an early circular Norman font. In front of the communion-table are some interest-



CHENIES CHURCH.

ing brasses of the Cheyne family, the original possessors of the estate. In the chapel adjoining are many magnificent tombs to the members of the Russell family. The principal one is shown in our engraving, and may be considered as a historical memento of the principal members of



THE BEDFORD MAUSOLEUM.

the family. In the centre are full-length figures of the first Duke and Duchess, leaning upon a column, supporting the ducal coronet, in attitudes of reflective sorrow. Above them is a medallion of Lord William Russell, the victim of Charles II.; at the sides are similar medallions of six other members, male and female, of the family, whose names are inscribed around each head; above, cherubims arc seen supporting the arms and crest of the house. This tomb is sumptuously executed in coloured marbles. Immediately in front is the grated entrance to

the burial vault, where nearly sixty of the family lie. The Lady Rachel Russell has—strange and sad to say—no memento in this chapel; her monument is the History of her country.

And behold what lustre the exercise of 'DUTIES' bestows upon a WOMAN! The celebrity of her character has been purchased by the 'sacrifice of no feminine virtue, and her principles, conduct, and sentiments, equally well adapted to every condition of her sex, will in all be found the surest guides to peace, honour, and happiness.'

ON TRANSITIONS OF STYLE.

BY W. HARRY ROGERS.

THE present century is one of such determined action and research, that there are very few fields in Art or Science which it has left untrodden. There are few mechanical processes, known to our ancestors and afterwards forgotten, which have not now been restored, and even improved; few materials, used by the ancients, which have not recently been supplanted by others, evincing more valuable qualities or greater facilities for their usefulness. But in nothing of late years has a more ardent spirit of investigation been shown than in the study of ancient architecture and manufacture; the latter, in its various branches, has furnished models for many of our best productions, and the former has been carefully classified and arranged into styles and divisions of styles for the better guidance of the modern imitator in avoiding incongruity of design.

The term "style," as applied to the arts, signifies any peculiar conventional treatment of design and execution. Thus it is evident that a pure style should, like the Grecian, the Norman, the Gothic, be possessed of sufficient individuality to render it at once distinguishable to the general observer, while it remains the province of the more initiated to classify and arrange, and by dividing each style into various sections, to secure harmony in the erection of modern,\* and historical accuracy in the examination of ancient, structures. The appearance of certain minor details and the introduction of slight varieties in form or idea are enough to form a class, but not to constitute a distinct style. Upon one or other ground, most of the styles of Art have in this way been subdivided; as for instance the Gothic or pointed, which in British nomenclature comprises "Early English, Decorated, and Perpendicular," while these again spread into more minute ramifications. In looking back at the remains of mediæval art which have been handed down to us, it invariably appears, that while the great styles—the *genera*—succeeded each other by violent shocks, the divisions or *species* of those styles were gentle and gradual, coming on by almost imperceptible progressions. It was impossible that it should have been otherwise. Upon the adoption of a style, which adoption then influenced every class of art and manufacture, certain treatments, the result of a multitude of differently formed minds working in concert, were popularised by the judgment or fashion of the day, and these again were discarded when more favourite novelties developed themselves. But positive changes of style were considerations of higher magnitude, and more universal importance. They originated in powerful convulsive movements on the phase of society. Such changes were (as regards England in the middle ages) the introduction of the pointed arch in the twelfth century, and its desuetude in the sixteenth. The first of these epochs was marked by the extraordinary passion for crusades evinced by all classes of men. The communication thus brought about between Europe and the East, as well as the contact into which the sovereigns of our own country were brought so frequently with foreign courts, were productive of the best results to Art. The monastic treasuries of Europe were now thrown open to receive gems of Saracenic industry; the works of the goldsmith were covered with imitations of Eastern filigree; Arabic inscriptions were unconsciously applied as the ornamental borderings to miniatures and enamels; churches were built as representatives of the Holy Sepulchre at Jerusalem; while every branch of architecture bore symptoms of the all-pervading spirit of the times—spires, pinnacles and arcades, rising in elegant lightness, where before stood only the massive tower and the sullen Norman arch. And so the new style (the "*novus modus edificandi*" of William of Malmesbury) made its way with wonderful rapidity, for it must be

\* This is not the place to discuss the benefits or disadvantages which would result from an abandonment of all the influence of "styles" in modern productions. The question, for each side of which there are warm partisans, may hereafter be entertained by the *Art-Journal*.

remembered how short a period elapsed between the first application of the pointed arch in England, and the completion of the plan for Salisbury Cathedral. There was, nevertheless, a period of transition, however limited, from the Norman to the early English, nor are examples wanting that exhibit a strange medley of the two styles; but these rather evince a restlessness, an uncertainty of design, a desire to discard familiar principles, and a longing after novelty, than an attempt to adapt to the style of composition previously in vogue, some hints derived from the experience of foreign schools. Thus no imaginative architect can be entirely satisfied with the existing productions of this transition



period. Yet to what excellent advantage might have been turned a union of the pointed arch with the sublime and substantial details of its predecessor, realising a magnificence of effect, of which old Shoreham Church furnishes some foretaste! and under the present rage for novelty, why may not even yet the combination suggested be employed in some of the numerous



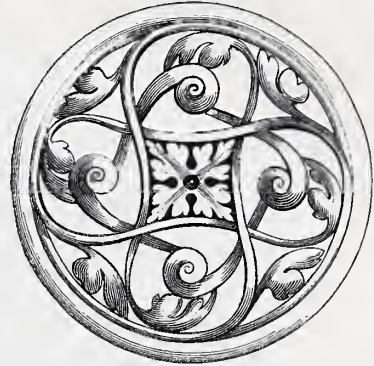
churches which are springing up in every quarter of England, and also in the ecclesiastical accessories which are now being manufactured on so extensive a scale?

The second great general transition was that which accompanied the dawn of intellectual day at the close of the fourteenth century, when active and earnest men were co-operating through-



out Europe to dispel the prejudices of centuries, and paving the way for the various startling events which resulted in this country in the establishment of the Reformation, and with it in the abandonment of Gothic Art, and Gothic associations. The movement with reference to

Art, was greatly aided by our increased communication with foreign courts, and our employment of foreigners, both as artists and as workmen under Henry VIII. Before the Italian style thus introduced had flung aside all its Gothic trammels, the exquisite carved woodwork of King's College Chapel, Cambridge, and the stone wall decorations of Bishop Alcock's Chapel in Ely Cathedral, were executed, and remain evidence of the splendour which a harmonious arrangement of the Gothic and Italian styles cannot fail to produce. It is the object of the present observations to call the attention of



designers and manufacturers to this period of transition, of which it is believed far more might be made than was ever attempted during the sixteenth century.

With the same view the accompanying designs have been prepared. They are all for circular compartments of carving or ceiling decoration, or for the small circular panes of stained glass



which would be appropriated for staircases in a building of the style under consideration. For many other purposes in manufacture they might prove applicable. The peculiarity in their composition consists in the fact that they are all directly or indirectly based upon forms which are frequent in Gothic panelling, so far, at least, as general outline is concerned. For

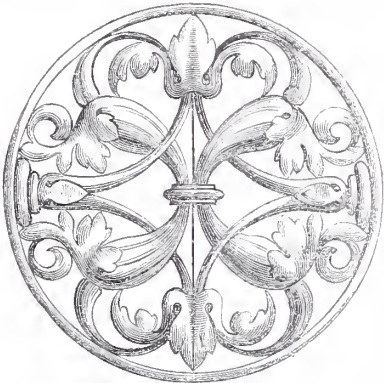


"cusps" foliations and scrolls are substituted, and stems occupy those positions in which originally hollow mouldings would have been introduced. With the assistance of the study of mediæval tracery, both English and Continental, it is astonishing how endless a variety of orna-

ment for circular compartments, treated in the Italian style, might soon be realised. But the capabilities of the mixed style proposed are far from resting here. In the works of the goldsmith and silversmith, the sculptor, the wood-carver, the enameller, the decorator, and, perhaps, above all, of the brass-founder, it might be made eminently available for a thousand different purposes, and possibly a greater originality of effect might thus be gained than would be practicable in the adoption of any of the pure styles. It will be readily seen that such a combination of



Gothic and Italian as has been employed in a large portion of the church of St. Eustace at Paris, is far from being that which is here intended; for in that remarkably curious specimen, Gothic forms and principles have in almost every instance been strictly adhered to, with simply the insertion of Italian enrichments in a discordant manner, and the Italianisation of the



mouldings chiefly by placing "beads" or "half-beads" to supersede "hollows."

It may here be noticed that, in general, transitional styles were so ephemeral, that their capabilities were not sufficiently studied or appreciated at the time, while modern neglect of them arises partly from a feeling among architects, that from their hybrid nature, they must neces-



sarily be unworthy of imitation, and partly from the rarity of good specimens to be used as models, but the writer of the present short paper will feel pleased if, in calling attention to the subject, he should be the means of the re-creation of any one beauty in Art, or if the accompanying illustrations should prove of utility or suggestiveness to the British manufacturer.

### CLERGET AND HIS DESIGNS.

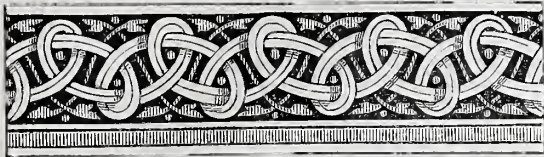
IN accordance with a promise given in our Report of the Exposition of Arts and Manufactures in the French Capital, it becomes our duty to introduce to the English public some specimens of the admirable creations of M. CHARLES ERNEST CLERGET; an ornamental designer of the highest powers of invention and performance, but upon whom the pressure of the times in France has weighed with more than ordinary severity. The gentleman, of whose works we have now to treat, has a most versatile pencil, and in every species of design to which he directs his attention, he displays a thorough knowledge of style and an admirable feeling for harmony of arrangement, with reference to both form and colour. He has composed patterns for carpets, he has repeated by the *burin* some of the choicest bijoux of Virgilius Solis, the Brosamers, the Hoppers, and Daniel Marot, &c.; he has designed many of the most graceful little arabesque vignettes in the style of the sixteenth century, used in Parisian typography, and he has made many copies from the decorations of oriental MSS., for the use of the students in the manufactory at Sèvres. It is in the latter style, especially the Persian mode of rendering it, that M. Clerget displays his extraordinary facilities to greatest advantage. The enthusiastic study he has devoted to the treasures of Eastern Art, preserved in public and private libraries, has taught him the graceful combinations of colour and the perfect adaptations of vegetable forms, for which they are so justly remarkable. He has drunk deeply of this well-spring of invention, and, as a result, has perhaps produced original transcripts of their excellencies which have never been excelled, if equalled, by European pencil. We desire to do ample justice to these accomplishments, and, to bear out our remarks to our readers to present them with a selected series of M. Clerget's sketches, partly taken from the Paris "Exposition" and partly from the Artist's private portfolio. These should have earlier made their appearance in the *Art-Journal*, but it was impossible that engravings so complicated and elaborate could be prepared in time to accompany the illustrations of the French National Exposition, and we have, therefore, preferred that they should form a separate subject, in the full conviction that the public will consider they eminently merit the place we have awarded them. By such introductions to the English reader, and more especially the English manufacturer, we advance the cause of Art; whatever difference there may be as to the policy of buying in the cheapest markets, there can be no second opinion as to the wisdom of learning in the best schools.

M. Clerget's life has been a chequered and eventful one, and it appears that under no circumstances has he attained a position due to his extraordinary abilities. Born in 1812, he at a very early age evinced an earnest longing for the Arts, and at six years old looked forward to a pursuit which he has never forsaken. At a subsequent period he devoted his time to making studies from architectural books and subjects in his father's possession. He was next apprenticed to various jewellers, as were, indeed, most of the celebrated ornamentalists of the "Renaissance," and it certainly appears that this department of the Arts has always been a most productive one in the development of artistic genius. We next find him the beloved pupil of M. Auguste Legrand, the last of the engravers *au pointille*, under whom he zealously studied geometry and the sciences most intimately connected with it. It was here that he first secured the friendship of the celebrated Brongniart, who took much pains, unsuccessfully, to obtain for him a permanency in the "Jardin du Roi," and afterwards introduced him to the atelier of M. Chevaud, to whose style of design he partly adhered, excepting in the important particular that he never found himself able to master the human figure. His compositions were confined to geometrical decorations, and so natural to him was the beautiful in balance and in quantity, that when for the first time he saw the illuminations of an Oriental MS. they appeared to him as something that he had known all his life. But he was so deeply struck with their treatment, that at every opportunity he made fac-similes from the best of them, and gradually acquired the power of distinguishing the various characteristics of the Eastern schools. Under the patronage of the amiable and gifted Princess Mary of France, M. Defforene in 1835 published a series of ornaments after the old designs, in which M. Clerget's name for the first time was placed before the public. The artist then engaged with a publisher, M. E. Leconte, for the dissemination, not of copied engravings, but of original designs. Some only however of the plates

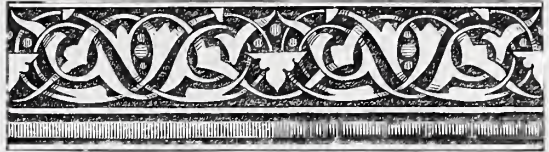
were executed, and three of them were exhibited at the recent Exposition. In 1838 M. Clerget was entrusted by the administration of the "Imprimerie Royale" with the task of making designs for the "Bhagavata Purana." The failure of many praiseworthy undertakings next drove him to seek employment of manufacturers of carpets, textile fabrics, &c. Our artist's signal misfortunes date from the year 1840, when a project which concluded abortively for him forced him to part with his fine collections of engravings of books, of medals, and of natural history. In the following year, and almost in desperation, he availed himself of an opening in the office of the "Revue générale de l'Architecture et des Travaux publics," where he continued for three years, expending only his leisure in his favourite pursuit, and studying at home the laws of harmony in form and colour, according to the system of M. Chevreul. He also made a collection, in the prospect of doing something still greater, of about one hundred copies of fine ancient typography, the chief of which necessity compelled him to sacrifice before he could realise the object of his labours. At the expiration of his clerkship of three years, a more congenial pursuit presented itself, when he was called on by M. Ovide Reynard to co-operate in collecting and engraving specimens of all the old masters of ornamental design from the invention of engraving to the eighteenth century. The unhappy death of M. Reynard however in 1846 put a period to the progress of the work. Clerget was at the lowest ebb of despondency when the unexpected benevolence of a fellow-artist on whom fortune had bestowed more lasting smiles, once more raised his hopes of being able to publish to the world the fruits of his pencil. His generous friend M. Vialon (an engraver on zinc for the frontispieces of music) offered to advance him money for immediate use, to supply him with thirty-five francs per week and to defray all expenses that might be necessary to assist Clerget in preparing a set of engraved plates to be published in his name at the commencement of a work on original geometrical design—and this moreover without requiring any interest for his kindness. Our artist worked vigorously night and day at the new scheme, and among the designs he made under these circumstances may be mentioned the exquisite arabesque *rosace* of which the centre portion is engraved in the following page.—The entire plate contains forty-three varieties of pattern, all beautiful, all harmonious. But so little were Clerget's designs appreciated, that with the result of the part he completed, he was scarcely more than able to repay M. Vialon the 680 francs he had already advanced. The continuation of the work was a failure. M. Clerget now determined to abandon the Arts of drawing and engraving altogether, and he attached himself to a society then established for simplifying the use and study of music, hoping that the ground which had proved sterile for the culture of one Art, might yield a full harvest from another.

But now the Revolution came, and with it all its sad disasters. To Clerget everything was lost, and after having narrowly escaped murder from the populace during the performance of the functions of "greffier," which had been imposed on him at the National works, he returned home a penniless man, and he has since struggled between misery and desperation to get together as a last resource the engravings and drawings suitable for the Exposition. Let us hope that the verdict of the French jury on M. Clerget's claims may assist in placing him in the position he ought to occupy among the artists of France.\* We have thus given a short sketch of the man who has projected and planned the publication of five important works on Decorative Art, who has decorated one of the great French Theatres, who has engraved 300 plates and executed designs for three National establishments, the "Imprimerie Royale" and the manufactories of Sèvres and Gobelins, and who has nevertheless been kept by adverse circumstances in a state of more than poverty, and is now only gaining a precarious livelihood by making drawings for a manufacturer of embroidery. We earnestly trust that such a state of things will not continue. What is to be said of public taste and public feeling, when a man of high artistic and intellectual attainments, and of energy not unequal to his profession, is starving unnoticed and unemployed? There are hundreds to whom his service might be eminently useful, and we think there are few manufacturers of carpets who would not reap a benefit from securing Clerget's co-operation.

\* Since this article was in type we have learned with much pleasure that M. Clerget has received a silver medal from the jury of the Exposition. Several of M. Clerget's works may at the present moment be seen at the Exposition of French manufactured articles, at George Street, Hanover Square.



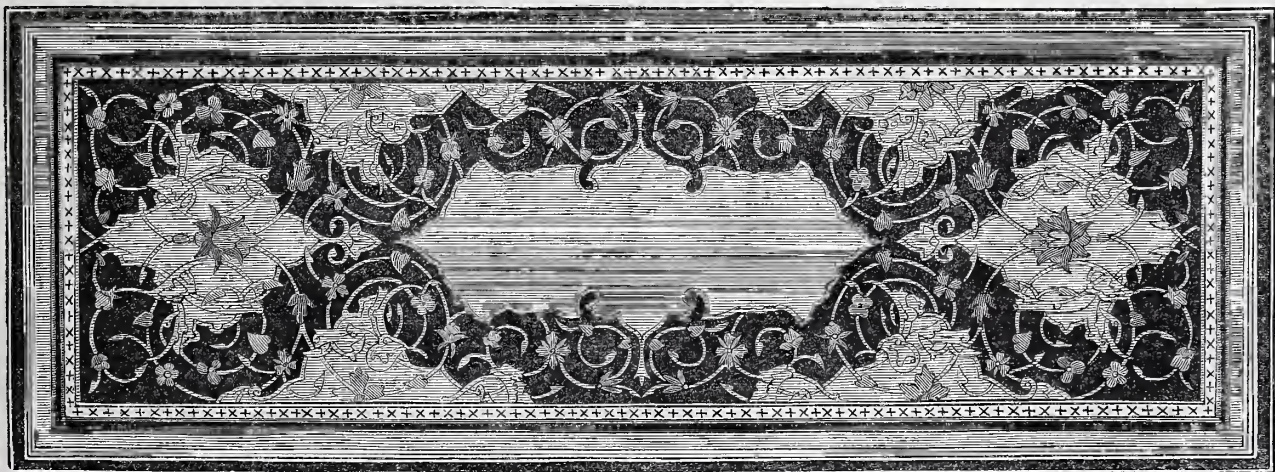
The seven engravings, from drawings by Clerget, which we have gladly introduced into our pages this month, are, first, two small friezes in the moresque style, of exquisite beauty and originality; their usefulness for application to a



hundred different purposes will at once strike the eye of a manufacturer. The next subject is the centre portion of a magnificent design for a salver in the same style. We deeply regret that the subject, as it was forwarded to us, was so large as to preclude the possibility of our giving it entire, the more so as we feel

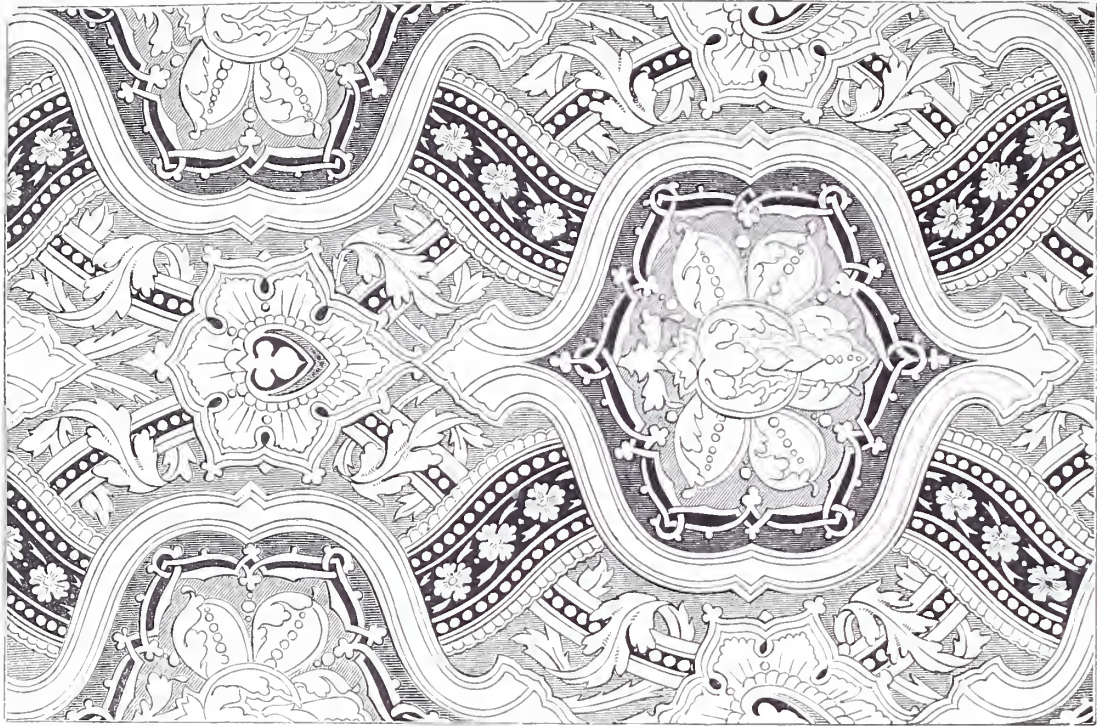


that the design loses much of its vigour and harmony by being deprived of the rim, or border. In this composition, to which, in the early part of the article, we have already alluded, all the minutiae are so diversified that it exhibits forty-three different designs; all are, however, so happily blended and balanced



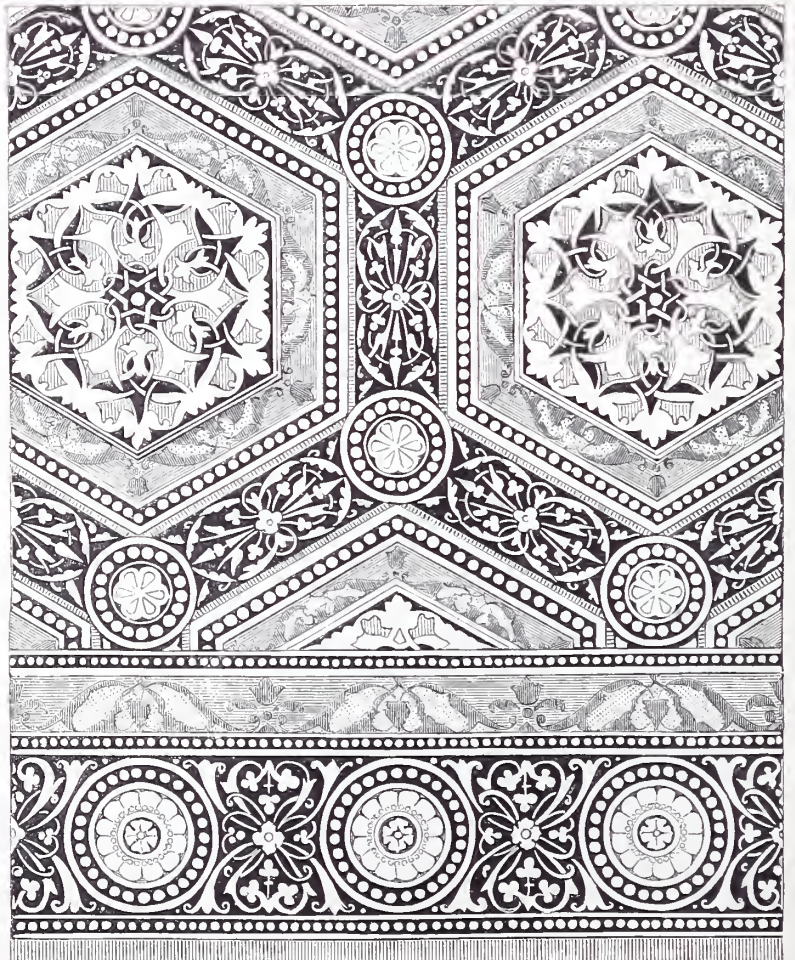
that a cursory observer seldom notices the numerous varieties. Beneath this salver is an oblong square compartment, which we have selected partly from the many suggestions it offers to the decorative artist and the manufacturer, and partly in order to show the great source from which M. Clerget has derived his facility of invention; it is taken from one of that gentleman's drawings after an oriental illuminated page in the Bibliothèque

Nationale, at Paris; the original, in those portions represented by flat tints, is enriched with gold of various hues, while the principal field is of a bright blue colour, and the rest of the composition of crimson, pink, and white. On the next page are two original designs for carpeting, the lower one being almost purely geometrical in form and arrangement, and the upper one, which is more flowing, and intended to be upright, equally applicable for the



purpose intended or for wall-hanging, brocade, &c.; this would have excellent effect in execution, and if it could be possible to introduce gold, or any representative of it, into some portions of the ornament, the *tout ensemble* would be greatly improved in magnificence. The remaining illustration is a second copy from the Persian school of illumination, but so chaste and harmonious that we are sure many will thank us for having introduced it: our engraving represents, of course, only one fourth of the design: the original is on a gold ground, heightened with traceries in various colours, while the foliated lines which meander across the field are of a dazzling purple. In point of execution there is no apparent difference between the vellum page and M. Clerget's transcript of it. It would be well if our English designers followed M. Clerget's example in studying from so pure a source. The address of the artist,

our notice of whom we have now brought to a close, is Paris, Rue Albouy, 10. We consider that in making such a man known to English manufacturers, we are rendering them such service as may be turned to practical use.







W. H. B. PAINTING

THE MESSAGE FROM THE WESTERN GALLERY



## THE VERNON GALLERY.

## THE VILLAGE FESTIVAL.

F. Goodall, Painter. J. Carter, Engraver.  
Size of the Picture 5 ft. 6½ in. by 3 ft. 6 in.

WHEN the picture from which this engraving is taken was hung on the walls of the Royal Academy in 1847, it attracted universal attention, and drew daily towards it crowds of admirers, as one of the most interesting works in the gallery, both in subject and in treatment, more especially as the production of a young painter.

The genius of Art appears hereditary in Mr. Goodall's family. His father is the celebrated engraver, and a brother and sister have also contributed many very clever pictures to our annual exhibitions; it is not therefore surprising, that with such examples before and around him, the painter of "The Village Festival" should have proceeded, at a somewhat rapid pace, to place himself in a high position among his brother artists. The work in question was suggested by the lines in "L'Allegro":—

"And young and old come forth to play  
On a sunshine holiday."

The scene of the "right merry-making" is the favourite old rural hostel of "The Royal Oak," a sign that was everywhere adopted at the Restoration to show the loyalty of the rustic Boniface. The house itself is a genuine relic of that period, and beyond it are other residences of the villagers, closed in by the parish church. The most prominent group of figures is that on the foreground, surrounding a Jew pedlar, who exposes his glittering wares to the admiration of a knot of old women, maidens, and children, and expatiates with the eloquence of his tribe on their value and beauty; and apparently with so much success as seems likely to draw forth some pence from the little embryo ploughman before him, diving his hand to the very bottom of his trowsers' pocket, in search of the purchase-money. This portion of the story is capitally told; the Jew is worthy of the younger Teniers. To the right of this group is another equally full of character; a yeoman of the true Saxon blood, after it may be presumed, having eaten and drunk to his heart's content, is listening to the landlord, who counts, on his fingers, the various items for which he demands payment, and which, to judge from the countenance of the debtor, are surprisingly numerous; at the same table is one who seems to have much work to do in little time, so energetically he plies the knife and fork. Behind these, and in the house and about it, the votaries of fun and frolic are busily occupied, but the characters here introduced appear of that time of life which indisposes them to join hands with those in the centre of the picture:—

"Many a youth, and many a maid,  
Dancing in the chequered shade."

These are footing it with an earnestness and zest in which Sir Richard de Coverley would have delighted had he witnessed the merry spectacle.

We have thus enumerated the principal features of Mr. Goodall's pleasant picture of an old English holiday; it remains for us only to notice its execution, which is no way inferior to the composition. The work is one of most careful labour; the faces of the figures are wrought up with extraordinary nicety; each one is, indeed, a separate study; the various groups are well balanced, and the eye of the spectator is carried insensibly, as it were, round the entire circle of the *dramatis personæ*. The colouring is brilliant yet perfectly harmonious and firmly painted; in fact, the picture is altogether an honour to the artist and to the English school.

It would almost seem unnecessary to point attention to the beauty of Mr. Carter's engraving, but we cannot pass it by without awarding him the praise so justly his due. He has worked almost incessantly at it for nearly two years, and the result of his industry and skill is a print of rare excellence. We may safely affirm that no modern engraving of this class of subject and of somewhat similar size is worthy of comparison with it. Each figure will bear the closest microscopic scrutiny, and will be found an exact copy of the original, while the breadth and power of the entire composition are truthfully preserved. Mr. Carter has hereby earned a reputation that will not soon be forgotten by the admirers of really good engraving.

We rejoice especially at this result of his labours; for nearly the whole of his "hard-working life" has been spent in the atelier of a master engraver (not in the high but in the low sense of the term); he is by no means a young man, and although he has produced many admirable engravings, he has not hitherto had his name affixed to one that did him credit, or was calculated to confer upon him professional fame.

## LETTERS

## TO AN ENGLISH LADY AMATEUR.

BY G. F. WAAGEN,

Director of the Gallery of the King of Prussia, and Professor of the University of Berlin.

I HAVE learned, Madam, with much pleasure, that you approve of my proposition for the promotion of a taste for Art among the lower classes of society, with a view to their participation in the intellectual improvement derivable therefrom. Considering the accomplished education of Englishwomen, their independent position, and in short, the extensive resources which they have at command, it would be for them an admirable enterprise, and one in every way worthy of them, to establish among themselves a society for the furtherance of this great end, by means of the multiplication of celebrated works, and by the engagement of competent persons to deliver popular lectures in the British Museum and the National Gallery. To the irresistible influence of women over men it were an easy conquest to effect the opening to the public of so many private collections in England which contain such inestimable treasures in the noblest productions of every department of Art. I know perfectly the difficulties in the way of realising such a project, since all works of Art are distributed in the ordinary apartments for the daily enjoyment of their possessors; but the consideration, that a beautiful work of Art, like a scientific work, is the property of the entire human race, ought to determine the possessors of such productions to admit the public on certain days and at certain hours; such permission, when I was in England, was granted with respect to his own noble gallery by that excellent nobleman and accomplished patron of Art, Lord Ellesmere. By such means would the entire nation acquire an improving knowledge of the extraordinary wealth in Art which was thus rendered accessible. I am now about to fulfil the promise made to you at the end of my first letter;—that is, to show how far the Arts contribute to the perfection of the education of the higher classes. A knowledge of these is especially necessary to the reading of many of the most esteemed poets; what a difference is there between a reader of Homer who is entirely ignorant of the merits of antique sculpture, and one to whom the gods and heroes present themselves with all the beautiful and definitely marked character, with which they have been represented by the great Greek sculptors. If the latter read of Apollo sending his pestiferous arrow into the camp of the Greeks, the impersonation is at once realised by the noble form of the Belvedere Apollo; if the name of the proud Juno occur, at once the colossal bust of the Juno Ludovisi is presented; if he read of Jupiter granting the petition of Thetis, he remembers the noble mask in the museum of the Vatican. In like manner is Virgil's masterly description of the fate of Laocoon assisted by a knowledge of the celebrated group. The exalted pathos of Sophocles in his Antigone, in his Œdipus at Colonus, is rendered sensibly effective by an acquaintance with the statues of Niobe and her children. Thus we see many of the terrible figures of the Inferno, a Charon, a Minos, first embodied in the Judgment of Michel Angelo, so nearly related to Dante in spirit. Even many of the spiritual dramas (Autos) of Calderon win upon the mind by observation of the religious extacy of some of the Madonnas and Saints of Murillo. But I will now proceed to those most important relations of Art whereby it operates equally powerfully upon the uneducated as upon the educated classes. The highest of these, and that for which all those nations the most highly gifted in Art, have done their utmost, is Religion. This question is the most difficult which the human mind can propose to itself. Man so transient and infirm in his own earthly form, even so limited in intelligence, proposes by the work of his hands to realise the palpable representation of the Deity—to call forth semblances of the eternal, the immutable, and the super-human. And yet this has in a wonderful degree been effected by the soaring inspirations of

highly gifted intelligences, through the medium of architecture, sculpture, and painting. But that which is necessary to this, is the deepest penetration of Beauty in its most refined character. The architect attains to this end through the harmony pervading the work of many classes of artists, and, in the expression of pure beauty, he employs refined forms in certain relations and proportions. And both may be very different according to the temperament and religion of various nations. If we believe in the accounts of travellers, the ancient Egyptian experienced a holy thrill, signifying to him the presence of his god, as he entered the immense temple of Karnak, as the Christian does when he enters the threshold of the Cathedral of Cologne or that of York. Of the Greek temples, as the Parthenon, we can conceive the same thing even at this time; but it is expressly evidenced by the Greek writers. The sculptor and the painter attain that exalted end when they communicate that holy sentiment to those natural forms which they employ to contribute to their purpose, and the spiritual signification of which they set forth. In such manner was the idea of the Homeric Zeus as the "father of gods and men" realised by the marvellous genius of Phidias, and endowed with a benevolence and majestic beauty, insomuch that the old writers assert that he gave a new impulse to their religion; and every Greek deemed it a misfortune to die without having seen this wonderful work. And within the cycle of the Christian religion, we are not less moved by the exalted inspiration of the prophets in Michel Angelo's representation in the Sistine chapel—the elevation of the commiserating but also chastening divinity of the Sistine Madonna and the Infant Christ by Raffaele, the greatest treasure of the Dresden Gallery. Seeing from such examples what Art in its highest sphere can effect, we must deeply deplore that through the severe form which the Reformation in England assumed, religious painting is altogether excluded from her churches. In this exists a chief cause wherefore a monumental style of art, or such a one as might be identified with a definite architectonic system, has not yet been perfected in England. I hope, however, that the time may not be far distant when the English elergy will no longer entertain their prejudice against the religious significations of Art, and paintings of subjects purely biblical will be admitted into churches.

Next to the glorification of Religion and the Church in the relations of Art, is that of the State. It affords sensible expression in beautiful form to the elevated sentiment of a nation as of one great unity. In this direction of Art have originated the Propylæum at Athens and the Hall of Columns; in Venice, the Palace of the Doge; in Florence, the Palazzo Vecchio; in the Netherlands, the numerous beautiful Halls of Guild, of which I will mention only those of Brussels and Louvain. But where a prince is at the head of a nation, his position is distinguished, as exalted above that of all others, in the most sumptuous manner, by a palace which, in the extent of its proportions, exceeds the habitations of all other men. This has been acknowledged by princes and nations from the most ancient times even to our own days, and the immense but quite formless remnants of those of the rulers of ancient Babylon, (Birs Nimrod), the newly discovered palaces of the kings of Assyria, and the imperial palaces of Rome, afford abundant evidence of this. I content myself with citing the Vatican, the Louvre, and the Castle at Berlin, especially from their vast proportions, as characteristic monuments of latter times. But at the present time England, with a sovereign at the head of her government, has the good fortune to have acquired through her historical development at the same time the great institutions of a common freedom; and to her, before all other nations, is due the glory, in both relations of wealth and power, of erecting monuments worthy of the State. Although knowing the new Houses of Parliament only from plates and descriptions, it appears to me that the architect, Mr. Barry, will produce in them,—a work, which, in extent, beauty of proportion, and admirable execution, even from the walls to the rich interior orna-

mentation, will far exceed every thing that has for a long period been done in England,—a work which affords an equally favourable and lasting evidence of the greatness of the nation and the state of Art at this period. And not less important, though entirely differing in style, is the residence of the sovereign at Windsor; but of this edifice I will not repeat what I have already said in my book, "Art and Artists in England." For the exterior as well as the interior of all such architectural monuments, sculpture and painting supply a rich field wherein to celebrate most worthily the memory of the greatest deeds and the most distinguished personages of a nation, and in this manner, as it were, to reanimate them for succeeding generations. And thus, for centuries was consecrated to the Athenian, through the picture of Polygnotus representing the "Battle of Marathon,"\* the most glorious military feat of his country; and thus will the Catholic Church and the Pope, the head of that church, be glorified by the *Stance di Raffaele*—those of the Disputa, of Heliodorus, of the Fire in the Trastevere, and of Constantine. It is by means of sculpture in open spaces that great men are especially commemorated; but in modern times this must yield to the surpassing riches of the Greeks and Romans, although, in numerous instances, many works of importance have been executed. Yet in my opinion England has in this respect a great national debt to pay in the erection of a fitting monument to Queen Elizabeth, the foundress of her existing greatness. And may the nation soon agitate the subject, and find a sculptor as well qualified to carry out such a work as Barry is to erect the Houses of Parliament.† Permit me, madam, respectfully to conclude with this wish, which equally expresses my reverence for Art, and my regard for the English nation.

BERLIN, December, 1849.

#### THE PUBLICATIONS OF MR. ALDERMAN MOON.

THERE is a class associated with THE FINE ARTS to whom both artists and the public are largely indebted, and who may be regarded as the medium of communication between the two. It is this class who serve the interests of the former by disseminating their productions, and thus extend their popularity, and who offer to the latter the means of acquiring the best examples of the artistic genius of their fellow-countrymen, though in another form than that wherein they originally appeared. In our constant and earnest endeavour to uphold the interests of Art in all its diversified ramifications, we feel that the class to whom reference is here made, have a claim on our attention, and deserve at our hands continual notices of what they have done, and are doing, not only to justify the encomium we have passed upon them, but also by way of encouragement in reference to future efforts. Those to whom we allude are the *print-publishers*, not mere print-sellers, but the parties who invest large sums of money in what is frequently a "venture," in bringing out the most important engravings which the talent of the nation can supply. It may, perhaps, be argued that these transactions are only trading speculations, undertaken with no other view than that of individual profit; such may be, and, strictly speaking, is, the case, yet hundreds are benefited thereby, who, for lack of this enterprise, might have remained in obscurity, if not in penury. Art, to prosper, must have patrons, as manufacturers must have customers. The print-publisher must be a man of taste and judgment, as well as a capitalist, to select such works as are adapted for engraving, and such as will be likely to afford him a return for the large sums invested in bringing them out. Public taste in these matters is oftentimes capricious, so that some of the finest productions

that have appeared have turned out the least profitable, or it might with more truth be said, have realised only a considerable loss: small encouragement thus for speculating in what is termed high Art.

Among the Publishers of the last twenty years who have signalled themselves by spirited speculations in engravings, the name of Mr. Alderman Moon stands second to none. A glance at our advertising sheet, which contains a list of nearly one hundred and fifty of his publications, will testify to the truth of this remark; for it will be seen that this list includes many of the best and most popular examples of our school of engravings, and these works are the greater part engraved by the most eminent men of the epoch,—Doo, Robinson, Watt, Cousins, Ryall, Willmore, Miller, &c. &c.

Mr. Moon has worthily supplied the place left vacant by that most excellent civic dignitary Mr. Alderman Boydell; and if the works which the former called into existence have been of a totally different class from those created by the latter, it must be borne in mind how much the circumstances of the times and popular taste have altered popular feeling in these matters. When Boydell circulated, from his house in St. Paul's Churchyard, the beautiful engravings of Sharpe, and Strange, Woollett, and others, England was waging a long and sanguinary Continental war, and some of the choicest specimens of these distinguished engravers were illustrations of the battles in which we were engaged; but this did not prevent the publication of works of a higher and less exciting nature from the great pictures of the old masters, which then were closed against personal inspection. It is astonishing how many fine engravings were published by Boydell, when we consider the circumstances of the times, and the consequent restlessness and excitements of the public mind. The Arts of Peace rarely flourish in the midst of War.

Peace has now been preserved to us for upwards of thirty years, and it has given the arts of our country a new direction, of which Mr. Moon has, with great judgment, availed himself; his list of engravings, to which we again refer the reader, show the turn they have taken. We find here illustrations of such scenes in which it is presumed the public now feel the greatest interest, more especially those referring to the public acts of her Majesty, such as the "Coronation," in two different incidents; the "Royal Christenings;" the "Queen's First Council;" "Royal Portraits," &c.; the "Waterloo Banquet." These are all works of great historical importance, and, inasmuch as they contain authentic portraits of the most distinguished personages in the realm; they, will, hereafter, be used by British historians as valuable references, independent of their pictorial merit. But the list includes also subjects which are commonly regarded as of a higher range in Art,—ideal themes, yet partaking of the character of historic truth; such are the exquisitely touching and beautiful print, after Eastlake, of "Our Saviour weeping over Jerusalem," "Italian Pilgrims coming in sight of Rome," "The Preaching of Knox," &c. Some of the best engravings from Landseer's pictures have, likewise, been issued from the same establishment; besides a host of others after Wilkie, Turner, Collins, Webster, Newton, Uwins, Harding, Prout, Hilton, Callcott, &c. &c. Of these we may pause to pay especial attention to two, "The Shoeing of the Horse," after Edwin Landseer, a work unsurpassed for wonderful accuracy of details and broad truth to nature, and "Napoleon and the Pope," a striking picture by Sir David Wilkie, engraved with marvellous skill and power by Mr. J. H. Robinson. We have allotted to ourselves but a limited space in which to do justice to Mr. Alderman Moon; but it is not too much to say that two-thirds of his enormous list are valuable to artists and connoisseurs, and honourable testimonials to the glory of British Art. Nor must we omit to mention those magnificent serial lithographic publications, Roberts's "Holy Land" and "Ancient Egypt," to produce and complete which a fortune was required, and which must have entailed on the publisher a vast amount of labour and anxiety. This is a work, indeed, of which too much cannot be said; it will be a

lasting monument to the memory of this enterprising publisher, no less than to the two great artists, Messrs Roberts and Haghe, who have produced it.

Of the works that Mr. Moon has just issued or is preparing for early publication, we would point attention to that of "Christ blessing little Children," from the fine picture by Eastlake, in process of engraving by J. H. Watt, painted four or five years back; it has been very long in the hands of the engraver, and we have no doubt will prove one of his best works. This picture is unquestionably one of the most meritorious and deeply interesting of modern Art—an eloquent sermon following a deeply touching text, and teaching a lesson in all that is beautiful, pure, and good. Another is the "Christening of the Princess Royal," after Leslie, the proofs of which, we believe, are already published; it is a fine work of its class. This artist, who holds rank among the very highest of his contemporaries, has triumphed over many difficulties inseparable from the subject, and has produced a work of true national interest, to which the engraver has done ample justice. Other works, among which may be noticed, "The Royal Family," after Winterhalter, will in due course claim at our hands the attention they deserve.

The state of the country for the past year or two, with reference to business transactions, has not been such as to offer strong inducement for publishers to speculate in large and costly undertakings; the publisher, therefore, who, in spite of adverse circumstances, risks his capital and devotes his energies to the furtherance of Art, merits every encouragement from us. Not one in a thousand of those who throng round the windows of our print-shops, can form the remotest idea how much of both are required ere one important work is placed before the public; this too with the chances that neither capital nor labour will meet with its due recompense. Alderman Moon, like his prototype, Alderman Boydell, will be ever remembered as one who has done good service to Art, and has, thereby, earned all the success that has hitherto attended his exertions, and which, we trust, will still follow his future projects.

#### THE EXPOSITION OF 1851.

ALTHOUGH we have elsewhere dealt at some length with this subject—important and universally interesting—the publication of the first official document concerning it makes it necessary again to refer to it.

A "Report made to his Royal Highness Prince Albert, President of the Society of Arts, &c. &c., of preliminary inquiries into the willingness of manufacturers and others to support *periodical exhibitions of the works of industry of all nations*," has been recently printed. It emanates from Messrs. H. Cole and F. Fuller, the gentlemen appointed to travel through the manufacturing districts of the country to ascertain the feelings and opinions of the leading manufacturers on the subject, and it gives the result of their proceedings up to the 5th of October, 1849.

In pursuance of the authority with which the delegates were invested, they proceeded to Manchester, the Potteries, Sheffield, Bradford, Huddersfield, Leeds, Nottingham, Derby, Newcastle-upon-Tyne, Coventry, Birmingham, Kendal, Maidstone, Canterbury, and Dover. In Scotland, to Edinburgh, Glasgow, Paisley, Stirling, Perth, Dundee, and Greenock; and in Ireland, to Dublin and Belfast. As a basis for their investigations it was submitted to the manufacturers, according to the views entertained by the Prince, that the Exhibition should consist of Raw Materials, Machinery and Mechanical Inventions, Manufactures, Sculpture, and Plastic Art generally, in their respective divisions, with other matters of secondary import.

The Report is arranged under various heads, and embodies the result of the opinions collected during the above extensive tour. First, "The general expediency of such periodical exhibitions." On this point, the Report states: "We have met with perfect unanimity throughout the whole of our visitations. In some cases we heard expressions of surprise, if not regret, that our country should have been so tardy in instituting such an Exhibition; at the same time a feeling was expressed, that the features of the proposed plan were so

\* On the Acropolis.

† Surely Her Majesty Queen Victoria would patronise such a project, having for its object an honourable commemoration of such a predecessor on the throne of Great Britain.

much broader than any other which had preceded it, that it became invested with an originality of its own. And we have reason to believe that there will be a considerable amount of national pride and exertion on the part of individuals to contribute to its success." On the question, "Whether the scope of the Exhibition should be exclusively national or universal?" the testimony of several eminent manufacturers was, that "the comparison with foreigners would show what our manufacturers could do, and by generating increased knowledge and appreciation in our consumers, would induce the production of a much higher class of work." The next point to which attention was drawn, was "Whether such exhibitions should be supported by funds voted by the House of Commons or by voluntary subscription?" and the preponderance of opinion was certainly in favour of the latter plan. With respect to the "willingness to exhibit," it was found that objections were raised in various quarters to show productions to any but *bonâ fide* customers, and that these objections arose from apprehensions of piracy, the Copyright Registration Act not being deemed an adequate protection to the manufacturer; still, many who thus argued were willing to exhibit *special* productions, to show their capabilities.

So far our abstract of the document:—which, partaking of an official character, reports the progress that has been made in this great national undertaking up to the present time: it is not improbable, however, that before our Journal is in the hands of the public a step still more decisive may have been taken—possibly the Royal Commission will have been appointed by the Queen; and although, of course, the Society of Arts will continue to act as the executive body, the Commission will no doubt superintend, direct, and confirm.

It is impossible for us not to listen to the various rumours that are afloat in reference to this all-engrossing topic; suspicions are unquestionably entertained in some quarters; and complaints have been already uttered in others. But we cannot for a moment believe that a course will be adopted which does not receive the sanction of His Royal Highness Prince Albert, and will not ultimately obtain that of the Royal Commission. We know well that the great experiment will be a great failure—a national disaster—that the country will be dishonoured, and the interests of Art irreparably injured—if there be the slightest departure from a straight path, a path of policy as well as of rectitude: and we are bound to conclude that all the parties who are arranging the plan take this view of the case as strongly as we do.

We may perhaps be called upon at some future time to notice these rumours, and we hope to confute them: for ourselves, we shall be above suspicion of lending our aid to either Council or Commission, unless we be fully convinced that all the plans will be carried out in good faith—in pure impartiality—with no regard to individual interests—or any thought to promote the projects of any individual, unless it be clearly shown that in doing so the great end and object of the Exhibition be thereby advanced.

To two of the objections already made public we may briefly refer. The one regards the Society of Arts, objected to (somewhat strangely) as being too *prominent* in the affair. Now to us it is clear, that if the Society had done nothing, nothing would have been done. Any simpleton was as able as Columbus to make the egg stand, when how to do so had been taught him. No one stirred in the matter (except, indeed, ourselves; and as we have shown, we did not feel in a position to do more than suggest), until the Society of Arts warmly, and in earnest, took it up. To that Society, and especially to its most active member, Mr. Henry Cole, we are unquestionably indebted for the prospect which now gladdens this country and is cheering to all Europe. It is only "common fair play" to give to that gentleman the credit which belongs to him for his energy, and perseverance; and it will be quite time enough to censure him (which we shall be perfectly ready to do), if we find any solid and just drawback from the merit which, up to this time, at all events is unquestionably his. Another matter for comment regards the appointment of a secretary, it is understood, at a salary of 700*l.* a-year. This appointment has been, we think, premature; and

we should have been pleased to see *Pro Tem.* affixed to his official signature; but there will be no second opinion as to Mr. Digby Wyatt's entire fitness for the task. He has amply proved this by his published works, which are of the highest and best order, on "Ornamental Art," and by his masterly report of the Paris Exposition. The salary fixed, if it be fixed, is by no means too large; with reference either to his position, capabilities of making income, or the labour he will have to undergo. We have never seen this gentleman, but if his manners be courteous and conciliating, we may consider, indeed, the acquisition of such a secretary as a great point gained, and an augury of entire success for the Exposition. Yet another point for comment is the selection of missionaries to the manufacturing towns. We believe they have not been the best that could have been found; that several of them knew little of Art, nothing of Manufactures, and are ignorant of the localities they had to visit; but very possibly they were the best to be procured at the moment. As respects the mode of raising funds, the estimates for building, the ultimate charges for admission, fees to be paid by exhibitors, per centages upon orders for articles, and various other important items, we reserve for ourselves the right to speak freely when something more intelligible than the "thousand tongues of Ruinour" shall have furnished to us a guide.

We trust, however, that no manufacturer, no real lover of Art, no true patriot, will make as an excuse for not coming forward—with countenance, and if need be, with subscriptions—the plea that his own particular views are not precisely those which the Council of the Society of Arts, and the Royal Commission design to carry out. There must be *confidencè* to secure even a prospect of success; we repeat we cannot fear that such confidence will be misplaced; if we find our hopes without good basis, our readers may be assured we shall be at hand to warn them—that we shall be the first to expose a transgression and to brand the transgressor.

Since the above was written, the following important documents have been transmitted to us; they confirm us in our conviction that there is a watchful eye over all the proceedings, and that the public interests will be maintained and preserved. We received these documents too late in the month to do more than print them; but next month the whole of the affair will be in its completed state before us for scrutiny and criticism; the Commission will have been appointed; and, in a word, the vessel will have been lannched.

TO HIS ROYAL HIGHNESS THE PRINCE ALBERT,  
PRESIDENT OF THE SOCIETY OF ARTS.

"Guildford, December 7, 1849.

"SIR,—I have had the honour to receive by your Royal Highness's commands the following extract from the Minutes of the Executive Committee of the Exhibition of Industry of all Nations:—

"The Prince inquired whether Mr. Cole was prepared to report on the willingness of the contractors to place a limit on their profits, and was informed that the contractors had stated they were disposed to entertain at all times any wishes of His Royal Highness, and to refer them to arbitration.

"His Royal Highness expressed his great satisfaction at this proof of confidence, and thought it expedient that the contractors should write a letter to accompany the deeds, agreeing that the Council of the Society of Arts should have power to determine the contract by arbitration on the 31st March, or at any time His Royal Highness might think desirable.

"Resolved—That a copy of the Minute entered on Friday last, referring to the contract, be officially sent to Mr. Drew, with a request that he obtain an answer to it from the contractors as early as possible."

"To the two proposals above mentioned, respecting, first, the willingness of the contractors to place a limit on their possible profits, and, secondly, to assent to a further extension of the term for determining the contract, I have to inform your Royal Highness, that I am authorised by the contractors, Messrs. Munday, to reply on their behalf as their nominee.

"Before considering the first proposal, I submit it is necessary to dispose of the obvious preliminary question, whether the Minute implies that the Government or the Society of Arts, or any body else, in desiring to limit the possible profits, is prepared to limit the possible losses that may be sustained under this contract. As the Minute does not allude to this contingency, I have taken it for granted that no one is so prepared. Under this view I proceed to discuss this proposal, which I am authorised to say the contractors are quite prepared to consider in accordance with your Royal Highness's suggestion, because they fully sympathise in the desire of your Royal High-

ness to protect to the utmost the public interest in this matter. They admit the full force of the fact, that the undertaking now appears under an aspect very different from that which it wore in July last, when it was first propounded by your Royal Highness. At the same time the contractors submit it should be borne in mind, in considering their position, that, before the proposition for holding the Exhibition, accompanied with the offer to the world of prizes to the amount of 20,000*l.* could be published, it was obviously necessary that there should be some guarantee that the proposal would become a reality. The contractors apprehend that there can be no doubt that the Government, the Society of Arts, or some one, must have taken the preliminary risk before any public steps whatever could be taken, and the contractors, for certain considerations, were then willing to undertake that risk. If a contract had to be made now, in the month of December, for the first time, the present information as to the expression of public feeling might, perhaps, cause the terms of that contract to be different.

"The contractors, however, do not wish to take advantage of the state of uncertainty which existed in July last, and are willing that the better knowledge and experience in this matter, which has been obtained at their risk and by their expenditure should be fairly considered. But in so doing, I submit that the circumstances of the early period when the agreement was made ought not to be forgotten. In July there was no evidence at all to indicate how far the public would respond to the proposal; and there was no pecuniary guarantee whatever to secure its eventual success, as indeed there is none certain even now.

"The contractors were invited to enter into an engagement binding themselves to carry out this great work, involving a certain liability of 75,000*l.*; to be prepared at once when called upon to deposit 20,000*l.* for a prize fund; to advance all necessary capital for preliminary expenses, and to make an outlay immediately without any tangible commercial security whatever. If they had viewed this proposal simply as tradesmen, they would probably have declined it, as I knew that others had already done, but they were induced to entertain it principally by my knowledge (obtained from the perusal of Minutes of meetings held at Buckingham Palace and Osborne House, and shown to me by Mr. Fuller,) of the interest taken by your Royal Highness in the plan, and of the confidence displayed by your Royal Highness in this matter in Messrs. Cole, Fuller, and Russell, from whom (then personally unknown to the contractors), the latter received an assurance of willingness to co-operate in the Executive.

"Upon such moral rather than commercial security the contractors entered into this arrangement, binding themselves to carry out the proposal, which was not indeed defined in its extent, but was to be carried out to such an extent and in such a way as your Royal Highness or a Royal Commission, if issued, should direct.

The receipts by which the outlay was to be repaid, either as respects the amount, or the regulations for obtaining them, were to be altogether beyond their control. How and whence they should arise they could not determine; this point resting with the public themselves and with the Royal Commission. It was agreed, when the receipts were sufficient to repay the 20,000*l.* advanced for the Prize Fund, the expenses of the building, and some expenses mentioned in the deed, that the residue of the receipts, if any, should be divided in certain proportions between the Society of Arts, as trustees for the public in this matter, and the contractors. Out of their share the contractors undertook, further, to pay the expenses, necessarily very considerable, of all management, salaries, offices, advertising, printing, &c.; and the Society of Arts, I understood, would hold their proportion in trust for future similar exhibitions; so that even after the Prize Fund and the building had been paid for, the contractors still had a risk, whilst the public were sure of a future fund, if the receipts from the undertaking afforded any surplus whatever beyond the outlay for prizes and the cost of the building. During the preparation of the deeds for giving effect to the arrangements already mentioned, a still further protection of the public was asked of them, and they consented to the proposition made by Mr. Cole, that the contract should be altogether cancelled upon arbitration before February 1, 1850, if the Government desired it: thus practically agreeing that, if a better arrangement for the public could be devised, there should at least be an opportunity of making one.

"I have now to state to your Royal Highness that, as the contractors still entertain the same confidence towards the undertaking and its promoters as they did when they came forward in July, and by so doing enabled the proposal to be announced to the world, so they are now willing that an arbitration shall determine, when the Exhibition is closed, the proportion of any surplus, after payment of all expenses whatever, to be allotted to them as remuneration for the capital employed, the risk incurred, and the exertions used.

"With regard to the wish of your Royal Highness that the contractors should agree to a still further extension of the time within which Her Majesty's Government shall be at liberty to determine the contract, and the suggestion made, as I understand, by your Royal Highness, that the period of extension should be the end of two months after the first meeting of the Royal Commission, I have to state that the contractors consent that the contract shall be liable to be determined at any time within the period suggested, upon the desire expressed by the Lords of the Treasury in the manner in all other respects provided in the deed.

"In conclusion, I beg leave to submit to your Royal Highness that, while I have no wish to parade the willingness of the contractors thus to make further concession or to submit to further modification in the terms of the contract for the public benefit, I think it only fair to call to mind the position in which they now place themselves.

"Your Royal Highness has the guarantee that the proposal will be carried out in such a way as a Royal Commission may direct. The Society of Arts have the honour of being the organ for executing the proposal without any risk or loss to themselves. The public not only have no risk or loss, but will have in fact all the profits of the under-

taking, because I submit that a fair remuneration for risk and employment of capital cannot be considered as any other than an ordinary charge. In fact, the contractors are the only parties unprotected, and are liable to all the risks whatever.

"I have the honour to be, Sir, with the greatest respect,  
Your Royal Highness's most obedient  
and faithful servant,  
(Signed) "GEORGE DREW."

"Osborne, December 10, 1849.

"Sir,—I am commanded by His Royal Highness the Prince Albert to acknowledge the receipt of your letter of the 7th December, and to express to you His Royal Highness's sense of the public spirit, and condescending readiness which were displayed by the contractors in the original acceptance of the contract at a time when the risk of the undertaking could in no way be ascertained or limited.

"His Royal Highness has no hesitation in acknowledging that it was owing to the liberality and public spirit thus displayed, that it became possible for him to bring the scheme of the Exhibition of the Industry of all Nations, before the Government and the public in a shape insuring the practicability of its execution.

"His Royal Highness is happy to trace the same feelings in the answer which he has received from you on the part of the contractors, under the present much altered circumstances of the undertaking; and the Prince is induced to hope that the position in which the present contract can be laid before the Government and the public will prove satisfactory to both.

"Firstly. Because the present agreement enables the Royal Commission, should it decide that the present contract will not be conducive to the public benefit, to determine that contract, within a limited time, upon equitable terms.

"Secondly. Because the contractors have consented to an arrangement by which the share to be assigned to them of any profits that may result from the Exhibition, after payment of their expenses, shall be determined by arbitration, under the then existing circumstances of the case, whilst they still remain liable for any possible losses, trusting solely to the liberal support of the public of a scheme which they have already so warmly received.

"It is in appreciation of this fact that His Royal Highness feels it a duty to furnish to them the earliest information with regard to the scheme in which His Royal Highness, as President of the Society of Arts, in conjunction with the British public, stands now morally pledged to the world; and therefore the Prince is pleased to direct that the contract, with the modifications agreed to in your letter, together with this answer written by His Royal Highness's command, shall be published without delay.

I have the honour to be, Sir,  
Your obedient humble servant,  
(Signed) "C. B. PHIPPS."

"George Drew, Esq."

AN ABSTRACT OF TWO INDENTURES entered into between THE SOCIETY OF ARTS, of the one part, and JAMES MUNDAY and GEORGE MUNDAY, of the other part, being a Contract for providing the necessary Funds and Buildings for carrying out the GREAT EXHIBITION OF INDUSTRY IN 1851.

This Contract may be cancelled at any time within Two Months after the first meeting of the Royal Commission; and the claims of the Contractor for present advances, &c. being referred to Arbitration.

The various recitals, covenants, and other arrangements contained in such Deeds, are as under:—

DEED NO. 1.—RECITES THAT HIS ROYAL HIGHNESS PRINCE ALBERT IS PRESIDENT OF THE SOCIETY OF ARTS, THAT HIS ROYAL HIGHNESS AND THE SOCIETY WERE DESIROUS FOR THE PROMOTION OF THE ARTS, MANUFACTURES AND COMMERCE OF THE COUNTRY, TO INSTITUTE A GREAT EXHIBITION IN 1851, AND FOR THIS PURPOSE THAT PRIZES TO THE VALUE OF 20,000*l.* AT THE LEAST SHOULD BE AWARDED. THAT (IN ACCORDANCE WITH A PREVIOUS UNDERSTANDING) A SITE WOULD BE PROVIDED BY THE COMMISSIONERS OF WOODS AND FORESTS—THAT IT WAS DEEMED NECESSARY BY HIS ROYAL HIGHNESS AND THE SOCIETY THAT THE SUM OF 20,000*l.* FOR PRIZES SHOULD BE LODGED TO SECURE THE PAYMENT OF SUCH PRIZES—THAT HER MAJESTY SHOULD BE PETITIONED TO ISSUE A ROYAL COMMISSION OF WHICH HIS ROYAL HIGHNESS SHOULD BE PRESIDENT—THAT CAPACIOUS BUILDINGS SHOULD BE ERRECTED, THE DESIGN FOR WHICH IS CONTEMPLATED TO BE OBTAINED BY PUBLIC COMPETITION—THAT PROSPECTUSES OR OTHER DESCRIPTIONS AND ANNOUNCEMENTS OF THE PROPOSED DESIGN, AND ALL OTHER NECESSARY MEANS FOR PROMULGATING, ADVANCING, AND COMPLETING IT, SHOULD BE CIRCULATED AND ADVERTISED—THAT IT WAS NECESSARY, IN ORGANISING THE ARRANGEMENTS, THAT MEMBERS OF THE SOCIETY SHOULD VISIT THE PRINCIPAL CITIES, &c.—THAT MANAGERS, SECRETARY, AND OFFICERS IN GENERAL SHOULD BE PROVIDED—THAT AS THE FUNDS OF THE SOCIETY WERE INAPPLICABLE TO SUCH PAYMENTS, AND THOUGH IT WAS ANTICIPATED THAT A CONSIDERABLE SUM WOULD BE RAISED BY SUBSCRIPTION AND OTHER MEANS, STILL IT WAS DOUBTFUL WHETHER THE SUMS SO RAISED WOULD BE SUFFICIENT, THAT, THEREFORE, AN AGREEMENT WAS ENTERED INTO BETWEEN THE SAID CONTRACTORS AND THE SAID SOCIETY FOR CARRYING OUT THE DESIGN; FOR PROVIDING 20,000*l.* FOR PRIZES, AND FOR IMMEDIATELY PAYING 500*l.* TOWARDS PRELIMINARY EXPENSES, AS WELL AS SUCH FURTHER SUMS AS SHOULD BE REQUISITE, AND FOR INDEMNIFYING THE SOCIETY AGAINST EXPENSES. THAT THE SAID SOCIETY HAD APPOINTED AN EXECUTIVE COMMITTEE, INCLUDING A NOMINEE ON THE PART OF THE CONTRACTOR, AND ALSO TRUSTEES FOR THE 20,000*l.* AND OTHER MONIES ALLOTTED FOR PRIZES, WITH TREASURERS OF EXHIBITION FUNDS. THAT IT HAD BEEN AGREED THAT IF BEFORE THE 1ST OF FEBRUARY, 1850, A ROYAL COMMISSION SHOULD NOT HAVE BEEN ISSUED, THE CONTRACTORS MIGHT REFER FURTHER PROCEEDINGS TO ARBITRATION. THAT IN PERFORMANCE OF SUCH AGREEMENT, THE CONTRACTORS ON THEIR PART HAD PAID 500*l.* ON THE 30TH OF AUGUST, AND A FURTHER SUM OF 20,000*l.*; AND IT HAD

ALSO BEEN AGREED THAT THE EXHIBITION SHOULD BE CARRIED OUT IN THE MANNER EXPRESSED IN THESE PRESENTS, AND IN ANOTHER INDENTURE OF EVEN DATE—THAT TRUSTS, &c. OF 20,000*l.* AND 500*l.* ACTUALLY PAID, AND ALL OTHER MONIES TO BE PAID, SHOULD BE DECLARED—THAT CERTAIN PAYMENTS MADE, AND LIABILITIES INCURRED, BY THE SOCIETY, SHOULD BE CONSIDERED AS PART OF THE EXPENSES OF THE EXHIBITION.

The Contractors then covenant to pay from time to time, until the 1st November, 1851, all such money as may be required for the Exhibition, and that they will within three months after the Exhibition shall have been carried out, pay such a sum as, together with monies previously paid, shall be adequate to pay all expenses whatsoever, of advertisements, printing, agents, offices, superintendents, clerks, workmen, buildings, insurances, decorations, and all other the costs, charges, and expenses of every kind whatsoever, to which the Society may be liable, and will indemnify the Society from such expenses, except the cost of the preparation of the deeds and premiums for designs for buildings. It is then declared that the said 20,000*l.* shall be invested in the names of the Trustees in Government or other Securities, as His Royal Highness may direct,\* and that the 500*l.* already paid, and all monies to be hereafter paid by the Contractors, as also all donations, &c. shall be invested. And it is provided that if the donations and subscriptions shall exceed 30,000*l.*, then, and in addition to the 20,000*l.* certain further sums may be set apart for Prizes. And that the Society shall hold in trust the receipts to repay to the Contractors 20,000*l.* advanced for Prizes, with Interest at 5 per cent.; also all such sums as they shall have paid in pursuance of their covenants, with Interest, as aforesaid, except certain expenses which are to be exclusively paid by the Contractors.—But it is agreed that, if the receipts shall more than cover all such payments, the residue thereof shall be held upon trust, one-third to be retained by the Society of Arts, for the Establishment of future Exhibitions, and the remaining two-thirds to be paid to the Contractors, out of which the Contractors are to pay all costs of managers, officers, attendants, salaries, advertisements, printing and other incidental expenses. That if a Royal Commission shall not be issued before the 1st February, 1850, the Contractor may refer the further performance of the Agreement to arbitration, that if the Contractors neglect to fulfil the covenants, the Society shall stand possessed of the said 20,000*l.*, and all other sums paid by the Contractors, for the purpose of indemnifying the Society from all expenses and liabilities in relation to the said Exhibition, the Society's right to demand the performance of the Contract to indemnify, not however to be prejudiced; that the Society shall be enabled to determine the Contract, upon receiving on or before the 1st February, 1850, a request to do so from the Lords Commissioners of Her Majesty's Treasury, and that the Society is not to be answerable for involuntary losses.

DEED NO. 2.—RECITES THAT THE CONTRACTORS HAVE PAID 20,000*l.* FOR PRIZES MENTIONED IN DEED NO. 1, AND 500*l.*; AND HAVE COVENANTED TO PAY SUCH OTHER SUMS AS SHALL BE REQUIRED. IT HAS BEEN AGREED BETWEEN THE SOCIETY AND THE CONTRACTORS, THAT CERTAIN SPECIFIED ARRANGEMENTS RELATING TO THE EXHIBITION ARE TO BE UNDER THE CONTROL OF THE EXECUTIVE COMMITTEE, UNLESS A ROYAL COMMISSION SHALL BE ISSUED; THAT ON OR BEFORE THE 1ST MAY, 1850, PLANS, &c. OF BUILDING, ARE TO BE SUBMITTED TO HIS ROYAL HIGHNESS—THAT THE PLANS, &c. APPROVED BY HIS ROYAL HIGHNESS SHALL BE DELIVERED TO THE CONTRACTORS ON OR BEFORE THE 1ST JUNE, 1850, WHEN THE CONTRACTORS ARE TO BE PUT IN POSSESSION OF SITE. THAT THE CONTRACTORS WITHIN ONE MONTH DELIVER A STATEMENT OF QUANTITIES AND A TENDER—THAT IF THE CONTRACTORS' TENDER BE CONSIDERED EXCESSIVE, THE PLANS, &c., AND THE TENDERS BE REFERRED TO ARBITRATORS—THAT THE PRICE REPORTED BY THE ARBITRATORS SHALL BE THE PRICE TO BE PAID TO THE CONTRACTORS FOR THE BUILDING—THAT THE CONTRACTORS SHALL COMPLETE THE BUILDING ON OR BEFORE 31ST MARCH, 1851. THAT THE MATERIALS SHALL BE THE ABSOLUTE PROPERTY OF THE CONTRACTORS AFTER THE TERMINATION OF THE EXHIBITION ON THE 1ST OCTOBER, 1851; THAT BOOKS OF ACCOUNTS AND OTHER BOOKS SHALL BE KEPT; THAT ALL REQUISITIONS TO THE CONTRACTORS, AND ALL TRANSACTIONS BE RECORDED IN BOOKS, AND DULY SIGNED AND AUTHENTICATED; THAT ANY ACT, DIRECTION, &c., BY THE SOCIETY, COUNCIL OR COMMITTEE, NOT RECORDED, SIGNED AND AUTHENTICATED, AS AFORESAID, MAY BE DISALLOWED BY THE CONTRACTORS; THAT IF ANY DISPUTE SHALL ARISE BETWEEN THE SOCIETY AND ARBITRATORS, AS TO THE CONSTRUCTION OF THE DEEDS, OR AS TO ANY OTHER MATTER RELATING TO THE UNDERTAKING, SUCH DISPUTE BE REFERRED TO ARBITRATION, AND THAT SUBMISSION TO ARBITRATION MAY BE MADE A RULE OF COURT.

In this "contract" there will no doubt be some points for comment—that perhaps more particularly which gives to the contractors two-thirds of whatever profits may accrue; but upon this and other matters we reserve ourselves until the whole of the affair can be brought under review—merely observing at present, that, although personal and private interests may be sought and obtained, they cannot be considered as unjustifiable or unexpected. Direct gain is the most sure, if it be not the only, stimulus to exertions which may be made universally and largely useful; in a commercial country like ours it is generally a wise application. Let it be remembered, however, that under any circumstances, the risk is great: it can be lessened, or avoided, only by honourable and liberal conduct.

\* This investment has been made in Exchequer Bills, in the names of the Marquis of Northampton, the Earl of Clarendon, Sir J. P. Boileau, Bart., and J. C. Peache, Esq.

## MINOR TOPICS OF THE MONTH.

[We venture, this month especially, to direct the attention of our Subscribers and Readers to the *Volume* of Advertisements which accompanies this number of our Journal. They cannot fail to be read attentively, and they ought to be so, inasmuch as they exhibit the "form and body of the time," and supply a mass of information interesting, as well as practically useful, to all classes.

It is a truth, almost universally known, that in a leading periodical work, the advertisements are its sustenance. The expenses incident to any well-conducted publication, in which all matters are liberally paid for, usually, if not invariably, preclude the possibility of profit from the mere circulation. In our case it will be, we think, obvious that if, by any misfortune, we were deprived of this source of income, our Journal must cease to exist; we therefore refer, with no small degree of satisfaction, to the proof supplied by this department of our Journal of the estimation in which we are held and the support we receive.

It is unnecessary to state that no advertisements of a questionable character ever appear in our columns. We believe those pages are read, as generally, as the original portions of our Journal; and it is our study so to arrange them that they may become useful guides to those who seek either the luxuries or the necessities of life.

The very extensive circulation we enjoy—such circulation being through the best channels of the country—will readily account for the large resort made to these pages by those who desire to communicate the productions which learning, taste, ingenuity, and commerce are continually offering as ministers to the wants of mankind.]

ROYAL ACADEMY OF ARTS.—On the 10th of December, being the Eighty-first Anniversary of the foundation of the Royal Academy of Arts, a general assembly of the Academicians was held at their apartment, in Trafalgar Square, when the following distribution of premiums took place, viz.:—To Mr. John Alfred Vinter, for the best Historical Painting, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Edward James Physick, for the best Historical Basso-relievo, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Arthur Allom, for the best Architectural Design, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Ferdinand Pickering, for the best Painting from the Life, the Silver Medal. To Mr. Edmund Eagles, for the best Drawing from the Life, the Silver Medal, and the Lectures of the Professors Fuseli, Howard, and Flaxman. To Mr. Charles Rolt, for the next best Drawing from the Life, the Silver Medal. To Mr. Leonard Charles Wyon, for the next best Drawing from the Life, the Silver Medal. To Mr. William Jackson, for the best Model from the Life, the Silver Medal. To Mr. Alfred Francis Young, for the best Drawings of the South Portico of St. Paul's Cathedral, the Silver Medal. To Mr. Charles Rolt, for the best Copy made in the Painting School, the Silver Medal, and the Lectures of the Professors Fuseli and Howard. To Mr. Samuel Barling Clarke, for the next best Copy made in the Painting School, the Silver Medal. To Mr. Arthur Hughes, for the best Drawings from the Antique, the Silver Medal, and the Lectures of the Professors Fuseli and Howard. To Mr. Charles Wright, for the next best Drawings from the Antique, the Silver Medal. To Mr. William Short, for the next best Drawings from the Antique, the Silver Medal. To Mr. Charles Summers, for the best Model from the Antique, the Silver Medal and the Lectures of the Professors Fuseli and Flaxman. In consequence of the continued indisposition of Sir Martin Arthur Shee, the President, the premiums were distributed by George Jones, Esq., the Keeper, who delivered a short address to the students. The General Assembly afterwards proceeded to appoint officers for the ensuing year, when Sir Martin Arthur Shee was unanimously re-elected President.

COUNCIL.—New List: Richard Westmacott, Jun., Daniel Maclise, William Frederick Witherington, and Solomon Alexander Hart, Esqs.—Old List: Charles West Cope, William Dyce, Edwin Landseer, and Richard Cook, Esqs. VISITERS IN THE LIFE ACADEMY.—New List: Abraham Cooper, John Rogers Herbert, Patrick MacDowell, Wil-

ham Frederick Witherington, and Richard Westmacott, Jun., Esqrs.—Old List: Charles West Cope, William Dyce, Frederick Richard Lee, and Charles Landseer, Esqrs.

VISITERS IN THE SCHOOL OF PAINTING.—New List: William Mulready, Charles Lock Eastlake, George Jones, and Thomas Webster, Esqrs.—Old List: Abraham Cooper, Charles West Cope, William Dyce, Frederick Richard Lee, and Charles Landseer, Esqrs.

AUDITORS RE-ELECTED.—William Mulready, Esq., Sir Richard Westmacott, and Philip Hardwick, Esq.

**THE LATE W. ETTY, R.A.**—The citizens of York, the birthplace and final resting spot of this great painter, have not been unmindful of the duties they owe to their illustrious fellow-townsmen. At the first meeting of the Town Council after his decease, before proceeding to other business, the Lord Mayor called the attention of the court to the event which had cast a deep shade over the minds of the inhabitants of that ancient city, and which called for some marks of public recognition. It was therefore unanimously agreed upon that the Corporation should attend officially on the day of the funeral, and accompany the remains to the churchyard of St. Olave's, in Marygate, their place of destination. Accordingly, at the appointed time, the funeral was attended by a very numerous assemblage of the citizens, headed by the Lord Mayor, with his officers, the other members of the Corporation, the Council of the Yorkshire Philosophical Society, and the pupils of the York Government School of Design. Most of the streets through which the procession passed had their shops closed; and the passing-bells of the noble Minster, and of the deceased's parish-church, St. Martin's-le-Grand, were tolled. This general feeling of respect to the memory of so distinguished an individual is no more than might have been expected, and was due to him. Genius demands homage, and who so meet to do it reverence as those among whom it was cradled?—Seven cities of Greece contended for the birthplace of Homer; Stratford-upon-Avon glories in having reared Shakspeare; York may be proud of having witnessed the infancy and youth of Etty, one of the noblest painters of modern times. But we trust the admiration of her citizens will not terminate with the respect paid to his lifeless body; a higher and more enduring record of his genius and moral worth should, and doubtless will, be accorded him; for we understand it is proposed to erect, by public subscription of his fellow-townsmen, a monument to his memory, and we trust it will be one worthy of his great name and honourable to the donors. When statues and columns are reared in the native places of successful military and naval commanders, surely we may hope to see a veteran in the Arts of Peace similarly honoured.

**GOVERNMENT SCHOOL OF DESIGN.**—Mr. George Wallis, lately of the Manchester Branch School, delivered a lecture on the 21st of December, at Somerset House, "On the Conditions of Design as applied to Embroidery by Hand and by Machinery." In consequence of our sheets being very early at press, we can only thus briefly allude to the subject.

**EXPOSITION AT BIRMINGHAM.**—This Exposition, which it has been our pleasant duty to describe and illustrate in the pages of our Journal, closed on Saturday, December 15: It has continued throughout to be singularly attractive, and during the three first days of the last week's exhibition, the visitors amounted to no less a number than 7792. We have no means this month to do more than notice the close of this valuable record of the Arts of Birmingham.

**BELFAST SCHOOL OF DESIGN.**—One of the most gratifying incidents connected with this institution is the determination announced by the President, Lord Dufferin, to offer a prize of 50*l.* for the best design for a damask table-cloth, the prize to be awarded by competent judges, and the cloth manufactured at Belfast. We hail this announcement with pleasure as a step in the right direction, and one which sets an admirable example for the improvement of Irish manufactures.

**THE INSTITUTE OF THE FINE ARTS.**—A meeting of members took place on the evening of the 6th of December; called with a view to the winding up of the affairs of the Society. The meeting was convoked at the "Bedford Statuary Gallery," in Store Street, Bedford Square; and was but thinly attended. The evening was oc-

cupied in auditing accounts, items of which were debated with great animation; whereby the business was protracted till a late hour. We cannot regard the failure of this attempt to establish communion among artists with the common sentiments with which might be contemplated a well-directed and well-supported effort, succumbing to ordinary causes. Whether the Institute may have been well and harmoniously directed, or otherwise, we will not here inquire; it is evident that it has not been honourably supported by all who gave their adhesion to it. The ordinary bye-laws of most associated bodies prescribe the advanced payment of all subscriptions, but it appears that the books of the Institute have had the benefit of names without the payment of subscriptions; the amount in default is, we believe, some hundreds of pounds, and it is this that has caused the extinction of the Institute. According to the books, a numerous list of persons, it is said, availed themselves of the conveniences of the establishment in Marlborough Street, without the payment of subscriptions, the result of which is that the honourable few who believe themselves bound to settle the accounts, are necessarily left minus the means; although, if the subscriptions due were paid, all claims, we believe, could be met. There is among us no profession less bonded by *esprit de corps* and *esprit de cœur* than artists; the ultimate difficulties of this Institution supply one more example of this—and of something more. There are men in all professions, mere or less, touched with the Arcadian taint, but such defections as this are rarely met with. Other meetings must be called, and the settlement of the affairs will not be so speedily accomplished as there was reason to expect. We shall recur to this subject when the "accounts" are finally "made up," and we are able to report the resolutions agreed to at this last meeting.

**THE "FREE" EXHIBITION.**—The building in Regent Street, near the Polytechnic Institution, is so far advanced as to afford a hope of its completion in a few weeks. Propositions were, it is understood, made to this body on the part of the Society of British Artists, relative to a junction of the members; but the question is no longer entertained. Mr. Cattermole, we believe, purposes exhibiting in the new rooms; and Mr. Duppa, who has been for some time resident in Italy, has joined the Society.

**THE OLD AND NEW WATER-COLOUR SOCIETIES.**—On the accession to the Old Society from the New of four recently-elected associates, it was understood that an action was commenced by the latter Society for the recovery of certain fines payable on the secession of members. The claims of the Society were resisted upon certain grounds, and the action has been settled in favour of the defendants. At a recent session of the New Water-Colour Society, the election was in favour of Mr. Cooke, a resident at Plymouth.

**THE SOCIETY OF BRITISH ARTISTS.**—The school which was opened by this society will not meet this season, in consequence, we believe, of the little hope afforded of ultimately establishing an academy worthy of the body. We continually hear complaints of the difficulties of obtaining instruction in drawing, but in this case, when a valuable opportunity presents itself, it is met with total indifference, and yet our exhibitions teem with pictures abounding in defects, of which faulty drawing is among the most conspicuous. Nothing could be more liberal than the terms on which this school was opened, and nothing could be less satisfactory than the result of the experiment.

**THE CLIPSTONE STREET SOCIETY.**—It was contemplated by the members of this Society to institute this season a course of anatomical lectures, illustrated by the subject and the living model, but the proposition is now no longer entertained. The regularity with which the affairs of this Society are conducted renders it a desirable school of Art, inasmuch as the limited number of subscribers is always maintained, and there are always applications for admission. The Friday evening sketching meetings are well attended, and many of the sketches are productions of a high degree of merit.

**THE OUTLINES BY MR. MACLISE** to illustrate "The Seven Ages," announced for publication by the Art-Union of London, were not designed for that purpose; and it is scarcely fair to the accomplished artist to put them to a use never contemplated by him. It has been done, we understand, without consulting him, and he is, it is said, somewhat indignant at his works being thus forced out of a course for which they were intended. The exquisite drawings referred to (and few have been ever executed which more entirely realise the famous pictures of the poet), were made to embellish a porcelain card-tray. For this they may be admirably fitted; for this, at least, they were produced; and we may presume that the artist was not unwilling to stake his high reputation upon this association with the Art-manufacture of the country. As a published series of engraved plates, however, the case may be otherwise; and while we submit that the council of the Society are not free from blame in making a purchase with a view to applying these works in a manner never thought of by the artist, we may lament that so fine an opportunity of inducing so eminent a painter to design for British Manufactures has been lost to the country; unless, indeed, after publication, they be (as we presume they may be,) made to serve the purpose for which they were originally conceived and drawn.

**THE CRADLE FOR HER MAJESTY.**—We have seen with much pleasure the progress of this important specimen of the Art of Wood-carving, and augur most favourably of the effect the whole will produce in a state of completion. The sides, which are finished, are carved in the choicest box, the difficulty of procuring which wood has been one of the causes for the delay attending the work. In the upper portion are friezes in relief, having an alternate introduction of roses and poppies, designed and executed with the purest feeling of Italian taste. Beneath them is a bold torus moulding with pinks, inserted in fluted hollows. The two ends remain to be produced, and to them the utmost delicacy of finish will be imparted. The interiors of the rockers are ornamented with foliated dolphins, and even the flat edges of the foot and head are elaborately carved into scroll-work. It is a great satisfaction to all who feel interested in this (until recently) neglected Art, that Her Majesty has given the commission for so splendid an example of it; and we feel assured that when completed, it will reflect high credit on the artist, Mr. Rogers, and add greatly to the fame he has already established.

**THE STOLEN SKETCHES.**—We stated several months ago that Mr. Macclise had been robbed of a number of sketches and unfinished drawings in a very mysterious manner. These sketches, or at least the major part of them, have been recovered by the artist, through the indefatigable perseverance of Mr. Inspector Haynes, one of the most intelligent officers of the police.

**PANORAMA OF THE NILE.**—This Exhibition which was closed in September, is now re-opened with some additional tableaux of great interest. In the panorama the spectator views the right bank of the river as far as the second cataract, at which station the traveller quits his boat and mounts the camel. To the historian, the antiquary, all those who dwell on the relics of the past history of mysterious Egypt, this bank is thronged with mementos pointing to a period of grandeur so transcendent as to excite the astonishment of all, even in these days. It is on this side the traveller passes the everlasting pyramids, which yet stand in mockery of crumbling cities and temples—Egyptian, Greek, and Roman. The first tableau shows the cutting the channel-dyke at Cairo, to admit the waters of the Nile, a ceremony presided over by Mehemet Ali, attended by the late Ibrahim Pacha and Abbas Pacha. The last tableau is the great Sphinx in the Lybian Desert, the view being given with an effect which renders the picture extremely impressive. This is an admirable subject for a panoramic exhibition, and the character of the river and the face of the country have been most faithfully represented.

**THE ROYAL BENEFIT ANNUITY SOCIETY,** for Granting Annuities to decayed Merchants, Bank-

ers, Professional Men, Master Manufacturers, Tradesmen, their Widows, and Clerks, and to single Females, their daughters, from all parts of the United Kingdom.—This most necessary Charity appeals with more than usual claims to those engaged in prosperous commerce. The perpetual changes that take place all around us are so frequent as to be but little noted; fluctuations from riches to poverty follow each other like the waves on the sea shore, without our giving them the consideration they absolutely demand, from a thinking, much more a Christian, people. The young and prosperous tradesman, is stricken by the hand of death, and his wife and children pass from beside his grave, ere the grass is green thereon, to the Workhouse; and ever after the brand of incurable poverty is stamped upon their brows, unless (we intreat our readers to mark and remember that there is an alternative), unless some charity worthy our great national resources, stand between them and the grave of whatever (in the world's esteem) is high or holy. Misfortune, over which in a mercantile country, a man has frequently no control, comes upon the merchant in his prosperity. He struggles, at first hopefully, manfully, but his credit is shaken—he is doubted—refused trust—he sinks gradually from his position, and when old age comes, but for such a society as that, the cause of which we advocate briefly, but earnestly, he must perish in absolute want. It is really heart-rending to read the list of candidates, whose claims and age—they are all past sixty—are simply stated, and yet know that this month, out of the *one hundred and ten* applicants for annuities, *only seven*—three men and four women—*can* be elected—*only seven!* and all having passed through sixty years of toilsome fluctuation and sad suffering. Is our great city slumbering?—Will she not waken when *one hundred and ten* aged citizens bend outside her golden gates, and cry—“Help, or we perish!”—Those who have been saved from pestilence, who have still the luxury of ministering to the necessities of others, cannot hail the New Year with a truer jubilee than that of almsgiving: like Mercy—

“It bleaseth him who gives and him who takes.”

And we are not without good hope, that “The Royal General Annuity Society,” will soon benefit largely by the charitable obligations of the good and liberal citizens of London.

HAMPSTEAD CONVERSAZIONE SOCIETY.—We are not surprised to find from the last report of this Institution, which has been lying on our table for some short time, that it is progressing most favourably; we should, indeed, have been much disappointed had it proved otherwise, considering the high respectability of the neighbourhood, and the large number of artists of talent, on whom it must chiefly depend for contributions, who are resident in and about the locality. It appears that four of these pleasant and instructive *re-unions* were held during the past season, at all of which a very numerous collection of paintings, drawings, engravings, and sketches were supplied by the liberality of various distinguished amateurs and artists. Lectures on matters connected with Art have also been delivered. The increasing list of members is a good augury for the future, and however successful the career of this society may prove in years to come, we are sure it will be richly earned, for the generous feeling which prompts the subscribers to admit, at certain hours, those who are not in a position to augment its funds; for on the evening that succeeded each conversation, the rooms were opened gratuitously to the trading and operative classes of the inhabitants, on the production of a member's order. The average number of those who were thus permitted to inspect the contributions has been about 250 on each evening; and the Committee bear testimony to the good order and the intelligence observed by all who were able to avail themselves of this indulgence. The ensuing season will shortly re-open; it will rejoice us to chronicle its future prosperity, as evidence of the increasing love of Art, and as a reward to those who have taken upon themselves the task of direction and management; at all times one of much trouble, and often of great difficulty.

THE NELSON MONUMENT.—One of the alt-relievi intended for the ornamentation of the base of the Nelson Column, to which we alluded in our last number, is at length in its place. It is the work of Mr. Carew, and the subject is the “Death of Nelson at Trafalgar.” The point of time is that when he is being removed from the quarter-deck by three seamen and a serjeant of marines; and he announces to Captain Hardy that “they have done for him at last.” Captain Hardy is on the left of the group, and his attention is directed to some other points. On the extreme right is a group of sailors, apparently lowering the mizen-yard. On the extreme left is a group of seamen, one, a negro, looking up, as about to fire at the man who had shot Nelson. The style of the work is broad and free, and the prominence and character of the linear composition forcibly describes the excitement of the scene. The metal for the work was given by Government, that is, five mortars, and one thirty-two pounder, and the weight is five tons. The remaining three subjects were given for execution respectively to Woodington, Watson, and Termonth. The two latter sculptors are dead, and the design of Watson will be finished by Mr. Woodington.

JENNY LIND.—Since this lady left England she has enjoyed the repose she so much needed amid the beautiful scenery of Switzerland and the Tyrol:—her health having been previously re-established by the baths at Ems: her voice is more powerful and flexible than ever. Russia and England are both wooing her return to the exercise of her profession; and the King of Sweden has sent a special messenger to entreat her presence in her native city, when she was able to undertake the journey. It will be a matter of deep regret if she does not visit England next season: she is well known to cherish the warmest affection for this country, where she has a nation's admiration, and many devoted friends. The death of the lamented Bishop of Norwich was almost as great a trial to the fair songstress as the death of her friend Mendelssohn had been: in one of her latest letters she entreated the friend to whom she wrote, to place a chaplet of ivy, which she enclosed, upon the grave of Dr. Stanley “*as her tears*,” this simple offering is in accordance with one of the customs of her country. Miss Lind is now at Lubeck, but will soon proceed thence to Berlin.

THOMAS MOORE.—The Poet is in the enjoyment of good health, physical and intellectual, at his cottage at Sloperon; takes his daily walks along the terrace which borders his pretty garden; and drives as usual each day in a small pony-carriage: he is not living in more than the ordinary retirement in which he has passed the last seven or eight years of his life.

ELASTIC GROTESQUE FACES.—Thousands of these amusing toys (tens of thousands, perhaps), have been imported from Germany, and sold as gutta percha figures, but there is not a grain of gutta percha or of India rubber in them. They are casts in *glue and treacle*, the composition of which printing rollers are made, which is sluggishly elastic. Gutta percha is not elastic, and India rubber too elastic for the slow grave change of expression after a squeeze. These faces are readily soluble, and in warm water soon melt, which cannot be done with either gutta percha or India rubber; a touch of the tongue, where the added colour will not be removed to spoil the toy, will instantly betray its composition. Surely some of our ingenious modellers can, upon this hint, make them, and profitably too, at one-third of their present cost.

THE EXPOSITION OF M. SALLANDROUZE is to be regarded only as a trade speculation. The objects are changed daily, inasmuch as sales are daily made—made too, as the vendor at the sales in nearly all cases says to buyers, “*très bon marché*.” Among the rarer specimens of jewellery, &c., are some cheap imitations offered for a few shillings, and *dear*; in short, the whole of the arrangements are respectable enough for a Bazaar, but altogether undignified—indeed, unwholesome—if the concern is to be regarded as an Exposition.

WATER COLOURS PREPARED WITH WAX.—We are glad to see the house of Messrs. Reeves and Sons—one of the oldest as Artists' Colourmen—if

not the oldest in the trade, sustaining its reputation by improvements of great importance to artists and Art. Whatever may be the secret of their process in preparing wax 'for water colours, its result is to produce a colour in cake which works at least as freely as the best moist colours, without the disadvantage of hardening or mildewing, and produces a velvety depth of colour of unequalled richness, which will wash out to the most delicate tint. They have also added a new preparation of madder which they call scarlet, but it is rather orange, and one of the most valuable additions that has for a long time been made to the palette. The same spirit has prompted them to become the actual manufacturers of pure Cumberland Lead-pencils. This material, the most perfect in a fine state ever known in the Arts, had long been unavailable, from the difficulty of procuring it free from grit, but when Mr. Brockedon's patent mode of purifying and recondensing Cumberland Black Lead, (a valuable invention to which we have more than once adverted in the *Art-Journal*.) assured them that they could rely upon the most perfect material, they determined to make cedar pencils on their own premises to insure its purity, and this led to Mr. Harding's allowing Messrs. Reeves and Sons to be one of the three houses to make the pencils referred to in his work, “*Lessons on Art*.”

ART IN MODERN COSTUME.—We are called upon as Journalists of the progress of Art—in all its branches, from the highest to the very lowest object upon which its influence may be beneficially exerted—to offer some remarks upon the great improvements which have been of late years introduced into the ordinary dresses of gentlemen. At first sight to make note of such matters may appear undignified or out of place in a Journal of Art, but the fact is really far otherwise; our task is to record *all* improvements in the Industrial as well as the Fine Arts, and we have no right to pass by those which more or less concern every man of every grade in society. In olden times, the “*costumier*” held a high place: when dresses were elegant and picturesque, his business was more strictly that of an artist, than it has been in more recent epochs. But it is beyond question that the spirit which pervades all articles capable of being improved by Art has made its way, and that in a very marked manner, into the workshops of our modern “*makers of men's draperies*.” We have been repeatedly called upon to notice patterns and designs for ladies' dresses; there can be no just reason why we should not notice those for men. Taste as well as judgment, and fitness as well as ingenuity, have been, in our time, largely exercised by several of those who a few years ago proceeded upon the “*old jog-trot*” plan of doing only as their fathers had done, or rather deteriorated as they descended. A glance into any of the tailors' warehouses of London will show at once how much of skill and ability has been brought to bear upon objects of dress. The form has been better studied; elegance has been made to associate more closely with comfort, and skill has been allied with taste in designs that go far to remove the awkward, ungainly, and, in some instances, odious, character of the dresses of the past, and earlier portions of the present century. There are many persons to whose productions of this class we could, and perhaps ought to, refer; but our more immediate purpose is to bring under notice two of them—first, because we are given to understand they *lead* in their trade, and next because for a long period they have sought public attention through the advertising columns of this Journal, claiming thus the regards of persons they consider best able to appreciate their exertions. We allude to Messrs. Nicoll (one of whom is at present one of the Sheriffs of London) and Mr. Sayce of Cornhill: we shall take some earlier opportunity of making more direct reference to those articles of dress to which they have paid most particular attention, which they regard as most creditable to the Industrial Art of their establishments, and which we ourselves regard as most creditable to their ingenuity and most evidence good taste.





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DESIGNED BY J. L. COLLIER

SCENES FROM THE LIFE OF MOSES



## REVIEWS.

SCENES FROM THE LIFE OF MOSES. Designed in Outline by SELOUS; Engraved by ROLLS. Published by HALL, VIRTUE, & Co.

This is a series of twenty outline engravings, the subjects of which are striking events in the life of Moses; and such is the merit of the work that we avail ourselves, with much pleasure, of an opportunity of presenting to our readers an example—which the enterprising publishers have supplied to us for that purpose. Upon each and every occasion that outline composition, of our own school, has come under our notice, we have welcomed the effort, with the hope that the taste for this kind of Art is extending; for after all, in high class outline resides the essence of Art: and inasmuch as outline is the severest trial of the artist, so is a predilection in favour of it a certain evidence of a cultivated taste. We have before had occasion to speak favourably of the fine and vigorous drawing of the artist, but we have never yet seen any production of his, marked by characteristics so aspiring and so well supported by artistic learning and power, as those of which we now speak. Since it demands, for this kind of Art, the highest accomplishments that the painter can possess, it is certain that few are qualified for outline composition; and in numerous attempts there would be numerous failures, since errors in drawing are at once detected by the most inexperienced eye, and hence, it may be, that publications of this class among us are few and far between. There are not many who have the power of endowing a line with that eloquence and expression which is the soul of outline; but we are sure, that if there were more of those who could appreciate the sentiment of the highest style, we should see more productions qualified with the rarest excellence of Art. The plates which we shall first describe are Nos. 1, 2, 5, and 12; one of which has been selected to accompany this notice, as an example of the work. The first illustrates that passage of Exodus which has so frequently supplied subject-matter to the painter,—“And when she could no longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein, and she laid it in the flags by the river's brink.” We see, therefore, the infant lying in the ark, and the mother kneeling, and yielding to an agony of grief at such a parting with her child. Her right hand rests upon the ark, and the left is raised to her head, which is thrown back, the features being expressive of the most poignant sorrow, but without any distortion; the hair is dishevelled, and is expressive of the wailing movement of the figure. A pointed allusion is made to the cause of apprehension, by the attendant, who is looking at the figures approaching in the distance. The composition is, throughout, distinguished by the utmost propriety, inasmuch, that it must be pronounced the abandonment of the child Moses, and nothing else. Egypt is sufficiently symbolised by the distant pyramids; and a sphinx immediately behind the group, and the bulrushes, form a very important feature in the scene. The subject of the second plate is from the second chapter of Exodus,—“And the daughter of Pharaoh came down to wash herself at the river, and her maidens walked along by the river's side; and when she saw the ark among the flags, she sent her maid to fetch it. And when she had opened it, she saw the child. Then said his sister to Pharaoh's daughter, shall I go and call to thee a nurse of the Hebrew women.” This plate is, of course, entirely composed of female figures, of whom there are eighteen; the princess is leaning on one of her attendants, looking at the infant which is presented to her by another, having just been removed from the ark. In this composition the artist has availed himself fully of the subject in order to the repetition of beautiful form in every practicable pose. It is in such a subject, thus treated, that we see the inimitable ripple of the line which describes the human form. The scene is, as we are told, at the brink of the river, and some of the attendants of the Egyptian princess are still in the water; others are assembled round their mistress, and the attention of all is directed towards the child. The Nile and Egypt are indicated by the pyramids, the sphinx, a palm tree, and the everlasting pyramids. The subject of the fifth plate is Moses at the well, assisting the seven daughters of the priest of Midian against the shepherds. The passage is found in the second chapter of Exodus, the seventeenth verse.—“And the shepherds came and drove them away, but Moses stood up and helped them, and watered their flock.” The daughters of the priest occupy the right of the composition, clinging to each other in terror at the conflict going on between Moses and the shepherds. The action of the former

displays an irresistible force, which is fully supported by the agitation of the drapery and the effects of his staff upon the shepherds, some of whom have fallen on the left under his determined attack. The shepherds are semi-nude, and the figures are drawn with accuracy and great power of expression. But Moses is the principal figure; he is fully draped, and the drapery is made very skilfully to contribute to the powerful action thrown into the impersonation. The subject of the twelfth plate is derived from the twelfth chapter of Exodus, the particular passage being—“And the children of Israel did according to the word of Moses, and they borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment.” This is upon the occasion of their departure from Egypt after the smiting of the first-born. The groups here are composed of male and female figures; of the latter, some of the Egyptians are giving their jewels to others of the Hebrew women: all the other components of the groups are either bearing burdens or preparing for their departure. In the background are seen numerous figures already on their journey, and heavily laden. Many among the other plates are of extraordinary merit, and are freely qualified with every paintable property; Moses at the well with the seven daughters of the priest is well adapted for painting; others are, Moses receiving Zipporah to wife; the appearance of the angel “in a flame of fire out of the midst of the bush” is a passage that could not well be omitted in a work like this; here he is alone upon Horeb, and is in terror hearing the voice from the midst of the bush. The departure from Egypt of Moses with his family is a point also dwelt upon with the happiest effect; the two principal figures, Moses and Jethro embracing each other, form an admirable group. The miracle described in the tenth and following verses of the eighth chapter of Exodus has frequently been painted; the changing of the rod of Aaron into a serpent: there is much grandeur in the treatment of the subject; the time is the instant the serpents appear, and that which had been produced by the rod of Aaron is about to swallow the others; Moses and Aaron occupy the centre of the composition; the Egyptian king is seated on his throne, and wise men and sorcerers stand around.—“And the hail smote throughout all the land of Egypt all that was in the field, both man and beast; and the hail smote every herb of the field, and brake every tree of the field:” this subject is treated more fully than some of the others; the foreground is occupied by a crowd of dying Egyptians, and as far as the eye can see there are discernible the dread effects of the dread visitation. This is succeeded by the Death of the First-born of Pharaoh; the Ordinance of the Passover; and the Passage of the Israelites across the Red Sea, the waves of which have divided, and the tribes are visible to the uttermost distance: the Destruction of Pharaoh and his host is an admirable plate, possessing the rarest qualities of Art, as is also the Smiting of the Rock of Horeb. Other subjects are Joshua discomfiting Amalek, and the Return of the Men who were sent to search the Land—indeed in every plate there is evidence of power, research, and mature study. It may be right to add that the publication, of which we have here given a review and a specimen, is printed of a much larger size than our pages. The work is “got up” with considerable taste; and we hope and expect for it the public patronage, to which its merits unquestionably entitle it.

FLORIATED ORNAMENT: A SERIES OF THIRTY-ONE ORIGINAL DESIGNS. By A. W. PUGIN. London, H. G. BOHN.

Mr. Pugin has here given us another of those remarkable publications by which he is so well and usefully known. Its origin is best told in his own words, which we gladly quote, because they practically confirm the theories we so continually endeavour to enforce. He says—

“On visiting the studio of Mons. Durlét, the architect of Antwerp Cathedral, and designer of the new stalls, I was exceedingly struck by the beauty of a capital cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the thirteenth century. On asking if he would allow me to have a squeeze from it he readily consented, but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital composed of pointed mouldings. This gave me an entirely new view of mediæval carving, and, pursuing the subject, I became fully convinced that the finest foliage work in the gothic buildings were all close approximations to nature, and that their peculiar character was chiefly owing to the manner of their arrangement and disposition. During the same journey I picked up a leaf of dried thistle from a foreign ship unloading at Havre, and I have never seen a more beautiful specimen of what we should usually term Gothic foliage, the extremities of the leaves turned over so as to produce the alternate interior

and exterior fibres, exactly as they are worked in carved panels of the fifteenth century, or depicted in illuminated borders. The more carefully I examined the productions of the mediæval artists in glass painting, decorative sculpture, or metal work, the more fully I was convinced of their close adherence to natural forms.”

“It is absurd, therefore, to talk of Gothic foliage, the foliage is natural, and it is the adaptation and disposition of it which stamps the style; the great difference between ancient and modern artists in their adaptation of nature for decorative purposes is as follows: the former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to fill up the space they were intended to enrich, and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative roundness or shadow; for instance, a parallel, which by its very construction is flat, would be ornamented by leaves or flowers drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would endeavour to give a fictitious idea of relief, as if bunches of flowers were laid on, and, by dint of shades and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane; and instead of a well defined, clear, and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design.”

Bearing in mind the peculiar treatment which gives character and style to Mediæval Art, Mr. Pugin has designed from natural flowers and plants a series of striking ornaments applicable to various ornamental purposes, most of which are very beautiful, and all “after the ancient manner” so entirely that they fully bear out his views as given above, and prove this position that “Nature supplied the mediæval artists with all their forms and ideas.” The plates to this beautiful book are executed by the Messrs. Hanhart in gold and colours, so that the work is a rare combination of beauty and utility.

PORTRAIT OF SIR CHARLES J. NAPIER. Engraved by H. ROBINSON, from the picture by E. WILLIAMS. Published by A. WHITCOMBE, Cheltenham; and P. & D. COLNAGHI, London.

This is an extraordinary portrait of an extraordinary man,—a work of real art. It was the last taken of the gallant general, a few days only prior to his departure for India, and to which, it is stated, he gave his testimony of approval by saying, “it was the only true portrait of him yet taken.” It represents him habited as a civilian, and sitting at a table with his pen in one hand and his spectacles in the other; the absence of the latter from his face, where they are seen in all previous portraits, reveals the entire countenance, with its remarkable expression of indomitable perseverance, and an eye that nothing can escape. Mr. Williams is a provincial artist, residing at Cheltenham, whose portraits have been beforetime favourably noticed in the *Art-Journal*; but we think this surpasses all his previous efforts in the artistic excellence of the work and its unquestionable fidelity to the original. To Mr. Robinson belongs no small honour for his engraving; it is one of exquisite delicacy, power, and freedom. We have rarely seen a work of the class that has pleased us so much.

THE FINE ARTS ALMANAC FOR 1850. Edited by R. W. BUSS. Published by ROWNEY & Co., London.

Much labour and care seem to have been expended on the compilation of this Almanac, which contains a large amount of information that will be found valuable to others than the class who, it may be presumed, would be more especially interested in it; as, for instance, to literary men desirous of knowing in what public institutions they may find works of reference upon topics of art, costumes, &c. While to the provincial artist and amateur it supplies all he would wish to learn respecting the various metropolitan and other exhibitions, the schools of design, drawing classes, galleries and collections open to students. The Almanac, in fact, fully bears out its title, and has our perfect approval.

MOUNT ÆTNA, TAORMINA, AND MOLA. Lithographed by F. W. HULME, from the picture by W. LINTON.

As there is no publisher's name attached to this print, we presume it is intended, for the present at least, for private circulation. The picture was painted for Richard Ellison, Esq., of Lincoln, and the selection from the artist's portfolio of so magnificent a scene does credit to his taste. The view is taken from the eminence whereon stood the theatre of Taormina (the Taurominionum of the Romans), the noble ruins of which edifice form a prominent feature in the foreground of the picture; the city itself, extending for a considerable distance to the right, on the same elevation, but

along the base of a high mass of rock on which its castle is situated. Still farther on, the village of Giardini follows the shore below, and that of Mola is perched, like the eyrie of an eagle, on the highest summit overhanging Taormina. Beyond all this rises *Ætna*, gigantic but peaceful, clad in the various hues of an Italian sunset. The waters of an extensive bay occupy almost the entire left of the picture. The whole prospect is one of extreme beauty, and composes into a charming picture, which has been excellently lithographed by Mr. Hulme, who has undoubtedly caught the painter's feeling in transferring it to the stone. We rejoice to encounter so excellent an example of the artist's great abilities; the readers of the *Art-Journal* are familiar with Mr. Hulme's admirable original drawings on wood; we cannot supply them with a specimen of his powers in another class of Art, but they will readily credit our report that his talents in lithography are of the very best order.

THE JUDGMENT OF PARIS. Painted by W. ETTY, R.A.; Engraved by C. W. WASS. Published by GAMBART & Co., London.

In the list of principal pictures painted by Mr. Etty, to which reference was made in his autobiography published in the *Art-Journal*, in February last, appears "The Judgment of Paris," and we then remarked that this picture was in process of engraving by Mr. Wass. This plate is now just on the eve of completion, requiring only a few finishing touches here and there before it is ready for the printer. Having had an opportunity of seeing a proof we are in a position to form an opinion of its merits, and can truly affirm that a worthier tribute to the genius of the painter, and a work more honourable to the engraver has rarely come before us. There are those who can see nothing in Etty but a splendid colourist, and think that by this magic alone he won his way to fame; let such then, inspect Mr. Wass' engraving, and, if really capable of appreciating Art in all its excellencies, they must acknowledge how erroneous has been their judgment. The reduction of the noble picture to black and white proves the power of its most effective composition, which, in variety of form and character, in beauty of expression, and in *chiaroscuro*, is infinitely superior to Rubens' picture of the same subject in the National Gallery. This is high praise, yet is it no more than truth, as a comparison of the group of the Three Graces, in each work, must convince even the most prejudiced in favour of the old masters; nor is it too much to say that had Mr. Etty's picture suddenly come to light from some obscure locality on the continent, with the accumulated dust of a century or two upon its surface, it would have found a multitude of enthusiastic worshippers who reverence *nil nisi antiquum*. The defects of the painter we can perceive and forgive, for they are, generally, of minor import, and are soon forgotten amid the poetry and lustre of his art. Mr. Wass has contributed a fitting homage to the genius of the lamented artist, by producing an engraving that cannot fail to attract universal attention; it is the first appropriate offering laid on his sepulchre,—the prelude, we trust, to what will abundantly follow.

THE BABES IN THE WOOD. Published by J. CUNDALL, London.

In the January number of our last year's publication we noticed, at considerable length, the first appearance of these admirable designs, the work of a lady of distinguished rank. That series of plates consisted of etchings coloured by hand; the present, which are on a smaller scale, have been most beautifully executed in chromo-lithography by Mr. Brandard, and are equal to anything of a similar kind we have ever met with. It may, perhaps, be necessary to state for the information of those unacquainted with the process, that in all coloured lithographs printed at the press, or, in other words, not coloured by the hand after the simple black and white effects have been taken off, a separate drawing must be made on the stone for each tint intended to be used, and, of course, a separate printing from each stone; it will thus be evident how much trouble and care are requisite to perfect a single impression. In the instance of the book before us *thirteen* stones have been used by Mr. Brandard to produce the necessary effect, and without one touch of hand-workmanship; and yet each subject is as delicately executed as if the most skilful artist had painted it in his most brilliant colours. Our previous notice renders unnecessary a further allusion to the character and composition of these illustrations, which are, in all respects, as beautiful as Art can make them. A word of praise is justly due to Messrs. Hanhart, for their excellent printing of the work.

"THE KEEPSAKE." Edited by the COUNTESS OF BLESSINGTON.

Although this volume is to our eyes as if a funeral knell to our ears, the series, so long presided over by Lady Blessington, would be incomplete without it; (during a number of years "The Keepsake" was as necessary on every drawing-room table as a Christmas rose or a bunch of holly); and though of late its artistic merit crumbled towards decay, yet its literary character was supported not only by aristocratic talent, but by much of the best talent of England; and it was certain to contain more than one engraving worth the price of the volume. The sudden and lamented death of the brilliant and beautiful woman who influenced its destiny, left the task of selection for the present volume only half completed; but her niece, Miss Power, whose taste had been formed by Lady Blessington, felt bound to finish what her aunt had commenced, and has brought both knowledge and industry to the task, which, considering all things, has been ably performed. Lady Blessington's acute perception of excellence fostered many a youthful aspirant to literary distinction in the pages of the volume under her control, and she never conveyed a pang with a refusal; her sympathy was kind and generous, and her enthusiasm excited by whatever was excellent in Literature and Art.

THE BOOK OF RUTH. Illustrated by the LADY AUGUSTA CADOGAN. Published by J. CUNDALL, London; for the benefit of Charitable Institutions in the Parish of Lower Chelsea.

The taste which selected the Book of Ruth as a subject for illustration, at once proves the refinement and elevation of the artistic feeling that prompted the Lady Augusta Cadogan to such an undertaking, and the *purpose* of its publication would have sanctified an inferior subject. We congratulate the accomplished lady on her illustrations of this most holy and touching story, and still more that she dedicates her pencil to such an object. The beautiful volume now before us has a double claim upon our consideration—the claims of artistic excellence and actual charity; and it is highly gratifying to see the talents with which so many of the female aristocracy of our land are endowed, put forward so frequently to effect some object of national benevolence. Lady Augusta is well acquainted with the necessities of the parish of Lower Chelsea; and we trust that this noble effort to relieve want will receive public confidence and encouragement. The eloquent and pathetic Book of Ruth has furnished Lady Augusta with material for eight finely conceived and admirably executed subjects.—"The Journeying of Elimelech and his Family into Moab;" "Naomi and Ruth;" in two incidents; "Ruth gleaning in the Field of Boaz;" "Boaz and Ruth;" "Boaz and the Elders;" "The Birth of Obed;" and "The Marriage of Boaz and Ruth," which forms the frontispiece. The composition and the drawing of these several groups show much fertility of invention, and a hand well able to carry out the ideas; the etchings are freely yet delicately executed, and with the accompanying black-letter text, form an elegant and instructive volume, which we shall be happy to know has realised the wishes of the benevolent and accomplished lady-artist.

FRUITS FROM THE GARDEN AND THE FIELD. The Poetry by O. A. BARON. The Designs by OWEN JONES. Drawn on Stone by E. L. BATEMAN. Published by LONGMAN & Co.

This is one of the bright "gift books" of the season, gorgeous and beautiful as can be, and may be considered the perfection of the species of art which it illustrates. Fruits are more difficult to arrange gracefully than flowers, but Mr. Owen Jones has suggested an improvement to nature, and rendered the flower and the fruit twin-born! This certainly adds to the beauty of the composition, and may be termed a "poetic licence," rendering the volume as *pictorially* attractive as the one which we noticed last season. The cover and the *inside* adornments are charmingly designed, and Mr. Bateman's lithography is beyond all praise. Such volumes excite our admiration of, and sympathy with, the beautiful, in Nature and Art; and this renders them necessary adornments of the tables of those who can afford such elegant enjoyments.

SPRING AND AUTUMN. Engraved respectively by T. W. HUNT and B. EYLES, from Drawings by A. BOUVIER. LLOYD, BROTHERS.

Two graceful compositions by a French artist, long domiciled here, whose works of a similar character have frequently been before the public and deservedly appreciated. "Spring" is represented by

a young girl, of the aristocratic class, with her lap full of flowers, fresh gathered from the garden in which she is walking. Her face is charmingly expressive, and her light and elegant costume highly picturesque. "Autumn" is similarly characterised, but she is standing in the attitude of contemplation, the object of her thoughts being

"The last rose of summer  
Left blooming alone."

The subject is beautifully rendered, and both drawings are most delicately engraved by the respective engravers in the chalk style, as it is termed; and are certainly two of the prettiest subjects of their class we have seen for some time.

THE ARTISTS' ALMANAC. Published by ACKERMANN & Co., London.

The observations we have made on the Almanac published by Messrs. Rowncy & Co., apply with equal justice to this—that it will be found a valuable book of reference and information. The contents of each vary in some respects, so that what cannot be met with in the one, will most likely be contained in the other.

"LORD, HAVE MERCY UPON US." Painted by H. BARRAUD. Engraved by W. T. DAVEY. Published by HERRING & REMINGTON, London.

This is the companion print to that entitled, "We praise Thee, O God," which within the last few months has obtained an unexampled popularity; and there can be little doubt that the present work will be as eagerly sought after. Three charity-girls are kneeling behind an old oaken book-desk, in the interior of a church, adorned with holly and other evergreens, symbolical of Christmas-time; a happy introduction on the part of the artist at this period of the year. The reverential attitude and devotional feeling expressed by the children, as they repeat the beautiful responses of our Church Service, are well rendered by the artist, and the engraver has done the subject full justice. All who possess the first of this pair of interesting prints, should certainly have the other; the two should not be separated.

THE NILE BOAT; OR, GLIMPSES OF THE LAND OF EGYPT. By W. H. BARTLETT. A. HALL, VIRTUE, & Co., London.

The mysterious land of Egypt—the land whose history is intimately connected with our earliest Bible-reading, the cradle of Moses, the bond-place of the Israelites—where Art first reared its head, and civilisation achieved an astounding eminence while the world was yet young—who can write of this land and its people without awakening the sympathies of all who own the belief by which we hope for an hereafter? The corroborations of Scripture history which its monuments offer have invested them with an interest of the most extraordinary kind. The philosopher may study their laws; the soldier their military tactics; the historian their hieroglyphics; and all find instruction in their records, the imperishable works of those wondrous men, whose sculptures are literally "sermons in stones." Since the famed work, published by Denon, under the auspices of Napoleon, Egypt has been visited and its antiquities descanted upon by the most eminent European scholars, who have found here ample room for their most careful investigation and judicious comments. Our artists have not been behindhand in the work of utility, and we owe to David Roberts a series of picturesque and truthful delineations, unsurpassed by the labours of any previous traveller. To an artist also are we indebted for the present agreeable and beautiful book; Mr. Bartlett is well-known for the zeal and assiduity with which he has journeyed over many countries, indefatigably employed in the delineation of their peculiarities or beauties; he is also favourably known as the author of "Forty Days in the Desert;" and he has in the present instance given us a vivid picture of a journey down the Nile, describing the wonders of the olden time, which greet the astonished eyes of the traveller, and enchant those of the scholar and the antiquary. He paints with his pen as well as with his pencil, and both are worthily displayed in the volume before us. The engravings are very beautifully executed, and exhibit the more remarkable points of the wondrous erections which make the banks of the Nile famous. The Memnonium, the two Colossi near it, the approach to Karnak, the Great Temple at Edfou, the lovely and far-famed Island of Philoe, and the extraordinary Rock Temple at Abu Simbal, are all singularly striking and beautiful; while the descriptions of each are clear and sensible descants on their history and peculiarities, written with a freshness which gives value to much that has been described before.

## THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1850.

## ON MURAL PAINTING.

BY MRS. MERRIFIELD.



**I**N the last number of this Journal, I alluded to the importance of ascertaining, as far as it is possible to do so, the manner in which mural pictures were formerly executed; for the mechanical processes which, for upwards of three hundred years have withstood the ravages of time and the vicissitudes of the seasons, must assuredly be deserving of our consideration, if not of our imitation. The question of the durability of mural paintings appears to be satisfactorily settled. It is ascertained to depend, not upon climate, but upon the goodness of the materials employed, the perfection of the processes adopted, and their skillful adaptation to the peculiar localities where they are intended to be introduced. These are points of the utmost importance to the painter; for upon them, whatever may be his merits in the higher qualifications of Art, must ultimately rest his hopes of transmitting his name to posterity. The mighty genius of Leonardo da Vinci could not preserve his admirable Cenacolo from the decay which resulted from the imperfections of the ground on which he worked, and the perishable nature of the materials he employed; while the fresco of Montorfano, painted in 1495, on the opposite end of the Refectory, exists in an almost perfect state, and is a convincing proof of the excellence of the technical processes of the artist.

Much information of a practical kind may be obtained from an examination of the present state of mural paintings; I shall, however, take another opportunity of returning to this subject. On the present occasion I propose to make a few observations on the various methods of mural painting practised at different periods in Italy—so far, at least, as we are at present acquainted with them;—and to offer a few suggestions as to the adoption of some of these technical processes and modes of decoration in this country.

The anonymous author of the "Notizia d'opere di disegno nella prima metà del Secolo XVI. esistenti in Padova, Cremona, Milano, &c.," speaking of the old fresco paintings (as he called them) in the Cortile of the Archbishop's palace at Milan, the Castle of Pavia, and elsewhere, states that they "shone like mirrors," and he adds "even now one can see oneself in them." The old paintings in the Castle of Pavia, to which he alludes, may have perished, but those at Milan are yet in existence, and the glassy surface they still present, after a lapse of upwards of three centuries, attests the truth and accuracy of the writer's observation. The very fact, however, of his making the observation, proves that the writer was a stranger in that part of Lombardy, for the glassy surface is not peculiar to these pictures, but it may be seen on the mural paintings of Ambrugio Borgognone, Luini, Gaudenzio Ferrari, and others of the Milanese

school: it may also be seen on parts of the old paintings by Avauzi and Aldighieri in the chapel of S. Felice, in the church of S. Antonio at Padua, and also in the old part (for the paintings have been restored) of the mural pictures in the Scuola of S. Antonio, and the small church of S. Giorgio, at Padua. In the Cortile of the Archigiuasio, at Bologna, is a portrait of Carlo Borromeo, painted by Bernardino Luini. It has been sawn from the wall and removed to the situation it now occupies; this painting has the same glassy surface, which neither age nor accident seems capable of destroying: it differs in this respect from the frescoes of the Bolognese school which surround it on all sides, and which, as far as my observation extends, have not the polished surface. The glassy surface may also be traced on the mural-paintings by Lattanzio Gambara, a pupil of Antonio Campi, of Cremona; and the interesting portraits of Correggio and Parmegiano, painted by Gambara between 1568 and 1573, just within the principal door (on the left hand as you enter), of the Duomo of Parma, perhaps owe their preservation to this circumstance. The outline of these pictures is indented with the style, a proof that they were certainly *begun* in fresco. That this peculiar polish was not confined to paintings in interiors, is proved by the old mural picture on the south face of the wall (which encircles the town of Bassano, which, in spite of exposure to the air, still exhibits a glassy lustre where the surface has not been broken up and destroyed by the hand of man.

I am not aware whether this glassy surface is to be found on mural paintings in other parts of Italy; the observation of the anonymous writer would lead us to infer that it was not: neither Cennini nor Vasari allude to it, whence it may be concluded that it is not general, if, indeed, it existed at all, in Tuscany; Armenini also, who travelled through Italy for nine years, studying painting, and obtaining information from the best masters, is silent upon the subject. It is, however, certain that the custom of polishing mural paintings was common, if not general, in the Milanese, and that it existed in the Venetian territories as late as the early part of the sixteenth century: as the glassy surface is not seen on the frescoes of Correggio, at Parma, it may be concluded that it was not generally adopted in the Parmesan at the time Lattanzio Gambara was painting at Parma. Early frescoes and mural-paintings have, however, a smooth surface and a fine intonaco, while those executed at a later period are rough and granular, as if the intonaco were composed of very coarse sand. The Diana of Correggio, in the Convent of S. Paolo, at Parma, has a smooth but not a glassy surface, and an indented outline. The modern frescoes of Appiani, at Milan, and those of Paoletti and Damini, at Padua, are rough and granular. A shining surface is generally considered a disadvantage to mural decorations, but it is to be observed that the glassy polish of the old pictures, to which I have alluded, does not reflect light like varnish, or prevent their being viewed conveniently from all points; and where paintings are exposed to dust and smoke, as they will certainly be in this country, some degree of polish may be a great advantage to them, by preventing the accumulation of dust, and by permitting them to be wiped or washed without injury. Vitruvius informs us that the ancients were so well aware of the injury arising from smoke and dust, that they were accustomed to polish the walls of the winter apartments, which were exposed to damage from this cause, while those appropriated to summer use were adorned with ornaments in relief and paintings. Among the ancients, a plain white surface was probably polished by friction, but vermilion was protected from the action of the air by a coat of punie wax liquefied with oil. Leon Batista Alberti suggests the addition of other ingredients to the oil and wax. After describing the mode of preparing the intonaco and of applying it, he says—"It must be smoothed and made even with smoothing boards, floats, and other things of that kind, while yet soft. If the last coat of pure white be well rubbed, it will shine like a looking-glass; and if when the same is nearly dry, you anoint it with wax

and mastie, liquefied with a very small quantity of oil, and then heat the wall, so anointed, with a chafing-dish of lighted charcoal, it will surpass marble in whiteness. I have found by experience that such intonachi never cracked, if in making them, the moment the little cracks begin to appear, they are rubbed down with bundles of twigs of the marsh-mallow, or of wild broom. But if, on any occasion, you have to apply an intonaco in the dog-days, or in very hot places, pound and cut up very finely, some old rope, and mix it with the intonaco. Besides this, it will be very delicately polished if you throw on it a little white soap dissolved in tepid water." It will be observed, that Alberti directs the wax and mastie to be applied before the intonaco is quite dry, so that they may combine intimately with the intonaco, and thus be more firmly united. There appears, however, no reason why this polish should not be applied upon a dry surface, to which it will adhere, especially after the application of the cauterium, which will probably cause the wax and mastie to penetrate to a certain depth the material on which it is applied. The addition of white soap cannot be recommended, as it contains a salt, which must be always injurious to paintings. The general resemblance of the whole composition to the "eau composite," which Le Begue mentions (*Ancient Practice of Painting*, p. 307), as a vehicle for all kinds of colours, will not escape the notice of the reader. The difference lies in the substitution of water in the latter recipe for the oil recommended by Alberti. Mastic mixed with wax is the composition with which Agnolo Gaddi repaired the old mosaics in the Church of S. Giovanni at Florence. Vasari tells us how successfully it was employed, and that no further reparation had at any time been necessary. A mixture of wax with white curd soap and water, applied to the surface of a plaster cast, and afterwards polished with a soft cloth, although it does not exactly give the plaster the appearance of marble, adds greatly to its beauty. There seems little doubt that the use of wax in the arts was more general, and that it continued to be employed down to a much later period than is commonly believed.

Mr. Wilson, in his very interesting Report on Fresco Painting, mentions having been informed by Signor Marini, a distinguished fresco painter, that in cleaning some of the frescoes by Ridolfo Ghirlandajo at Florence, he observed that they had been glazed with something "unctuous." Might not the glazing of which he speaks have been the polish recommended by Alberti?

It appears to me, that this polish is calculated to be extremely useful in mural decoration of all kinds, since it may be applied upon all surfaces, and will afford an effectual and durable protection from the injuries arising from smoke and dust. If it be liquefied in a fixed oil, it will be more durable than if an essential oil be used, but at the same time not so pale in colour; and although a little mastic will be a decided improvement, the smaller the proportion that is employed, the more likely will the polish be to preserve its colour and firmness. Mastic, how pale soever it may be at first, in process of time acquires the yellow hue of the dry resin, while wax, on the contrary, bleaches by exposure to the air. Paintings in distemper may, by this application, be rendered as durable as fresco, perhaps more so, for tempera paintings of the fifteenth century with a polished surface are found in as good a state of preservation as frescopaintings of a much later date without it. It is true that the actual composition of the polish on the mural paintings of Lombardy is unknown. It cannot be the result of friction, for that would efface the finer touches of the painting, and the marks of the brush are visible in many early pictures which have the glassy surface. The preservation of the whites and other delicate colours, proves that it cannot be attributed to a coat of fixed oil, or of oleo-resinous varnish; and the solid and uniform surface of the paintings, which is never defaced by cracks, as well as the date of some of the pictures, which is anterior to the introduction of spirit or essential oil varnishes, may be considered evidence that the latter have not been used.

The practice of painting in buon-fresco is at-

tended with acknowledged technical difficulties, and the great skill and facility of execution which such paintings require, the inability of working on them at all times of the year; and the uncertainty of employment which at present exists, may, to a certain extent, and in spite of its manifest advantages, prevent the practice of this branch of the art from becoming so general as could be wished. But painting in distemper is not attended with the difficulties and inconveniences incident to fresco-painting; it may be employed on a small scale; it may be altered at pleasure; and it can be executed at any time of the year. It has, it is true, the disadvantages of drying inconveniently fast, and of the colours being liable to be disturbed by water. The former defect may be remedied by adding honey to the size used in painting; the latter by applying wax to the surface, either alone or with mastic, as recommended by Alberti; or where a resinous varnish is not objected to, the painting may be varnished in the usual manner. Painting in distemper is taught in the Schools of Design, and under the instruction of these most useful institutions, a class of artists is now rising, whose skill and taste will, we trust, be exercised in the decoration not only of our public buildings and the mansions of the nobility, but of the private habitations of the middle classes. It is the custom in Italy to decorate the white walls and ceilings of the apartments of country hotels with arabesques of various colours,—the rooms are in consequence always clean and light, and if the surface were smooth and polished, instead of being rough and granular, this simple and inexpensive kind of embellishment would last for ages. The advantages of a decoration of this kind will be appreciated in this country, where the smoky and dirt soil the full-coloured paper-hangings, and so, diminish considerably the brief and subdued light of the days in winter. The fashion of adorning the mansions of private gentlemen with elaborate and rich arabesques in the Italian fashion, has already been introduced into this country by Sir Robert Peel, to whose liberal and enlightened patronage and encouragement the Fine Arts in this country are so deeply indebted. The staircase in the house of Sir Robert, in Whitehall Gardens, has been painted by Mr. Gruner with great taste and ability, and we hope that ere long this mode of decoration will entirely supersede those which have been hitherto in use, in all cases where fresco or fresco-secco is not admissible, and where cabinet paintings are not intended to be introduced. Decorations of this kind cannot fail to be of the greatest advantage to art in this country by furnishing to the young artists educated in the Schools of Design an employment, which, while it affords scope for the development of their taste and ability, will yield them an honourable and lucrative means of subsistence.

Our knowledge of the different methods in which mural paintings were formerly executed is as yet extremely limited. Much has been done towards discovering the methods of painting formerly in use; much still remains to do. In oil painting we find a diversity of grounds, a diversity of vehicles, and a diversity in the method of working. A similar diversity seems to exist with regard to mural paintings, which, some years ago, were classed, in this country at least, under the general name of fresco-paintings, unless they were known to have been actually painted in oil. Increased acquaintance with works of art, together with the diffusion of Art-Literature, has supplied us with better information on this subject. It is now well known that the art of painting in buon-fresco without re-touching in secco, is not of early date, and that it arose out of the earlier methods to which it was deemed superior; for the old painters did not possess sufficient skill and facility of execution to enable them to complete their pictures while the wall remained damp, and they were forced to finish them in secco. It is generally considered that there does not exist any picture in buon-fresco which was executed previously to the revival of the art by the Carracci. This opinion, however, can scarcely be correct. The terms in which Vasari (whose work was completed in 1547, eight years before the birth of

Indovico Carracci), speaks of this Art, show the importance attached in his time to the completion of frescoes without re-touching in distemper. Not only does he deprecate this practice in his Introduction, but he takes occasion to allude to it in various parts of his "Lives of the Painters," and always with disapprobation; and he never omits to praise those artists who painted entirely in buon-fresco. The instances of the latter are however rare, and it is impossible to arrive at any other conclusion from the perusal of Vasari's work, than that the practice of beginning pictures in fresco, and finishing them in distemper, (that is to say, with colours mixed with size), was general previous to the time of the biographer, and so common at the period when he wrote, that painting in buon-fresco might be considered as the exception, and not the rule of the contemporaries and predecessors of Vasari. Indeed, the practice of re-touching seems to have been so general, as to have been resorted to sometimes unnecessarily, or, to speak more correctly, the picture was painted throughout with the common colours used in fresco, and then the more brilliant colours, and, in some cases, gilding, were afterwards touched upon these. As instances of this may be mentioned the "Last Judgment," by Michael Angelo, which was exhibited by order of Pope Paul III., before Michael Angelo had added certain re-touchings in secco which he contemplated, and which the painting never afterwards received; and also the fresco by Franciabigio, in the S. S. Annunziata at Florence, which was exhibited in a similar manner, without the knowledge of the artist.\*

In spite of its technical difficulties, fresco-painting was sometimes practised by women. There is an external fresco, protected however by an arcade, in the Cortile of the Archiginnasio at Bologna, painted by Teresa Moneta Muratori. The picture is in good preservation, and the execution evinces considerable skill; but as the lady was assisted by some painter, it is not easy to decide how much of the work was really her own.

The earlier paintings were begun in fresco and finished in distemper, which was sometimes used sparingly in re-touching and finishing, and at others was employed so extensively that the pictures were half tempera-paintings. Sometimes they were begun and finished entirely in distemper, and not unfrequently the draperies were finished with oil, but there appears to be no well authenticated instance of the painting of flesh entirely with oil, on walls or otherwise, in the fourteenth century; at a later period mural-paintings were sometimes painted entirely in oil. We have written descriptions of all these processes by different authors, but there is in mural-paintings such a similarity of appearance, that a close examination is frequently insufficient to determine in what manner certain pictures were painted. And where no direct documentary evidence exists of the way in which they were painted, it is only when

\* Michael Angelo appears to have submitted quietly to the impudence of the Pope; Franciabigio, on the contrary, was violently irritated at the liberty taken by the monks in exhibiting his picture without his consent. Vasari's account of his anger is interesting in a historical point of view, because it shows that at the period when this event occurred the Inquisition had not attained in Italy that terrible power by which it was so fearfully distinguished in Spain. The contrast between the fate of Franciabigio and that of the sculptor Torrigiano is no less striking than instructive. The offence of both artists was the same. Franciabigio vented his anger at the liberty taken by the monks, by defacing some of the principal figures, especially the representation of the Virgin, breaking up the surface with a mason's mallet; the monks, apparently more alarmed at the probable destruction of the picture than shocked at the insult offered to the Virgin, sought to restrain his violence by simply holding his hands, and offering him double payment to restore his works. Franciabigio turned a deaf ear to their solicitations, and the picture remained as he left it; and, according to Vasari, either from reverence of the work or of the artist, no other painter could be induced to complete it. The fate of poor Torrigiano was more melancholy. His disappointment at receiving in payment for his beautiful statue of the "Virgin and Child" the paltry sum of thirty ducats, paid in the small brass coin called *maravedi*, (which, to make them appear of more importance, were brought to him in two sacks), was so great, that, forgetting the sacred character of the image, he broke it suddenly in pieces. As the consequence of his sacrilege, he was thrown into the prisons of the Inquisition, and condemned to torture and death. But his cruel persecutors were foiled—he expired under the horrors of his impending execution.

they have been obliged to undergo the dangerous process of cleaning and restoring, or when some parts have been submitted to chemical analysis, that the mode in which they were executed has been ascertained. In addition to the different processes alluded to above, recent investigations have shown that wax was, at least occasionally, employed, not only at a very early period, but in the sixteenth century. Whether it was so used in pursuance of the traditional practices which have descended to us, or whether by way of experiment, is unknown. The Italian artist who has recorded the result of the analysis of the pictures by Trotti (Malosso) at Parma, has neglected to inform us whether the wax which was discovered in them was dissolved in fixed oil, in an essential oil, or in an alkaline solution, or whether it was combined with a resin. These are points which it is important to ascertain. It is also uncertain whether the wax was used in the painting, or whether it was applied to the surface of the picture when finished, and then melted into and incorporated with it, by the application of heat. This last question must probably remain undecided. Chemists have declared that it is impossible to distinguish, after a lapse of years, whether oil had been actually mixed with the colours in painting, or whether the picture, when finished, had been saturated with oil: and this will probably be the case with wax, for this substance, when assisted by heat, will even penetrate marble to the depth of the sixteenth part of an inch.

Fresco-secco has been practised from a very early period in Italy; its durability is unquestionable; the facility of employing various colours which are inadmissible in fresco, is a decided advantage, but it is inferior to fresco-painting, inasmuch as it cannot be washed, at least without the application of a protecting varnish. Some of the beautiful pictures by Luini in the Monastero Maggiore at Milan, were formerly considered as frescoes, but they are now stated on good authority to have been painted "in the ancient manner on white stucco." The art of painting in buon-fresco is undoubtedly more difficult of attainment, as it requires greater skill and power in the artist; but the method of Luini, whatever it was, is so beautiful, and it is so well adapted not only for paintings on a large scale, but for smaller works which are intended to be viewed closely, such as the decorations of private dwellings, that if it could be ascertained, it might be revived with great advantage. The process adopted by Luini was probably not peculiar to himself. The stucco, for instance, may have been derived partly at least from the ancients, whose methods were preserved by Vitruvius, and the painting executed in the manner usual in Lombardy at that period, the laces and finishing touches being added before the final polishing of the surface. The last process may have been conducted in the manner recommended by Alberti.\*

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

### PHOTOGRAPHY ON GLASS PLATES.

PHOTOGRAPHY advances steadily towards perfection. In 1839 the attention of the scientific world was called to a "*Process by which natural objects may be made to delineate themselves without the aid of the artist's pencil*;" and they deemed it of the utmost importance as a physical discovery. Nor were they deceived. From the suggestions naturally arising from so very interesting a fact, as that the solar rays, however weakened in intensity, were capable of producing chemical changes, in a longer or shorter space of time, we have discovered many remarkable facts connected with the influence of sunshine on the organic and inorganic states of matter, and arrived at a knowledge of the laws regulating some great natural phenomena, which were previously involved in obscurity.

At that time the public regarded the production of a faint, but delicate, *shadow* of an external

\* To be continued.

object, formed in a dark box by rays collected in the focus of a lenticular piece of glass, as the perfection of natural magic; but now we have presented to us sun-drawn pictures, as decided in their characters as any *Sepia* drawing, comprehending the most minute detail and great breadth of effect. They have, however, still wanted the charm of aerial perspective; and as differently coloured bodies radiate the chemically active principle with degrees of intensity which bear no relation to the luminous character, they have been defective as faithful transcripts of nature under all conditions. The first of these objections to Photographic pictures on paper appears to be now removed. All the productions obtained on glass plates which we have examined have their distances correctly preserved, and the magic of a "painted air" lends its sweet enchantment to the heliographic landscape. The second objection still exists, and until we find some sensitive body which shall be uniformly influenced by the rays proceeding from either a yellow or a blue surface, it must continue a defect in all photographic delineations.

In our Journals for May and August, 1848, we described the peculiarities of the most important Photographic processes on paper, and explained the differences between the *negative* picture—with lights and shades reversed—and the *positive* one copied from it, having its lights and shadows correct, as in nature. In copying from a negative on paper, the resulting Photograph always presented a certain wooliness and want of sharpness, which arose from the circumstance that the texture of the paper on which the negative picture was obtained, was copied, with the positive image, to a greater or less extent, according to its want of transparency. By the use of glass plates, which ensure perfect transparency where required, this defect is entirely overcome; and the Photographs copied from originals on glass possess a degree of sharpness, superadded to the beauties of the ordinary pictures which can scarcely be excelled.

The French have certainly taken the lead in bringing forward this recent improvement, but at the same time it is but justice to notice that glass plates were first used, and, to a certain extent, with success, by Sir John Herschel in 1839. Previously to describing the methods now employed, we shall give the processes as detailed by Herschel, believing that they will be found equally valuable, under some modifications, as the more recent methods of manipulation. The paper from which we quote will be found in the *Philosophical Transactions*, Part I, for 1840:—

"With a view to ascertain how far organic matter is indispensable to the rapid discoloration of argentine compounds, a process was tried which it may not be amiss to relate, as it issued in a new and very pretty variety of the Photographic Art. A solution of salt of extreme dilution was mixed with nitrate of silver, so dilute as to form a liquid only slightly milky. This was poured into a somewhat deep vessel, at the bottom of which lay horizontally a very *clean glass plate*. After many days, the greater part of the liquid was decanted off with a siphon tube, and the last portions were slowly and cautiously drained away, drop by drop, by a siphon composed of a few fibres of hemp, laid parallel, and moistened, without twisting. The glass was not moved till quite dry, and was found coated with a pretty uniform film of chloride of silver, of delicate tenuity and chemical purity, which adhered with considerable force, and was very little sensible to light. On dropping on it a solution of nitrate of silver, however, and spreading it over, by inclining the plate to and fro (which it bore without disturbing the film of chloride), it became highly sensitive, although no organic matter could have been introduced with the nitrate, which was quite pure, nor could any, indeed, have been present, unless it be supposed to have emanated from the hempen filaments, which were barely in contact with the edge of the glass, and which were constantly *abstracting* matter from its surface in place of introducing new.

"Exposed in this state to the focus of a

camera, with the glass towards the incident light, it became impressed with a remarkably well-defined negative picture, which was direct or reversed according as looked at from the front or the back. On pouring over this cautiously, by means of a pipette, a solution of hyposulphite of soda, the picture disappeared; but this was only while wet, for, on washing in pure soda and drying, it was restored, and assumed the air of Daguerreotype when laid on a black ground, and still more so when smoked at the back, the silvered portions reflecting most light, so that its character had, in fact, changed from negative to positive. From such a picture (of course, before smoking), I have found it practicable to take Photographic copies; and although I did not, in fact, succeed in attempting to thicken the film of silver, by connecting it, under a weak solution of that metal, with the reducing pole of a voltaic pile, the attempt afforded distinct indications of its practicability with patience and perseverance, as here and there, over some small portions of the surface, the lights had assumed a full metallic brilliancy under this process. I would only mention further to those who may think this experiment worth repeating, that all my attempts to secure a good result by *drying* the nitrate on the film of chloride have failed, the crystallisation of the salt disturbing the uniformity of the coating. To obtain delicate pictures, the plate must be exposed wet, and when withdrawn, must immediately be plunged into water. The nitrate being thus abstracted, the plate may then be dried, in which state it is half-fixed, and is then ready for the hyposulphite. Such details of manipulation may appear minute, but they cannot be dispensed with in practice, and cost a great deal of time and trouble to discover."

Sir John Herschel then offers some remarks on the advantages offered by glass plates, as the only effectual means of studying the habitudes of the sensitive Photographic preparations; he then proceeds:—

"I find that glass coated with iodide of silver is much more sensitive than if similarly covered with the chloride, and that if both be washed with one and the same solution of nitrate, there is no comparison in respect of this valuable quality, the iodide being far superior, and, of course, to be adopted in preference for use in the camera. It is, however, more difficult to fix the action of the hyposulphites on this compound of silver, being comparatively slow and feeble. When the glass is coated with bromide of silver, the action *per se* is very slow and feeble, and the discoloration ultimately produced far short of blackness; but when moistened with nitrate of silver, it is still more rapid than in the case of the iodide, turning quite black in the course of a very few seconds' exposure to sunshine. Plates of glass thus coated may be easily preserved for use in the camera, and have the advantage of being ready at a moment's notice, requiring nothing but a wash over with the nitrate, which may be delayed till the image is actually thrown on the plate and adjusted to the correct focus with all deliberation. The sensitive wash being then applied with a soft flat camel hair-brush, the box may be closed and the picture impressed, after which it requires only to be thrown into water and dried in the dark to be rendered comparatively insensible, and may be finally mixed with hyposulphite of soda, which must be applied hot, its solvent power on the bromide being even less than on the iodide."

Experience enables us to add a few particulars of manipulation to these processes, by which they may be greatly improved. The film of chloride or other salt of silver thus formed, is exceedingly thin, and it becomes desirable, where the original negative picture is to be used, to print off positives. Sir John Herschel has remarked, that we cannot allow the wash of nitrate of silver to dry upon the coating of chloride or iodine. If, however, we dip the glass, coated with any of these insoluble salts of silver, into a solution of the same salt as is employed to decompose the nitrate of silver in

the first instance, and having removed it, allow all the surplus moisture to flow off by placing the plate nearly upright, we may then by washing it with a solution of the nitrate considerably thicken, and that with much uniformity, the sensitive layer on the glass.

Mr. Towson has employed glass plate prepared in this manner, with much success. The method he adopts, is to have a box the exact size of the glass plate, in the bottom of which is a small hole; the glass is placed over the bottom, and the mixed solution is poured in. As the fluid slowly finds its way around the edges of the glass, it filters out, leaving the fine precipitate behind it on the surface of the plate; by this means the operation of coating the glass is much quickened.

Experiments have been made with some success, to produce films of silver on glass plates by Drayton's silvering process, which has been already fully described in the *Art-Journal*, Nov. 1848, and then, by acting on these metallic films with iodine or chlorine, to form adherent chlorides or iodides.

There are so many valuable points about these methods of experimenting, that although they have not hitherto been rendered available in practice, we feel certain they must become so as soon as proper care is directed to these forms of manipulation. The attention of the public being turned to the albuminised plates, and considerable discussion having arisen, from the circumstance that the patentee of the Calotype process is about to secure a new process, said also to be on glass, by a patent, we have been induced to give all the particulars connected with this new form of Photography with which we have become acquainted.

The most satisfactory mode of proceeding appears to be as follows—which is not exactly the plan adopted by either Niepce or Everard. The whites of two or three recently laid eggs are well beaten, and all the stringy, opaque portions taken out; the fluid should then be allowed to stand until it is perfectly clear. Dissolve fifteen grains of iodide of potassium in about two teaspoonfuls of a solution of good gelatine (isinglass), add this to the whites of the three eggs, again well beat together, and set the mixture aside to become clear. Take a perfectly flat piece of glass, which is free of air bubbles, and clean one surface by rubbing it with cotton and a few drops of spirits of wine; then spread the albuminous mixture over the plate as uniformly as possible, and place the glass to rest upon one corner, so that the superfluous fluid may flow off. By this means a very thin and uniform coating of albumen will be left on the glass plate, and it must be allowed to dry in a warm, but not a hot place. In this condition the glass plates may be kept for use. To render them sensitive, take a solution of nitrate of silver, thirty grains to three fluid ounces of distilled water; pour this solution into a flat dish, and, holding the glass plate by the edge, care being taken not to touch the albumen with the fingers, dip the prepared face into it; the silver immediately combines with the iodine, and forms over the entire surface of the albumen a uniform layer of iodide of silver, the albumen at the same time contracting slightly from the action of the caustic salt of silver upon it. In this condition the plate may be placed in the camera, and the photographic image impressed. But if it is desired to render the plate more sensitive, it is the best practice to allow the plate to dry, and then give it a second wash of nitrate of silver combined with a few drops of gallic acid, or of the sulphate of iron; the plate having remained in the camera the proper time—of this experience must be the guide—it is treated in precisely the same manner as if the picture was on paper. If the calotype form of manipulation be preferred, it is washed with the gallo-nitrate of silver. It must, however, be remembered that this process, though glass plates may be used, is still subject to the operation of the Patent Laws. The sulphate of iron, as employed in the Energiatype, and which has been shown to possess the property of developing pictures from surfaces prepared with any of the salts of silver, is, however, perfectly untrammelled, and may be employed by any one. The very sensitive process of Dr. Woods, the Cata-

lysotype, is also peculiarly applicable to these albuminised glass plates, and we believe it will be found to be far more certain than it has proved to be on paper, and this process is also free from any patent restrictions. Whichever of these processes may be employed, the process of fixing is first to plunge the plate into clean water, and then to wash with a solution of the hyposulphite of soda.

We understand that several improvements upon the above methods, on glass, have already been effected by several gentlemen, some of them members of the Photographic club, which however they decline publishing until the period allowed for specifying the patent now sought shall have expired.

Our patent laws are in every respect adverse to the progress of improvement, and they really afford a very insufficient protection to an inventor, unless he is prepared to incur a large expenditure of money on law.

No person can for a moment object to any man, who has made a *bona fide* discovery of a useful process or object, endeavouring to secure to himself the advantages which may arise from the public employing the same—this is strictly legitimate. But the false position in which all parties are placed by the present patent laws, is well shown by the case at present under discussion. A discovery is made in France, and very shortly after the publication of that discovery on the Continent, a patent for a new process of photography on glass plates is applied for. This may or not be a discovery by the applicant—we are assured that it is so in the present case. He is however allowed six months from the date of his application to the sealing of his patent, and six calendar months for enabling him to specify. The object of this is to enable the patentee to render his discovery as perfect as possible; but it not unfrequently happens that the patentee reserves his right of specifying to the very last moment, that he may include within his specification every process, subject, or matter—every information he may obtain privately or publicly, and thus secure a monopoly. The result of this is, a determination on the part of those gentlemen who have been most active in improving the Photographic processes, to refrain from publishing anything until the specification of this patent is enrolled. Thus the public are prevented from receiving such information as many men of science and photographers would be but too ready to communicate, but fear to do so, lest they may have to incur the risk of a lawsuit, for using processes of their own discovery. It is not unusual for parties applying for a patent—not merely to state the materials employed in their process—but to include in their specifications every material that can be substituted for those they employ. Every man should be protected against any infringement of his right, if such an infringement can be shown to be merely a dishonest *substitution* of some one element for another; but it is commonly attempted to speculate upon materials which may possibly answer the end desired, and, without having tried a single experiment, to include a long list of articles in the specification which the patentee never intends using, many of which he cannot employ, solely for the purpose of hampering investigation. This, we find upon inquiry, proves often a fatal mistake, a patent being more frequently declared to be invalid from claiming too much, than from any deficiency in the claim.

A reform of our patent laws is much to be desired; the entire practice of the courts is unsatisfactory; and many of the most experienced of our patent agents exclaim against the continued practical injustice to which real inventions are subjected.

Many of our best artists are now employing Photography with the greatest advantage in their studies. With a camera, rendered portable by many ingenious methods now adopted, the lover of Nature is enabled to select his subject, and by the delay of a few minutes only to carry off a transcript. This he can transfer to canvas at his leisure, preserving all the beauties arising from delicacy of detail and accuracy in the general result. Paper has presented many

difficulties; at the same time, as from its convenient portability, it has many advantages. Glass plates, however, offer such a perfect transparency, and manipulation upon them will be found to be really so easy, that we doubt not they will be generally employed. From results we have seen, we have no hesitation in predicting, that as soon as the patent law allows a free publication, we shall have to put our readers in possession of many greatly simplified manipulatory processes, by which pictures may be readily obtained far exceeding anything yet produced, either in England or on the Continent.

ROBERT HUNT.

## LETTERS

### TO AN ENGLISH LADY AMATEUR.

BY G. F. WAAGEN,

Director of the Gallery of the King of Prussia, and Professor of the University of Berlin.

SINCE the last communication, Madam, which I had the honour of making to you, my thoughts have been much engaged with the subject of the monument, which is still due from the English nation to their great Queen Elizabeth. In order that such a monument should be sufficiently popular and universally intelligible, I think the realistic element should greatly preponderate throughout; that it should partake therefore of the portrait character, and that the costume of the period should be adopted. The monument of Frederic the Great, which the celebrated sculptor Rauch has just completed in Berlin, affords ample proof that a first-rate artist is all that is necessary to overcome the greatest difficulties of costume, and produce a work that shall satisfy the requirements of the artist and connoisseur, as well as those of the amateur and the uninitiated. I think, then, the Queen should be represented in royal robes upon a pedestal of moderate height. The four corners of the latter should be cut off, to admit the statues of Lord Burleigh, Sir Francis Drake, Lord Bacon, and Shakspeare; the representatives respectively of statesmanship, maritime supremacy and navigation, science, and poetry. As Bacon was indisputably the greatest genius of his age in the department of science, it would appear to me little and undignified after the lapse of more than two centuries, to exclude him on the score of his moral character. The sides of the pedestal would be admirably adapted for reliefs representing the most important events of the great Queen's reign. The whole should be executed in bronze in order to secure its durability, and erected in some convenient central situation in London, open to the public, but not of too large extent.

Besides the important relation in which the arts of painting and sculpture stand to church and state, they are eminently calculated to elevate and refine private life in all its various gradations. In the dwellings of the rich this end may be attained by the beauty of the proportions, the taste and richness of the architectural ornaments, as also of the furniture. But with the assistance of the arts of sculpture and painting the same object may be gained therein, in a much higher degree. Here, indeed, the artist's creative fancy draws objects of the most various natures within its magic circle. At one time some great event of ancient story, as for instance, "Alexander's entry into Babylon," by Thorvaldsen, in the Villa Sommariva on the lake of Como, is made to pass before our eyes in all the reality of life though beautified by Art. At another, the subject of a fable is presented to us clad in some rich dress, as for instance, the myth of "Cupid and Psyche," which Raphael executed for that lover of Art, the merchant Agostino Chigi, in the villa of the latter, now known under the name of the Villa Farnesina. Where, however, the means and space are too limited to permit of a display of Art on this monumental scale, sculpture may always have recourse to the exposition of single statues, for which purpose, simple but graceful and attractive subjects are the best calculated. I may cite as examples of

such subjects, "The Youth extracting a Thorn," in the Capitol; "The Boy at Prayer," in the Museum of Berlin; or reliefs borrowed either from the region of mythological poetry, as for example, the "Abduction of Briseis," and "Priam begging the body of Hector," by Thorvaldsen; or again such subjects from the department of allegory, as the "Day and Night," and the "Seasons," all by the same master, in which he has succeeded in infusing a degree of life and individuality very much opposed to the offensive coldness and generality usually found in this class of subjects. If we do not absolutely insist upon the costliness of the material, but are willing to content ourselves with plaster casts, a very small outlay only is necessary for the enjoyment of this ennobling species of ornament for our dwellings. We may sacrifice this point of the material the more readily, as its consideration is a very secondary one in the province of Art, and was quite unknown to the most flourishing period in Greece, as also to the middle ages. In painting, the whole wealth of easel compositions is open to our choice. A taste which has taken an ideal direction will most readily find its gratification in the glorious works of the Italian school and in many of the Spanish. On the other hand, the taste for the realistic side of Art, which is far more generally diffused, will find ample food in the masterly productions of the Netherlands school in the various departments of *genre* subjects, landscapes, sea-pieces, architecture, fruit, and flower-pieces. As deserving the next place to these, may be mentioned the works that have been and are yet to be produced in our own days by such men as Sir David Wilkie, and Edwin Landseer, in England; Horace Vernet, and Paul de la Roche, in France; Wappers, and Gallait, in Belgium; Peter Hess, and Meyerheim, in Germany; besides many other excellent artists in each of these countries. These treasures, it must be confessed, are only accessible to comparatively a small number of amateurs. But persons of limited means will find abundant materials for the gratification of their taste for Art in the engravings from copper, steel, stone, and wood, which long since have been made of most of the finest of these works, and now indeed of all.

Independently of the instruction to be derived from such objects, and of the formation of taste, they exercise upon all persons, who from a pure love of Art make them their study, several important influences, which I shall now proceed to mention.

The world of sense, in which the immortal soul of man during its sojourn upon earth is imprisoned, as it were, by Divine decree, exercises upon too many a most pernicious influence. Many abandoning themselves entirely to the allurements of sense, make the mind its slave, and thus degrade themselves below the animal. Others, on the contrary, wishing to avoid this fatal error, endeavour to withdraw themselves entirely from the dominion of sense, and thus rush into the opposite extreme, manifesting itself spiritually in fanaticism, corporeally in self-mortification. Now the Arts of painting and sculpture strike out a new path which mediate between and reconcile these two extremes, recognising in the objects of sense, the revelation of the divinity under the form of beauty, and applying the latter to the most diversified expression of spiritual relations. In this purifying and ennobling influence, which it exercises within the sphere of sense, lies the whole lofty moral signification of Art. It was in this spirit that Michael Angelo in the Sistine Chapel painted Adam naked as he had come from the hand of his creator, and Eve also, in all the innocence of childhood, offering up her thanksgivings to Him who had made her. It was in this sense that Raffaele conceived those figures of which we meet so many in the *Stanzas* and *Loges* of the Vatican, and of which some are entirely naked, and others very partially clad. Nothing therefore is so well adapted to cut off all false prudery, and to preserve that true innocence which takes no offence at the representation of the naked figure, as an early acquaintance with those genuine works of Art, in which this representation is employed in the chaste service of beauty, and as a pure expression of a spiritual relation,

makes it impossible for merely sensual relations to suggest themselves to the mind. Should however a "Venus" by Titian ever awaken in the mind other sensations than the pure pleasure arising from the contemplation of beauty as a divine quality, and admiration of the Art with which it is represented, we must look for the cause, not in the intention of the artist, but in the morally depraved state of the spectator's feelings. Nevertheless I am far from wishing to deny, that Art, alas, in too many cases forgetting her noble and lofty calling, has degraded herself to the service of a low and debasing sensuality. But the starch moralist, who passes a sweeping condemnation on her on that account, is most assuredly wrong. For the abuse to which many things very excellent in themselves are occasionally exposed, furnishes no argument against the things themselves. What indeed has been more glaringly abused than the highest and holiest of all human possessions,—I mean, Religion? And yet no reasonable man would think of rejecting it on that account.

Art exercises another very important influence in the loftier but more harmonious and softer tone which the beauty of feeling enables it to infuse into many of the passions, more especially the expression of pain. The man whose own heart has apprehended within its innermost recesses all the sublime depth in the expression of pain in the mother "Niobe," all the touching pathos in the suffering mother of Christ, in Raphael's *Spasimo*, will never even in the most trying circumstances of life abandon himself, as many do, to the loud wailings of grief. Thus we see the effect of Art, is ennoblement and purification of the passions, which Aristotle considered as the great end of tragedy, in regard of the feelings of compassion and fear.

Very great importance must also be attached to the influence which Art exercises, by increasing our susceptibility to, and refining our perception of, beauty in all its manifold forms and spiritual significations in the world of reality. As every great artist, to whatever department he may belong, from the lofty sphere of a Phidias to the humble one of a flower-painter, conceives his own particular subjects in a manner peculiar to himself alone, so indeed the attentive student of works of Art may learn by degrees to penetrate the spirit of these different styles so thoroughly as to recognise them again in the appearances of the real world. I shall content myself with citing a few of the greatest masters in the most important departments. The man who has made the works of Raphael a subject of enthusiastic study will meet at every turn the various spiritual significations in human forms, the different expressions of features, the grace of attitudes and gestures, as they are found peculiar to this artist, and will derive from them a source of the purest gratification: he only who is well acquainted with the works of a Metz, a Francis, a Mieris, and a Netscher, will have his eyes fully open to the picturesque charms with which the daily life of the wealthy and middle classes abounds. Among the latter must be reckoned the rich stuffs employed in the dresses of the women, the various domestic utensils, with all that exquisite play of the light in reflection and shadow which those masters have represented with such wonderful truth and delicacy. In the same way a lover of Cuypp, Potter, and Adrian Vanderveelde, will find many new charms in the scenes and circumstances of country life, as, for instance, luxuriant meadows, enlivened by cattle, appearing sometimes in the fresh light of morning, sometimes in the warm glow of evening. But it is absolutely wonderful how our appreciation and enjoyment of nature is heightened and refined by the study of the great landscape painters, of a Claude, a Gaspar Poussin, a Ruysdael, and a Hobbima: the two first of these masters contribute more especially to the cultivation of our sense for the beauty of such lines as those of which the neighbourhood of Rome, Olevano, and Naples afford so many examples. From Ruysdael and Hobbima, on the other hand, we first learn to feel thoroughly the peculiar impressions of nature in that homely dress which she assumes in the Netherlands, England, and Northern Germany. Sometimes we behold the solitude of a forest with noble trees finished in

all their minuter details; sometimes open prospects over wide plains where the gleams of sunshine, alternating with the shadows of clouds, produce the most delightful effects of light and shade, sometimes peaceful villages interspersed with wood, or, lastly, that picture of restless motion, fresh gurgling waterfalls. Who that is well acquainted with the pictures of William Vanderveelde, of Backhuysen, and many, indeed, of Cuypp, but must have experienced a similar refinement of his taste for the numerous picturesque effects of the sea under its ever-varying circumstances, and of the vessels that enliven its surface; and can any one doubt that he who regards fruits and flowers with the eyes of a De Heem, or a Van Huysum, men who made the beauties of these objects the study of a life, will derive from them an incomparably more refined enjoyment than others?

Thus we see that the Arts of Painting and Sculpture embrace within their sphere the most manifold relationships in the world of spirits, the most various phenomena in the world of reality; and for those who know how to drink worthily at their source they are an ever-flowing fountain of instruction, of moral education, and of the purest and noblest pleasures of which human nature is capable.

BERLIN, January, 1850.

### THE NATIONAL EXPOSITION OF 1851.

In our recent number we endeavoured to trace the progress of manufacturing industry, from a period commencing with the reign of George the Third; to show the rapid growth and extension of certain branches, the increase of capital, of employment, the development and application of intellectual power. The more general application of science to the Industrial Arts, which had marked this epoch, made it an important chapter in the "Annals of British Commerce," and through the more immediate intercourse of nations by the agency of Steam, of the highest interest in the "History of Civilisation." For in the moral government of the world, interests which appear to be exclusively selfish, are made conducive to good ends. No man is permitted to prosper for himself alone. The genius which exalts or gives eternal fame to one, becomes the source of happiness to thousands. Even as light extends in rays, which fill the earth with circling glory, so does knowledge in her expansive progress awaken the faculties of man, direct them to nobler ends, and provide a wider horizon for their exertion. By the advance, the success, and the reward of this, all even the poorest are benefited. It is as the genial rain which sweeps across the grateful surface of a widespread plain, blessing the land with fertility, bearing the wealth of its produce unto the hearths of all. We shall in a future number continue the subject, but confine ourselves in the present to some remarks upon the Commission recently issued, for the due execution of the design so honourable to the prince, so becoming the people;—the "Promotion of Arts, Manufactures and Commerce." The interest we feel in its success, the attention due to manufacturers, and to all whom it is the special object of this Journal to assist, render it absolutely requisite that we should watch with earnest attention every detail, and, free from party zeal, independent of any local or associate influence, offer such comments as may appear most conducive to the successful realisation of the design. The Commission, which is dated January 3, 1850, is thus composed.—H. R. H. the Prince Albert, the Duke of Buccleuch, the Earl of Rosse, Earl Granville, Earl of Ellesmere, Lord Stanley, Lord John Russell, Sir Robert Peel, Henry Labouchere, W. E. Gladstone, the Chairman of the East India Company, Sir Richard Westmacott, Sir Charles Lyell, Thomas Baring, Charles Barry, Thomas Bazely, Richard Cobden, William Cubitt, C. L. Eastlake, T. F. Gibson, John Gott, Samuel Jones Loyd, Philip Pusey, and William Thomson. We shall pass over the second part of this instrument commencing with the name of "Our right trusty and entirely beloved cousin, Spencer Joshua Alwyne, Marquess of Northampton, to that of

our trusty and well beloved Thomas Winkworth;"—as matter merely relating to Treasurers and Trustees; to those of the gentlemen who constitute the "Executive;" viz., Henry Cole, Charles Wentworth Dilke, junior, George Drew, Francis Fuller, and Robert Stephenson;—with Matthew Digby Wyatt as the Secretary. Then follows a paragraph of great importance as we hope to show, giving fuller power to the Commission to appoint "such several persons of ability as you may think fit to be Local Commissioners in such parts of our kingdom and in foreign parts, to aid you in the premises," concluding with the names of John Scott Russell, and Stafford Henry Northcote, as Secretaries to the Commission.

Now, to these names—as respects the Commission—we apprehend no reasonable objection can be urged. Agriculture, Science, Trade, the Premiers of past and present governments, Colonial interests, Art, the Raw Produce of the Empire, Commerce, Manufacturing and local interests are alike represented. There is not a name, unconnected with great personal worth, whilst the majority enjoy a European reputation. The objections urged, are chiefly on the ground of great omissions. Why, it is said, were not the names of De la Beche, Brande, Faraday, and Wyon, each so eminent for his special branch of Art, &c., included? Why not add those of the ambassadors of foreign states, as "ex-officio" guardians of the interests of the people they represent, and who are invited to compete? Against the first objection many well-founded arguments may be adduced. We must never lose sight of the means to the end. A large commission is fatal to all practical results. There is a tendency in all public boards for every member to indulge his own particular theory. The active seek to impress their predominance upon the rest, and the inexperienced in details are generally found to be the most original in conception. Hence, plot and counterplot, debate and division, which retard progress, chill zeal, and weary down the patience of others, who having pursuits or pleasures to lure them from attendance at the council, which it is ever of the highest importance to render "frequent and full," gradually vacate their duties to the less occupied, the more interested and enduring. The number, therefore, sufficient to secure an adequate representation of all interests, and to prevent the government falling into the power of a few, is the best; and this, we think, the appointment of the Commission will effect. Let it be remembered also, that there are men to be selected as Judges, whom, for that reason, it would be impolitic to appoint on a Commission; that no time is to be lost; and if such a system of election is to be adopted—for which some contend—until all men are satisfied, the year 1851 will find the Commission in the situation of the rustic, who waited on the bank of the river until its waters should glide away. To the second objection, the appointment "ex-officio" of the foreign ambassadors, we have heard no sufficient reply. We urge this for adoption, for the following reasons:—The scheme of the Exhibition propounded by H. R. H. Prince Albert, differs from those hitherto adopted by any other nation; and heretofore never contemplated by this. It is nobler in its aim, unlimited in its sphere, unshackled in its action; emphatically an appeal to the world to compete with the English Artist, Manufacturer, and Artisan. Thus, from its origin, this Exhibition bears a strictly national character. Now, politically all nations living in amity together, demand efficient guarantees for the protection of their several subjects. The mutual interests flowing from such intercourse are thus alone secured. For this, as a settled principle equally cogent in all cases of greater or lesser import, comprised within its category, we urge the nomination of the representatives of each state accredited at the English Court. From many, much might be learnt; it would strengthen well-founded confidence, possess a useful moral influence, secure to the competitor of every land the counsellor and protector he sought, and exhibit on the part of his English rival

that love of a "fair field, and no suspicion or exercise of favour," which is so much with him a characteristic, as to have become to him a proverb. The future of such a policy, will never be so useful as the present. Men are generally content in success, unwilling then to be suspicious or critical as to its cause. It is in the origin of designs when results are uncertain, that the neglected and suspicion, the timid clog the bold, the indifferent chill the fervent. There is a wisdom which complains that it is never justified until justified by results. Successful, it appears as the "Reward," and reminds you of its prophetic glance at the future; in the hour of failure, however, it assumes another aspect, and rises the "Remorse" which cries "I warned you," when the deed is done. Therefore it is, that in the commencement of great designs men do well to take hostages of Fortune, to adopt such rules of action, as create confidence in the minds of the earnest and strongminded. Of such rules, we hold the immediate appointment of the ambassadors to be one.

We pass now to the appointment of the Executive. To the limitation of this to the names selected, objection has been taken, not without reason. We pass, as unworthy of notice, all personal criticism; personal motives, as George Canning truly and wittily said, "are motives fit only for the Devil, with whom, as with the Pope, Her Britannic Majesty's Government are forbidden to hold intercourse." We take advantage (now *in part* repealed) of the statute. That the Executive however should be made to bear a sound relation to the Commission, must be conceded. Observe the facts. The Exhibition is no longer that of GREAT BRITAIN, promoted by the SOCIETY OF ARTS, which has transferred it from three rooms and a staircase, the company of their own members with conversation and coffee which makes the politician wise, to Hyde Park. No; the Society of Arts, most honourably, as most wisely, with one voice approved the noble design of His Royal Highness their President, and whilst seeking to rival the Exhibition of French Industry, proposed at once to enter into competition and to provide on English ground for the competition of the INDUSTRIAL ARTS OF ALL NATIONS. From that hour it became a NATIONAL concern; from that time no matter who formed the machinery, the design could only be conducted by the Government in a strictly national manner, with little or no departure from the usual constitutional forms. It seems therefore clear, the same rule applicable to the formation of the Commission, holds with respect to the Executive. You cannot make the names in the first all "Prizes," and leave the rest all "Blanks." If position, public office, eminent talents, are the selection in one case, something like this, or at least more like this, is a consequent in the second. It is idle to say—"Oh, but the Executive means nothing! It is merely the machinery, the working power!" The Executive rightly constituted must mean and effect much. That it will be greatly governed by the legislative power, receive at least an impress from it, we admit; but what Executive with a consciousness of the ability, the knowledge, the power of conducting details to a successful issue, does not re-act, does not seek to control the opinion of the Legislature, and make this the expression of its will. Who are brought so immediately in connection with the manufacturers as those who constitute the Executive? Who are supposed to be more thoroughly acquainted with their immediate interests, their special pursuits? It appears, therefore, of the highest consequence the gentlemen selected should be of great scientific attainments, men practically acquainted with industrial details, combined with others whose industry, zeal, and leisure may enable them to give that continuous attention, that ready decision to all points submitted to their judgment, for which an Executive is constituted. The want of this combination we regret. To no public body could the conduct of this design be more justly committed than the Society of Arts. When, however, the acts cease to be the mere fulfilment of its own "Prospectus," when it comes forth clothed with national pomp, with the national standard flaunting in the van,

it should appear heralded and arrayed with something more of national power. No officer, at least, should be appointed for a special case,—to act as the providence of contingencies. Thus, for instance, in the case of Mr. Fuller and Mr. Drew, however their appointment was justified by the necessity of raising funds, however influential the first was in this respect (and we know his zeal has been untiring), however honourable the conduct of the Messrs Munday, and becoming the appointment of Mr. Drew as the representative of those gentlemen who so liberally and unselfishly placed so much at stake, the entire argument on their behalf breaks down;—by the cancelling of the contract into which the Society of Arts had entered, and in relation to which they were appointed. This was decided at the first meeting of the Royal Commission held on the 11th inst., when "in concordance (*consequence?*) with what appeared to be the wishes of the public, the Commission decided to give notice of its termination and to place the whole undertaking upon the basis of a general subscription,"—that is, to carry the EXHIBITION OF THE INDUSTRIAL ARTS OF ALL NATIONS into effect, in a National manner upon NATIONAL FUNDS. We again repeat, the Executive should be formed in analogy to this design. "Confidence is of slow growth," said Lord Chatham, "in aged bosoms; it is of still slower in the minds of public constituencies, and amid the leaders of great interests." Yet confidence is above all to be inspired in transactions of this nature, and this cannot be won by any charm, but that of sound principles, a due caution in adapting the means to the end, and the utmost frankness. Already at a meeting held at Manchester, January 12th, the report says "Only one opinion was expressed at the meeting in reference to the contract entered into, and that was in reprobation of the haste with which it had been made, and of the principle of a *private contract* in a GREAT NATIONAL UNDERTAKING, designed to bring forth the Art and Industry of the entire kingdom," to which should have been added, in competition with the Art and Industry of the world. It is evident this meeting felt;—No national undertaking of this nature can be satisfactorily conducted by an EXECUTIVE, which resembles a FIRM.

All objections, however, to the Executive would be, we think, removed, and public confidence established, if two members were added to it—such two to be appointed by the Commission.

It should be enlarged, its importance increased; which importance, made to assume a national character, can only be effected by the combination of eminent talent, with an active, intelligent working power. It is idle, we repeat, to suppose an Executive a mere piece of machinery, to be only set in motion by the Commission as a driving power, whilst from the offices of that Executive Committee, documents are issued, of such importance as that relating to the Local Commissioners, to which we shall presently refer. If the Council of the Society of Arts want power to effect this, they should appeal to the public body; but it is dangerous to the best interests of their design to give cause for excuse to the lukewarm, of despondency to the zealous and suspicion to the sceptical. "From first to last," says the *Times*, "the Exhibition of the Industry of all Nations must be free from the imputation of being merely a job in the interest of a few individuals." The realisation of its aim depends upon the integrity of its plan, and public confidence in this integrity. It is for this reason the proprietors of this Journal have ever avoided connection with the practical working of such a scheme. Not that connection with the press is to be the rule of exclusion from all offices of trust, of enterprise, and honour. This would be an intolerable condemnation of an honourable pursuit, to which no man of intellect, possessed of a right-minded sense of the respect due to it, would submit. It would be an usurpation over private worth in the name of public interest. In most cases, especially such as the one under consideration, conductors of journals devoted to Literature and Art, are for that very cause oftentimes the most efficient agents in their promotion. But when public feel-

ing is liable to be disturbed in its healthy exercise by the influence of zealous partisans, party spirit, and personal interests ever likely to seek to tempt justice from its course, we think then the press is the more respected the less it is immediately connected with the competitors. The press has power only as opinion has power. The press is the living spirit which bears to all the impulse of the individual;—Ideas become a moral power by expression. As the sound falls on each man's mind, associate tones awaken, the chord of thought and feeling is struck, and produces, by the circling strength of its wave, that deep reverberation in which a Nation's Will is echoed. But it should be as the impassive immutable voice uttered from the far depths of Reason and Truth; the reflex action of the Thought which has its origin in Eternity.

We now come to the question of the Local Commissioners. It is to this we would earnestly direct the attention of the manufacturers. Most urgently we would advise them in every town or district, or union of townships, to elect their own representatives, to confer with the Local Commissioner, or to claim his appointment. Their especial duty would be to collect evidence to report on the various subjects affecting their interests and the Exhibition, either referred to them by the Commissioners, or which they should represent to the Commission, as suggestions upon matters of local or general import. These Local Commissioners should be men willing to give personal attendance on the Commission or Executive Committee. A division of labour in this respect is of the highest importance, the most competent man in each department of industrial or scientific pursuit should be elected; and no man simply for position, or the mere accident of office for the time being. Such an organisation would lead to the practical establishment of a public body bearing the same relation to the Commission as the House of Commons to the House of Lords; aiding, controlling, and giving power to the Executive. Finally, we trust that the utmost energy will now be displayed by all. There must be no vacillation or uncertainty, no letting "we cannot wait upon we would;" hesitation, irresolution now, compromise the scheme at home,—ruin it abroad. Already in Paris preparations are making for the General Exposition in London, and the Government of France has been memorialised to aid to the utmost the desire of the Continent to enter the lists. A year is much in the life of individuals, it is nothing for the preparation of measures to meet the interests we have evoked. We may expect competition from the raw products of the most opposing regions. From the ice-bound barrier, where eternal winter reigns o'er thrilling regions of thick-ribbed ice; the wealthy plains of the exhaustless East, lands still redolent of the wealth of Ormus and of Ind, or others such as Italy, over which the foot of man has for centuries trodden down what heaven has done for that classic soil of ancient greatness, but to which the genius of the poet and the artist has imparted an undying interest, an immortality both of memory and thought. From China, an empire still fettered by the laws of an imperfect civilisation,—Russia, off whose gigantic frame these very fetters are falling;—from the North whose spirit it has been the policy of every government, especially in relation to Arts and Manufactures, to evoke;—from France where from the days of the Eleventh Louis to the last of her kings, these Arts and Manufactures have ever been royally encouraged, or placed under the safeguard of the nation; we have called forth a competition, which it would be shameless to misconduct. On the highest and the lowest, we would impress the necessity of earnest and well combined exertion. We are not working for a trifling cause, or a selfish end. Let it be remembered no man can advance Art, Science or Literature without at the same time promoting the social and the moral good of the entire human race. For ART, SCIENCE, and MANUFACTURES are as the winged messengers of heaven which sit before the Mercy Seat, and bear unto all nations, the least blessed, or the most refined, that doctrine—sacred in its origin, eternal in its duty—of Peace on Earth, Good Will towards Man.



LINEAR PERSPECTIVE.

NO. III.

IN the brief reply which has been most kindly allowed me, with respect to the three articles disputing the truth of the curved theory of Perspective, as laid down in the theorems in my first essay, I cannot possibly enter fully into the various objections and sophistries therein contained; and must, therefore, select a few important points which I shall be able to clear of the confusion that has been attempted to cast around it.

First, is it contended that right-lined perspective is true?—and are its theorems offered to us as the unquestionable laws of nature?—because if they be, it will be impossible they can produce error; and if error can positively be demonstrated to result from them, then we are all afloat, for the science of vision or perspective must be perfect, whatever it be: its laws must be in harmony with itself, producing always that which is consonant with reason and common sense. Herein is the first great difficulty, because right-lined perspective can be demonstrated by figure to be false,—to contradict its own requirements. I am of opinion that Fig. 2, in the second essay, will be sufficient for every unprejudiced mind. The system which requires the contraction of lines to a definite point at one side of the eye, and the indefinite expansion of the same lines at the other, cannot be true. I am ready with other figures still more absurd, which demonstrate by irrefragable evidence the utter inconsistency and absolute falsehood of right-lined perspective; and that, not by extending the view beyond the limits of 60°, which the advocates of the old system take shelter under, but by single figures.

Besides these errors, demonstrable by figure, frequent reflection, when sketching from nature, led me to consider that the distortions of right-lined perspective, beyond the angle of 60°, lay in some fundamental error in the science. It was observed that nature did not look in any way distorted beyond that angle, and I could not see why a picture should; and the idea arose that the cause lay in our not disposing our lines as nature did; and that by disposing them as they are exhibited to the eye, we should reap no longer distortion by extending the field of view. This is found to be the case far beyond my most sanguine expectations. The freedom, truth, and extent that may now be obtained, are revealing themselves in every additional study.

The spectator can now approach nearer the plane of the picture; he can look either way as in nature. Pictures can be drawn, (I am engaged on one now,) in which the planes parallel to the picture, are intersecting the plane of the picture; it gives both the frontal view and the angular view at once, which the eye sees in turning either way to look at objects, and that by a single diagram, easily understood, and which produces the vanishing points also. Such is the reward of freeing the science from the imperfections and imbecilities that had been imposed upon it. It was from individuals, not artists, I expected that flood of opposition I have been assailed with; who, not being acquainted with the difficulties with which we have had to contend, and who, dwelling always upon the tangible, confound these with the visible, and these again with our representation of it. They overlook this great and important truth, that perspective is in the eye; it is not what nature is, but what the retina makes of it. An examination of the lens of vision, (the crystalline) will convince any one, that from its convex form it is impossible our vision of nature can be any other than what is laid down in the theorems in the first essay. Recent experiments show these to be so accurate, that the view being taken from an elevation, the line of the eye rose with it, forming a surreptitious horizontal line; the real horizontal line became concave, and vertical lines began of curving towards their line of the eye downwards.

It is impossible I can go through the Theorems in this brief notice. Mr. Heald might prefer such a theorem worded one way, and some one else would have preferred it another. Theorem third will be alone considered, for on this hangs the whole fabric of the system. It must be granted at once that a horizontal plane passing through the eye, ceases to be seen as a plane and becomes a line, and that this line is the vanishing line of horizontal planes parallel to it; right-lined perspective is involved in this, or we should have no declination of lines whatever. Then if a parallel plane (any roof under which we stand is a portion of such plane), be declining on all sides, every way to its vanishing plane in the eye, such parallel plane must be convex in appearance; and, as the distance

of these parallel planes increases, having still to vanish in the plane or line of the eye, their convexity must increase also; and as stated in the comment to this theorem, any line that can be drawn in any of these planes will partake of the exact convexity of the plane it is in; and herein is my system fully and firmly established. Beware of what right-lined perspective will make of these parallel planes; it makes them into a cone, which is an error, seeing that they are perfectly flat in reality, and appear so over the head, which is their centre. Mr. Heald may not agree with this, but there is no necessity to mystify ourselves by wandering amongst the Spheres, the Greeks, or the Antipodes; it is all resolved into this plain question,—A plane, being a right line when passing the eye, what is the nature of a parallel plane according to vision?

It will now be shown how little the generality of minds comprehend that vision of objects with which artists have to do, and what egregious errors are in consequence perpetuated.

It is stated by Mr. Heald that the curvature of lines, two miles in length, parallel to the picture, would not be distinguished by the microscope. This is a mere assertion without any data, and shows want of observation. The degree of curvature of any horizontal line, depends upon its height from the line of the eye, and can be obtained with perfect accuracy; by receding from any line above the eye you lower its position and decrease its curve, by approaching it you raise it and increase it. Knowing from long and careful practice how much curvature nature produces, I selected a frontal facade of about seventy yards, and a height of twenty-five feet, and placing the eye in the centre at a distance from it of ninety feet, the curvature as traced, showed by measurement a height in proportion to two in the centre to one and three-eighths at each extreme.

Mr. Heald's error consists in overlooking the statement at the commencement of the theorems, that we were declaring the laws of appearances. We know that parallel planes can never meet, but they meet to vision. We know that vertical lines may be of immeasurable extent, and may penetrate all space, but they all rise perpendicular to the plane of the earth's surface and terminate at the zenith to vision. We know that planes may be of infinite extent also, but we have no recognition by sight of their being so. It is immaterial from what undefined region a geometrical line comes, we have no recognition of it or its properties, till it comes into that semisphere of which the eye is in the centre, when it immediately becomes subservient to the laws of that organ, and liable to representation. Now it is these laws and this representation that are the objects of my inquiry, disengaged from those truths of comprehension with which we have nothing to do in Art, and with which geometry is alone absorbed.

Mr. Heald confutes himself at once, and supports my position by his closing acknowledgment, that "errors of perspective views of architecture had been pointed out to him with a view to remedy." What remedy? If perspective was true it would not have produced error, or required a remedy. It is possible this remedy may be found in the theorems he denounces.

With respect to the rays of the sun, which we must nevertheless number amongst the "playful lines" of earth, they being subject to the laws of perspective, and of representation as other natural effects, the writers are judiciously silent, save some doubts of a dubious and cautious character.

It will be evident to every capacity that two lines proceeding from a point (the sun), and gradually expanding to 90° from it, and gradually contracting to 90° further, cannot be straight the whole way, they only appear straight when viewed in small portions, which is their general appearance; to see rays from the sun contracting to their vanishing point 180° from it, could only be seen at its rise or setting—almost daily observation for about six years has only afforded me two opportunities of seeing the diminishing rays of the sun, which were exactly as I have described.

With the letter of Mr. Huggins, which by the by is written in a calm and temperate manner, I have little to do but answer two points, brought also forward by other correspondents.

It is contended that the right lines of nature cannot or ought not to be drawn as they are seen, except on a sphere, in which the eye is placed opposite a point determined. The brief space I am restricted to will not allow me to enter fully into this part of the subject, any further than to state, that the theorems I have propounded will produce the nearest approximation to the concavity and curvature of nature which science has yet produced. This system will produce the spherical appearance on a flat surface. The camera gives

this curvature on a flat surface, which puts an end to the objection.

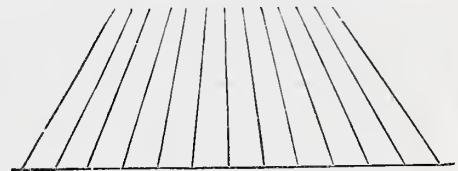
It is also contended by this and the other writers that as the eye curves the lines of nature in obedience to the laws of its construction, it will curve the lines of a picture also, and that therefore they should be made straight. I have just hinted at this in my second essay in answer to a correspondent. I will now add further, that the diminution of curve which the eye would make of the lines of a picture would amount to nothing more than the size of the picture, which would be inappreciable.

For instance, the view of Roslyn Chapel in the second essay contains the curvature of the original to the eye, reduced in proportion to the reduction of the drawing; which is truth;—were this drawn straight, no curvature would take place, not if it were ten times the size.

In order to show how fallacious the argument is, I must mention, that its advocates entirely overlook the important principle of relative proportion. A picture thirty-six inches long may represent an object that size, when its lines would appear perfectly straight, and would be truly represented so; it may represent a building or groups of considerable size and extent, or it may include an immense lateral extent of space and objects, when it ought to represent truly the various curves that will ensue, reduced in proportion; but if all are to be drawn straight, the curve that the eye will make will be the same for all proportions, for the object first named as for the most extensive building or view, and will be just as much as though you took the picture away and left a stick a yard long in its place, which will be nothing. What I contend for is, that as the visual rays from the extremes of a building are contracting in proportion to their distance from the eye; its representation shall be a section of these rays producing proportionate contractions; which will be truth, and which will lead to results as advantageous to Art, as beautiful in appearance, and of which the artistic world have as yet no comprehension.

I now come to Mr. Doeg's theory of vertical lines, which are asserted to be straight lines, the Aurora Borealis included. It will be shown how inutile is a knowledge of the geometry of visibles when pressed to what ought to be its sequence—the science of representation. Let us see what this theory will do for us. It is worse for the artist than any theory yet laid down, inasmuch as it destroys all vertical lines whatever, reducing them to the condition of a pile of arms, seeing that they all terminate at the zenith of the spectator. Vertical lines rise perpendicular to the plane of the earth's surface, and gradually converge to the zenith. This is the theory I have laid down—what I have seen of Daguerreotype views show this disposition of them, which is conclusive.

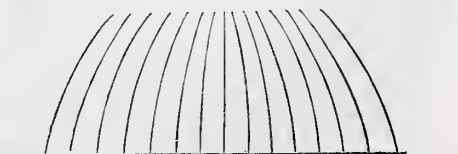
I will now put the theory to practical test as regards representation. The rays of the Aurora are stated to be straight lines between the horizon and the zenith; therefore if we select a given extent for representation, to give their acknowledged convergency, the angle of their origin from the horizon will continue to decrease, as in the annexed figure, which is not truth, because they



all rise perpendicular to the horizon. Again, if they are to be straight lines rising perpendicular to the horizon, their disposition will be so, without



any convergency to the zenith, which is not true. It is thus conclusive that neither of these will do for representation. Adopt the theory I have laid down, and we shall have the nearest approximation



to truth of fact and representation that can be given. Here everything is in harmony; each rises

perpendicular to the horizon—each converges to the zenith; they will appear to traverse the concavity of the heavens on each side, and give the nearest approach to a drawing on a sphere which art can produce.

Mr. Doeg asserts that cloud-lines parallel to the horizon are straight also. As they approach and meet together at their vanishing points, how are their various elevations and convergencies to be represented by parallel straight lines?—This system would at once destroy all perspective, for it is the seen departure from their parallelism that is the foundation of right-lined perspective. If Mr. Doeg will take a dozen hoops (one coloured) and uniting them on a common diameter, their axis; let the coloured one be placed horizontally, and the others at various distances apart, to one vertically; their convex convergency to their respective poles (their two vanishing points) the eye being supposed in the centre, will then be seen exactly as in nature. As the eye moves round (continuing in the centre) the disposition of the various elevations and vanishing points will remain the same; and it will be seen that two lines only will be seen and can be represented straight—namely the horizontal hoop, and the vertical one, when the eye is opposite either pole. Introduce other diameters, and other vanishing points will be generated, having their parallels converging to them; and the whole system of convex perspective will be seen at a glance, and clearly comprehended.

To conclude; my object in introducing the subject before the world was to set the artist free from the trammels that had been imposed upon him; sanctioned, it is true, by the devotions of respected time, but nevertheless erroneous—to enable him to assert his independence, and to show him how much power and truth he was losing by following in the wake of the past, however mighty and venerable. Though assailed, the theorems I have propounded will be found to be the truths on which alone we must repose for future time, for our exposition of the visible in creation, and the regulation of its representation in Art.

WILLIAM GAWIN HERDMAN.

[We have received a paper from Mr. Heald, of Carlisle, apparently sent with the twofold purpose of honourably conceding to Mr. Herdman the truth of his system, and of expounding a system of his own, termed "Cylindrical Perspective," and of which we can do no more than give the following brief abstract.

Whilst regretting that Mr. Herdman had not as yet given the precision of mathematical theory to his views, "it is conceded from the further explanations Mr. Herdman has given, that there is truth in the system," though linear perspective is capable of being defended from the attacks made upon it.

Mr. Heald's system consists in substituting a vertical cylinder instead of the transparent plane of glass, "and placing the eye in the centre, and at some defined point of the axis, draw on the cylinder, the form of what you see around you. Having drawn to any extent desirable, cut the portion of the cylinder drawn upon, flatten it and hang it against the wall, when there will be given "a correct representation of the aspect of nature around," "having some affinity to linear perspective, and some to orthographic projection; yet differing from each in the singular fact, that while in both the first mentioned modes of representation, straight lines in nature are straight lines in the picture, yet in this developed cylinder, all straight lines in nature are curves in the representation with only two exceptions, which are vertical lines and the horizontal line at the level of the eye. In the twofold proportion of deviation from the vertical and elevation, or depression from the horizontal line does the curvature increase; the greatest amount of curvature is seen in the highest and lowest horizontal lines, precisely as in Mr. Herdman's system."

In this cylindrical picture there will be attained "the almost impossible condition mentioned by Mr. Huggins of placing the point of sight opposite every part of the picture." A dozen spectators of a picture will each view the part correctly opposite his eye; whereas in linear perspective one point only is correct, which is rarely discovered by the spectator.

The laws discovered are stated closely to resemble Mr. Herdman's, and the principal are as follows:—"1st, Every straight line has two vanishing points, which measure on the generating cylinder 180° apart; but the absolute length of the lines connecting these points varies from the semi-circumference of the cylinders (which is the length for horizontal lines) up to infinity, which is the distance for vertical lines, and which is one reason for vertical lines being straight.

"2nd, The nature of the curves into which the lines are projected (except vertical lines and the horizon) is a wave, the curvature changing at the vanishing point into the contrary direction; therefore just at the vanishing point the line is perfectly straight; from thence its curvature increases till you get to the centre, which is the point of quickest curvature."

From the concluding paragraph we ascertain, that should a bird's-eye view be taken, the horizontal line itself will become curved, and vertical lines converge as they descend.

The applicability of the system by artists and draughtsmen, is stated to be "readier than linear perspective," all the vanishing points will either lay within the picture, or not be further from it than will be convenient; and that we shall get quit of the nuisance of inaccessible vanishing points, and have instead to arrange the curves.

Mr. Heald, whilst hinting that it is possible the two systems may be identical, wishes to guard himself from the presumption of saying that what he now puts forth is Mr. Herdman's system.]

## FÊTE ARTISTIQUE AT BRUSSELS.

MONSIEUR LÉON GAUCHEZ, the editor of the *Revue de Belgique*, conceived the idea some weeks since of giving a ball, the proceeds of which might be distributed to alleviate the sufferings of a numerous race of young and promising artists, occasioned principally by the political occurrences of the Continent. The sentiment was eagerly responded to by the leading men of rank and talent in Belgium, and the result has surpassed the most sanguine expectations. The ball took place on January 5, at the principal Theatre of the City of Brussels, situated in the Place de la Monnaie. The price of admission was fixed at twenty francs each person; and for each ticket the purchaser was entitled to a chance in a lottery for works of Art. Subscriptions were likewise received, also entitled to proportionate chances in the lottery of one for every ten francs. The principal artists of celebrity have so bountifully contributed their works, that about 800 pictures, drawings, sculptures, &c., have been collected. Among these are fine specimens from the pencils of Messrs. Hamman, Leys, Robert, Stevens, Verboeckhoven, Robbe, T'Schaggeny, Willems, Wauters, Dillens, Eckhout, Cluys, Iuard, Kindermans, Portaels, Fournois, &c. M. Louis Gallait, the distinguished painter of the "Last Moments of Count Egmont," has presented a picture, entitled "The Broken Bow." A wandering minstrel constitutes the subject, who regards with hopeless dismay the instrument which arrests his execution on the violin, indicating a sudden privation of the means of existence. M. Fraikin, the sculptor, sent a model of Cupid emerging from a shell, which he offers to execute in marble for the fortunate holder of the number that may be entitled to this prize. The most singular and original feature among the artistic contributions are some prepared canvases. The winners of these will be entitled to have their portraits painted on them. One is the gift of the Baron Gustaf Wappers, President of the Academy of Antwerp; another that of M. Navez, President of the Academy of Brussels; and a third is from M. Laurent Mathieu. The estimated value of the whole of the objects obtained for this lottery is 200,000 francs.

The Ball was brilliantly attended. Their Majesties and the young Princes, attended by the officers of the Court, honoured it with their presence. They arrived about 9 o'clock, and were received with the most joyous and loyal bursts of applause. The ministers, burgomaster, and other dignitaries were also present. The crowd was so compact that but little dancing could take place until late in the evening. The theatre was entirely transformed by the new decorations, which were of gold of various hues; at the end of the stage, an allegorical picture of the Chariot of the Sun was painted, from the design of M. Portaels, and the ceiling was filled by a subject similar in idea to M. Delaroc's famous hemicycle, portraying the apotheosis of great men in Art and learning, from the design of M. Gallait.

The drawing of the lottery will take place in the month of February at the Hôtel de Ville, in presence of the Burgomaster and the municipal authorities. Tickets for it are to be issued until that period, and from the amount now in hand, the projectors of this truly philanthropic fête expect to be enabled to distribute among the humbler and suffering class of meritorious artists or aspirants, no less a sum than 100,000 francs (4,000*l.*)

## THE VERNON GALLERY.

### THE AGE OF INNOCENCE.

Sir J. Reynolds, P.R.A., Painter. F. Joubert, Engraver.  
Size of the Picture, 2 ft. 6 in. by 2 ft. 1 in.

WITH the exception of two portraits—one of himself, and the other of the late Sir A. Hume, this is the only example of Sir Joshua's pencil contained in the Vernon collection; it is one, however, worthy of his high fame, though, as may be presumed, simply the portrait of a little child. It is here indeed that the works of Reynolds exhibit his powers of fascination; for it has been justly observed, that "his fame must rest on his numerous superlative portraits, and his enchanting representations of the innocence, simplicity, and natural habits of unsophisticated children; in these he stands alone." "I should grieve to see Reynolds," says Dr. Johnson, "transfer to heroes and to goddesses, to empty splendour and to airy fiction, that art which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." The great charm of Reynolds's portraits of children, is the remarkably intellectual expression he imparted to them; they are not mere chubby, rosy-cheeked, inert masses of flesh and blood, but beings endowed with mental faculties—blossoms whose fulness and beauty must ripen into wholesome fruit; it is impossible not to see this in the sweet face of the subject so appropriately termed "The Age of Innocence."

This picture has always borne a high character among Sir Joshua's works; it was in the gallery of the late Mr. Harman, and was purchased at the sale of that gentleman's collection by Mr. Vernon, for 1450 guineas. It is fortunately in excellent condition, and constitutes a gem of no ordinary value among our national pictures.

### SIR FRANCIS CHANTREY, R.A.\*

It is assuredly true that we read with interest and curiosity all anecdotes of our distinguished contemporaries, while we esteem all stories of the celebrities of the past only in proportion to their point. When the sayings of an artist are found worthy of communication to the world which lies beyond the circle of his profession, they must savour strongly of the sagacity of that outside world; and this qualification it is that characterises the "Opinions" of Chantrey. A great part of the life of this celebrated artist was passed in daily intercourse with some or other of the most eminent personages of his time. Therefore of such a man there is much to be said, and much that he has said of others is worthy of record. Like all men who apprentice themselves early to Art, one of the most severe of mistresses, Chantrey enjoyed few of the advantages of education; but he nevertheless adapted himself to the highest class of society, with a tact rarely discoverable in more carefully educated men. The acumen and accurate conclusion displayed by him in speaking of works of art, leads us to regret that he has not committed to paper his thoughts of the works of his contemporaries. He saw much of Canova and his works, and the simple purity of his taste was shocked by the little tricks by which the otherwise great Italian sculptor diminished the merit of his design. He knew Thorvaldsen, and he looked into the Dane undazzled by the halo which surrounded him; and we should have been the better for knowing what he there saw, but he has left no record. In reading these recollections, and having seen some of Chantrey's sketches, we are disposed to believe that he would have acquired if not as great a fortune—at least an equal—perhaps a more genuine—reputation, as a landscape painter, than as a sculptor; and it would seem that he hesitated some time between painting and sculpture. Inasmuch as portrait painting is a profession distinct and apart from imaginative art, so is the profession of portrait sculpture very different

\* "Sir Francis Chantrey, R.A. Recollections of his Life, Practice, and Opinions." By George Jones, R.A. Publisher: Moxon, Dover Street.



SIR J. REYNOLDS, PAINTER.

F. JOUBERT ENGRAVER.

THE AGE OF INNOCENCE

FROM THE PICTURE IN THE VERNON GALLERY





*John Chantrey*

from that of poetic sculptural design; and if the mind of the artist teem with imaginative subject matter, no earthly consideration can bind him to bust or portrait. The following passage is in accordance with what may be conceived of Chantrey from his works: "At an early period, when he was inclined to follow painting as a profession, he displayed a similar disposition for the un-ornamented style; and his works at that period, though few, indicate a masterly mind and noble conception of light and shadow which he studied particularly. He always professed that every good statue should produce a chiaroscuro that would be perfect in painting, and that the one art might be considered a good rule for the other in this respect." This feeling for simplicity and breadth characterised everything which he did, and gave infinite value to the vitality with which he inspired the features of his heads, and this same love of simplicity which is ever the last affection arrived at by ordinary minds, seems in him to have set aside, from an early period, every vulgar tendency. Constable in a letter to a friend, describing the varnishing day at the Royal Academy, says, "Chantrey loves painting, and is always upstairs; he works now and then on my pictures; yesterday he joined our group, and after exhausting his jokes on my landscape, he took up a dirty palette, threw it at me, and was off." Whether Chantrey and Constable were, or were not, what we may term sworn brothers in Art, we know not, but they might have been, for the idiosyncrasy of each was identical. The breadth and simplicity professed by each were elements of the same unaffected grandeur which both acknowledged with ardent devotion. We find Chantrey touching upon Constable's pictures, and at the same time saying that he would allow the painter to work upon his busts. Constable was intensely sensitive of the many-hued and ever-varying phases of nature; and we learn from his works that the emotions of Chantrey were the same in contemplation of the like theme, but neither were, in the strict sense of the word, poets, that is, creators; had they been so, the works of both had necessarily been different as to subject, though they might have been endowed with equally estimable qualities.

The constancy with which, in the early and obscure parts of his career, the sculptor pursued his profession, is a mark of a mind of no common stamp. In 1808 he received a commission to execute four colossal busts for Greenwich Hospital:—those of Duncan, Howe, St. Vincent, and Nelson, and from this time his prosperity may be dated. During the eight previous years he declared that he had not gained five pounds by his labours as a modeller; and until he executed the bust of Horne Tooke, in clay, in 1811, he was himself diffident of success. He was, however, entrusted with commissions to the amount of 12,000*l.* His prices at this time were eighty or a hundred guineas for a bust, and he continued to work at this rate for three years, after which he raised his terms to a hundred and twenty, and a hundred and fifty guineas, and continued these prices until the year 1822, when he again raised the terms to two hundred guineas; and when he modelled the bust of George IV., the King wished him to increase the price, and insisted that the bust of himself should not return to the artist a less sum than three hundred guineas.

He never gained five pounds by modelling during eight years!—Such a period of drudgery at the chisel had disgusted and discouraged any other than a man stimulated by the purest love of his Art. But Chantrey has not been alone in his drudgery, yet he bided his time, and at length the honours were dealt to him, and he played them to advantage. We have seen others, the pet-children of their mother, the Muse of their art, by whose threadbare livery they were ever to be distinguished, and who had some influence once in Hellas, but in these iron-days she is herself almost a beggar—we have seen, we say, men whose every thought was purely Homeric, whose every conception was an emanation of the most refined sentiment, these we have seen mere hewers of stone during the best period of their lives, because there was no respondent chord in persons miscalled patrons of Art. Flaxman, for example, lived more than two thousand years too late. He was born in England under Aquarius—he should have been born at Athens under Pericles.

Chantrey's criticisms on painting, from his natural inclination for that art, were not less judicious than his observations on works in his own department of art. All his remarks bore immediately on the main purport of the work, and his first inquiry was relative to the value of the sentiment expressed, never suffering himself to be misled by finish or manner. He looked for the best and most careful execution in the heads and hands, as therein are read the emotions of the mind. To him the value of a picture existed in expression; sans the *mens divinator*, all was to him worthless.

The character given to his friend by Mr. Jones is honourable to the latter, and increases our respect for the memory of the former. In addition to his eminent talent, his heart was the seat of virtues which endear men to their fellows by bonds that can never be knit by the merely cold exercise of social duty. He was generous, humane, and charitable; and of his liberality Mr. Jones gives many interesting examples. He lived upon the most friendly terms with all his brother Academicians, and was respected in those circles to which, by his position, he was entitled to admission. "His busts," says Mr. Jones, "were dignified by his knowledge and admiration of the antique; and the fleshy pulpy appearance he gave to the marble seems almost miraculous, when the heads of his busts were raised with dignity, the throats large and well-turned, the shoulders ample, or made to appear so; likeness was preserved and natural defect obviated. George IV., the Duke of Sussex, Lord Castlereagh and others, were so struck with Chantrey's power of appreciating every advantage of form, that they bared their chests and shoulders that the sculptor might have every opportunity that well-formed nature could present."

The distinction he enjoyed in his profession gained him the consideration of the most exalted personages of the kingdom. "From three sovereigns he received great attention. George IV. evinced an affability towards him which he often mentioned with pleasure. In conversing with Sir Henry Russell, he remarked that the King was a great master of that first proof of good-breeding, which consists in putting every one at their ease; for from the throne each word and gesture has its effect. The first day the King said, 'Now, Mr. Chantrey, I insist upon your laying aside everything like restraint, both for your own sake and for mine; do here, if you please, just as you would if you were at home.' When he was preparing the clay, the King, who continued standing near him, suddenly took off his wig, and holding it out at arm's length said, 'Now, Mr. Chantrey, which way shall it be? With the wig or without it?' As he did not say what answer he had given, Sir H. Russell asked him—'Oh, with the wig, if you please, Sir.'"

The book abounds with agreeable anecdotes, in all of which the sculptor is an actor. On the varnishing days, at the Royal Academy, he was very fond of joking with Turner and Constable, carrying his jokes even to an extent which might have ruffled the temper of some men. Mr. Jones relates many instances of his liberality, one of which is in reference to the monument to Northcote:—"On the sculptor being asked what it was to be, he replied, 'It is left entirely to me. I may make merely a tablet if I choose. The money is too much for a bust, and not enough for a statue; but I love to be treated with confidence, and I shall make a statue, and do my best.' And probably Chantrey never executed anything more characteristic or more like than the face and figure of Northcote, for every one to whom the painter was known started at the resemblance; and the work only wanted colour to make the spectator believe that he saw the veteran artist in his studio."

This is but one of many instances of goodness of heart narrated by Mr. Jones, who, in every respect, does justice to the memory of his friend; thus may we recommend the book equally to those who knew Chantrey and those who knew him not, since those who knew him must desire to know more of him, and those who knew him not, must be gratified in reading of one who, to his eminent talent, added so many virtues.

PASSAGES FROM THE POETS.



Drawn by M. Labouchere (Amateur).

Engraved by W. Linton.

THE DREAM CONCERNING LUTHER.

(DUKE FREDERICK, ELECTOR OF SAXONY, RELATING HIS DREAM TO HIS BROTHER DUKE JOHN, AND THE CHANCELLOR.)

"Upon a few brief words the issue hung,  
And that eventful moment made the fate  
Of half the world."

SONDES.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by W. T. Green.

THE CRAGGY WILD.

“Where meditation leads  
By flowing stream, through wood, or craggy wild.”

WORDSWORTH.



*Richard Redgrave*

AUTOBIOGRAPHY OF  
RICHARD REDGRAVE, A.R.A.

DEAR SIR,—You request some particulars of my life for your Art-Journal, and I should have much pleasure in complying, did I not fear they would have little to interest your readers. The life of the artist, as distinguished from that of others, may or may not be remarkable for variety of incident, or from his struggles in the path of excellence and independence; but its true interest would be in a revelation of the inner life—the peculiar temperament, the nervous sensibility, the more refined feelings, that raise him to excellence, and fit him for his high vocation. The very possession, however, of these qualities prevents the revelation of them, and restrains the confession of feelings and thoughts which influence him so deeply; but which he fears would hardly be appreciated by those whose natures qualify them for the more stirring duties of active life. So far as the outward particulars of my progress go, they are here at your service.

I was born in the year 1804, during the hard times of the great war, and may say "I am a citizen of no mean city," seeing that I am a Londoner. My early life was passed in the counting-house of my father, who was a manufacturer, at that time employing many workmen, and where my duty principally consisted in making the designs and working drawings for the men, and journeying into the country to measure and direct the works in progress. This latter office was my chief recreation, since, my business gone through, I used to linger with an intense pleasure—a pleasure that I now find only in these memories—on the heaths and commons which surround London, making such rude attempts at sketching as a little landscape-painting learned at school would suffice for, and searching out the plants and wild flowers that grow so plentifully on these open wastes, thus perhaps laying the foundation for a love of the wild growths of plants and for landscape-painting, which are among my greatest sources of present pleasure.

In these rambles which, for my own gratifi-

cation, I always made on foot, I became intimately acquainted with all the highways and byways of the southern and western sides of the great metropolis, and would often linger so long on some spot of wild beauty that I had to make a forced march as I got nearer home. As I advanced in life, however, I began to perceive that ours was a failing business; my dear mother died while we were yet young, and left a large family of brothers and sisters pressing upon my father's means; there was, therefore, little prospect for the future. It soon became evident that the useful education I had hitherto received was to be my sole resource; moreover, my secret wishes had been for the Arts, while for some portions of my then occupation I had a most invincible and painful dislike. At this time, when I was between nineteen and twenty years of age, an early friend and schoolfellow, with whom I had lately been very intimate, broke away from a business to which he had been unwillingly apprenticed, and commenced the career of art, against the wishes of his few friends, for he was an orphan. His defection determined mine, and we both resolutely set to work to study from the Elgin and Towly marbles at the British Museum; for which purpose I obtained my father's permission to avail myself of the two days when students only are admitted, and on those days the clock rarely struck nine, summer or winter, that I was not found waiting at the glass-door for admission. After a time, I think it was early in 1826, I obtained admission as a student in the Royal Academy, and then it would have seemed that my path was at least straight before me; but soon my troubles began. I could not remain a burthen at home, so I determined to leave, and rest on my own unassisted resources. My friend had done so, and was at least able to keep his head above water, although his sole wealth at commencing was about three pounds which he had saved; he had everything to learn, whilst I, in one direction at least, had some professional knowledge. At that time there was little to help the young beginner; wood-engraving, compared with its present extension, was in its infancy; lithography was unknown; Art-Unions to assist the young artist

were yet unthought of; exhibitions were few and very exclusive; and all the means and appliances required by the artist were fewer and more difficult to obtain. As I before remarked, I had some knowledge of landscape painting, and I commenced teaching; although I must confess that learning would have been more requisite for me. These were the years of labour, and I may add, of sorrow also—efforts made in vain, hopes frustrated, expectations raised but to be disappointed—the slavery of the profession with scarcely any of its rewards. I may safely say that during the greatest part of this period I laboured thirteen and fourteen hours per diem, teaching and preparing for teaching during the day, but always nightly at my post as a student in the schools, rarely losing an evening, and determined to conquer if perseverance would do it.

But the very increase of my professional emoluments seemed but to rivet tighter my chains, and it was hard to keep a single day of the week apart for painting, Sunday having been ever, as I trust it always will be, a sacred day to me. Moreover, it seemed as if I had mistaken my powers. I made efforts for the Academy gold medal, and my old friend was my successful competitor. Again I tried, and Maclise most fairly carried off the prize. I got pictures hung on the line, and our excellent keeper, the late William Hilton, R.A., comforted me with praise, of which he was usually most chary, and told me that the like efforts on his own part had had the like want of success. The truth was, I had not been able to bestow enough either of time or expense upon my pictures, but my increased means now enabled me to devote more time, and to make more use of nature in my works.

About this period I exhibited a picture at the British Institution, "Gulliver on the Farmer's Table," which was bought for the purpose of engraving. It was my first success. It is true the price was a small one, but it led me to hope for better times. The work is now in the possession of my friend, Mr. Sheepshanks, of Rutland Gate. I renewed my efforts, but not with the like success; my picture was even rejected from the walls, and though it is not in my nature to despair, I was, indeed, much cast down. But how little do we know what is best for us! That which I lamented as a great evil was, indeed, my best good. I was unable to finish a picture, which I was then labouring upon, in time for the Academy, and I sent the one the Institution had rejected. The subject, at least, was a good one: it was from Crabbe's poem of "Ellen Orford," the point taken when the poor deserted creature sees from the window her lover going to church with another. The Academy thought better of it than the directors of the Institution (in my early days I, at least, found the members of that body liberal and kind to my efforts): it was hung, and well hung; it was *on the line*, and, ere the opening, was purchased by its present possessor, Mr. Cartwright, while many kind words from members of the Academy were a source of energy to me for new efforts. The following year (1839) I was enabled to complete two pictures for the Exhibition, "Olivia's Return to her Parents," and "Quintin Matsys showing his first Picture, to win thereby the Painter's Daughter." These were well hung, and were respectively purchased by the late Mr. Vernon and Mr. D. Salomous. And now I truly began to have my own way in Art; the greater portion of my teaching was given up; I had pleasure in my work; some of my early liabilities and difficulties were cleared away, and my progress seemed most hopeful.

I may here mention that my poor friend, whose struggles had been far harder than mine, succeeded, after obtaining the gold medal, in being sent as the travelling student to Rome; but the efforts he had to make had proved too much for him. Myself and my brother had nursed him through a sad attack of inflammation of the lungs, which, although cured for the time, left behind a weakness that even Italia's sun could not remove. He returned home with a broken constitution, only to renewed struggles, and to die of a ruptured vessel in the lungs;—to die, poor fellow! just before the commencement of that new period for which he was so well



fitted—the competition called for by the Royal Commission of Fine Arts for decorating the New Houses of Parliament.

My trials were now nearly over. I painted for the exhibition at the Royal Academy in 1840, two pictures, "The Reduced Gentleman's Daughter," and "Paracelsus administering his elixir to the Dying Man, invites him to Dinner;" the first was purchased by Mr. Hippley, of Shoobrooke Park, the second by the late Mr. Wells, of Redleaf. These pictures obtained for me my election as an Associate of the Royal Academy, in November of the same year; and commissions followed from both of the above gentlemen, as well as from that true friend of artists, Mr. Sheepshanks, at whose hands I have to acknowledge much and continued kindness: since that time my labours have been rewarded with almost undeserved success. I married, in 1843, my dear wife. Her tastes and feelings for Art are most congenial to my own, and by God's blessing I can now look back without regret to former struggles, and forward with hope, if it be His will, for continued efforts in a profession which, with all its disappointments, has been to me a continual source of happiness. It is one of my most gratifying feelings, that many of my best efforts in art have aimed at calling attention to the trials and struggles of the poor and the oppressed. In the "Reduced Gentleman's Daughter," "The Poor Teacher," "The Sempstress," "Fashion's Slaves," and other works, I have had in view the "helping them to right that suffer wrong" at the hands of their fellow-men. If this has been done feebly, it has at least been done from the heart, and I trust when I shall have finished my labours, I shall never have occasion to regret that I have debased the art I love, by making it subservient to any unworthy end.

I remain, dear Sir,

Yours faithfully,

RICHARD REDGRAVE.

[The observations with which Mr. Redgrave concludes the interesting sketch of his life are just what might have been expected by those who know his disposition. He could not urge his claim on the best feelings of his fellow-man by enlarging upon the good he has effected through the medium of his art; but we can with propriety do so for him; and it is our firm conviction that the artist's pencil has done more to create sympathy and consideration for those whose misfortunes and sufferings have been its theme, than a host of pamphleteers could have worked. Mr. Redgrave has employed a noble art in the spirit of a true philanthropist, and even now "he hath his reward." It is our business, however, to look at his pictures not only as moral teachers, but as works of Art; and here we may give them unqualified praise. His descriptive scenes show much careful study, abundance of imagination, judicious treatment, and an excellent feeling for colour; there is evidently much time and labour bestowed upon them, but neither has been thrown away by redundancy of subject or over-elaboration. His landscapes are capital bits of nature—veritable copies of the willow brook and the sedgy pool.]

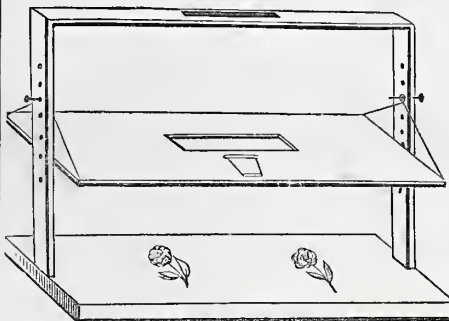
### THE PHANTASCOPE.

PROFESSOR LOCKE, of the National Observatory, Washington, has invented an instrument to which he has given the above name, which illustrates very prettily and with simplicity many of the phenomena of binocular vision. It consists of a flat board base, about nine by eleven inches, with two upright rods, one at each end, a horizontal strip connecting the upper ends of the uprights, and a screen or diaphragm, nearly as large as the base, interposed between the top strip and the tabular base, this screen being adjustable to any intermediate height. The top strip has a slit one-fourth of an inch wide, and about three inches long from left to right. The observer places his eyes over this slit, looking downward. The moveable screen has also a slit of the same length, but about an inch wide.

A few experiments, which we will describe, will illustrate its use.

*First.* Let there be two identical pictures of the same flower, say a rose, about one inch in diameter, placed the one to the left and the other to the right

of the centre of the tabular base, or board, forming the support, and about two and a half or three inches apart from centre to centre. A flower-pot or vase is painted on the upper screen, at the centre



of it as regards right and left, and with its top even with the lower edge of the open slit.

*Experiment 1.* Look downward through the upper slit, and direct both eyes steadily to a mark, a quasi stem, in the flower-pot or vase; instantly a flower similar to one of those on the lower screen, but of half the size, will appear growing out of the vase, and in the open slit of the moveable screen. On directing the attention through the upper screen to the base, this phantom flower disappears, and only the two pictures on each side of the place of the phantom remain. The phantom itself consists of the two images painted on the base, optically super-imposed on each other. If one of these images be red and the other blue, the phantom will be purple. It is not unfrequently that people see single objects double; but it is only since the establishment of temperance institutions that it has been discovered that two objects can be seen as one, which is the fact in the phantoscope.

*Experiment 2.* Let part of a flower be painted at the left, and the supplementary part to the right, on the lower screen; then proceed as in experiment first, and a whole flower will appear as a phantom.

*Experiment 3.* Let a horizontal line be marked on one side of the lower screen, and a horizontal one on the other; then proceeding as in experiment first, a cross will appear in the opening of the upper screen as the phantom. This might be called the "experimentum crucis."

*Experiment 4.* If two identical figures of persons be placed at the proper positions on the lower screen, and the upper screen be gradually slid up from its lowest point, the eye being directed to the index, each image will at first be doubled, and will gradually recede, there being of course four in view until the two contiguous ones coincide, when three only are seen. This is the proper point where the middle or doubled image is the phantom seen in the air. If the screen be raised higher, then the middle images pass by each other, and again four are seen receding more and more as the screen is raised.

As all this is the effect of crossing the axes of the eyes, it follows that a person with only one perfect eye cannot make the experiments. They depend on binocular vision.

All these effects depend on the principle that one of the two primitive pictures is seen by one eye, and the other by the other eye, and that the axes are so converged by looking at the index or mark on the upper screen that those separate images fall on the points in the eye which produce single vision. To a person who has perfect voluntary control over the axes of his eyes, the upper screen and index are unnecessary. Such an observer can at any time look two contiguous persons into one, or superimpose the image of one upon the image of the other.

This apparatus will illustrate many important points in optics, and especially the physiological point of "single vision by two eyes." It shows also that we do not see an object in itself, but the mind contemplates an image on the retina, and always associates an object of such a figure, altitude, distance, and colour, as will produce that image by rectilinear pencils of light. If this image on the retina can be produced without the object, as in the Phantoscope, then there is a perfect optical illusion, and an object is seen where it is not. Nay, more, the mind does not contemplate a mere luminous image, but that image produces an unknown physiological impression on the brain.

A similar and superior instrument to this has been long known to the public and artists—the Stereoscope of Professor Wheatstone. But so many beautiful experiments may be made with this simple contrivance of Professor Locke's, that we are certain this description will be acceptable to our readers.

### MEMORIAL OF MARY, QUEEN OF SCOTS.

THE Messrs. Falcke, have lately submitted to Her Majesty and H.R.H. Prince Albert, a carved ivory horn of singular and national interest. It is no less than an object of luxury, by no means of an unusual class in the sixteenth century, executed to commemorate the marriage of François II. and Mary Queen of Scots. The date upon it is 1558, and every portion of the work is crowded with a profusion of detail in the taste of the period. In the upper part are arabesque ornaments surrounding portraits of the august couple, interspersed with fleur-de-lys, lions, heads, thistles, &c. Beneath occurs a raised posy or distich, composed with the quaint conceit which was the fashion of the day, and tinged even the verses of the unhappy queen herself. It alludes to the union of the thistle of Scotland with the fleur-de-lys of France. Next follow hunting subjects between four pilasters, which in this part render the horn octagonal, and are decorated in relief with various badges and monograms. Upon one side the arms of Paris are discernible, on another those of the Dauphin. The appearance of a globe in the centre of another compartment does not at first sight seem easy of explanation, unless it were the private badge of some important personage connected with the ceremony. To our minds the most graceful section of the entire subject is that which remains to be described. Nearer the mouthpiece is a sufficiently large surface covered with raised grotesque ornaments, which completely encircle it; combined with the foliage are crowned dolphins, in allusion to the young prince's title, a crowned F, and a series of fleur-de-lys. The grotesque animals and Italian ornaments which accompany the emblems are designed and executed in the best style of Renaissance taste, undulating and entwining themselves in every conceivable variety of form, now enriched with conventional flowers, and now branching off into luxuriant tendrils. Masks, Roman shields, and similar accessories fill up the perpendicular portions. France, during the middle of the sixteenth century, was in her decorative productions remarkable for a combination often more luxurious than beautiful, of the arabesque, which derived its origin from Italy, with the strap-work style, which in England we generally characterise as Elizabethan. In the work before us the freedom from this strap and the purity of the grotesque reliefs would seem to intimate that the design had been furnished by an Italian artist, if even the execution could not also be identified as possessing more Italian than French features. The only occurrences of strap-work details upon the horn are at each end; at the top, where it is introduced, something in the manner of the capital of a column, and at the bottom, where it is used to connect the arabesque, last described, with the mouthpiece. It is necessary for us to observe that the entire horn is carved out of a single piece of ivory of the finest quality, with the exception of the mouthpiece, which is composed of a boar's head, and the flat strap-work just mentioned. This is a separate piece attached, the colour and texture of the ivory being different, and the work upon it far less vigorous and effective than that upon the upper part of the horn. Indeed, as this mouthpiece is much more nearly allied than the rest of the horn to the ordinary performances of France in the sixteenth century; and in the absence of any documentary evidence with reference to this interesting relic, we venture to suggest that the horn itself was the work of an Italian, but that some alteration or reparation being requisite shortly afterwards, the present mouthpiece was added by the hand of a native artist.

The decision of Her Majesty has not yet transpired respecting the horn, but in the event of its being declined for the Royal Collection or for Holyrood Palace, where so many other memorials of the unfortunate Queen are preserved, we will express a hope that the country will be sufficiently alive to its value and importance to secure it for the British Museum.

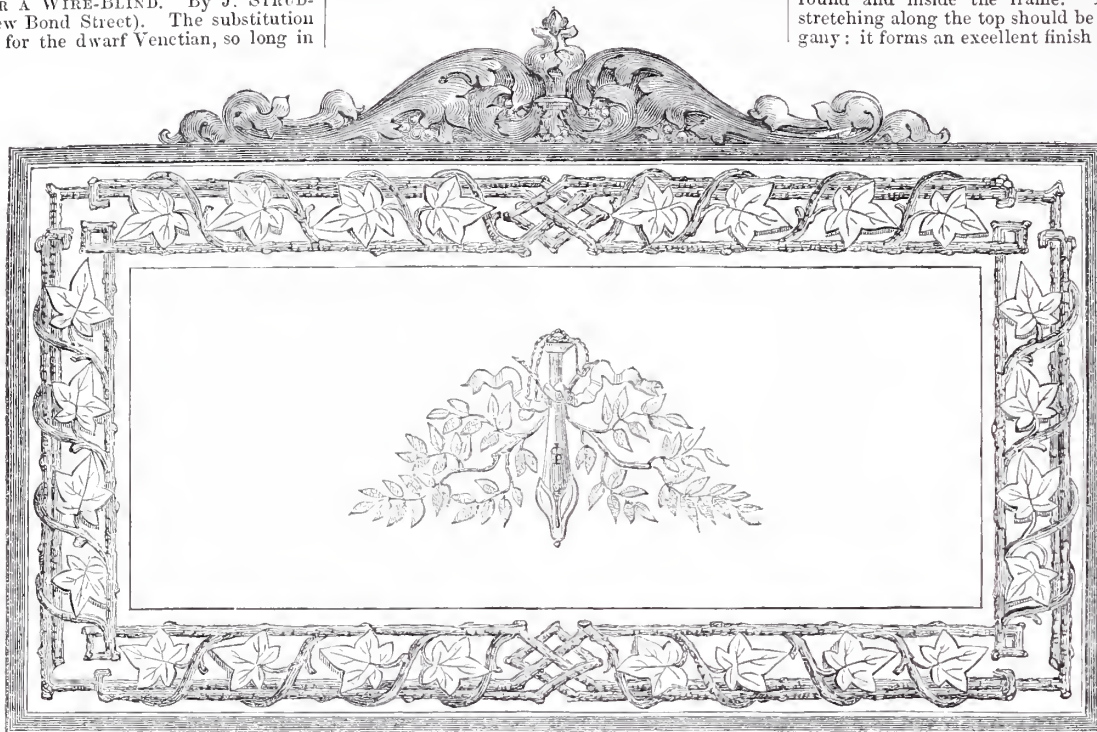
Fortunately much attention is now directed to our national monuments from an extension of the taste for Archaeology, by the zeal of private individuals and the establishment of branch societies, and in addition to this, the Trustees of the British Museum have at length been alive to the necessity of a collection of Mediæval Art. In such a collection, the horn before us would find a worthy place, as a relic of high historical interest, full of romantic associations, and, to us particularly, as a most perfect example of the high decorative Art of the period at which it was executed.

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

DESIGN FOR A WIRE-BLIND. By J. STRUDWICK (14, New Bond Street). The substitution of wire-blinds for the dwarf Venetian, so long in

use, has of late years been very general, and a vast improvement they are upon the old system, which tended to exclude light, and thus far to banish cheerfulness from a dwelling-room. The close and

compact surface of the wire-blind admits of ornament with the colour-brush, which is intended to be used for working out the subjoined design: this consists chiefly of a wreath of ivy leaves carried round and inside the frame. The scroll-work stretching along the top should be of carved mahogany: it forms an excellent finish to the whole.



DESIGN FOR A PICKLE-FORK. By W. HARRY ROGERS (10, Carlisle Street, Soho). Though the primary object of the artist here was to have his design executed entirely of silver, the handle of

the fork would look exceedingly well if carved in ivory or pearl. It is of a circular form, and is ornamented with the leaves and tendrils of the vine. The prongs and the intermediate portion

between them and the handle are quite novel in form, and are very well proportioned. The article could be made at comparatively little cost, and would well repay the manufacturer.



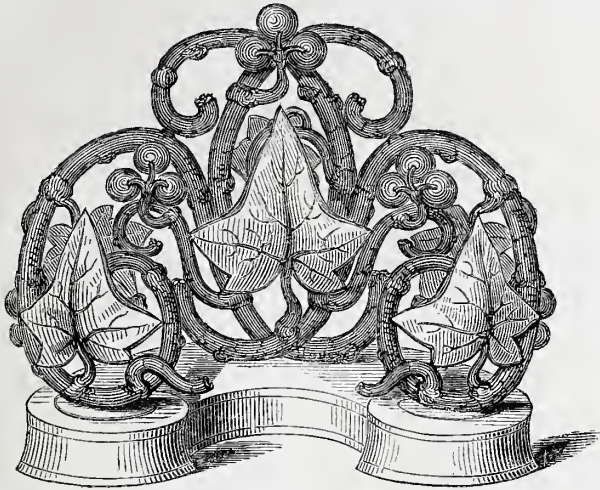
DESIGN FOR A CHILD'S CUP. By H. FITZCOOK, (13, New Ormond Street). It is an old truism, that whatever is put into the hands of a child, should besomething that will instruct or afford rational enjoyment; even the objects that come into its daily necessary use may serve one or other of these purposes. The ornament here engraved is intended to decorate a child's mug; and a pretty tale might be told from each device—a tale that would constantly recur to the young mind when-

ever the object met the sight. In the first subject a youthful shepherd, with a lamb at its side, is intently watching a butterfly upspringing from a rose-tree; the distant rays of the sun mark the time of day—morning; the whole may typify the dawn of life, and happiness. The other is of a contrary character, and indicates death and sorrow; the child is weeping over its dead favourite, which a snake has killed; the butterfly is also at rest. The central ornament is encircled by the passion-

flower, and the festoon of flowers forming the design for the top and base of the mug is composed of a variety of floral decorations. Simple as the idea is, it is likewise poetical, and one that inculcates a wholesome lesson. Books are not the only teachers, nor is it necessary that instruction should be delayed till the child knows its letters; a mug if inscribed with something beyond "A present for George," or "A gift from Grandmama," may take the place of a volume, in its proper season.



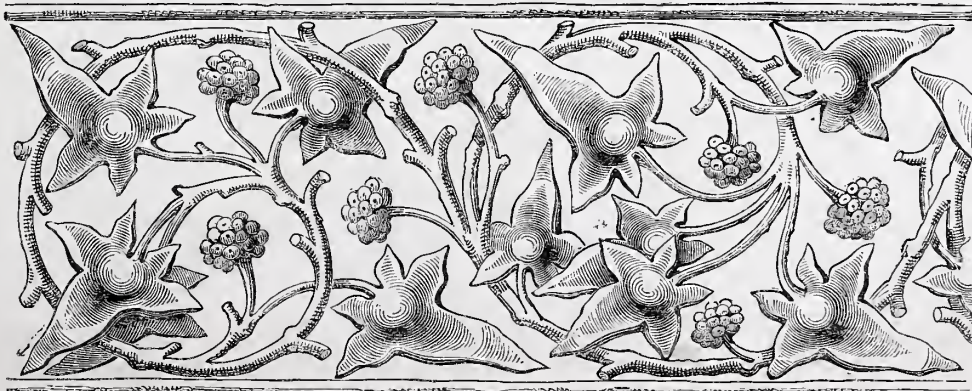
**DESIGN FOR A CARD-RACK.** By J. STRUDWICK. The leaves, stems, and berries of the ivy-plant form the component parts of this design, in which it will readily be understood that the cards would be placed behind the leaves. These ornaments, which used, not very many years ago, to grace our mantel-pieces, are now almost out of fashion; we still, however, find them occasionally made in papier-mâché, which would, of course, be the material used for this.



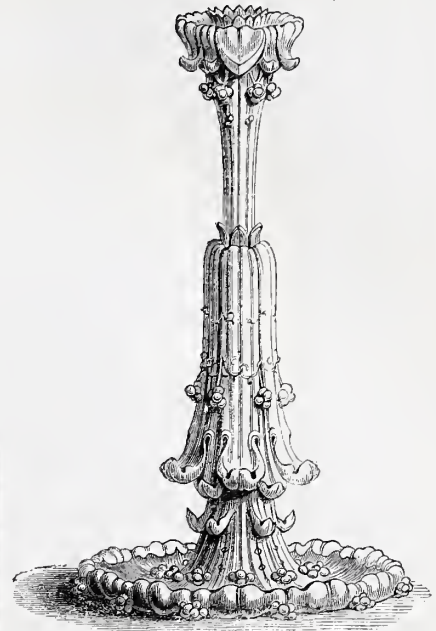
**DESIGN FOR A WORK-TABLE.** By H. FITZ-COOK. In form and character, this design may justly lay claim to originality. The table is supported by three demi-figures, terminating in scroll-work for the legs; the part immediately under the flat is ornamented with groups of figures, which, if the material be papier-mâché, may be painted; or, if of wood, carved; the depending bag is very elegant in shape, though we apprehend there would be some difficulty in keeping it to this form, if made of silk only.



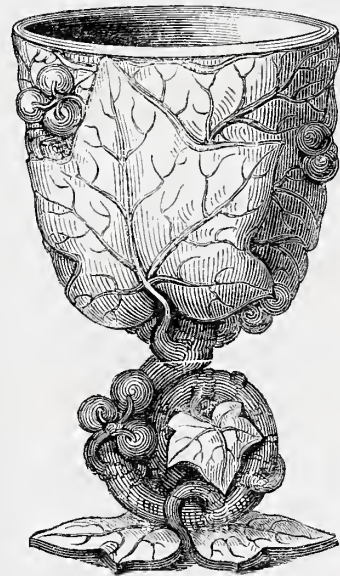
**DESIGN FOR IRON BALUSTRADE.** By T. R. MACQUOID, (3, Stanley Place, Chelsea). The great desideratum to be attained in all designs for balustrades, instead of being stiff, formal, and ungainly, are made to derive grace and elegance from Art. We are, however, in this article far behind the manufacturer of France; among the most elegant and beautiful of the ornaments seen in the streets of Paris are these decorations, which, wherever they are introduced into domestic architecture, form a feature of greater importance than might be at first supposed, and often show much talent in the designer.



**DESIGN FOR A CANDLESTICK.** By R. P. CUFF (7, Owen's Row, Goswell Road). This elegant design exhibits much elaborate ornament. It should be executed in silver, and chased.



**DESIGN FOR AN EGG-CUP.** By J. STRUDWICK. The ivy plant is again brought into requisition here; its various features are put together with taste and judgment; the stem, as being the strongest part, constituting that which serves for the handle.



## A DICTIONARY OF TERMS IN ART.

**ALMUCE, AMESS, AUMUCE, (ALMUTIUM, Lat.)** A furred hood, worn round the neck, having long ends, hanging down the front of the dress, something like the stole, and which was worn by the clergy from the thirteenth to the fifteenth centuries, for warmth, when officiating in the church during inclement weather. Its usual colour was grey; sometimes white and spotted.\* It could be thrown over the head when circumstances required it.



**ALTAR.** In Ancient Art the altar was usually a construction upon which sacrifices were made to a divinity. Among the Greeks and Romans the altar was formed of a square, round, or triangular pedestal, ornamented with sculptures, bas-reliefs, and inscriptions, upon which incense was burned, and that portion of the victim which was consumed. The most ancient altars were polished four-cornered stones, others were either square, oblong, triangular, or circular; those of metal were generally in the form of a tripod, and could be taken to pieces, and thus were rendered easily portable. There seems to have been no fixed rule as to their height, for on bas-reliefs we find them sometimes scarcely as high as the knee, and at others half as high as a man; the circular altars were the highest, in fact, some are scarcely to be distinguished from pillars. At festivals the altars were decorated with the leaves and flowers sacred to their respective gods, and these decorations served as patterns for the beautiful ornaments we see, on those altars which have been preserved. On these the heads of victims, patera, vases, and other vessels of sacrifice are entwined by festoons of various kinds. Some altars had simply an inscription, telling when and to whom they were dedicated; but the most beautiful are those having bas-reliefs. On some altars are represented the figures of the gods to whom they are dedicated, such as the three altars found at Nettuno, near the port of Antium. Sometimes the altar, as with the Hebrews, was a votive monument, erected in the open air, and among other purposes, to commemorate some extraordinary event attributed to Divine interference. The annexed wood-



cut represents the predominating forms of early altars, whether circular or square, and are copied from Roman originals.

**ALTAR, in Christian Art.** The altars of Christian churches bear no resemblance to those of the heathens, because the sacrifice to which the former are appropriated, the Lord's Supper, was instituted by the Saviour, and therefore the type of their form is a table, and their covering was intended to represent a table-cloth; but it resembles the ancient altars in the diversified forms of the base. It is frequently in the form of a sarcophagus, because the early Christians assembled in the catacombs, offered the holy sacrament on the tombs of martyrs, whence also was derived the custom of placing upon the altar the relics of saints.

In the primitive church, the altars were constructed simply of wood, subsequently of stone, marble, and bronze, adorned with rich architectural ornaments, sculptures, and paintings, and the altar-piece was generally raised on a screen above them, while the altar-plate was in the shape of a sarcophagus. Upon the decline of the Byzantine style of architecture and the introduction of the Gothic, altar-architecture acquired through this new style a new and exalted character. The Gothic architecture pointed heavenwards; delicate in single parts, it was magnificent as a whole, and full of meaning. Symbolic Art was greatly enriched. To the art of painting we owe the altar-piece, with its side wings (TRIPTYCH),

\* It is very clearly shown in the above cut from Waller's excellent work on sepulchral brasses.

on which were represented the histories of the saints and martyrs to whom the altar was dedicated. The altars of the English churches are, for the most part, utterly tasteless, consisting generally of an oaken table or stone slab, covered with a white cloth. The Reformed church does not allow altars proper. The desire of showing respect to the Christian altars by splendour and richness of decoration has not been attended with success. The most ancient altars in the Basilica at Rome have a CIBORIUM, but this was afterwards supplanted by the richly ornamented BALDACHIN, which, however, was scarcely ever used for any but detached altars, those which stood apart having screens ornamented with columns, paintings, and bas-reliefs. The altars standing in the choir had both these appurtenances, and we see by them how the spirit of invention exhausted itself in ambitious combinations.

**ALTAR, in Christian Art,** is employed as an attribute. Thus St. Stephen (Pope), and St. Thomas à Becket are represented as immolated before an altar; St. Canute as lying; St. Charles Borromeo as kneeling; and St. Gregory (Pope) offering a holy sacrifice, before an altar. An altar overthrown, is an attribute of St. Victor.

**ALTO-RILIEVO (Ital., HIGH RELIEF).** Sculptured works in *rilievo* are divided into *bas-rilievo*, or low relief, *mezzo-rilievo*, medium relief, and *alto-rilievo*, high relief, according to the degree of projection in which the figures stand *relieved* from the flat surface of the block from which they are cut. In each of these the degree varies, but not so much as to entrench upon the others; the figures are most commonly left adherent to the background; but in some fine *alto-rilievos*, so-called, the figures are entirely cut away from the surface of the block, and are, in fact, BOSSES. The finest *alto-rilievos* extant are the fifteen METOPES in the collection of the Elgin marbles in the British Museum. In their original situation they ornamented the frieze of the entablature which surrounded the exterior colonnade of the Parthenon, giving relief, by the boldness of their projection, to the dull uniformity of a large plain surface, and the most legitimate use of *alto-rilievo* is where it is so introduced in alternate or occasional compartments with triglyphs, &c.

**ALUM (ALUM, Fr., ALAUM, Germ.)** This well known substance performs an important part in many processes of the arts. In combination with animal glue (*chondrine*) and with white of egg (*albumen*), it forms an insoluble substance resembling horn; advantage is taken of this property to produce the so-called KALSOMINE TEMPERA.\* Similar to this, is the familiar process of rendering unsized paper (such as engravings are printed on) suitable for the application of water-colour pigments. One of the most important uses of alum is as a MORDANT in dyeing; another, is in the preparation of LAKES, and of CARMINE from cochineal. The common alum of commerce is a double sulphate of alumina and potash. Other kinds are known to the chemist in which the potash is replaced by soda or ammonia. Roche Alum (or Roach Alum,) Roman Alum, and Turkey Alum, are varieties of the same substance (potash alum) in different degrees of purity, described by mediæval writers as ALUMENS.

**ALUMEN (Lat.)** The name *Alumen* of the Romans, and *Styteria* of the Greeks, was doubtless applied to several salts of the nature of vitriols, and among them to the natural sulphate of iron (COPPERAS or GREEN VITRIOL of commerce). *Alumen* was the name formerly given to all the sulphates, but the vitriols have either copper, iron, or zinc, as a base. Alum has for a base the earth alumina; hence arises some confusion in the works of the mediæval writers on Art. Thus *Alumen glarum*, *A. glacie*, *A. jamoni*, *Alun de glace*, were probably only different names for ROCHE ALUM, which was also called *Alun de Roche*; *Allume di Rocca*. *Allume catino* was carbonate of soda; *Allume di feccia*, bitartrate of potash or cream of tartar. *Allume di piume*, *Alun de piume*, *Allume Scissile*, is a natural alum, fibrous, and fringed or bearded like feathers, sometimes mis-called *Amyanthus*.

**AMASSETTE (Fr.)** An instrument of horn with which the colours are collected and scraped together on the stone during the process of grinding.

**AMATEUR (Fr.) AMATORE (Ital.)** One who has a taste for, a skill in, and an enlightened admiration of the Fine Arts, but who does not engage in them professionally. Such are honorary members of academies of painting, &c.

\* Many ancient works executed in *Tempera* are found incapable of being removed by water. Since both animal glue and alum were known and used from the earliest times, it is not improbable that the paintings executed with pigments mixed with a glue medium, were washed after they were finished with a solution of alum.

**AMATITO (Ital.) LAPIS AMATITA.** *Amatito* is the soft red hæmatite, and is called also *matita*, *matita rossa*. *Lapis amatita* is the compact red hæmatite, and is also called in Italy *mineral cinabar*, and in Spain, *albin*. When this word occurs in the works of the early writers on Art it probably indicates red ochre, the red hæmatite of mineralogists.

**AMAZONS.** A fabulous race of female warriors; the legend of their existence was founded on the worship paid to the moon by priestesses and eunuchs in the countries lying on the eastern coasts of the Black Sea. As the eunuchs represented the female sex in the male form, so the amazons were the male sex in the female form. Poetical sagas speak of them as a strong bravenation of females, and place them beside their historical heroes; but these sagas evidently point to the symbolic religious customs of a warlike people in the Caucasus, who represented the goddess of the moon as armed, and paid her honour by war-dances, thus explaining the warlike appearance of the Amazons. The Greeks believed these people to exist near the present city of Trebizond, dwelling on the banks of the river Thermodon. The Amazons fought on horseback, carrying small crescent-shaped shields, a bow, quiver, spear, and battle-axe. Grecian Art has touched the myth of the Amazons in its most heroic sense; representations of Amazonian battles are to be found on bas-reliefs, vases, and in wall-paintings, where we find these warriors with their crescent shields and military girdles, sometimes clothed in the Asiatic costume, (particularly on vases), at others in the simple Doric, and sometimes even their dress is a union of these two. Our engraving represents a statue in the Vatican, of an Amazon probably the work of Phidias. An Amazon on horseback, found at Herculaneum, is preserved in the Museo Borbonico, at Naples. In the Gregorian Museum is the renowned "Amazonian Vase."



**AMBER.** A fossil product, usually washed up by the sea in various parts of the world, especially in the Baltic. It is probably the resin of some coniferous tree, as such wood is found in a fossil state. It is met with in commerce in irregular-shaped pieces, of a yellowish resinous appearance, translucent, brittle, and devoid of taste and smell. It is not acted upon by water or alcohol, but is soluble in warm rectified spirits of turpentine, but more readily in its vapour, balsam of copaiba, and in hot linseed oil, forming a valuable varnish, which has been used from a very early period in Art, both as a vehicle and as a protection to the surface of pictures. It is harder than copal, and if carefully prepared, as pale in colour. Great difference of opinion exists as to the expediency of using it as a picture varnish, but we can see no valid objection to it. Much of the brilliancy and crispness in the works of the early Flemish painters is undoubtedly due to the employment of this varnish as a vehicle, and it is now employed by many eminent English artists. In the works of the earlier continental writers on Art, Amber is described under the various names of Carabe, Glas, Glassa, Glessum; and is sometimes confounded with oriental copal, and with the resin of the black poplar. For an examination of the evidence of the use of Amber varnish, see Mrs. MERRIFIELD'S "Ancient Practice of Oil Painting," and EASTLAKE'S "Materials for the History of Oil Painting."

**AMBER VARNISH.** A modern writer (J. Wilson Neil), gives the following recipe for making pale Amber Varnish. Fuse six pounds of fine-picked, very pale, transparent Amber, and pour over it two gallons of hot linseed oil; boil it until it strings very strongly; mix with four gallons of turpentine. This will be as fine as body-copal, will work very freely, and flow well upon any work it is applied to; it becomes very hard, and is the most durable of all varnishes. Amber varnish requires a long time to fit it for polishing.†

**AMBER YELLOW** is an ochre of a rich Amber colour in its raw state; when burnt it yields a fine brown-red. It is better known in Germany than in other countries.

\* Baldinucci, *Vocabulario, Tosc. Disegno*.

† Transactions of the Society of Arts, vol. xlix.

**AMBROSE, St.** The patron saint of Milan: but few works of Art exist, in which he is so represented. The finest is the painting that adorns his chapel in the Frari at Venice, painted by Vivarini, towards the end of the fifteenth century, a work of the highest excellence. St. Ambrose is usually represented in the costume of a bishop. His attributes are, 1. *A bee-hive*, in allusion to the legend told of him, as well as of some others distinguished for their eloquence, that when an infant, a swarm of bees settled on his mouth without doing him any injury. 2. *A scourge* (as an emblem of the castigation of sin), in token of the expulsion of the Arians from Italy, or of the penance he inflicted on the Emperor Theodosius. This latter event has been finely represented by Rubens; the picture is at Vienna, but a very beautiful copy by Vandyck is in the National Gallery at London (No. 50). The same incident is illustrated by Falconet, in a statue now in the Hotel des Invalides at Paris.

**AMENTUM, ANSA (Lat.)** 1. The strap or thong by which the various kinds of shoes, worn by the ancients, were fastened on the foot, passing through the loops affixed to the soles, (Fig. 1.) 2. A strap or thong of leather fastened to the handle of a spear at the centre of gravity, in order to admit of its being thrown with greater force, (Fig. 2.) In the Pompeian Mosaic of the battle of Issus, a broken spear is depicted, with an Amentum attached. The ANSA was probably identical with the Amentum,



Fig. 1.



Fig. 2.

and was so called, as being the part which the soldier laid hold of in hurling the spear. Our illustration is derived from Sir William Hamilton's Etruscan vases, and it shows it affixed above the middle of the spear. The shoe is copied from a Roman statue.

**AMETHYST.** A rock crystal of a purple colour. Many ancient vases and cups are composed of this mineral, and the finer varieties are still much in request for cutting into seals and brooches.

**AMICE.** An oblong piece of linen with an APPAREL sewed on to one of its edges, worn by all the clergy above the four minor orders. It had two strings attached to the apparelled side,



by which it was fastened behind the back and tied on the breast. It then covered the neck, and might be drawn up over the head

like a hood. It was gradually introduced during the seventh and eighth centuries, and was considered to symbolise the helmet of salvation, and from its surrounding the throat, the restraint of speech. It is frequently met with on monumental brasses.\*

**AMICTUS (Lat.)** Under this general term was expressed the various articles of outer clothing used by the Romans, such as the ABOLLA, PALLIUM, PALUDAMENTUM, SAGUM, TOGA, &c. It did not apply to the articles of inner clothing, or those which were drawn on.

**AMICULUM,** diminutive of AMICULUS; this term included all the finer and smaller outside garments worn by both males and females in the manner explained in the previous article, such as the CHLAMYAS, SAGULUM, &c.

**AMPELITIS (Gr.)** A black or coal-brown pigment used by the ancients. It derived its name from *Ampelos*, a vine, either from the black pigment prepared by the ancients from the burnt branches of that plant, or because Ampelitis was used to cure the diseases to which the vine is subject. Pliny speaks of *Ampelitis* as resembling ASPHALTUM, and says it ought to dissolve like wax when mixed with oil, and yield when burnt a black colour; it readily softens and dissolves, and for this reason was added to medicaments, and used also for dyeing the hair. It is considered by chemists to be a manganeseous and ferruginous coal. In some of the Continental countries *Ampelith* is a name given to black chalk.

\* Our illustration is copied from Pugin's *Glossary of Ecclesiastical Costume*.

**AMPHORA (Gr.)** A term in Grecian and Roman archæology, signifying a vessel, pointed at the base, so that it could be stuck in the ground, with a handle on each side the neck, which was narrow. Amphoræ were used for keeping wine, oil, honey, and other liquids in, and sometimes as coffins, in which case they were divided down the middle to receive the corpse, and the two parts afterwards rejoined. The usual material of which Amphoræ were composed was clay of various kinds; sometimes they are found made of glass, and mention is made by Nepos, as one of great rarity being made of *onyx* (*Stalactile alabaster*). The name of the maker, and of the place of manufacture was frequently stamped upon them, as may be seen on those preserved in the British Museum.



**AMPUL (Lat.)** A small vessel, vial, or cruet, used for containing consecrated oil, or wine and water for the Eucharistie service. The engraving exhibits an enamelled ampul of the fourteenth century, preserved in the Bibliothèque du Roi, at Paris. It is six inches in height, and is elegantly decorated with representations of angels in coloured medallions, and scroll ornaments of a fanciful kind distributed over its surface.



**AMPULLA (Lat.)** A bottle. A vessel made of clay, glass, or metal, and sometimes of these materials covered with leather, of various shapes, but always with a long neck, so that oil or any other liquid could be dropped from it. It was used by the Romans, and specimens abound in most collections of antiquities. The *ampulla olearia*, an oil flask, (lentil-shaped), was used in the baths for pouring oil over the STRIGIL, to prevent it abrading the skin, and for other purposes; it was flattened at the sides, and with a somewhat shorter neck than the other ampullæ. The engraving represents both kinds from Roman originals.



**AMPYX (Gr.), FRONTALE, (Rom.)** A broad band or plate of metal, worn upon the forehead as a part of the head-dress of Greek ladies of rank. It is often seen in ancient works of Art, as an attribute of female divinities. Artemis wears a frontal of gold. The Ampyx was sometimes enriched with precious stones. It was also worn by horses and elephants. The cut is a copy of a Roman lady wearing the Ampyx, as given by Montfaucou.



**AMULET.** Any object worn suspended from



the neck, or attached to any part of the body, supposed to have the effect of warding off evils, and of securing good fortune. They consisted of

various substances, such as stones, roots, plants, and scraps of writing. Amulets are frequently found preserved in museums, in the shape of beetles, quadrupeds, members of the human body, &c., cut out of amber, cornelian, agate, &c.\*

**ANACHRONISM.** A disturbance or inversion of the order of time, by which events are represented, or objects introduced, which could not have happened or existed; such as the introduction of guns or cannon in historical pictures representing events which occurred before the invention of gunpowder; the representation of events belonging to ancient history in which the figures are clothed in modern costume. Anachronisms occur very frequently in the works of the old masters.

**ANADEM.** A Greek term for a band or fillet worn on the head by women and young men; it



must be distinguished from the DIADEM and other head-bands, which were honorary distinctions, or the insignia of royalty, or of religious offices. Those worn by male and female are shown in the annexed cut, copied from Greek vases.

**ANAGLYPHA, ANAGLYPTA, ANAGLYPHIC, (Gr.)** Vessels of bronze or of the precious metals chased or embossed, which derived their name from the work on them being in relief and not engraved, the relief being produced by hammering; hence the term anaglyphic, to denote the art of executing such figures. The name was also applied to cameos and sculptured gems. When the figure is indented or sunk, it is an INTAGLIO, or DIAGLYPHIC.

**ANAGLYPTOGRAPHY (Gr.)** Anaglyptographic engraving, is that process of machine ruling on an etching ground which gives to a subject the appearance of being raised from the surface of the paper as if it were embossed, and is frequently employed in the representation of coins, medals, bas-reliefs, &c. It is the invention of M. Achille Collas, who has published a large work engraved on this plan.†

**ANAGRAM.** Changing the place of the letters of one or more words so as to give a different meaning to the word or to the sentence; also to read the words backwards. As examples of the former kind of anagram, are EROS, *Rose*; AMOR, *Roma*; ALCUINUS, *Calvinus*. Several artists have used the anagram of their names as a MONOGRAM.

**ANALOGY.** The agreement of two things in their known qualities and relations; in the Fine Arts, the unity and conformity of the representation.

**ANALYSIS.** To separate a thing or an idea into its component parts; in the philosophy of Art, to arrive at principles by examining characteristics.

**ANASTASIA, St.,** is represented with the attributes, a stake and faggots; and with the palm as a symbol of her martyrdom.

**ANASTATIC.** A word derived from the Greek, signifying "reviving." A recently invented process, by which any number of copies of a printed page of any size, a woodcut, or a line-engraving, can be obtained. The process is based upon the law of "the repulsion of dissimilar, and the mutual attraction of similar particles," and is exhibited by oil, water, and gum arabic. The printed matter to be copied is first submitted to the action of diluted nitric acid, and, while retaining a portion of the moisture, is pressed upon a sheet of polished zinc, which is immediately attacked by the acid in

\* "Amulets, from their nature, everywhere transgress the limits of Art, nay, are even in direct contradiction to artistic taste. The dreaded *invidia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay, disgusting the object held before one; and the numerous *Phallic* bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, are to be met with in symbolical and superstitious significance."—See MULLER'S *Ancient Art and its Remains*. Figures 1 and 2 in the above cut represent Egyptian necklaces of sacred symbols, the earliest form of Amulets. The eye of Osiris; the head of the cat sacred to Isis, and figures of gods compose them. Figures 3 and 4 are Roman; one representing the head of Hercules enveloped in the lion's skin; the other a hollow golden bulla, in which the charm was enclosed.

† Examples of this kind of engraving have been given in the *Art-Journal*: in the number for June, 1846, are specimens from Mr. Freebairn's engraving of Flaxman's Shield of Achilles; and in April, 1849, specimens of Mr. Henning's restoration of the bas-reliefs of the Parthenon, in the British Museum.

every part except that covered by the printing-ink, a thin film of which is left on the zinc; it is then washed with a weak solution of gum arabic; an inked-roller being now passed over the zinc-plate, the ink adheres only to that portion which was inked in the original; the impressions are then taken from the zinc-plate, in the same manner as in lithographic printing.

**ANATHEMATA** (*Gr.*) **DONARIA** (*Lat.*) By these names the ancients designated presents or offerings made to the gods. In the early ages these consisted of garlands, locks of hair, &c., but when the Arts flourished in Greece, the anathemata were tripods, candelabra, cups, vases, statues, &c., of the most exquisite workmanship in bronze and the precious metals. The number of Anathemata must have been immense; many are still extant, showing by their inscriptions that they were dedicated to the gods as tokens of gratitude. Another class of Anathemata, consisting of tablets to commemorate recovery from sickness, will be described under **VOTIVE TABLETS**.

**ANATOMY.** The science of the structure of living creatures; that branch which relates to man is called **ANTHROPOLOGY**, and that to animals **ZOOLOGY**; \* the former is the knowledge of the

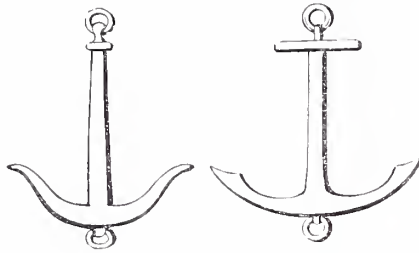


interior and exterior parts of the human frame, and its changes according to its position, emotions, and movements; it is particularly necessary to the artist, as there is no true beauty in his representations, unless there be truth also. The study of the bones (**OSTEOLOGY**) and that of the muscles (**MYOLOGY**) is also of the highest importance, for upon these depend the proper balancing, motion, and expression; and it is not always that genius, taste, and readiness in seizing nature, will suffice without actual study. The Anatomy of the artist is not that of the physician, for the former only studies the bones and muscles so far as they influence the external form; in the blood-vessels, for instance, he merely requires to know those which appear in representing passion. The physician studies in the corpse the muscles and their mechanical functions; the artist, on the contrary, examines their play, their life, regarding them as the type of physical strength, of the state of mind, as a mirror of that which agitates the soul,—a reflex of the spiritual life. Anatomy in a medical point of view, is a purely material study, useful to the artist in his representations of dead bodies; in an artistic sense, it is an abstruse physiological science. Skeletons and anatomical drawings are not enough for the artist; he must penetrate into the mysterious region where the soul moves the springs of the body, speaking in a language which will be intelligible as long as man exists. To this language descriptive anatomy is only the dictionary; living, acting, sentient man must form the study, for where passions are struggling—where grief, joy, and love, are acting—there must the artist learn the idiom. Thus did Michael Angelo, Jacques Callot, and Hogarth, study life, and thus did the Dutch conceive their faithful representations of human nature; the great painters of the sixteenth century, Da Vinci, Raffaele, Titian, and Michael Angelo, employed much time in anatomical drawings, but few of which are preserved to us. Such drawings, or anatomical tablets as they were called, were first engraved in wood, and then in metal, and latterly in lithography, so that the anatomical wants of the artist are well supplied. †

\* The accompanying woodcut represents the anatomy of a Winged Victory slaying a Bull (the original of which is in the British Museum), and is copied from the frontispiece to a Discourse "On the Nature of Limbs." By Richard Owen, F.R.S. London, 1849.

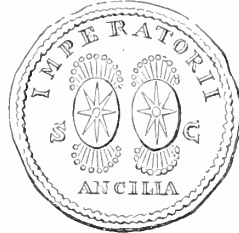
† The best treatise on the *Anatomy of the External Forms*

**ANCHOR**, in Christian Art, is the symbol of hope, firmness, tranquillity, patience and faith. Among those saints, of whom the anchor is an attribute, are Clement of Rome and Nicolas of Bari. Pope Clement, who suffered martyrdom in the year 80, also received the Anchor as an attribute, either because he was bound to one when thrown into the sea, or, because in a pretended letter from the Apostle Peter, he was commissioned to steer the Church safe into the haven. Nicolas of Bari, whose martyrdom took place in the year 209, received the Anchor as patron saint of sailors, to whose prayers he answered by appearing to



them, guiding them safely into harbour. The Anchor also symbolises commerce and navigation. The cut represents the earlier forms of the Anchor; the first being Roman, the second Mediæval (twelfth century).

**ANCILE.** The sacred shield carried in Rome by the Salii at the festival of Mars. It was on both sides *ancisum, incisum, and reeisum*; being neither round nor oval, but the two sides receding inwards, making it broader at the ends than in the middle. It was sent from heaven to Numa, who was told by the nymph Egeria and the Muses, that the safety of Rome depended on its preservation. The king ordered Mamurius Veturius to make eleven others exactly like it, and hid the real one among these, so that it might not be recognised and stolen. They were all hung in the temple of Mars, on the Palatine Hill, and were carried once a year through the city by the Salii.



There is a representation of Ancilla upon a gem in the Florentine collection, in which are two servants of the Salii with coloured togas, carrying a rod on which are hanging six shields, every two fastened together with a strap. The inscription shows that they are **ANCILLA**.

**ANDREW, ST.** The patron saint of Scotland; also of the renowned order of the Golden Fleece of Burgundy, and of the order of the Cross of St. Andrew of Russia. The principal events in the life of this apostle chosen for representation by the Christian artists are, his Flagellation, the Adoration of the Cross, and his Martyrdom. He is usually depicted as an old man, with long white hair and beard, holding the Gospel in his right hand, and leaning upon a transverse cross, formed sometimes of planks; at others, of the rough branches of trees. This form of cross is peculiar to this saint, and hence it is termed St. Andrew's Cross. His Flagellation, and the Adoration of the Cross, form the subjects of two fine frescoes in the Chapel of S. Andrea, in the Church of San Gregorio, at Rome. The Flagellation is the work of Domenichino, the Adoration that of Guido. This latter subject has also been well depicted by Andrea Sacchi, in the Vatican at Rome. This martyrdom forms the subject of an admirable picture by Murillo, the original study of which is in the Dulwich Gallery.

**ANDROSPHINXES.** In Egyptian Art, are lions with human heads. One of enormous size is at Ghizeh, which is hewn out of the solid rock, with the exception of the fore-paws, between which stood a small temple. It is considered (on the authority of Pliny), that the Sphinx represented the Nile in a state of flood, which event regularly occurred under the signs Leo and Virgo.

for the use of artists, is that by DR. FAU, translated by DR. KNOX. London, 1849. H. Bailliére.

\* They are also represented on the reverse of a coin of Antoninus Pius, which is engraved above. The lines ending in circles, which appear above and below each shield, is a rude way of delineating glory emanating from them.

**ANELACE, ANLACE, ANLAS.** A short weapon, between a sword and a dagger, the blade tapering to a very fine point, commonly worn by civilians until the end of the fifteenth century. It is always represented as hanging from a belt or strap, apparently attached to the upper end of the sheath. It frequently occurs in monumental brasses. Our cut is copied from a brass of the time of Edward III.



**ANGELS**, in Christian Art, are very frequently represented both in sculpture and in painting. By the devout artists of the fourteenth, fifteenth, and sixteenth centuries, angels are depicted of human form, and masculine; as young, to show their continued strength; winged,\* as messengers of grace and good tidings, and to show their unweariedness; barefooted and girt to show their readiness, and that they did not belong to this earth; they were clothed in robes of white, to show their purity, or in cloth of gold to show their sanctity and glory; the cloth of gold diapered with orpheys of jewels and precious stones; with emerald (*unfading youth*); crystal (*purity*); sapphire (*celestial contemplation*); and ruby (*divine love*). At this period of the history of Art, angels were often represented as clothed in the ecclesiastical vestments, copes, chasubles, dalmatics, and tunics, but in the works of an earlier period they are usually figured in albes, white, with golden wings. † Sometimes angels were drawn as feathered all over like birds, as is frequently seen in the carving and stained glass of the fifteenth century, but the idea is not warranted by the tradition of Christian antiquity, and the effect, bordering on the ludicrous, is far from good. In Christian design, in sculpture, and in painting, angels are frequently introduced, as corbels, bearing the stanchions of roofs; as bosses, or in panels and spandrels, bearing labels with scriptures, or emblems of sacred things, or shields of arms; on shafts and beams; holding candelsticks; as supporting the head of a monumental effigy; in adoration round the sacred symbols, or persons; winged with the hands extended, and standing on wheels. Of good Angels there are nine degrees, which are divided into three categories. The first consists of **CHERUBIMS, SERAPHIMS, and THRONES**; the second of **DOMINIONS, POWERS, and PRINCIPALITIES**; the third of **ANGELS, ARCHANGELS, and VIRTUES**. Their attributes are—1. Trumpets (*the voice of God*). 2. Flaming swords (*the wrath of God*). 3. Sceptres (*the power of God*). 4. Thuribles or censers, incense (*the prayers of saints they offer*). 5. Musical instruments, such as harps, trumpets, and organs, to express their *felicity*. The nine orders of angels are frequently introduced in the magnificent rose-windows of the Continental churches, diverging from the centre in nine circumferences of rich tracery.

**ANIMALS, HYBRID.** This name is given to pictured animals composed of two different species, they abound in ancient and mediæval works of art; in the former, combinations of the human



with the animal form ‡ are more frequent than combinations of different animals; thus, we find Centaurs, Satyrs, Tritons, and Winged-figures, in these the human form ever appears the nobler, nor were the animal forms rendered more bestial, but rather more human. Among the Egyptians,

\* ANGEL is the name, not of an order of beings, but of an office, and means messenger, therefore they are represented with wings.

† "On the revival of Pagan design in the sixteenth century, the edifying and traditional representations of angelic spirits were abandoned, and in lieu of the albe of purity and golden vests of glory the artists indulged in pretty cupids sporting in clouds, or half-naked youths twisting like posture masters, to display their limbs without repose, dignity, or even decency of apparel."—PUGN'S *Glossary of Ecclesiastical Ornament*.

‡ Our cut represents a Nereid riding on the back of a monster which combines the forms of beast and serpent, with fanciful adjuncts. It is copied from a Grecian painting on the walls at Pompeii.

the animal form was conceived with more depth and liveliness than that of man; from the first the Egyptians were impelled to an admiring observation of the former, by a natural tendency, as their religion proves; their combination, too, of various animal figures are often very happy, but often indeed in the highest degree fantastical and bizarre. They produced Sphinxes, (lions with human heads) lion-hawks, serpent-vultures, serpents with human legs, which are all symbolical. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first. By extension of the term, HYBRID ANIMALS is applied to the fantastic animals so common in architectural buildings of the middle ages, especially in the twelfth century. Sometimes we see the human head upon the body of a bird, of a quadruped, or a dragon; the head of a goat upon the body of a horse; doves, of which the body terminates in the tail of a serpent; eagles with the tails of dragons. We must not look for a symbolical meaning in all these figures, although it is difficult not to recognise a hidden meaning in most of them; they appear to embody the popular faith of the time as EMBLEMS, frequently they were but the freaks of fancy of the sculptor-masons of those times. When we meet the same figures in different countries, they appear to be copied from each other.

**ANIMAL PAINTING.** Some artists have so excelled in the representations of animals, that their pictures form a distinct class. These are usually of large dimensions, and the subjects are principally those of the chase; thus, we have Boar-hunts, Lion-hunts, Deer-hunts, usually painted with the view of adorning hunting-scats, baronial halls, &c. The animals are exhibited in all the wild energies of life, or dead, as trophies. The greatest masters in this class of painting are the friend of Rubens, F. Snyders; J. Weenix, M. Hindecoeter, C. Rutharts, P. Caultitz, J. E. Ridinger, and Lilienberg. Another set of painters who have delighted to depict animals as they appear in the shambles or the kitchen, are in fact, *meat-painters*; surrounded with the utensils of the kitchen and other consonant paraphernalia, they exhibit great pains-taking in their execution, but their excellence is chiefly mechanical. Among great painters of this class it is sufficient to name Lansaech. Of painters of fish the most famous are Gills and Adrienusen. "The mastery of the ancients in the representation of the nobler animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of Victors, and Roman equestrian statues; there are animals of this description (dogs) of distinguished beauty; as well as bulls, wolves, rams, boars, lions, and panthers, in which sometimes the forms of these animals are as greatly developed as the human forms in gods and horses. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek Art."—*Muller's Ancient Art and its Remains.*

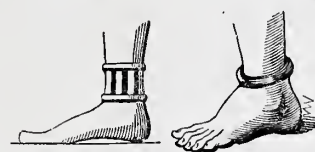
**ANIMAL SYMBOLS.** Both in ancient and in mediæval Art, animals have been extensively employed as SYMBOLS, in which certain peculiarities of the animals depicted are taken as a means of embodying moral sentiments, religious ideas, &c. Not only the animal, in its simple, perfect state was so employed, but combinations of various animals in one, HYBRID ANIMALS, and of the human form with the animal, abounded from the earliest times. They are made familiar to us in the remains of Egyptian Art, in the recently discovered sculptures at Nineveh, and in the more perfect productions of Greek Art. In mediæval Art, the Animal Symbols are drawn from the imagery of scripture, and they are chiefly employed as types of the virtues and vices. The prudence of the ant and the bee, the submission of the camel, the fidelity of the dog, the vigilance of the cock, furnished perpetual sources of meditation and reflection to the minds of the devout. The viler and unclean animals were also taken as a means of exhibiting the vices. The ox typified pride; the fox, fraud and cunning; the wolf, cruelty; and the leopard, constancy in evil. The hog was regarded as the emblem of impurity, and is the animal form generally assumed by demons. Animals were employed as symbols of the EVANGELISTS, in every age of Christian Art, under a great variety of place and circumstance; sometimes the Lord himself is typified by the four beasts: his manhood, by the face of a man; his almighty power, by the lion; his sacrifice, by the calf; and his resurrection and ascension, by the eagle.\*

\* Under their respective places in this Dictionary, the

**ANIMATION, ANIMATED.** A term applied to a figure in sculpture or painting, when it exhibits a sort of momentary activity in its motions; it is also used figuratively, when a statue or painting is executed with such vigour and truth that it appears full of life, or *animated*.

**ANIME, GUM.** Gum anime is a resin imported from South America, of a pale-brown yellow colour, transparent and brittle, somewhat resembling copal, with which it is mixed in making copal varnish to cause it to dry quicker and firmer, and enable it to take the polish much sooner. It is soluble in hot oil, and forms, in alcohol, a bulky, tenacious, elastic mass. It is extensively employed in the manufacture of Coachmaker's varnishes.

**ANKLET.** An ornament of gold, or other metal, worn

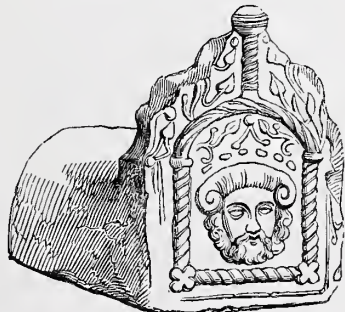


by the women of the Eastern nations, the Egyptians, Greeks and Romans, on the legs, above the ankle, in the same manner as the bracelet adorns the arm. They are very frequently depicted in works of Art. The first example in our cut is copied from an Egyptian, the second from a Greek painting; another specimen occurs in the preceding page, as worn by the Nereid, who rides the Hybrid Animal.

**ANNEALING.** Glass, when suddenly cooled after melting, and some metals, after long hammering, become extremely brittle. This brittleness is removed by leaving the glass in an oven, after the fire is withdrawn, and by heating the metals again, after the hammering, by which they become Annealed.

**ANNUNCIATION.** (*ANNUNZIATA, Ital.*) This religious mystery is one of the most beautiful, as well as important in the whole range of Christian Art; from the earliest period it has been chosen as a most frequent subject. In the "Manuel d'Iconographie Chrétienne," by M. Didron, the mode of treatment adopted by the early Greek and Byzantine artists is as follows: the scene is a house, or a porch, the Holy Virgin kneeling before a chair, her head slightly inclined, holding in her left hand a spindle, while she extends the other to the Archangel Gabriel, who salutes her with his right hand, and holds in his left a lance. Above the house, in the sky, is seen the Holy Ghost descending as a ray of light upon the head of the Virgin. At a subsequent period in the history of Art, the treatment varied from this Greek formula: the Virgin is represented seated on a throne, the Archangel Gabriel bears a sceptre, which at a later period was exchanged for the lily-branch, and this in its turn was by some artists superseded by an olive-branch; and the Archangel was also crowned with olive, but the lily is the most frequent as well as most significant. Gabriel is also frequently represented as an ambassador bearing his credentials, with attendant angels. By the early German artists he is represented as habited in the richly embroidered vestments of the priesthood.

**ANTEFIXA.** This term was applied by the Romans to various ornaments in TERRA-COTTA, which were used to decorate several parts of an edifice, to give an ornamental finish, or to conceal unsightly junctures in the masonry. They appear on the top of entablatures, above the upper member of the cornice, where they served the purpose of concealing the ends of the ridge-tiles, and the juncture of the flat ones.\* They also were affixed to



the cornice of an entablature, for the purpose of giving a vent to the rain-water from the roof similar to the GURGOYLES of Gothic architecture. Antefixæ, in the form of long flat slabs of terra-

symbolical signification of animals and monsters will be described.

\* Our cut exhibits an antefixa of this kind in terra-cotta, discovered at Chester.

cotta impressed with designs in relief, were nailed along the whole surface of a FRIEZE, for ornamental effect, resembling the sculptured METOPES of the Greeks in their application, but antefixæ were not employed in decoration by them. Some good specimens of antefixæ are in the British Museum; they exhibit great variety and beauty of workmanship.

**ANTHONY, St.** The events in the life of this



saint form a very important class of subjects in Christian Art. Among the most frequent are his Temptation, and his Meeting with Saint Paul. St. Anthony has several distinctive attributes by which he is easily recognised: as the founder of monachism he is depicted in a monk's habit and cowl, bearing a crutch in the shape of a T, called a *tace*\*, as a token of his age and feebleness, with a bell suspended to it, or in his hand, to scare away the evil spirits by which he was persecuted; a firebrand in his hand, with flames at his feet, a black hog, representing the demons Gluttony and Sensuality, under his feet; sometimes a devil is substituted for the hog. The subject of the Temptation of St. Anthony is treated by Annibale Carracci in a picture in the National Gallery of London (No. 198). The Meeting of St. Paul and Anthony has been well treated by Guido, Velasquez, and Pinturicchio.

**ANTHROPOMORPHISM.** (*Gr.*) HUMANISATION. A compound Greek word, signifying the representation of the human form; but it is employed to signify the representation of divinity under the human form. In the portrayal of the Divinity, Art can convey the idea only by Humanisation, or *Anthropomorphism*; hence the beautiful statues of their gods produced by the ancients. Among the Greeks popular opinion never separated the idea of superior powers from the representation of them under a human form; hence, in their Mythology and in their Arts, each deity had his peculiar and distinguishing attributes, and a characteristic human shape. Combinations of the human form with those of animals, HYBRID ANIMALS, are found in Egyptian remains, as well as in those recently brought to light at Nineveh; these combinations are symbolical. By the Egyptians the animal form was conceived with more depth and liveliness than that of man; their combinations of various animal figures are often very happy, and also frequently in the highest degree fantastical and bizarre.

**ANTICAGLIA.** An Italian word signifying the remains of antiquity, particularly fragments of ancient architecture and the plastic Arts. At the present time this term is usually applied to the less important specimens, for instance, utensils, weapons, ornaments, &c.

**ANTICO-MODERNO.** QUATTRO-CENTO (*Ital.*) That transition style between the comparatively meagre productions of the most eminent early masters, and the fully developed form and character of the works of Raphael and his great contemporaries. It arose soon after the time of Massaccio, and characterised the whole of the fifteenth century, until the appearance of the works of Da Vinci and Fra Bartolomeo. It is exhibited in its most perfect condition in the works of Francia.

**ANTIMONY.** The oxide of this metal enters into the composition of some of the pigments used in painting, as Naples Yellow, which is a compound of the oxides of lead and antimony. A mineral yellow is compounded of the oxides of antimony and bismuth. Guimet's yellow is the deutoxide of lead and antimony. These pigments are useful in enamel or porcelain painting, but by no means eligible in oil or water-colours. Most of the Naples Yellow now sold by artists' colourmen is prepared from white lead mixed with a small proportion of cadmium yellow. Glass is coloured yellow by antimony; the women of the East use the native sulphuret of antimony to blacken their eyebrows and eyelids.

**ANTIQUARIAN.** Drawing-paper is cut into sheets of various dimensions, that called Antiquarian usually measures fifty-three inches by thirty-one.

**ANTIQUÉ, ANTIQUES,** a term derived from the Latin *antiquus*, ancient. By "antique" is understood pre-eminently those peculiarities of

\* The badge of the knightly order of St. Anthony exhibits this attribute of the saint, and is represented in the annexed cut from Stothard's engraving of the effigy of Sir Roger De Bois, in Ingham Church, Norfolk. The word *Antion* occurs above the *tace* in uncial letters.

genius, invention, and art, which are preserved in the remains of cultivated nations of antiquity, and which must always excite our admiration, and influence our studies, as the most important and enduring relics of ancient times. With the idea of the antique is united the CLASSICAL, by which we generally understand those writings and works of art which are perfect in conception and execution, and therefore worthy of being our patterns. The term is used only for those creations which are left us of the Greeks and Romans, which among all early nations we call *par excellence*, "the Ancients," because they were superior to all others in mind and manners, and because they impressed more or less the stamp of their cultivation on the greater part of the ancient world. In Art we regard the Greeks as the true classical ancients, being incontestably superior to the Romans, who were only an imitative nation, formed on the Greeks themselves. Of all nations, the Greek alone is that in which internal and external sentiment and mental life existed in its most beautiful proportions; therefore they appear from the beginning to have been peculiarly destined for independent cultivation of the forms of art, although a long development and many favourable circumstances were required before the genius which early appeared in mythology and poetry could be transferred to plastic Art. In that perfection of external form by which the Greek artist was surrounded he formed his IDEAL, in which lies the great truth of the so-called antique forms; in them the ideal is the comprehension of nature, whose prevailing character is the embodiment of the spiritual. By ANTIQUES we understand those works which have become as it were the types of human form, the representations of life in all its variety, which belong to true plastic art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word ANTIQUES to express all the productions in the various plastic arts of the Greeks and Romans, as distinguished from the art of the remaining ancient and unclassical nations—Egyptians, Indians, &c., and also from all later and modern Art.

ANTIQUITY—ANTIQUITIES. In an artistic sense, the Old as opposed to the New times. It is supposed to extend from the earliest historical knowledge to the irruption of the barbarians upon the Roman empire, which event, in connection with the diffusion of Christianity, produced the great turning-point in the history of the civilisation of mankind. We also use the word in a limited sense to denote the early ages of every nation, but particularly with reference to the two great nations of ancient times, the Greeks and Romans, whom we call pre-eminently "the Ancients." By ANTIQUITIES we understand those monuments of all kinds which were produced in antiquity, in whatever sense this word may be used.\*

ANTONINE COLUMN. In the middle of one of the principal squares of the city of Rome stands a lofty pillar, erected by the Senate in honour of the Emperor Marcus Aurelius Antoninus, and to commemorate his victory over the Marcomanni and other Germanic tribes. Around the exterior of the shaft is placed a continuous series of bas-reliefs, reaching from the base to the summit in a spiral line, representing the victories of Marcus Aurelius. It is evidently an imitation of the column of Trajan, but both in style and execution these sculptures of the Antonine Column are very inferior.



\* According to Müller, the treatment of Ancient Art since the love for classical antiquity was re-awakened, may be divided into three periods:—First, The *Artistical*, extending from about 1450 to 1600, and the time of collections and renovations. Secondly, The *Antiquarian*, from 1600 to 1700, when learned examinations and elucidations having no reference to Art took place. Lastly, The *Scientific* period, from 1750, in which a new opening was given to the study of Archaeology.

## THE BIRMINGHAM EXPOSITION.

THE close of this Exposition, to which we have devoted much space—feeling the importance of the movement, and looking forward to the result with much interest—enables us now to say a few words on its general bearing, and the influence for good which we from the outset predicted would issue from it. No collection of the products of our manufactories has heretofore met with the same amount of patronage and support; during the last week the admissions averaged 2700 daily; altogether, in round numbers, the visits may be taken at 100,000, including 1535 season tickets; these and the admissions, with the sale of catalogues, of which 8000 were disposed of, produced a sum equal to 3,076*l.* 14*s.* It will be seen by the above statement that the success of the Exposition throws into shade that of the Society of Arts, with all its adventitious aids of metropolitan situation and patronage of the most exalted kind. We learn from the report of the Society, that their *first* Exposition, in 1847, was visited by about 20,000; their second, in 1848, by 70,000; their third, in 1849, was still more numerous attended, although the number is not stated. It must be observed that all the visitors to the Birmingham Exposition did not pay for admission; tickets were freely distributed to the workmen in the various manufactories, to the School of Design, the children of the Blue School, and various public and private seminaries; a more triumphant demonstration of the progress of Art in connection with Manufactures—of temperance and sobriety—of regularity and order, it has not been our duty to record; and who shall henceforth say that even the humblest of our artisans may not be trusted with the examination of what is valuable? of all the numerous and costly articles exhibited, but two are missing, and they are of trifling value. This speaks volumes in favour of the moral discipline which characterised the visitants, and we may add to this, the cheering fact that of the large number of workmen who attended for instruction as well as amusement, only four seemed under the influence of drink. The desire for places of intellectual resort among the people in the evening is proved by the fact that the largest number of admissions were between the hours of six and eight o'clock. Altogether, we consider the whole result as another powerful proof in favour of a National Exposition. We should have no difficulty in pointing out manufacturers of plated wares, of papier mâché goods; of glass, brass-founders, and engineers, all of whom, to our knowledge, have secured good orders through this exhibition of their works. We are sure that although such Exhibitions show our weakness, they are, nevertheless, the beginning of our strength: he who knows his weakness and defects is already far on the path that leads to improvement. Manufacturers must never forget that if they would advance the Arts of Design as applicable to their wants and labours, they must supply suitable stimulants both to the workman and the public, and that they are the persons from whom the first movement must come; in their hands is their own future success. They are to educate and supply both these classes; first, by directing public taste by the production of first rate works, which rarely if ever fail of being properly appreciated; and next, by placing before the eye of the artisan that which will be suggestive of the beautiful. Originality of design, thus, has its foundation in the appreciation of what is excellent. This appreciation can only be acquired by inspection of what is best in ancient or modern art; no town in the empire can boast of fewer adjuncts of this kind, than Birmingham; in none is there a greater necessity for what is becoming daily more called for—the Art-educated workman. We do most earnestly hope that a surplus which must arise from this Exhibition, will form the nucleus of something permanent; a receptacle, in truth, which will contain a history of ornament, of Art applied to manufactures, where the WORKING MAN may retire, in the evening, from the bustle and turmoil of business, to store up in his mind that which will aid him for the coming day.

With much that was defective in the specimens submitted for examination at the Exhibition, there was abundant evidence of power, will, and a desire to excel, which but require encouragement and education to produce the most successful results. Art education is the work of centuries. Greece acquired not the proud pre-eminence she held in high art, without due preparation and long years of careful study; neither will England arrive at the position she would occupy, without the same: there is no royal road to excellence: let us then be up and doing, already are our

mechanical inventions imitated, and increased production is rapidly receding from us; it is time then to gird ourselves for the conflict, for it has been said by one who is no dreamer, that if we continue deficient in education, every railway and steamboat will aid in transferring the demand from us to others, better fitted by previous training to supply the demand. We do most earnestly hope that in a few months the foundation will be laid of a permanent museum, which cannot fail to enhance the value of Birmingham manufactures a hundred fold.

We congratulate the exhibitors generally, and all who have been concerned in the carrying out of this really important exhibition; the manufacturers of Birmingham have shown both zeal and ability in the matter, and we do not fear a lack of encouragement for our native manufactures both at home and abroad, when such laudable exertions as these are made. Let but the same spirit characterise the exertions of all connected with the Exposition of 1851, and the result cannot but be highly favourable to the country.

## THE GREEK SLAVE.

FROM THE STATUE IN MARBLE BY HIRAM POWERS.

In the summer of 1845 there was exhibited at the rooms of Messrs. Graves, in Pall Mall, a statue in marble by Hiram Powers, an American sculptor. It was called "The Greek Slave," and attracted a large number of visitors by the fame of its excellence. The idea of the work was suggested by the practice of exposing female slaves for sale in the bazaar of Turkey. The figure is upright, and rests the right hand upon a support, over which is thrown a modern Greek drapery, both hands being confined by a chain.

There is much in this work to remind the learned in sculpture of the best productions of the antique; in the simple severity of its outline, and in the intellectual expression which dwells on that sorrowful face, it bears a close affinity to the Greek school. Appealing to the sympathies and sensibilities of our nature, rather than to those feelings which call forth words of delight, we are yet won to admiration by its touching beauty and its unexaggerated idealism. The sculptor has aimed high in his purpose of uniting modesty with scorn, and shame with rebuke, but he has undoubtedly carried out his intent, boldly and successfully. It was no easy task to place a young and high-minded female in such a position without a chance of offending delicacy; but the great charm of Mr. Powers' work is, that it repels the very thoughts which would be likely to arise under such circumstances, and produces others totally at variance with them—sympathy and compassion for the captive; execration for those who could make merchandise of the beauty and the innocence of the fairest of God's creatures;—

"As if their value could be justly told  
By pearls, and gems, and heaps of shining gold."

While admitting the truth that genius exclusively belongs not to age nor race, and that its elements are as likely to dwell in the minds of the untutored savage as in the more favoured inhabitant of a civilised state, the first sight of this statue—coming from the hand of a sculptor whose country has hitherto made comparatively little progress in this, the highest department of Art—afforded us no little surprise, but it also gave us infinite pleasure. We had not even heard of the name of Hiram Powers, and were consequently astonished to find so fine a work from one whose fame had not already reached the shores of England. But we subsequently learned that Mr. Powers had been studying for a considerable time in Florence. In his studio here, Captain Grant saw a small model of the "Greek Slave," in plaster, and was so struck with the beauty of the subject, that he immediately gave a commission to the sculptor to execute it in marble. It is still in the possession of that gentleman, who congratulates himself, and not without reason, upon having one of the most chaste and classical compositions of modern sculpture. Certainly his taste and judgment in thus bringing to light, and securing, a noble production of Art, cannot be too highly commended.





THE GREEK SLAVE.

ENGRAVED BY W ROFFE, FROM THE STATUE

IN MARBLE BY HIRAM POWERS



## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE MONUMENT OF WREN.



ARE old London! It would be difficult for us to describe the affection we entertain for this noble city—venerable for its antiquity, and reverend for its associations

with our greatest men—although it combines so much that occasions us distress of mind with so much that is dear and honoured to our every feeling of existence. We should never have loved it so well

if we had not become acquainted with the histories of some of its public buildings, its houses, its holy temples, one by one, almost stone by stone; and yet how little we know of what we might know, and of what we hope yet to learn. We marvel more and more how we could ever have passed a peculiar-looking house without inquiring 'Who lived there?' Certainly, we move through life very listlessly; we go along its highways and into its by-lanes without being stirred by the immortality around us; we close our eyes against the evidences of change which are the accompaniments of life; and we plod on, of the earth—earthy, with little more than a fluttering effort to raise our minds by the contemplation of the acts of those glorious spirits who elevated England to the rank she holds among nations.

We had been wandering through the human labyrinths of London—cogitating, rather than observing—musing, instead of rousing ourselves to enter into the feelings and occupations of those with whom we live, when suddenly we stood opposite the gate of the Church of St. Bride, Fleet Street. We never can pass any one of Sir Christopher Wren's churches without endeavouring to obtain a sight of the beautiful spire by which he loved to decorate his sacred buildings; accordingly, we stepped down the paved court, and strained back the head to gratify desire. As we turned the corner to go on, St. Paul's, looming through the atmosphere of mingled smoke and fog, again recalled to mind the character of its mighty architect—that polished, high-minded, true-hearted, modest man, who loved his art with a depth and purity unknown in our times, and with the steady enthusiasm of his noble nature, not for the gold it brought, but because of its own high merits, and the power it gave him to elevate his country in the eyes of the whole world.

Born in 1632, Christopher Wren was nurtured in the highest principles of the Reformed Church; his father, at whose rectory he drew breath, at East Knoyle, in Wiltshire, was also Dean of Windsor; and his uncle, successively Bishop of Hereford, Norwich, and Ely, is celebrated in the Ecclesiastical history of England as having devoted himself to the royal cause, and remaining so firmly attached to the fortunes of the deposed King as to endure an imprisonment of nearly twenty years without being brought to trial. During a portion of this dismal time for all who held the true royalist faith, Mr. Christopher Wren, even then distinguished as a youth of equal modesty and talent, was a frequent visitor at Mrs. Claypole's, who was sure to distinguish and promote excellence. Here he occasionally met the stern Protector, who called to him one day, in his usually abrupt and determined manner, to go immediately and 'tell his uncle that he might come out of the Tower if he liked.' The youth bowed his thanks. Knowing the equally determined nature of his uncle's spirit, he proceeded with an anxious heart to the Tower. The shadows of the massive building lay heavily upon the waters, and, as the heavier gates groaned beneath the creaking chains and rusty bolts, he hoped that one he loved so well would come forth to the light and liberty so very, very dear to a young aspiring

mind. So strongly did the value of this inestimable blessing seem to him, as he entered the dark and narrow room appropriated to his relative, that he could hardly forbear throwing himself upon his neck, and wishing him joy of the liberty he at first doubted whether he would or would not accept. The stern contempt which the prelate at once expressed towards the Protector's message—the air of offended dignity with which he regarded his nephew for being its bearer—the exalted nature that breathed in every word he uttered, proving his sincerity, and his determination to accept no favour from those he despised—were never forgotten by the future architect; and unable to repress or direct the feelings he had roused, he listened with silent respect to his high-souled relative. 'Go back!' he exclaimed, 'to the man who holds the power of England within his blood-stained palm, and tell him that I will none of his permission to depart, but will tarry the LORD's leisure, and owe my deliverance to HIM alone!'

This noble disregard of things temporal, when contrasted with things eternal, was strongly characteristic of both the uncle and the nephew. Many of our paltry pilers of brick and mortar—builders of mere paper houses—creatures with not half as much architectural knowledge as the bee or the beaver—would think themselves insulted if required to superintend a square or a street in the suburbs of London at the remunerating rate that was paid the mighty architect of Saint Paul's. But long before he was distinguished as an architect, or thought of architecture, perhaps, but as a branch of the sciences to which his young mind rendered such ready homage, every man of knowledge in England considered the youth a prodigy. Like his remarkable contemporary, Pascal, his genius displayed itself at a very early age. At thirteen he dedicated the invention of an astronomical instrument to his father in a Latin ode; and, though labouring under extreme delicacy of health, he was able to enter Wadham College, Oxford, at the age of fourteen; here he secured the friendship of Bishop Wilkins, who introduced him to Prince Charles, the Elector Palatine, as a prodigy; and Oughtred, in his preface to his 'Clavis Mathematica,' mentions his extraordinary promise as a youth of sixteen.

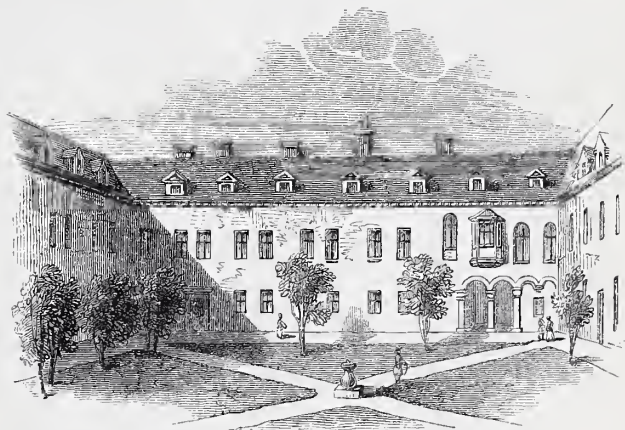
About this time, Doctor Willis, an eminent mathematician, collected together a knot of scientific men, chiefly from Gresham College, who gave the idea after the lapse of a few years of the formation of the Royal Society; and Doctor Willis was another of his friends. Wren devoted much attention to the microscope, which caused both him and his cousin to be sneered at by the author of the 'Oceana,' as those 'who had an excellent faculty for magnifying an atom, and diminishing a commonwealth.' He then turned his attention to some astronomical theories, and many claim for him the invention of the barometer, though there exists little doubt that the discovery belonged to Torricelli. The exquisite Evelyn, so associated with all that is honourable to England, so dear to all who love the registers of old times, makes frequent mention of Wren, designating him as 'that rare and early prodigy of science.' 'that miracle of youth,' 'that prodigious young scholar.' Well, indeed, did he deserve this praise. At fifteen, Sir Charles Scarborough, an eminent physician of his time, employed him as a demonstrating assistant; and it was the future architect of St. Paul's who first injected several liquids into the veins of living animals. But, turn where we will to the records of this great man's life, we find all illumined by his fame. Having abandoned his classic retirement, he filled the chair of astronomy at Gresham

College,\* and the next year solved Pascal's celebrated problem, that was issued in all magnificence as a challenge to the learned of England, and then posed the mathematicians of France by one that was never answered. So he continued his course, mingling the mild lustre of the morning and evening star with the splendour of the comet; the perfection of human talent and human virtue; alienating himself from the party quarrels of the day, yet feeding the sacred flame of loyalty within his heart.

After a period of much turmoil, during the most interesting epoch of England's history, Charles II. was received back into the bosoms of his loving subjects, and Wren was chosen to fill the highest chair (the Savilian) at Oxford. Then the Royal Society, aided by the learning of England, was established firmly, Doctor Wren being one of its most efficient members, and yet we find him toying with all sciences—observing Saturn—mapping the Pleiades—calculating eclipses—writing on the longitude—most probably inventing mezzotint engraving, and permitting the credit thereof (for which he never cared, except for truth's sake) to rest with his friend Prince Rupert. He also sacrificed, occasionally, to the Muses, but this most likely was in his love-making hours: that the wisest men must go through despite all other sciences.

But this human weakness was no stain upon his stainless career—as completely *sans reproche* as that of Bayard himself. At length, he went to Paris to study architecture and the mechanical inventions, and there saw the Louvre in progress.

Soon after the Restoration, our Charles, whose foreign sojourn had given him some taste in architecture, took it into his head to contem-



COURT YARD OF GRESHAM COLLEGE.

plate repairing St. Paul's, which was absolutely necessary from the dilapidations it had suffered during the Commonwealth, when Cromwell converted the Choir into a horse barracks.

Wren was named in the royal commission to superintend the repairs, but it was decreed by a greater power that no one desecrated stone should remain above another. The mighty fire came in its terror upon the city, sweeping it away like chaff before the wind, and rendering

\* Gresham College, as its name implies, is a foundation which owes its origin to the builder of the Royal Exchange; and in his will he bequeathed all his interest in that building, and also his dwelling-house, to the Corporation of London and the Mercers' Company, on condition that they provided seven professors to lecture publicly and gratuitously on the seven liberal sciences. At the death of his wife the professors entered on their duties, and had apartments assigned them in Sir Thomas's house, which was situated in Bishopsgate Street (upon the site of the present Excise Office), and which was in consequence now termed Gresham College. It numbered many eminent men among its professors, and flourished until the commencement of the civil wars, when it was occupied as a military garrison, and all the professors, save one, compelled to leave it. The restoration revived it, and the foundation connected itself with the newly-formed Royal Society. In the early part of the eighteenth century, dissensions arose between the professors and trustees, and the building was deserted and allowed to go to decay, until an act was obtained for its sale and the ground on which it stood. There is a curious bird's-eye view of the building in 1740, and that portion of it which shows the inner quadrangle has been delineated above.

old St. Paul's\* a tottering ruin; and there, amid the destruction, upon the burning cinders, fearless, amid the embers that crumbled about him—calm, amid the desolation that surrounded him on every side—heedless of the smoke and debris

of what should be seen no more, was the fearless architect, concentrating a mind of inconceivable strength, knowledge, solidity, purity, vastness, and vigour, upon one point—the restoration of London! Up to this period he had been one

basis of which would be filled by the Cathedral Church of St. Paul's. How glorious this picture! The magnificent structure would not have been cribbed up by those close-fitting gaudy shops; and the proposed piazza would have given a majesty to the immediate neighbourhood in keeping with the cathedral; though piazzas can never be generally adopted in England with advantage. If they shelter from rain they darken the houses; and an Englishman connects some Italian idea with them; something of 'lurking' and hiding, and 'secret stabbing'; and indeed the more broad and wide and expanded streets are the better: still *there* they would have formed a noble base to the mighty pyramid. It was a fine idea of his also to make his highway to the Tower, adorned with parochial churches; setting before the people continually their Christian temples in the best situations, thus reminding them of their highest duties.

We can, without difficulty, imagine the magnificent appearance of our river, if he had been permitted to carry his quay along the whole bank of the Thames, from Blackfriars to the Tower, a canal being cut at Bridewell, with sluices at Holborn Bridge and at the mouth, and stores for coal at either side. What metropolitan magnificence would have arisen, had he erected twelve halls for the twelve chief companies, united into a regular square, annexed to Guildhall! He desired to banish trades that use great fires and create noisome smells, and all burying-grounds, out of the city. Our cemeteries are but the working out of one of his projects! Yet, necessary and useful as they are, we should be sorry to be buried in one of those dead highways; we would rather repose quietly in a sheltered nook of an old churchyard, where the shadow of the trees we saw planted should fall



OLD ST. PAUL'S CATHEDRAL.

of whom no evil was ever whispered, but at once the undercurrent of self-interest, that muddy, babbling, polluted stream, was let loose upon him; yet he stood between the glory of London and the mean and paltry economy that would have neglected the clearance made by the fire, and patched and cramped St. Paul's, emancipated from its disjointed thralldom by what to individuals was a great calamity. If the plans of this astonishing projector had been worked out altogether, as he intended, we should have had a city as remarkable for the dignity of uniformity as for extent.† He proposed a street ninety feet wide to proceed from St. Dunstan's Church to Tower Hill, there to terminate in a piazza; this, besides its magnificence, would have ensured a world of air and health to the citizens; he intended this to open into a circular piazza on its way, the centre of eight streets, leaving Ludgate prison on the left side, where, instead of the gate, he designed a triumphal arch to the renovator of London, Charles II.

The street was then to divide into two other streets as large, and before they, spreading at acute angles, could have been clear, one of the other, he intended them to form a triangular piazza, the



WREN'S PLAN FOR RE-BUILDING LONDON.

\* Old St. Paul's was the idol of the Londoners. They seem to have looked upon it as the very perfection of its species, and were redolent of its praises. One of its great holds in popular affection consisted in the belief of its legendary history. It was supposed to stand on the site of the Roman temple to Diana, and believed to be the spot where Christianity first found a home amongst us. All the older antiquaries fall in with this popular belief; and the legends they tell may be comprehended by a reference to the pages of Camden. Its great antiquity and its constant connection with the historic and ecclesiastical history of our country, gave it however a strong interest. Its interior was enriched with the tombs of the great and the learned, some few relics of which are still preserved in the crypts of the present building. The long-drawn aisles were in the sixteenth century used as the meeting-place and lounge of the citizens. So began desecration, and the cathedral became a place for idlers and a noisy rendezvous not always respectable. In a short time dilapidation and decay began to appear, and during the reign of James I. strong measures were necessary to be adopted to preserve the building at all. Our cut shows its palmy state when the steeple was entire. It was destroyed by fire in 1561, some say by lightning, others by the neglect of plumbers, who left their fires burning in their absence. It was new roofed after this; but was neglected until the reign of Charles I., who did that which had been urged during his father's reign unfruitfully, and set the example of restoration by building at his own expense a noble portico. Others followed the royal example and subscribed towards the work nobly,

and in 1643 the renovation was completed at a cost of about one hundred thousand pounds. The Civil War came, and with it a desecration worse than any previous one to which the noble building had been subjected. Horses were stabled within its walls, and it received so much injury, that on the restoration of Charles, that of the cathedral became again necessary. It was slowly proceeded with when the Great Fire left it a mere mass of ruins, to be succeeded by Wren's grander and more uniform conception.

† Wren's mode of operation is detailed by his son in his 'Parentalia.' He says, that after his appointment as surveyor-general and principal architect for rebuilding the city, he immediately 'took an exact survey of the whole area and confines of the burning, having traced over with great trouble and hazard the great plain of ashes and ruins; and designed a plan or model of a new city, in which the deformity and inconveniences of the old town were remedied, by the enlarging the streets and lanes, and carrying them as near parallel to one another as might be; avoiding if compatible with greater conveniences, all acute angles; by seating all the parochial churches conspicuous and insular; by forming the most public places into large piazzas, the centre of six or eight ways; by uniting the halls of the twelve chief companies into one regular square annexed to Guildhall, by making a quay on the whole bank of the river from Blackfriars to the Tower.' In his clear sighted plans and useful improvements he designed 'the streets to be of three magnitudes; the three principal leading straight through the City and one or two cross streets to be at least ninety feet

wide; others sixty feet; and lanes about thirty feet, excluding all narrow dark alleys without thoroughfares or courts.' An examination of his plan engraved above, will make these improvements apparent, and show how much London has lost by not adopting Wren's views; they were opposed by the vested interests of the citizens, which then, as now, deprecated all changes even for evident advantages. They had insurmountable prejudices in favour of rebuilding in old localities and in old styles, and hence he lost the opportunity of his wish to render London 'the most magnificent as well as commodious city for health and trade of any upon earth.' A glance at his plan will show how well he had laid out main streets, and studied the proper position of public buildings, with an eye as well to utility as to architectural effect. A shows the position of St. Paul's, which would have been the first grand object that claimed attention when the western side of the city was entered; at B is Doctors' Commons, in close and proper proximity. The letters C refer to the piazzas with which Wren intended to ornament London, where the principal streets met. At D we have the principal buildings sacred to trade and commerce; E is the Post Office; F, the Excise Office; G, Insurance Office; H, the Mint; while at I are the Goldsmiths shops. K shows the position of Guildhall; L that of the Custom House. At M are the public markets; N, the Strand entrance to the City; O, is Smithfield; P, the Temple; Q, a Quay along the entire bank of the Thames; R, is the *dehouchement* of the Fleet river at Bridewell; S, Queenhithe; T, Dowgate; U, London Bridge; and V, Billingsgate. W, shows the position of the Tower; X, that of

upon our green-grass grave, while the voices of those we have loved, and who have loved us, echo above it.

It is evident to all who contemplate the plan of Sir Christopher Wren's renovation that St. Paul's was the sun of his system; he would have ranged his planets and their satellites around it. His mind was as harmonious as the movements of the heavenly bodies; and the more we thought upon, the more we felt the sublimity of his conceptions.\* It is with a feeling of extreme diffidence that we object to his fondness for arcades, which, except as a sort of amphitheatre for St. Paul's churchyard, are, for the reasons we have mentioned, unsuited to our climate. But we cannot feel the objection which some have stated to his plan, on the ground of sameness and uniformity.

Darmstadt, Carlsruhe, and Manheim, those uniform Continental cities, are dull enough, not from their uniformity, but from the absence of that moving world which is the variety of London.

Sir Richard Steele justly observed with reference both to Wren and the great fire, that 'That which produced so much individual misery afforded the greatest occasion that ever builder had to render his name immortal and his person venerable.' But though nothing could exceed the fortitude displayed by those who had seen their city swept, first by the plague, and then by fire; and though 'the people' would have embraced his plans, yet the selfishness of some individuals, the conflicting interests of others, the intrigues of certain parties in both court and

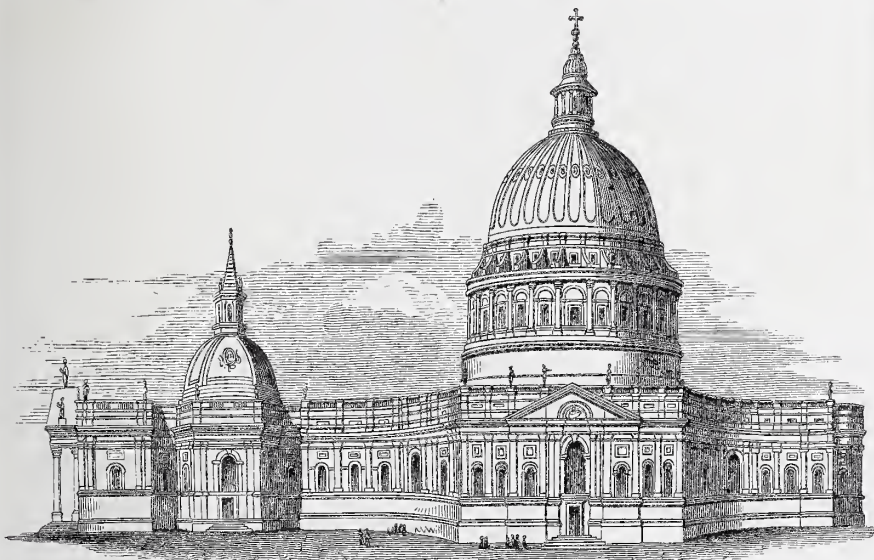
pounds! on the completion of that admirable building.

He was not suffered to continue uninterruptedly at his St. Paul's. Papers of the Privy Council speak of his being hurried to Knightsbridge to decide if the site of a projected brew-house was far enough from town; then to report concerning buildings to be made in the rear of St. Giles's Church. Nobody but the hard-worked and ill-paid Sir Christopher could be found to make arrangements for the accommodation of the Lord Mayor and Aldermen and their officers, and also the livery of the twelve companies, in Bow Church! He was appointed jointly with Evelyn to conduct the sale of Chelsea College to Government; upon him devolved the task of detecting and abating all nuisances, irregular buildings, defects in drainage that might prove prejudicial to public health or the beauty of the Court end of the town. These and all other tasks concerning the laying out of roads imposed upon him too much personal exertion and extensive and intricate calculations.

He laboured diligently; the Monument, Temple Bar, Chelsea Hospital, many of the halls of the great companies, seventeen churches of the largest parishes in London, and thirty-four out of the remaining parishes on a large scale, were rebuilt under the direction and from the designs of Wren, during the time that he was engaged upon St. Paul's. And when Queen Anne passed an act of Parliament for the erection of fifty additional churches in London and Westminster, the omnipotent Wren was appointed one of the commissioners.

What other man has left such records of a life behind him? Michael Angelo, so gloriously associated with St. Peter's, had as strong a struggle against prejudice and meanness as our 'Hero Architect,' and their characters were cast in the same mould, alike high-souled—alike poor in this world's riches—loving Art for its own sake—sacrificing their time, their knowledge, and themselves for their city's glory; but Angelo's hot southern nature lacked the fine tempering of Wren's, for he earnestly, at the expiration of seventeen years, implored Cardinal Carpi 'to liberate him from his vexatious employment.' Wren completed his task in thirty-five years, but St. Peter's occupied a space of 145 years, during the pontificate of nineteen Popes.

His name has filled our imagination with images of his works. They rise before us, distracting our mind with their magnitude and number. Recollections of his life, too, crowd upon us, and we see him in a hundred situations of his varied career. With an effort we banish these visions, for we have a Pilgrimage to make.



WREN'S ORIGINAL DESIGN FOR ST. PAUL'S.

state, dispersed the architect's noble efforts as regarded the city; and when he was, after innumerable vexations and provocations from the prejudiced and the ignorant, really permitted to set about his great work of St. Paul's, he did so with superhuman patience and perseverance.

Nurtured in the purest Protestantism, his first plan of the cathedral did not include the length of the aisle necessary for the processions and pageantry of the Roman Catholic worship, but unnecessary in our Reformed cathedral service.† The Duke of York, afterwards the tyrannical and bigoted James, insisted on the lengthened aisles and the addition of side oratories, thus preparing the cathedral for a religion, the subsequent attempt to re-establish which cost him his crown. This infringement on Wren's plans and princi-

ples caused him to shed bitter tears; but his Royal Highness, who would have hardly ventured to interfere with the design of a sculptor, altered the plan of the architect; and Wren began his work of immortality—laying the first stone of London's landmark on the 21st of June, 1675. And in the year 1710 the good old man, having attained the seventy-eighth year of his age, having spent thirty-five years of his life in the actual and daily labour of this erection, having seen the terminations of three reigns, having experienced a revolution which drove the Stuarts from the throne, and witnessed the going out of the Orange dynasty and the coming in of the Hanoverian, saw his son lay the highest stone of the lantern on the cupola. The toils, and taunts, and vexations he had endured were forgotten at this triumphant moment. The shouts of a grateful people rent the air; he was surrounded still by long-trying friends, and his character was as stainless as when he took his first lesson in the dignity of a fixed purpose from his uncle within the Tower walls.

And what now, gentle friends, suppose you was the sum allotted to Sir Christopher Wren for building your St. Paul's—our St. Paul's?—what to remunerate him for the learning, the labour, the untiring attention he brought to his work of love? Two hundred pounds a year! And the commissioners had the pettiness to stop a portion of this until the work was completed; nor could he obtain his money without an application to Parliament. Well might that splendid vixen Sarah, Duchess of Marlborough, remonstrate with her architect, when, as she said herself, 'It is well known that Sir Christopher Wren was content to be dragged up in a basket three or four times a-week to the top of St. Paul's, and at a great hazard, for 200l. a-year.' Poor Sarah! she took little into consideration his mind or talent, but thought mightily of his swinging in a basket for such a paltry sum!

His payment, as architect of the City churches, was hardly better, being no more than 100l. a-year; though the parish of St. Stephen, Walbrook, voted his lady a present of twenty

Moorfields; and Y, the circuit of the City Walls. The small black blocks, which are isolated, represent churches which he had intended to place in prominent positions in the main thoroughfares, but always free of the houses. It is only necessary further to remark, that that portion of our plan which is covered by lines of tint, represents that part of London which was destroyed by the great fire.

\* The dome of St. Paul rises above his grave, a noble monument; but there ought to be another. There has been published a tribute to his memory—a pictured representation of the workings of his mind, beautifully grouped, by Mr. Cockerell. This fine representation of British architecture sets forth no less than sixty-two of Sir Christopher's buildings, the principal number being churches.

† The unfortunate circumstance of the Duke of York's tendency to the Roman Catholic faith deprived England of possessing the only Protestant cathedral in the world. Wren's notions of church-building for the reformed faith were well expressed in his report to the King, where he declares that our own ritual and its form should guide the architect solely in his designs for the buildings sacredly devoted to such service. 'The Romanists,' he says, 'indeed, may build larger churches; it is enough if they hear the murmur of the mass, and see the elevation of the host; but ours are to be fitted for auditories.' Impressed with this view, he omitted the long aisles and side chapels necessary to the Romish ritual and its processions, and made the body of the building a compact centre as a grand substructure to the dome, and forming an enormous receptacle for a large auditory. But the Duke, who had, no doubt, long cherished the idea of restoring Popery, insisted on the long aisles and side chapels being inserted. Wren was therefore obliged to alter his design entirely to one less original and beautiful, to gratify the wish of one who sat upon our throne but two short years and was banished for ever.



BOYER HOUSE.

At Camberwell there is a quaint old house called Boyer House or Manor House; and Evelyn records a visit to Sir Edmund Boyer at his 'melancholic house at Camerwell. He has, he

says, 'a pretty grove of oaks, and hedges of yew in his garden, and a tall row of elms before the door.' This house is still standing in the London Road; and in that house, not 'melancholie' to our thinking, Sir Christopher Wren resided during a great portion of the time occupied in building St. Paul's. Most likely Wren rented the house from Sir Edmund. And, as Evelyn is believed to have introduced cedars into England, who knows but Sir Christopher obtained the very tree which we regret to see looking so really 'melancholie,' from the sweet author of the 'Sylva?' The house, as you may see, has a very different appearance from any other in this particular neighbourhood; and the wide-spreading branches of the cedar, now the wreck of what it was, invite attention. Tradition calls it 'Queen Elizabeth's tree'; but there is a certainty that her Majesty never saw it. The house has a sufficient claim to our attention without this distinction—Evelyn entered the gateway, Sir Christopher Wren resided within those walls!

There are no people in the world more misunderstood than the English. Our 'shyness' is termed 'coldness'; our 'timidity and reserve' 'heartlessness'; no one ever knocked at the proper door of an English heart without having it opened. Here were we personal strangers to the lady who resides in this venerable mansion; and yet a mere expression of a desire to see Wren's house, sufficed not only to secure us admission, but such kind attention as we can never forget. The steps ascended, the hall is entered by a glass door, and you immediately find yourself where taste and judgment have presided, and where care is still taken of the work of their hands. From the gloomy aspect without you are astonished at the cheerfulness within, for the hall is spacious and lightsome; and, though it has been deprived of many of its ancient honours, still the plainness of its paneling is in keeping with the character of the building, and though it has lost much—for its present occupant informed us that when she took it the owner of the mansion removed the 'carved imageries of fruit and flowers,' and various other beauties, that decorated an exquisitely perfumed room, still called the 'cedar parlour'—though much has unhappily been removed from this house of noble memories, nothing has been introduced in violation of the pure taste that presided over its adornment. The 'cedar parlour' is of a mellow and yet delicate colour, panelled with that expensive wood from the floor to the lofty ceiling. The adjoining room is finely proportioned; but the room on the opposite side of the building is the one that particularly attracted the attention of our artist friend. The chimney-piece still boasts some undisturbed carving, and there is a door remarkable for its simplicity.



DOOR AT BOYER HOUSE.

This probably was the architect's study; his own proper room. We would give much to know whose bust originally occupied the position which its present possessor has assigned to Sir Walter Scott. Perhaps Inigo Jones or Michael Angelo. And the window, which now only looks forth towards a chapel, then opened

upon a trim parterre, guarded from all harsh winds by the 'hedges of yew,' and enjoying a sight of the 'pretty grove of oaks' that commanded even Evelyn's commendation, despite the 'melancholie' of 'Camerwell.' Here the most wonderful of men reposed from his fatigues, and, relying with the high faith of a Christian spirit upon the God who works all things together for good to them that trust in Him, was never bowed down, never shaken, never turned from his loyalty to his maker, to his ruler, to his art. Well might Steele aver that 'his personal modesty overthrew all his public actions; the modest man built the city, and the modest man's skill was unknown!'

Here, perhaps, originated the meeting which Herder asserts was the origin of the Freemasonry of St. John. Here, with a few friends, to save his journey home to dinner, he arranged to dine somewhere in the neighbourhood of St. Paul's; and a club was thus formed, which by degrees introduced a formula of initiation and rules for the conduct of the members expressed by symbolic language, derived from the masonic profession. Knight thinks it rather corroborative of Herder's assertion, that, while the biographers of Wren mention the attendance of the lodge of Freemasons, of which he was the master, at the ceremony of placing the highest stone of the lantern, no mention is made of their attendance at laying the foundation stone; and every lodge in Great Britain is an offshoot from the lodge of antiquity of which Sir Christopher was master! We can fancy these walls covered with his plans, and, as the twilight gathered round us, might almost hear the music of his clear, sweet, demonstrative voice replying kindly to those who questioned upon all points, by short but satisfactory answers. Perhaps when at breakfast in this very room, when told that the frightful hurricane of the previous night had damaged all the steeples in London, he observed, with his quiet, faithful smile, 'Not St. Dunstan's, I am sure.'

The admirable order of his mind gave him time for all things. He never abandoned his scientific pursuits; and here were written many of his interesting letters to the Royal Society. One in particular partakes so much of the simplicity of the man and dignity of the philosopher, that it occurred to us while gazing on the beautiful proportions of the door. 'It is,' he said, 'upon billiard and tennis balls, upon the *curling* of sticks and tops, upon a vial of water, a wedge of glass, that the great Des-Cartes has built the most refined and accurate theories that human wit ever reached to; and certainly nature, in the best of her works, is apparent enough in obvious things, *were they but curiously observed*; and the key that opens treasures is often plain and rusty.' 'But,' he adds, with the pen of experience and prophecy, '*unless it be gilt, it makes no show at court.*'

As we walked round what is but a remnant of the garden that belonged to the house, and learned that it is now occupied as a school for the education of young ladies, we could not but think of the fine associations (those creators of noble thoughts) the young could not fail to imbibe in such a residence. We are sure the lady, who felt so thoroughly the purity, even more than the vastness, of Wren's character, will not fail to impress upon their minds the great lesson taught by his life; how much can be done by the right employment and division of time, and how surely a noble object, when persevered in, will be, *must* be, accomplished. When we entered, we did envy her that house,

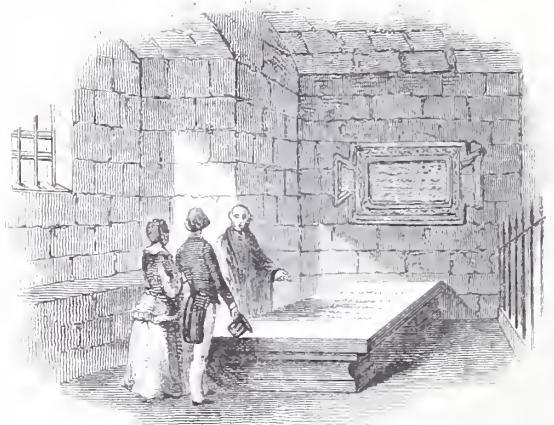
\* The St. Dunstan's alluded to is the Church in Tower Street, London, known as St. Dunstan's in the East. There is a tradition that the plan of this elegant tower and spire was furnished to Wren by his daughter, Jane Wren, who had seen and admired the famous one of St. Nicholas, at Newcastle. She died in 1702, aged twenty-six, and was buried under the choir of St. Paul's Cathedral. The storm which occasioned Wren's remark, raged in London through the night of the 26th of November, 1703, and some of the steeples and pinnacles in the City suffered serious injury.

but when we left it, we thought it could not, in the present day, be more worthily occupied.

We have deferred as long as we could the last public act of England towards Sir Christopher Wren, because we are ashamed to record it. His talents, his uprightness, his exertions, his deeds, were forgotten; and almost beneath the very shadow of London's chief glory, when his head was crowned with those snows of age which kings might envy, in the eighty-sixth year of his earthly pilgrimage—when he had been half a century architect to the crown, George I., whose mind was just sufficiently large to contain corruption and intrigue, dismissed him! For once Horace Walpole forgot that the dismitter was a king, and the dismissed a subject. He speaks of Wren as 'having enriched the reign of several princes, and *disgraced the last of them.*' God bless his honesty! We say this heartily, for he seldom affords us so great a luxury.

The retirement of this great man was as glorious as his career—the sunset of a long summer-day of untiring, untired life, which he laid down, not as a burden, but a duty. We may surely accept his character as a man of science upon the testimony of Newton, who in his 'Principia' joins his name with those of Wallis and Huygens, whom he styles *hujus ætatis geometrarum javæ principes*.

Retiring from the immediate neighbourhood of London to Hampton Court, he spent the remaining five years of his life chiefly in the study of the Scriptures. Time, which had enfeebled his limbs, left his faculties unclouded nearly to the last day of his existence. His chief delight up to the very close of life was to be carried once a year to visit his great work; and we once met a lady who had heard her grandfather describe having seen him assisted by two friends up the steps of the cathedral. He was a little child then, but he never forgot following the architect into the holy building, and wondered, when he heard the people, who uncovered as he passed, say, that that old man, whose every smile was a blessing, had built the great St. Paul's. After one of those visits, he rested at his lodging in St. James's Street, after his dinner, on the 25th of February, 1723. His servant, thinking he dosed longer than usual in his chair, found, to use the emphatic words of Scripture, 'that he had fallen asleep.'



TOMB OF WREN.

Of course, he had a splendid funeral. His remains were deposited in the crypt under the south side of the choir of the cathedral.\*

\* Wren's tomb, a simple ponderous slab, bears the following inscription:—'Here lieth Christopher Wren, Knt., who dyed, in the year of our Lord, M.DCC.XXXIII., and of his Age xci.' At the head of the tomb, on the wall above, is a more ambitious Latin epitaph, enclosed in an ornamental border after the fashion of a Roman tablet. It runs thus: 'Subtus conditur hujus Ecclesie et urbis conditor Christophorus Wren, qui vixit Annos ultra nonaginta non sibi sed bono publico: Lector si monumentum requiris circumspice. Obiit xxv. Feb. Ætatis xci. Anno MDCXXXIII.' On the opposite wall, at the foot of the tomb, is the monument of Dean Holder, who married Wren's sister; and on one of the massive pillars is that of Jane Wren, his daughter, who officiated as organist in the Cathedral, and is here represented playing on her favourite instrument to listening angels.

GOVERNMENT SCHOOL OF DESIGN—  
SOMERSET HOUSE.

THE annual meeting for the distribution of prizes, to the students of this Institution, and to receive the report for the past year, took place on the 16th of January; the Right Hon. Henry Labouchere, M.P., President of the Board of Trade, presided on the occasion, and was supported by Earl Granville, Vice-President of the Board, as well as by several gentlemen interested in the progress of our manufacturing and industrial arts. The report of the head masters, Mr. Herbert, R.A., Mr. Redgrave, A.R.A., and Mr. Townsend, was read by the Secretary, Mr. Deverell. It stated that the average number of students, male and female, in each month in 1848-9 was 383; while for the last nine months of the current financial year, to the 31st of December 1849, the average had amounted to 423, being an increase of 40 in each month. A corresponding increase of fees had also occurred to the amount of 44% on the preceding year. With regard to the great National Exposition in 1851, the report expressed the earnest hopes of the masters that the Board of Trade would extend its utmost assistance to further the studies of the pupils during the present year. If it should be determined that the School of Design should contribute to that Exposition the *élite* of their productions, it was desirable that early information of that determination should be communicated to the school; and it was hoped that the Board of Trade would extend with no sparing hand such pecuniary aid as might be thought adequate to the execution of designs, which would be otherwise too costly for individual means.

MR. LABOUCHERE, after the report had been read, signified his great satisfaction at the account which it gave of the position and prospects of the school. He had himself, from the very earliest, watched its progress with great interest, and he earnestly hoped that more and more attention would be paid to the arts of design in this country, the stability of whose manufacturing prosperity must, in many branches, mainly depend upon the successful cultivation of those arts. At present, though we excelled other nations in mechanical contrivances, we were behind some of them in those arts to which the principles of taste applied, and if we wished to hold our place among the nations of the earth, every encouragement must be afforded to the arts of design. He had heard with great pleasure the report which had been read by the Secretary. He had seen evidences of progress every year, but during the last year the improvement had been more decided and marked. It would be invidious to institute any comparison between the progress made in different branches of study, but he could not help saying that he had observed with feelings of no ordinary gratification, the beautiful drawings and designs exhibited by the female class of students. He trusted that this institution had now taken so firm a root in the country, that nothing could prevent its final success; and he hoped that the students would exert themselves, and exhibit such specimens of their skill at the great National Exposition of 1851 as would do credit to the school.

After the distribution of the prizes to which we shall refer presently,

MR. REDGRAVE, A.R.A., stated that the President and Vice-President of the Board of Trade had kindly given the sum of 30*l.* to be distributed as rewards among those sections which were not sufficiently provided for in the list of prizes. Having been requested by the Board of Trade to visit Paris, for the purpose of inspecting the Art-manufactures of the French, he felt bound to say, that although our French neighbours excelled us at present in the department of Ornamental Art, they were not so immeasurably our superiors in that respect that we might not hope to equal them. There was much that was meretricious, and there was a great redundancy of ornament among the French designers. But in one respect they were greatly our superiors. The Art-workman was much better educated in France than the English Art-workman, and consequently the execution of their designs was carried out with greater fidelity.

MR. LABOUCHERE said he had listened with much satisfaction to the remarks made by Mr. Redgrave. He believed that some gentlemen and many ladies thought it impossible for an English-

man to compete with a Frenchman in the art of design, but he hoped that the students of the school would show that such an opinion was ill-founded. The present superiority of the French was attributable to the long continued establishment of similar schools, which were founded by Louis XIV. at the instance of that eminent statesman, M. Colbert.

A few words from Earl GRANVILLE closed the meeting; he said he had just come over from Paris, and that he found the French much excited at the prospect of the great exhibition of 1851. The manufacturers of France felt confident of success so far as the art of design would ensure it, though they acknowledged the superiority of our own countrymen in superiority of workmanship and in its durability.

Through some inadvertence our tickets of admission to the meeting did not reach us in time to permit our attendance at it; but on the following day we passed some time in reviewing the numerous models, drawings and designs which filled to overflowing three rooms of no limited dimensions; there were upwards of 1,200 of various descriptions, showing at least the industry of the pupils of the school; the majority of these designs are for textile fabrics and paper-hangings, though there was no lack of other subjects. We had not, at our visit, heard the names of the successful candidates for the prizes, but we especially noticed as highly meritorious, designs for paper and chintz, by Miss Alice West; a pair of oil paintings of fruit and flowers, by Miss Eliza Mills; fruit and flowers in *tempera*, by Miss H. McInnes; a design for a table-cover by Miss Charity Palmer; two large water-colour drawings of fruit and flowers by the same young lady; fruit and flowers in *tempera*, by Miss Alice West; designs for muslin dresses, by Miss L. Gann, Miss E. Mills, Miss S. J. Edgley; a design for a salt-cellar, by Miss A. West; a design for an inkstand, by Miss L. Gann. Among the contributions by the male students, we were much pleased with a set of anatomical drawings in chalk, by J. S. Portch; a small model of a Bull attacked by a Lion and Lioness, by C. J. Hill; drawings in chalk from the antique, by T. S. Bell; a large vase in plaster, by W. J. Wills; two clever bas-reliefs in plaster, by F. Wills; a design for an Etruscan vase, by T. Brown; designs for a breakfast service, by T. S. Bell. There were many more by both classes of pupils worthy of especial mention, did our space admit. The principal prizes were awarded as follows.

A prize of 2*l.* to Miss Alice West, for a design for a chintz; 2*l.* to Miss Louisa Gann for a design for a hearth-rug; 2*l.* 10*s.* to Miss Alice West, for a design for a salt-cellar; 2*l.* 10*s.* to Miss Louisa Gann, for a design for an inkstand; 2*l.* to Miss Alice West, for flowers and fruit in *tempera*; 2*l.* to Miss Charity Palmer, for ditto in water-colours; 2*l.* to Miss Eliza Mills, for ditto in oil; 2*l.* to Miss Alice West, for a design for paper hangings; and 2*l.* to the same lady for a design for a muslin dress. The value of the prizes distributed among the female class of students amounted in the whole to 57*l.* 5*s.* Among the prizes given in the elementary school were 2*l.* to Mr. Johnson, for a set of the five orders, tinted; 3*l.* to Mr. Butler, for a drawing of Gothic Architecture; 3*l.* to Mr. Portch, for an original set of anatomical drawings of the human figure; 3*l.* to Mr. Griesbaeh, for a copy of a painting containing a group of fruit and flowers; and 3*l.* to Mr. Moye, for studies from fruits, &c., from nature, in oil. Mr. Brown, sen., obtained a prize of 2*l.* 10*s.* for a design for a vase, ornamented in two colours; Mr. Bell received a prize of the same value for design for a breakfast service; Mr. Slocumb was awarded 5*l.* for a design for a stained glass window; and a prize of the same value was given to Mr. Hodder for ditto and a panel. Mr. Slocumb also carried off a prize of 5*l.* for a design for the painted decorations of a ceiling, and another of 3*l.* for designs for silk hangings. Mr. J. George obtained a prize of 1*l.* 10*s.* for a design for a printed druggist; and Mr. J. B. George one of 2*l.* for a design for a carpet and hearth-rug. Other prizes were distributed among the male students, amounting in the whole to 209*l.*

It would seem almost invidious, amid so much that was excellent, to single out any for particular notice, but it would be unjust to Miss Alice West not to direct attention to her *four* prizes; and to Miss L. Gann for her *two*.

Our remarks on the exhibition as a whole must necessarily be brief; but we are bound to

say that we were more than pleased with it; the productions of the pupils surpassed our most sanguine expectations, though we had heard most encouraging accounts of their progress during the past year. The female classes have certainly performed wonders under the judicious and clever management of Mrs. M'lan, who shows herself here as excellent an instructress as she is an accomplished artist; and sure we are that Mr. Herbert, with the other masters at the head of this school, will most cordially assent to the justice of our remarks. We desire not, however, to disparage the efforts of the male pupils, which are, generally, highly creditable to all parties; and in some cases of a very superior order. Still we could not but notice the scarcity of designs for such objects as are adapted to the requirements of numerous classes of our manufacturers, workers in metals, pottery, wood, papier mâché, bookbinding &c.; matters which belong rather to the stronger sex as subjects of study. In going through the rooms our thoughts naturally reverted to the great National Exposition in prospect, and we felt assured that if our manufacturers of paper-hangings, carpets, and textile fabrics, were to make selection from some of the designs here exhibited, they would do well, for there is much most worthy of their attention, both for home consumption and for public competition. The increased assistance which the school will most probably receive from the Government, during the present year, will give a fresh impulse to the energies of the young artists that must tell on their future exertions. There is evidence of abundant talent ready to be called into the field of action, if free scope be given for its display—talent that will reflect lustre on individuals and on the country: let it be generously and liberally dealt with by those who desire to see the Art-manufactures of Great Britain flourish, whether directly or indirectly interested in their success, and there can be no doubt of a proportionate reward. The recent exhibition at Somerset House inspires us with fresh hopes for our country in the impending struggle for pre-eminence in the Industrial Arts.

THE ROYAL ACADEMY  
AND ITS CALUMNIATORS.

FOR some weeks past, communications signed "William Coningham" have been published in the *Times* newspaper, the object of which—as far as it can be made out—is to excite public indignation against the Royal Academy; with a view to the ejection of that body from the apartments they occupy in Trafalgar Square. The charges advanced by Mr. Coningham are so utterly groundless, so entirely opposed to facts, that one might be almost justified in supposing him rather the cunning advocate than the uncompromising enemy of that Institution; for the unquestionable effect of his writings will be to withdraw attention from those points in which it is assailable, and direct assaults upon those which are easily defended. According to Mr. Coningham, the only boon conferred upon the country by the Academy in return for a host of benefits is, that "it professes to support a School of Design, notoriously mismanaged." Now, it has been affirmed over and over again, that the Academy is hostile to the School of Design, but it was for Mr. Coningham to discover its "profession of support."

This is a sample of the whole "rigmarole;" about equally true with the broadfaced assertion that the Academy "exact" from the candidate for admission to membership "an amount of servile solicitation, to which high-spirited men, conscious of their own superiority, must naturally be unwilling to submit." It is by no means likely that Mr. Coningham is personally acquainted with many members of the Royal Academy; he may have, therefore, yet to learn that not only is "servile solicitation" never "exact," but that it would go far to insure the failure of any candidate. To our own knowledge, a large majority of the recent elections, have been of artists totally unknown to more than four

members out of the forty—except by their works. Mr. MacDowell, when elected an associate, had never been introduced to, and had consequently never exchanged a word with, a single member; we believe the same, or nearly the same, may be said of Mr. Foley. Both these gentlemen are Irishmen; without position—except that which they obtain from their profession; without patronage; in short, without one of the extrinsic advantages by which it is insinuated their elevation was obtained. The members of the Academy knew their works, but knew nothing more of them until they took seats by their sides. We might, indeed, go through the list of all those recently elected. Was it by "servile solicitation" that Mr. Poole, Mr. Pickersgill, Mr. Ward, Mr. Frith, Mr. Egg, Mr. Sidney Smirke, Mr. Frost, Mr. Elmore, obtained admission? or is it by "servile solicitation" that Mr. Pugin expects election (and will no doubt be elected), at the next vacancy?

We have quoted the names of the younger members, merely because it has been our privilege to know them, from the commencement of their career in Art, to the event of their election; but surely Mr. Coningham will scarcely venture, except in this general way, to dare the assertion that such men as Mr. Barry, Mr. Cockerill, Sir Robert Smirke, Mr. Webster, Mr. Dyce, Mr. Cope, Mr. Wyon, Mr. Stanfield, Mr. Leslie (indeed, we might quote the whole list but with two or three exceptions), are less high-spirited and upright, less truckling to obtain "Academic honours," which (according to Mr. Coningham), "impose only on the ignorant," than Mr. Coningham himself; or than that ally—a bad painter and a worse critic—whom Mr. Coningham continually quotes, and who, in his estimation, would no doubt make a far better keeper of the gallery and cleaner of its contents than either Mr. Eastlake, or his successor, Mr. Uwins.

There is no body in the kingdom, perhaps none in the world, less subject to reproach than the Royal Academy, as regards the election of members. The best artists among the candidates are almost invariably elected; they are chosen in such a manner as to avoid,—as far as human power can avoid it—the danger of private motives in selection; if the members had no higher principle to guide them, it is obviously their interest to strengthen the body by obtaining the co-operation of able men. They thus invigorate their own society, and weaken societies that might become rivals; but, above all, there is a responsibility from which no assemblage of men dare to shrink—public opinion cannot be outraged with impunity.

It would be an insult to Mr. Eastlake to say a word in his defence against the vituperation and apparent animosity of Mr. Coningham. As a gentleman, an artist, and a man of letters, he is placed far beyond the reach of his accuser, who very meanly reiterates charges confuted long ago by a solemn decision of a committee of inquiry, such decision being based upon the combined testimony of the best authorities upon Art in the kingdom.\* It is, however, with the gross injustice of the attacks on the Royal Academy that we have now to do. Mr. Coningham aims his blows so recklessly—with blundering passion—that not one of them hits the mark. We are by no means the unreflecting defenders of the Academy. For a very long period we have laboured to show that reforms have become necessary to this Institution—for its own welfare and that of Art—and that such reforms are practicable and easy. A few concessions to the

liberal spirit of the age, a few abrogations of old laws, to which the Society adheres with lamentable pertinacity, and we verily believe that no society in the world would be more free of matter for reproach—more honourable or more useful. But it is notorious that its schools are admirably arranged and conducted; that nearly all our best artists have issued from them; that the student there acquires knowledge entirely free of charge; that the most accomplished painters and sculptors there give lessons for sums the most insignificant—such sums, insignificant though they be, coming out of their own funds; that to its library every qualified student is admitted; that its charities are large, not alone to the widows and children of deceased members, but to decayed artists and their families, who have no claims other than those of want. The Academy does this, and much more, without the smallest aid from the national purse; for it is beyond dispute that the poor apartments they occupy are theirs by inalienable right; and we say unhesitatingly, that if deprived of them, a Court of Equity would substantiate their just claim for compensation. When they were removed from Somerset House, and the Royal Society and the Society of Antiquaries retained their rooms in that building, it was for the public benefit, more than for their own, that such removal took place. To cast the Academy adrift, would be to inflict an injury upon British Art, for which half a century of national fosterage could not atone. We trust that some means will be found, and that soon, to remedy two crying evils; to find fitting room for the national collection, and space sufficient for an exhibition of contemporary Art; and we hope this will be done by giving up to the Royal Academy the whole of the building in Trafalgar Square, and providing for the National pictures a structure worthy of the Nation.

#### ART IN THE PROVINCES.

MANCHESTER.—THE UNION CLUB-HOUSE.—Whatever objections may be urged against club-houses, as interfering with the family gathering round the domestic fireside, it would seem, from their increasing number and the amount of support they receive, that they are considered as essential to the want and requirements of the age. Certain it is, that every pains is taken, and money is abundantly expended, to make such places of resort elegant, commodious, and inviting. We see conclusive evidence of this in the streets of our metropolis, nor are some of the most important cities and towns in the provinces far behind us in these matters. The Union Club of Manchester, one of the oldest in the county, and of much influence in the locality, from the position of the great body of its members, has recently re-opened its "Coffee-room," or rather "Saloon," after extensive alterations have been effected therein. The dimensions of the room are fifty feet by twenty-five feet. It is a well-proportioned apartment, in height, as in length and width, and is lighted solely from a large lantern in the roof. The ceiling at each end of the room is in flat panels; from these springs a coving, out of which rises the large square lantern in the centre. The walls are divided vertically by pilasters into a series of panels; and horizontally, by a projecting cornice forming a surbase. The prevailing colour of the walls is a sort of salmon colour, the pilasters are a sea-green, the surbases chocolate and other dark colours, while the ceiling and the higher parts of the lantern are of light hues; so that a regular gradation in colours, from dark to light, is found to be observed throughout, as the eye glances from the floor,—(covered by a dark rich carpet, made to correspond in style and character with the decoration),—and the lower part of the walls, to the ceiling and lantern. The style of the decorations of this room is arabesque. The eave over the cornice is divided by rich bands into sixteen compartments, the centres of which are filled with allegorical paintings and imitations of sculpture. The subjects in the angles represent the cardinal virtues, Justice, Fortitude, Prudence, and Temperance. The centre compartments on three sides contain Architecture, Painting, and Sculpture. The others are filled with the Muses, the daughters of Jupiter and Mnemosyne. The arabesques on the principal pilasters are divided into portions, enclosing cameo allegorical representations of the Hours of the day, the Months of the year, and the Zodiacal

signs. Over the entrance for the members is a bold alto-relievo, representing Anaereon imbibing the spirit of poetry administered to him by the Muses, and over that, at the other end of the room, a similar alto-relievo, representing Bacchus in his cups. These alto-relievs, we may state, in explanation of the term, are done on white with black shadows, to imitate statuary, the background being crimson, in order to harmonise with the rest of the room. All the figure painting has been done by Mr. Horner, of London; the ornamental designs were furnished by Mr. George Jackson, and the projective ornaments, in *carton pierre*, were from his establishment in Brazenose Street; while the decorative painting, harmony of colour, and general arrangement, have been executed under the superintendence of Mr. Froggatt, and by workmen in his employ. The room is in all respects worthy of the leading manufacturing town of British Industry.

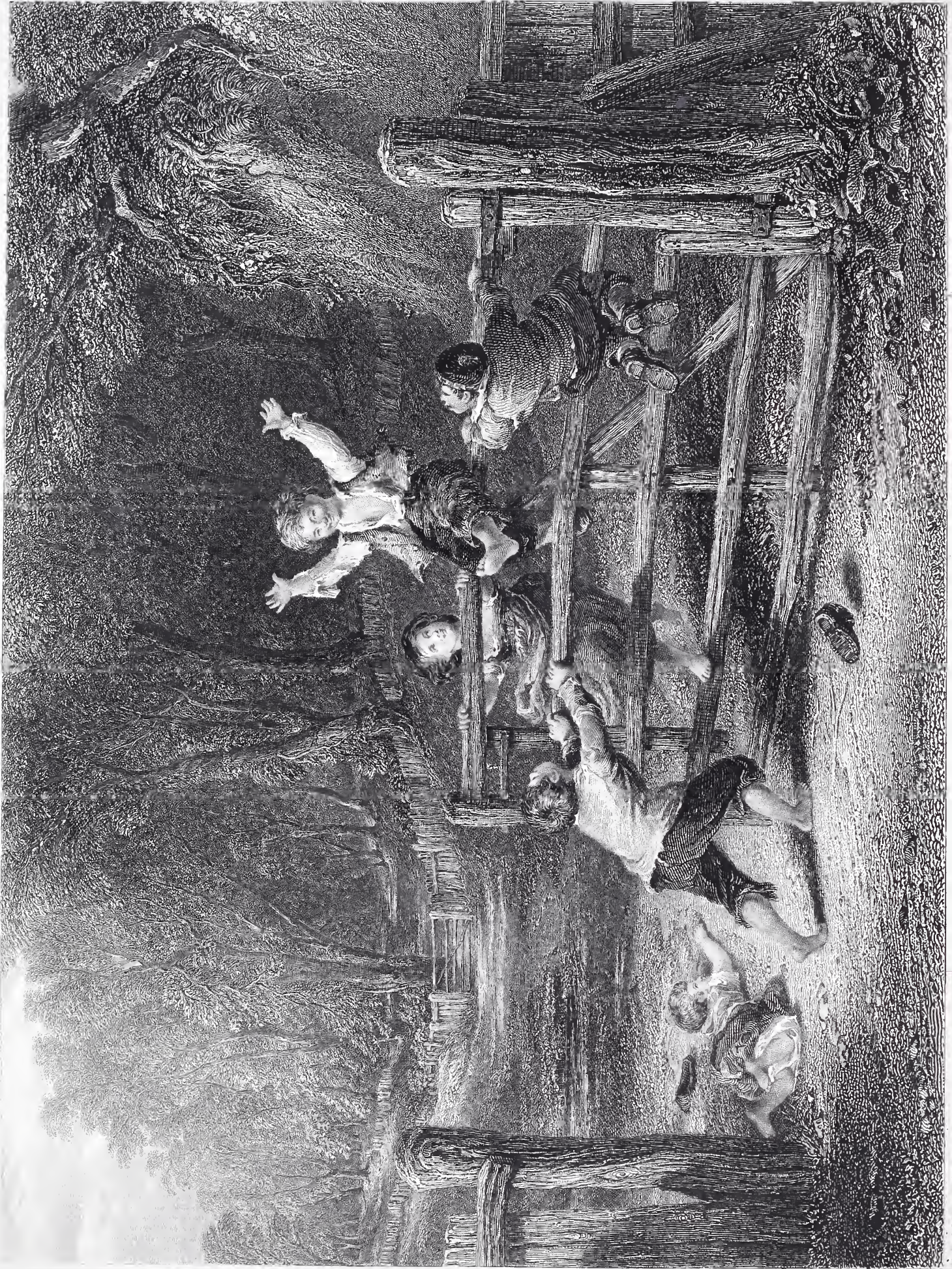
YORK.—The seventh annual meeting of the friends and subscribers to the Government School of Design in this ancient city was held on the seventh of last month; it was attended by a numerous and highly respectable assembly. J. G. Smith, Esq., M.P. for the city, presided on the occasion. From the report of the Committee, it appears that the average number of pupils who have attended during the past year has been upwards of eighty, many of whom removed to London and other places to seek employment in their professions. The report then alludes to the great loss the school has sustained by the death of its founder, Mr. Etty, R.A., who, both personally and indirectly, took a warm interest in its welfare, and greatly aided its success. The lectures lately delivered by Mr. R. N. Wornum are also adverted to as tending much to the benefit and instruction of the pupils. It seems, however, that there is in this place, as elsewhere, an obstacle to the free growth and rapid progress of the institution, in the shape of a debt of 120*l.*, incurred chiefly by its removal to the present enlarged building; but surely this modicum of money might easily be raised in such a city as York, if the real value of the school were appreciated by the citizens; it is a stigma upon them to allow it to stand unliquidated. Prizes were distributed at the meeting to several of the pupils both male and female.

STOKE-UPON-TRENT.—The Athenæum Institution in this town has recently been opened for the purpose of exhibiting an extensive and valuable collection of Art-manufactures, contributed by many of the most distinguished establishments, not only in that district, but in others also—chiefly, however, the productions of Birmingham. Among the principal objects which attracted attention, were various kinds of pottery, contributed by Mr. Alderman Copeland, especially a number of his beautiful statuettes, now so widely circulated; vases, elaborately ornamented, chiefly in the style of Sévres, busts and statuettes in Parian marble, by H. Minton & Co.; classical productions by Wedgwood & Co.; statuettes by Keys & Mountford; a variety of objects in pottery forwarded by Mrs. Burslem, Messrs. F. & H. Pratt, Dimmock & Co., Boote; besides some exquisite antiques, vases, pitchers, &c., lent by Mr. S. Child, of Rowland Hall, and Mr. Bateman of Knyperley. In glass-ware, the specimens sent by Messrs. Davenport and the Stourbridge Glass Company were conspicuous; and some gilt brackets, mirrors, &c., from the establishment of Mr. Harrison, of Newcastle, are worthy of especial notice. Mr. Potts, of Birmingham, contributed a number of the best of his very beautiful manufacture, embodying a combination of glass and porcelain statuary with metal. The union is extremely felicitous—the golden texture of the metallurgical enrichments effectively enhance the purity of the porcelain, and realise an *ensemble* of chastened elegance. Amongst the articles was a splendid candelabrum, of exquisite workmanship, extremely graceful in proportion, and the details most admirably worked out. Our space will not permit a reference to the many valuable works which Mr. Potts furnished, but we may allude to a triple card-stand. The tazza of ruby glass with gold enrichments, supported by three kneeling female figures in porcelain statuary, upon an ornamental metal base, is of great beauty. To this article the Society of Arts awarded its last Isis medal. Several branch-lights and flower-holders possessed rare merit. The modelling of some animals in connection with the bases of some of these, particularly a sea-horse and a stork, is of the very highest order. Indeed, the manipulatory processes, both of modelling and manufacture, struck us as generally superior to those of any works of the class that have come under our observation. It would be difficult to excel the crispness and brilliancy with which the metallic details are produced. The papier-

\* The strength of Mr. Eastlake's ease consists in the judgment given by our most eminent artists. What is to be said in answer to the opinions of Mr. Mulready, Mr. Etty, Mr. Landseer, Mr. Uwins, and Mr. Stanfield? These gentlemen all agree in praising what has been done; and although artists are not always the best judges of a picture, and sometimes lay too much stress on technical excellence, yet it is obvious that if any men are qualified to judge on what is dirt and what is glazing, or are competent to express an opinion on the colour and surface of painting, it must be such artists as those we have mentioned. We think our readers will agree with us in the opinion that the Trustees could not have done otherwise than resolve as they did (Lord Ellesmere being present, and the Earl of Aberdeen in the chair). "That, in the opinion of the Trustees, the Report, as made by Mr. Eastlake, is entirely satisfactory, and justifies the confidence which they reposed in his judgment in respect to the pictures in the National Gallery."—*Edinburgh Review*.







C. COUSEN, ENGRAVER

THE WOODLAND GATE

FROM THE PICTURE IN THE VERNON GALLERY

W. COLLINS, R.A. PUBLISHER

mâché works of Messrs. Jennens & Bettridge have now obtained a European celebrity; and judging from the specimens alone included in this exhibition, it has been most justly awarded. Messrs. Jennens & Bettridge were the first to place in immediate alliance with Art a branch of manufacture which, till then, had been beyond its pale, and it is gratifying to witness the complete success of their zealous and praiseworthy efforts. The only possible objection that the most refined and restrictive taste could raise, in its severest criticism, is the redundancy of ornament to which the peculiarity of the material, and its capabilities of embellishment, render it liable; still the works are of a class in which this excess may not only be tolerated, but where its admission may be deemed a part of its legitimate character. The specimens exhibited realise all that could be imagined of gorgeous and dazzling richness, and embrace a variety of useful as well as ornamental elegancies, viz., chess and "occasional" tables, work-boxes, chairs (two after the design of Jullien), a splendid cabinet, similar to one executed for Jenny Lind, several ink-stands, the Redgrave wine-tray, several flower-stands, &c. The "gem-enamelling" displayed in some of their productions, is a process which originated with Messrs. Jennens & Bettridge, and is alike important for its extreme gorgeousness as for its novelty.

**LIVERPOOL ART-UNION.**—The annual meeting of this society, for the purpose of receiving the report, and for the distribution of prizes, was held during the past month, the Earl of Sefton, President of the Society, being in the chair. Mr. J. R. Isaacs, the secretary, read the report, the principal feature of which was, as a matter of course, the amount of the subscriptions; this was stated to be 630*l.*—more than double the amount of the two preceding years, and there was every reason to believe that even this would have been still greater had the committee been able to deliver the promised engraving at the time of subscribing, but which from some delay on the part of the printer, they could not accomplish. Such a disappointment is not likely to occur in future, as the engraving for 1850 will be printed and ready for delivery ere it is announced for distribution. It also appears that the plan (which we believe to be a wise one) of giving each subscriber a season-ticket of admission to the exhibition of the Liverpool Academy, has not operated to the disadvantage of the latter society, which has indeed profited by its liberality, as the receipts for season-tickets exceed those of the past year. Out of the 630*l.* subscribed, the sum of 315*l.*, one-half, was set apart for the prizes, and divided as follows:—One of 50*l.*, one of 30*l.*, two of 25*l.*, two of 20*l.*, three of 15*l.*, eight of 10*l.*, and four of 5*l.*; the remainder going for the payment of the engravings, and the necessary expenses incidental to carrying on the business of the society. The report concludes with the well-grounded hope that as the Fine Arts generally are becoming every year better appreciated, and understood, and sought after; and as the commercial prosperity of the country has latterly received a stimulus, so a corresponding success may attend the labours of those who are interested in promoting their welfare.

**OPENING ADDRESS AT THE CORK SCHOOL OF DESIGN.**—Mr. Willis, the principal of the School of Design at Cork, delivered at its opening, on the 7th of last January, a very able address; in which, after congratulating his hearers on the good effects of such institutions, he pointed out the fact of their having occupied the attention of practical men in that city long before. "The establishment of Schools of Design in our city," remarked Mr. Willis, "although an apparent novelty to many who hear me, they will be surprised to learn, is, in reality, a very old idea but recently revived. They will find, in Smith's 'History of Cork,' written a century back, that their advantages were then placed before the public, on the same national grounds as they are urged at present. At that remote period, attention was called to their obvious importance and necessity, from their striking influence on the productions, at that time manufactured, by our Continental rivals. When Smith wrote, they had then been in operation in France and elsewhere, since the year 1692, so that we may be said to have lost 193 years, in the consideration of the subject."

**MANCHESTER SCHOOL OF DESIGN.**—On the evening of the 29th of December, the students of this Institution gave a *soirée* in their school-room. The idea originated entirely with them, and the whole of the arrangements, which were highly creditable, were conducted by them; the members of the council, and the masters, Messrs. Hammersley, Kydd, and Dodd, being among the invited guests. The room in which the company assembled was hung with paintings and drawings by many of our leading artists; by the masters of the school, and their pupils.

## THE VERNON GALLERY.

## THE WOODLAND GATE.

W. Collins, R.A., Painter. C. Cousen, Engraver.  
Size of the Picture, 2 ft. 11½ in. by 2 ft. 3½ in.

If this engraving had no painter's name attached to it, there would still be little difficulty in determining the artist by all acquainted with the various examples of our native school. It is a subject which would scarcely have suggested itself to any other mind than that of Collins, who loved to study nature, animate and inanimate, in her most agreeable and unpretending moods; his pictures imbibe that atmosphere of pure rational enjoyment which seems to be the birthright only of those who dwell by the broad sea or amid pleasant pastures. It was among such that the painter studied, and from them he chose his models; the frequenters of green lanes and hedges, the young loiterers about cottage doorways, the ruddy half-clad amphibiousurchins who pass the livelong day in gathering their "pearls" by the sea-side, are the beings with whom his pencil chiefly held communion. And much of happiness does the contemplation of his pictures bring with it to all—but especially to those whose occupations keep them in pent-up cities or overgrown towns, and whose knowledge of rustic life, albeit we live in an age of easy and rapid transit, is gleaned from books, and pictures like that before us. We reverence the painter who brings nature in her beauty and her majesty to our own doors, and proffers to the imagination flowers which our feet cannot press.

The "Woodland Gate" was exhibited at the Royal Academy in 1836; Collins painted another picture of the same subject, but with some slight variations, and both works bore the title of "Happy as a King;" the latter picture has been engraved on rather a larger scale than our own, and in order that neither the engravings, nor the paintings from which they are taken, should be confounded with each other, we have thought fit to change the title of our own print. The youngster who rides so fearlessly and joyously on the top bar of the gate is a capital specimen of juvenile daring; he "sits right royally," and is the object of admiration and envy to his less venturesome companions; in the plenitude of his power he feels his independence, and laughs merrily at the greatness he has attained. The other characters in the composition are equally well rendered, particularly the young girl by his side, whose countenance is eminently sweet and expressive. The child sprawling on the ground forms a sad contrast to the others, and may inculcate a lesson of that "vaulting ambition which o'erleaps itself."

The landscape portion of the work is a beautiful bit of pastoral scenery; the farther gate opens into one of those richly wooded drives frequently to be met with in the south of England. Every part of the picture is most carefully and solidly painted, in a tone which we think will, for a long period, defy the hand of time. Mr. Cousen has made of it a charming transcript.

## CORRESPONDENCE.

## COPYRIGHT IN DESIGNS.

SIR,—I hail with pleasure an article in your Journal of this month on the above topic, from the effect it will have in keeping prominent the necessity of a change in the laws relating to it, which, as a producer of many new designs in metal work, I feel require revision, and may be made highly stimulative of improvement.

I need not dwell long on the necessity there exists for exciting our manufacturers to equal the generally very superior designs and execution of the French, that is conceded even by our manufacturers; the government has long evinced its anxiety in the matter by supporting Schools of Design out of the public exchequer, and the gratifying interest taken in the subject by Prince Albert (which has produced a deep sense of grateful respect in the manufacturing classes), testifies not a little to its importance. It therefore remains to be determined how the Laws can be best framed to that end; their efforts will depend greatly on the question of Costs, which will be viewed relatively to the length of time they exclusively benefit the originator; for the amount of registration fees, and the duration of the exclusive right to the use of designs, are, I conceive, the points mainly requiring change in the laws affecting the hardware department of pro-

ductions; nay, in my view, no other features are of prominent interest, as the (conjectured) existence of a tribunal to criticise designs, and decide on their claims to a greater or lesser period of protection, would be most injudicious, and likely to give much dissatisfaction to producers, who might often have reason to question the judgment on a topic truly resting much on personal opinions or predilections, and in some departments of Art more or less influenced even by the fashion of the time. I would inquire, why interfere with the subjects any originator chooses to wish registered? He is the only party risking either money or ability. The shopkeeper, merchant, and the public are all free-agents—at liberty to support, or not, the manufacturer,—and to put their own estimate on the value of his works, which will be kept within the means of consumers, at the instigation of the producer's interest. Nor can I see why legislators should let the fear of foreign competition deter them from extending the period of Copyright, as our laws only operate within the limits of our own shores, and the power to produce as cheaply as other nations would not be affected by the question of protection. I think, too, that the fear expressed lest an extension of the protected period should operate "as a temptation to piracy, which could only be checked by expensive litigation," is groundless; but supposing it had that effect, the existing law expressly provides a punishment, which has hitherto been promptly administered by our local magistracy, a mode of obtaining redress, neither expensive nor tedious. I retain the opinion expressed in my former letter, that the fee might be safely reduced from three guineas to one guinea on all mere subjects of design, as a safe reliance might be felt in the increased number compensating for the reduction in price, and the design should be shielded from piracy until its claim to originality was disproved.

Finally, let it be remembered, the existing inadequate laws were meant to induce improvement by guarding the property of artists and manufacturers in designs; and if the present greatly advanced state of French ornamental manufactures can be traced to their protective system, its adoption here may be judicious, if not necessary; though to produce novelties at the expense of the Government, as alluded to in a late number of the *Builder*, will not, I believe, be desired by our manufacturers, who would, I consider, rather rely on their native energy and perseverance, at once the brightest and most valuable features of the national character—while the countrymen of Shakespeare, Milton, and Byron, will surely not lack imaginative power.

I remain, Sir,  
Very respectfully yours,

ORNAMENTOR.

BIRMINGHAM, January 7, 1850.

## TRANSITIONS OF STYLE.

To the Editor of the Art-Journal.

SIR,—Under the head of "Transitions of Style" in your last number, Mr. W. H. Rogers claims the credit of a new adaptation of geometric principle to foliated design, and accompanies his arguments by a series of nine circular panels, founded, as he says, upon diagrams of old tracery. This claim so directly infringes upon my recently produced work on Design,\* that I must request you to give me a hearing.

For years my pursuits have been directed to the object of proving that the mediæval architects, both in general features and in matters of detail, designed upon geometric principles. The great majority of architects now admit that the works I have published are sufficiently conclusive as to these principles of working. Having accomplished this, my recent work, the result of long study, proves incontestably that by following the steps of the ancients (i. e. by forming designs upon geometric principles), we have an unlimited field of new combinations before us, and I produced as evidence of this one hundred circular panels upon one fixed diagram; to each of these is affixed a geometric diagram, but on a smaller scale, proving that the most difficult patterns are within the creative powers of the merest child in art. Following this display came other matter in proof of universality, and then a plate of the "Branching of Tracery Skeletons" as the motive for foliated designs.

The following quotations from the description accompanying these designs, will show whether Mr. Rogers has any claim to originality in introducing the matters in question.

P. 10. "Let the workman, as in some degree

\* "The Infinity of Geometric Design Exemplified," by Robert William Billings. William Blackwood & Sons, 1849.

ignorant of the first principles of Art, be instructed to preserve a specified and well defined mechanical foundation in any design he is directed to realise, a foundation which shall predominate over the minor details, and the result will be, that in ninety-nine cases out of a hundred, the scrutiniser will fail to observe the working of the details altogether. Of this position we have abundant evidence in numerous examples of old tracery, for the roughly formed mouldings, the frequent *inartistic execution of foliage*, and of other ornaments, would utterly condemn the whole, were not the defects hidden by the masterly predominance of mind displayed in the main fragments of the structure."

Again p. 17. "To mere tracery examples, we do not intend at present calling further attention. *The primary forms of these, however, open entirely new ground*, as their skeletons are frequently exceedingly beautiful. Look for confirmation of this point to the plate 'Branching of Tracery Skeletons,' and the reader will possibly incline to the opinion that the flowing foundation lines of tracery are more beautiful than the results. It was within geometric skeletons as a foundation that Gothic architecture first displayed its foliated ornaments even before tracery was invented."

Finally, p. 18. "The illustrations of form delineated are the mere expositions of an individual, and it is a matter of anxiety to him that other minds should be at work upon the subject; but more especially to the department of it, that of changing forms applied to other *branches of ornament*. Undoubtedly there is a point where the mechanic ends and the artist begins, but no man is entitled to overlook the dry plodding, calculating labour, which must ultimately help him on the way. Let the student only follow the principles and practices of the old artists and he will attain the results they did, in the production of new and excellent designs; and assuredly he is unworthy of their spirit who remains contentedly a mere servile copyist."

So much for my book quotations.

Two years back I lectured upon this subject, first, to the School of Design at Somerset House, secondly, to the Institute of British Architects, and lastly, twelve months back, to the Philosophical Institution of Edinburgh. At each of these places I particularly urged the application of my tracery diagrams to foliated design, and my own practice has founded many successful foliated designs upon the system recommended by me to others.

If your readers will trouble themselves to refer to my work, they will find hundreds of designs, which, by simply placing leaves in the place of cups upon their branches will end in this supposed discovery of your correspondent. To their use the whole world is welcome and I threw out the principle for that purpose. If any body can claim the revival of the principle it is myself, and I now claim the right of distinctly asserting in your pages that Mr. Rogers is not only indebted to my labours for the idea of his paper, but that seven out of the nine designs produced by him are founded upon my work, and the *circles* he uses would alone prove the matter, for they are exactly the same size as those used by me.

It is possible that when my tracery examples were thus made use of by your contributor, he may have fancied that he was copying from old examples, but even then common courtesy should have compelled some allusion to the channel through which he had arrived at the knowledge of their existence and applicability. I am perfectly willing to allow Mr. W. H. Rogers any amount of credit for the foliated designs he affixes to my geometric branches, but, to use a common proverb, I ask that gentleman when he again "makes brooms," to at least acknowledge from whom he "took the materials."

I am, Sir, your obedient servant,  
ROBERT WILLIAM BILLINGS.

LONDON, January 14, 1850.

[We have considered it due to Mr. Billings to insert his letter; next month it will be equally our duty to give Mr. Rogers a means of reply. Mr. Billings is, as a gentleman and an artist, entitled to marked consideration. His position has been, we know, obtained by industry and research, no less than by his high talents; and any statement of his cannot but claim and receive attention. We have no doubt, however, that Mr. Rogers will be able to make his case good. As an esteemed correspondent of our Journal, we are accustomed to place confidence in him; and if he has committed an error, we are sure he will readily acknowledge it and make amends.]

### MINOR TOPICS OF THE MONTH.

THE EXPOSITION OF 1851.—The subscription list has been opened by Her Most Gracious Majesty and Prince Albert, the former giving 1000*l.* and the latter 500*l.* It is a fine example of liberality, which we are assured will be generally followed. We have no doubt whatever that a sum sufficient to meet all the expenses will be thus raised; London alone will aid materially; the meeting which took place in the City on the 25th, was too late in the month for us to report. Probably in our next we shall be able to supply some idea of the arrangements in contemplation for carrying out the plan. The Commission has already manifested proofs of activity, and the public will not be inert.

THE VERNON GIFT.—It is known that when Mr. Vernon presented his collection of pictures to the nation he included in the gift three pictures, for which he had given commissions, but which were then upon the easels of the respective artists. The picture by Eastlake is finished. It is a repetition of the subject of the "Escape of the Carrara Family," painted for Mr. Morrison, and exhibited in the Royal Academy in 1834. The picture is what the Italians would call a *replica*, not a copy of the original. It is a work of the highest character, combining delicacy of expression, beauty of drawing, and colouring, which exhibits the true principle of Venetian Art; all these qualities make it a most valuable addition to Mr. Vernon's bequest. There is no name of the present age which will go down to posterity laden with more honour than that of Charles Lock Eastlake. As a painter he stands at the head of his profession. As a writer on Art, no one ever exercised the pen with so much philosophy and erudition. The reports of the royal commission since separately published as *contributions to the literature of Art* will become a text book for future schools; while the *Materials for the history of oil-painting* displays an untiring search after information for which every student is most grateful. The posthumous commission to Mr. Landseer is, we believe, nearly completed. There only remains that of Mr. Mulready and then Mr. Vernon's intentions will be fulfilled.

THE BRITISH INSTITUTION.—Many works of a high degree of merit have been sent for exhibition, but by some mismanagement the joint contributions of Mr. Cooper and Mr. Lee did not arrive until a week after the days proposed for the reception of pictures. Creswick sends three; F. Goodall a composition entitled "The Post Office,"—a large proportion of landscape has as usual been contributed, among which are productions of great excellence. Some very large pictures have been rejected and we think with justice, since in such case the hanging of the pictures of one person in a limited space must operate to the exclusion of the works of many.

THE INSTITUTE.—The opinion of counsel has been taken relative to the recovery of debts due by subscribers to the Institute, whereby it is ascertained that mere absence from the establishment and the non-payment of subscriptions does not exonerate persons who have been admitted as members or subscribers from liability to pay subscriptions until they shall have declared in writing their desire to have their names erased from the books of the Society. A sight of the list of defaulters would surprise the more honourable members of the profession.

THE POOR AND THE FINE ARTS.—The recent exhibition of paintings at Post-office-place, Liverpool, afforded gratifying proof of the orderly and correct behaviour of the poorer classes, and their propriety of demeanour and carefulness in such places. During the last month it was thrown open to the working-classes at two-pence each for adults, and one penny for children; and such numbers repaired to it, that the weekly receipts were as great as when the usual price of one shilling each was demanded. The average weekly attendance during this term was about 3,250, being six times greater than the attendance at the higher charge. During the twenty-three days it was opened at reduced prices, it was calculated that 13,000 of the humbler classes availed themselves of the

opportunity of admiring the Fine Arts, yet not the slightest injury was done to a single work.

THE NEW GALLERY IN REGENT STREET.—We noticed last month the progress of the Society originally formed for the promotion of a free exhibition. The site of their new Gallery is exactly opposite the Polytechnic Institution, the rooms extending backwards on the left of Little Portland Street, and having an entrance from Regent Street. The rooms are four in number, and have been built according to a design of G. Godwin, Esq., F.R.S. The large room is seventy-five feet by twenty-five, the second fifty by twenty-three, the third is a square of twenty-eight feet, and the fourth is a small room. The works are under the immediate direction of Mr. Tyerman of Parliament Street, and it is hoped that the whole will be finished early in February, and, as soon afterwards as possible, the days will be named for the reception of pictures for the exhibition; and if, in its new position, this Institution receives that support which from antecedent experience it may very justly expect, there can be no doubt of its permanent establishment.

GOVERNMENT SCHOOL OF DESIGN, SOMERSET HOUSE.—In our last we briefly noticed the delivery of a lecture on embroidery on 21st December, at the Head School of Design, Somerset House, by Mr. George Wallis, late of Manchester. This was the last of a course of three on the practical application of Art to manufactures, which the Board of Trade had engaged Mr. Wallis to deliver to the students, the others having been delivered respectively on 23rd Nov. and 7th Dec. The first, "On the conditions of design as applied to calico printing," involved the exposition of the leading features of the mechanism and chemistry of calico-printing, so far as it controls the reproduction of the design of the artist. Form and size were shown to be a condition of the mechanical means employed, whether blocks, cylinders, or metal types; whilst colour, as dependent on chemistry, was illustrated by various examples of "*madders*" as the type of "*fast*" prints: "*steams*" being represented by *de laines*; whilst "*furniture d'intztes*" took the position of a mixture of the two methods. The various limitations of design in each of these primary modes of production were pointed out and explained. The second lecture was "On the conditions of design as applied to silk-weaving by the Jacquard loom." This was also illustrated by appropriate examples of manufacture, some of which were of a very high class character. The mechanism of the loom was, as far as circumstances would allow, explained and illustrated; but the relation of the design to the fabric through the medium of the rule paper and cards, and thence to the loom, was made the leading feature, and the various specimens of fabric quoted as illustrations of method, from the broad damask furniture to the ribbon, as also the application of the loom in producing copies of engravings such as the French delight to bring out as examples of their skill as artistic weavers. The third lecture "On the conditions of design as applied to embroidery by hand and by machinery," was equally interesting and effective with the others. The primitive character of this kind of textile decoration was alluded to, and the various methods adopted during the progress of this Art from an early period down to the present time, pointed out. The nature of the embroidering machine invented by M. Heilmann of Mulhausen, and so long successfully worked by the late M. Louis Schwabe of Manchester, and now by his successors, Messrs. James Houldsworth and Co., was explained, and the conditions, on which alone a successful design to be executed by this machine could be made, were illustrated. The lectures were interspersed throughout with practical hints and general comments on the successful study of Art as applied to manufactures; and its necessity as a special consideration of the student strenuously urged and enforced. Large audiences attended the lectures and strongly testified their satisfaction with this essay towards the practical. It gives us much pleasure to record the fact; that the delivery of these lectures at the head school supplies additional evidence (and we imagine

was intended to do so), of the merit of Mr. Wallis as a provincial master, a position which he ought not to have quitted, and to which we hope to see him honourably restored.

**HENNING'S HOMERIC TABLE.**—This table, designed for the library of Lord Northwick, is now on view at Messrs. Hering and Remington, Regent Street. The surface of the table is covered by a sepia drawing, protected by plate-glass, and designed after Homer's noble description of the shield of Achilles. Flaxman has already treated this subject so finely, that Mr. Henning deserves an extra amount of praise for the boldness and success with which he has grappled with it. The centre is particularly good: Apollo in a *quadriga* boldly fronts the spectator; the Hours hover over his path, while behind are shadowed forth the principal celestial signs. This is surrounded by the series of subjects detailed by Homer; the Dance, the Marriage, the Judgment in the Forum, the Battle, the Harvest, the Vintage, and the Herdsmen attacked by the Lions. A narrow outer border is devoted to a series of Water Nymphs and Tritons sporting on marine animals; the subject varied by the introduction of the story of the Sirens, and an attack of armed soldiers. The foot and column supporting the table are exceedingly meritorious and original portions of the design; the shaft is the stem of the palm, the leaves spreading beneath and upholding the table; at the foot of the tree a warrior is reclining, listening to a female bearing a lute; a Sea Nymph is placed behind, and a Triton blowing his shell; while the triangular base upon which they are seated has at each angle small figures of Cupids riding on dolphins. The entire work reflects much honour on the artist, Mr. John Henning, Jun.; we have never seen a more classic and fitting composition for a library than this beautiful table.

**THE HANGERS AT THE ROYAL ACADEMY.**—We believe the hangers this year will be Messrs. Maclise, Witherington, and Westmacott. As heretofore, their task will be one of thankless labour; it is one from which any artist would shrink; it must be done, however; and, as our readers are aware, the duty is imposed upon each member in turn. We do earnestly hope that the Octagon Room, and the practice of placing paintings in the Miniature Room, will be abandoned. The defence we know to be, that the mere hanging a picture on the walls of the Academy is a boon to many artists, that it tells in the circles where they are teachers; but it is notorious that little discrimination is used in selecting works for bad situations; if a little good is effected as regards some exhibitors, it is ruinous to others.

**THE EXPOSITION FRANCAISE** will we believe terminate in February. It is not improbable, however, that a large proportion of the contents will remain in this country for sale; and that some portion will be returned to the dealers in London from whom they were hired for exhibition. We have reason to think the speculation has not been successful; the expenses have been large, and although during the first week or two many visitors paid shillings for admission, of late the rooms have been but thinly attended. This source of income has therefore not been productive; we understand, moreover, that purchasers have been very limited; the prices were high, in some instances we were able to compare them with those asked at the Exposition in Paris, and found that they had generally advanced from fifty to seventy per cent. There were, however, a number of objects of a "cheap" class—inferior in all respects—such as clocks, which would have been dear at any price; of these we understand many were sold, but the costlier articles remain for return. We trust that the managers of the Exposition of 1851 will learn much from this experiment; they will not of course exhibit things made only for sale, but exercise judgment in selection.

**THE DIORAMA.**—The new picture which is now exhibited here is entitled "The Valley of Rosenlani," a wild and romantic glen situated in the southern part of the Canton of Berne. This valley or Alpine gorge is at an elevation of 2300 feet above that of Hasli or Meyringen, enclosed between the Wetterhorn and the Schwartzhorn.

On the right of the spectator are the rocks forming a portion of the base of the Schwartzhorn, and on the left appears a path which leads across the grand Scheideck to Grindewald; immediately in front of the spectator, and in the distance, rises the grand Eigher, which reaches an elevation of 13,086 feet above the level of the sea. The view is first seen in a subdued light, and a principal feature of the picture is the Reichenbach, the ever-toiling current of which sparkles with a reality, the closest imitation of nature that can be conceived. The sky gradually darkens and a thunder storm interrupts the everlasting monotony of the falling waters. When the storm clears off, a gleam of sunshine lights and colours the snowy peaks of the grand Eigher with a beauty and brilliancy successfully contrasted with the dark clouds of the passing storm. The other subject is the interior of the Church of Santa Croce, in Florence; which, it may be remembered, has been before exhibited. The picture, however, after a lapse of years will be regarded with fresh interest, Santa Croce being one of the most remarkable churches in Italy. This interior is seen under every effect of light, graduating from that of mid-day to midnight, when the church is artificially lighted for service. The monuments presented to the spectator are those of Michael Angelo, Petrus Antonius Michelius, and Vittorio Alfieri. Like all the similar subjects of this exhibition, the picture offers a most deceptive imitation of an actual interior.

**M. CLERGET.**—We have received several letters from manufacturers relative to this accomplished designer, of whose works we gave specimens in our last number. One of them says—"I have been to Paris, and at your recommendation obtained several of M. Clerget's beautiful designs; they are indeed very choice; those I purchased from him are real gems for originality and marvellous drawing. Having many years practised from sketches of this kind I feel I can value his productions: I hope to know him better." Another manufacturer writes—"I wrote to M. Clerget for those designs I have received, and am greatly pleased with them; and I ought to thank you for the introduction, which will be very profitable to me." Mrs. Merrifield (we presume we may mention her name) writes—"I have long appreciated the merit of M. Clerget, and think you have done good service by introducing him to English manufacturers; several of his designs have been useful to me."

**THE NELSON MONUMENT.**—There seems a fatality attached to this unfortunate structure, whose enemies are not only those who raise their voices and withhold their hands from measures tending to its completion, but actually employ the latter so as to retard its progress. A singular robbery in connection with this column was recently committed on the premises of Messrs. Wood, brass-founders, in Baldwin's Gardens, by some persons who abstracted from the workshops a considerable quantity of ornamental moulding which the firm in question were bronzing for the bas-reliefs. No clue, we believe, has hitherto been found to the thieves, whose object must have been to dispose of the material, rather than to throw any obstacle in the way of finishing the work.

**MR. RAWSON WALKER'S CHARCOAL DRAWINGS.**—We noticed in a former part of this Journal, (No. 110), the charcoal drawings of Mr. Rawson Walker; and as many inquiries have subsequently been made respecting them, we insert the following observations communicated by one who has tried the method, and is a highly competent judge, as the best answer we can give to these inquiries. The novelty of this method consists in reversing the usual process of drawing; the shades are first laid in on prepared paper with a tone of charcoal of the requisite depth, without regard to form. The lights are then taken out and the forms marked out with proper tools, which remove the charcoal either wholly or partially, according to the tint required. The discovery of a process which would enable artists to execute sketches and drawings in this manner, has long been a desideratum. We have inspected Mr. Walker's drawings, and we congratulate him upon having made the discovery,

and brought the process to a high degree of perfection. It appears to us that such a method of drawing is admirably adapted for ensuring breadth of effect, and for producing delicate gradations of tone, from the most tender aerial tints to the most powerful touches required for the foreground. To these advantages must be added the beautiful grey tint of the charcoal in the middle and half tints, the extreme rapidity and facility with which the drawings are executed, and the neatness of finish of which they are susceptible. The rapidity of the process recommends it strongly in sketching from nature. There is, perhaps, no method by which passing effects can be so quickly and effectively rendered. The rapid changes of the forms of the clouds, and the transient and accidental shadows which pass so rapidly over the face of the landscape, can be rendered almost instantly and with wonderful effect. With such a material, Mr. Ruskin may catch and embody the fleeting and ever-changing forms of the clouds with as much facility as he can describe them with his eloquent and flowing pen. We venture to think that if he once tried Mr. Walker's method of charcoal drawing, he would no longer advocate drawing skies with the lead pencil. For water, still or agitated, and for skies and mountain scenery, the new method is excellent. It is not, however, adapted to architectural or other drawings, which depend chiefly upon lines. The portrait-painter will derive equal advantage from adopting this method, in arresting and fixing the characteristic expression which too frequently eludes the pencil of the artist. The historical painter, also, who sometimes finds it necessary to make ten or twelve sketches before he decides on the composition of his picture, will be delighted to obtain a material which enables him to embody his conceptions with almost the quickness of thought, and to efface them or alter them at pleasure with the greatest facility. In drawing from the living model equal advantages are obtained. When the drawing is completed it must be fixed so as to secure it from being effaced, to which, from the extreme lightness with which the charcoal is applied, it is more liable than other drawings. This is effected by a very simple and ingenious process, which, if desired, can be conducted in the open air, and two minutes after the drawing may be safely deposited in the portfolio, and another commenced. We have heard of some beautiful effects being produced by tinting a charcoal drawing with coloured crayons and then fixing it. Mr. Walker has been occupied seventeen years in perfecting his process and materials. The principal difficulty lies in the preparation of the paper, which must have sufficient tooth to hold the dry charcoal, and sufficient hardness of surface to enable the artist to remove the charcoal, and to leave a perfectly clean light when necessary. This is accomplished without difficulty. We find that Mr. Walker's method has been approved by many eminent artists, and we have been informed that several of them use the materials. Mr. Walker is, indeed, supplied with abundant and ample testimony on this head.

**PICTURE SALES.**—The announcement of picture sales for the ensuing season shows at present a very meagre list, nor do we hear rumours of any considerable addition being made to it. Those as yet advertised are some finished pictures, studies, and sketches, left by Mr. Ety, R.A., which are ordered to be sold by his executors, and among which, we understand, are not a few excellent productions; some original works by modern artists, Ety, Chambers, Holland, Pyne, Linnell, Bonington, Boddington, Ripplingille, Bright, &c. &c.; and a number of copies from the old masters, collected by Mr. Barnard, the late keeper of the British Institution: also some pictures belonging to the late M. Du Roveray. While on this subject, we would mention a matter to which our attention has been drawn by a correspondent, who desires us to "caution buyers against a succession of auction sales, at the West-end, of pictures imported from Belgium. Although the most worthless trash possible, there are names of the highest celebrity among the Belgian artists attached to them." These works are of course manufactured for the market.

## REVIEWS.

ANCIENT COINS AND MEDALS. By H. N. HUMPHREYS. Published by GRANT & GRIFFITH, London.

This work, intended as a condensation of all that is known respecting the coins of ancient nations, from the origin of the art of coinage to the fall of the Roman empire, is a lucid and well-arranged narrative of monetary history. A novel and excellent mode of illustration has been adopted, that of representing the coins in exact fac-simile in gold, silver, and copper, impressed in relief, from stamps produced by casts from the originals, so that in looking upon the illustrations you appear to be examining the trays of a cabinet enriched with the rarest and most beautiful of these ancient works, many of which would be quite unattainable, and all costly. By this means we are enabled to judge of them correctly, without the intervention of any mode of drawing or engraving, which might lead to a doubt that they were improved or deteriorated by the process. The author justly observes that "no modern engraving or other imitation of some of the finest Greek coins of the best periods can adequately convey an idea of their excessive beauty, or the sculptural grandeur of their general treatment." This is perfectly true, and we may instance the noble coins of Alexander, and the exquisite medal of Syracuse; the one full of manly beauty and heroic dignity, the other redolent of female loveliness—as proofs of the fact. Nothing but embossing could give a true idea of their beauty and vigorous relief. The engravers of the antique gems, so highly valued, were the engravers of the Greek coinage; and the tasteful eye that can appreciate the one must equally value the other. The magnificent coin of Agrigentum, with the two eagles feeding on the shore, reproduced in plate 4 of this work, is as fine as any gem of the early ages (about 270 B.C.), when it is supposed to have been executed. The later coins of the same kind executed by the Romans by no means equal these charming Grecian works, but they surpass them in historic interest, inasmuch as they give a continuous history of their great events, accompanied by striking and faithful portraits of their rulers. In them we view cotemporary portraits of Julius Cæsar, Brutus, Nero, and a host of other *celebrités* who are the property of history; and we also have cotemporary representations of the buildings erected by them, or the public actions of their lives. It is needless, however, here to insist on the interest and historic value of the noble coinage of Greece and Rome, at once the currency and the medallic history of these countries; it is now allowed on all hands; and the increased taste for numismatology will, perhaps, even receive an additional impetus from the production of this beautiful book, in itself an argument of the increased taste for that branch of science. Should the work reach another edition, we would direct attention to a more correct reference of the coins than occasionally appears between text and specimen, and to the introduction of the coin of Varanes II., mentioned p. 92, as extremely curious, and as if given in the book, but which does not appear. We do not like also to be deprived of our Roman Britannia on the coin of Antoninus Pius; and we question the coins of Carausius, being of Gaulish, and not British, manufacture, inasmuch as the coins of that sovereign found in Gaul (particularly those recently discovered at Rouen), were entirely different in style and feature from those found in this country. On the whole, we can cordially recommend this unique and beautiful volume.

THE ILLUMINATED BOOKS OF THE MIDDLE AGES. By H. NOEL HUMPHREYS. Published by LONGMAN & Co., London.

This work has already been described in our pages, and we have reported most favourably of its beauty and utility as a handbook not only to the student of Medieval Art, but also to ornamental designers of every class. The illuminated borders to ancient MSS. from the sixth to the sixteenth century contain a fund of ornament of the highest and most varied character, and thus repeated for general circulation, must be of eminent service in supplying hints to the modern artist. The present numbers, XI., XII., and XIII., complete the whole series, forming one of the most brilliant of the illustrated books which have appeared in England. The recent numbers before us comprise a splendid original title-page in gold and colours, designed by Owen Jones; the letterpress to accompany the plates in the shape of an introduction to the history of ancient illumination, and several illustrations, of which the most important are two entire pages from the celebrated Epistles of Saint Paul, by Julio Clovio, in the Soane Museum, two

pages from a gorgeous early Italian Bible, and a specimen of the work of the Cretan artist "Rhosus," of the fifteenth century. The latter example is peculiarly interesting, as it shows with what pertinacity ancient crude Byzantine forms and types were retained down to a comparatively late period. Two pages, engraved from the "Great Hours" of the Due de Berri, will also prove eminently suggestive to the ornamentalist. They are richly decorated with family arms and badges, supported by angels, and assisted in their effect by the introduction of ribbons and delicate foliage. In the production of this charming book we must congratulate the publishers on having secured the sound knowledge and judgment of Mr. Humphreys, and the artistic talent of Mr. Owen Jones, and conclude by recommending the work to all who can afford to indulge in a choice luxury connected with Ancient Art.

ROBERTS'S EGYPT AND NUBIA. Published by ALDERMAN MOON, London.

The end of the year has brought forth the concluding numbers of Roberts's Sketches in the Holy Land and Egypt, which, as a whole, form a work of six volumes, perhaps more generally interesting than any other that has ever arisen from individual enterprise. Alderman Moon, in a brief address to his subscribers, says—"Far from having allowed himself to slacken in his endeavours to do justice to such a work, the latter portions will be found at once to be the most costly and the most beautiful. All who were engaged in its production, from the artists and the authors to the printers, have concurred to make it as honourable to themselves as to the country; and in taking leave of his subscribers, Mr. Moon gratefully acknowledges their spirited support to his undertaking, with which he is more proud to have his name associated than with any other that he has ever produced." Ten years have elapsed since the artist made the acquaintance of the late ruler of Egypt, and a series of years have gone by since we announced the first numbers of this work, which has assuredly more than fulfilled the hope held forth by its early promise. We have closely examined it—during its yearly progress—without observing the slightest diminution of interest in the subject-matter; the last plates are as historically important as the first, and the tone and transparency of the lithographic execution mark an era in the history of drawing upon stone. And the cause is worthy the development of this excellence. In other countries such enterprises are executed only by governments; it is only among ourselves that we find individuals who project, commence, and bring to a felicitous conclusion works which are at once a monument to the memory of the man and an honour to the nation. The cost of such a work is so great as to deter even a numerous class of the most hardy speculators; and the personal peril at which the drawings have been obtained is of such a nature as few persons would readily encounter. If we consider the route taken by the artist in the Holy Land, Petra, and Syria, we find, that taking Cairo as a starting point, he crossed the desert to Suez, whence turning the extremity of the Gulf he passed to Ain Mousa and Haawara, then stretched forward to Mount Sinai, whence he travelled in the direction of the Gulf of Akaba, thence to Petra, Hebron, Gaza, Askalon, Jaffa, Jerusalem, Jericho, Nazareth, Tiberias, Mount Carmel, Tyre, Sidon, &c., &c., and the artist returned with a portfolio enriched with mementos, which are given to the world in a form in every way worthy of the interest and importance of such subject-matter. Mr. Moon, in his valedictory address to his subscribers, says justly, that the last of these plates are equal in all the best qualities of Art to the first. One of the most striking plates of the present issue is "The Simoom in the Desert." The scene is the Desert of Gizeh, near the Gult Sphinx; the blood-red sun occupies the centre of the picture, and the dark pestiferous blast enters the scene on the left, and the caravan is thrown into the utmost confusion by the approach of the dreaded visitation. "The Citadel of Cairo—the Palace of the Pasha," is taken from a ruined mosque near the city walls, and looking towards the rock of the citadel, which stretches along the horizon, from where it intercepts the range of the distant Mocattam hills to the great mosque of the Sultan Hassan. The citadel itself is covered with a range of buildings that present in this view rather the appearance of barracks than the palace and mosque of the Pasha, where the court is held. In "The Interview with Mehemet Ali, in his Palace at Alexandria," the likenesses of several of the persons present are preserved with great accuracy, that is, of Abbas Pasha, Colonel Campbell, the late Lieutenant Waghorn, the Artist, &c. Other plates are—"A Scene in the Slave Market at

Cairo;" "The Nilometer;" "The Mosque of the Sultan Hassan;" "Interior of the Mosque of the Sultan El-Ghoree;" "The Ghawuzes or Dancing Girls of Cairo," &c. The number contains also title vignettes to preceding volumes; the subject of that for the third volume is a "Scene in a Street in Cairo;" others are "The Great Gateway leading to the Temple of Karnæ;" and "The Temple of El Khasne in Petra." In taking leave of the last number of this beautiful work, it behoves us to say that never by publisher to subscriber has good faith been more religiously observed than by Alderman Moon, in the conduct, to its conclusion, of a work which leaves nothing to be done hereafter in the way of pictorial description of Egypt and the Holy Land. To all concerned in its production the public owe a debt of gratitude; first to Mr. Roberts, next (and next only) to Mr. Louis Haghe; and not a little to Dr. Croly and Mr. Brockedon, eloquent and experienced writers, who have written the accompanying letter-press.

A HISTORY OF NEW YORK; from the Beginning of the World to the End of the Dutch Dynasty. By DIEDRICH KNICKERBOCKER. Published by G. P. PUTNAM, New York.

It is nearly forty years, we think, since the first edition of this work made its appearance; so long, indeed, that we were apprehensive our venerable friend Mynheer Knickerbocker, like Van Winkle, must also have gone squirrel-shooting up the Kaatskill mountains, "and have slept the sleep which knows no waking." Whether this be the case or no appears undeterminable, but whatever his fate, he has not left the world without bequeathing it another memento of his having once existed. Now the reader will be disappointed if he expects to find here a sober history of the great American metropolis, the rise and progress of that vast commercial mart, and a statement of *when* and *how* its borders were enlarged and its opulence increased, till all trace of Aborigines and original settler was lost amid the hordes of subsequent emigrants. Nothing of the kind is to be met with here; but in its place, a quaint, humorous history of the city gleaned from its earliest archives and traditions, and moulded into form with exceeding ingenuity and comicality. To use the writer's own words, "The main object of my work is to embody the traditions of our city in an amusing form; to illustrate its local humours, customs, and peculiarities; to clothe home-scenes and places and familiar names with those imaginative and whimsical associations so seldom met with in our new country, but which live like charms and spells about the cities of the old world, binding the heart of the native inhabitant to his home." The material for this history seems to have been ample enough, and heart-stirring enough, though the account of Peter Stuyvesant's army entering New Amsterdam (as New York was formerly called), and its accompanying illustration, suggests other ideas of the chivalry of the period than does the author's "Conquest of Granada," or his "Life of Columbus." The book, however, is altogether a most pleasant one, full of humour, sarcastic, but not ill-natured, and may teach a wholesome lesson to those who would in future times establish new kingdoms and erect new dynasties. There are some very clever woodcuts in this edition, from designs by F. O. C. Darley, an American artist of whom we have spoken elsewhere in laudatory terms; he is one who may fairly take his stand by the best of those of European celebrity in his style. Mr. Washington Irving has done well to secure his services in illustrating the volume.

TALES OF A TRAVELLER. By GEOFFREY CRAYON, GENT. Published by J. MURRAY, London.

Mr. Washington Irving appears in this volume under his old cognomen, that which he assumed when he sent forth "The Sketch-book;" there is also some similarity between the two publications, not so much, however, in the matter as the manner. We miss in his present work those descriptive scenes, narrated with so much touching eloquence and full of beautiful moral reflection which were the great charm of his earlier production, and that even now linger in our memory whenever we catch sight of the towers of Westminster Abbey, or drive through the green lanes of our rural districts. Mr. Irving has a strong claim on the esteem of every Englishman for what he has written and said about the old country, for we believe he has done much to create mutual good feeling between ourselves and his fellow-countrymen, and to imbue the minds of the latter with no small portion of the respect and reverence they now entertain for the land of their forefathers. The present volume consists of a series of tales, for the most part independent of each other, of which the scenes lie in various countries, England,

America, Italy, and Holland; they are written in a sketchy but most amusing style, and cannot fail to be appreciated by the group which, at this season of the year, are assembled round the family fireside. There are some clever illustrations, introduced, from the pencil of Mr. F. O. C. Darley.

**FRUITS OF AMERICA.** Drawn from Nature on Stone. Published by W. SHARP, New York.

This work is executed by an English artist, long resident in the United States, and supplies another evidence of the desire of our Trans-Atlantic brethren to encourage the various departments of Art. Though it bears the title of "Fruits of America," it must not be presumed that all the productions here pictured are indigenous to that country; some are only cultivated there. Be this as it may, the drawings are most beautifully printed in chromo-lithography, and exhibit truthful and tempting specimens from the orchard, the garden-wall, and the hot-house. They are most delicately executed, and the colouring is so clear and brilliant as to lead us almost to infer they have been coloured by hand, rather than by the process of printing. It pleases us greatly to see such a work called for by the increasing taste of the Americans,—a work that must have cost great labour, and entailed no small expense; which could be justified only by the prospect of an extensive sale in the country where it is produced.

**RIP VAN WINKLE.** Designed and Etched by FELIX O. C. DARLEY, for the Members of the American Art-Union, New York.

Who does not recollect the amusing tale of Diedrich Knickerbocker, as given in Washington Irving's "Sketch-Book?" relating how Rip driven from home by his termagant wife, went squirrel-shooting up the Kaatskill mountains, where he fell asleep for eighteen years, and on awaking and returning to his native village found himself a grey-bearded and unknown patriarch, and instead of the subject of George III. a free citizen of the United States. This story Mr. Darley has illustrated in a series of six etchings. The conception of these subjects, though but outlines, is admirable; they are full of point and humour, with an absence of everything approaching to vulgarity; the drawing of the figures is careful and accurate, and would confer credit upon any school. While America has artists capable of what we find here, we may rest assured that Art, of the best kind too, is making rapid advances in the country.

**RELIGIOUS PRINTS.** Published by HERING & REMINGTON, London.

These engravings are sent forth by a Society for distribution among the middle classes, the poor, charity schools, and church missionary societies; the object being to enable the nobility, clergy, and gentry, and persons charitably disposed, to give prints of a superior character, after the best masters, to their poor tenantry and parishioners at a very moderate cost, by a distribution of an annual series of engravings, illustrating the most important events in the Old and New Testament; which annual series comprises twelve original and highly finished lithographs, from original designs. The size of each print is eighteen inches by twenty-four, and the style partakes of the clear and forcible manner of the German masters, after whose designs they are executed. The names of Overbeck and Müller are a sufficient guarantee for the purity of design and elevation of feeling which should characterise such, and we cannot do less than warmly recommend so wholesome a plan of spreading good and cheap Religious Art among the humbler classes.

**EPISODES IN INSECT LIFE.** By ACHETA DOMESTICA, M.E.S. Published by REEVE, BENHAM & REEVE, London.

We rejoice to find that the success of the first volume of this charming mingling of fact and fancy has led to the publication of a second. We hope this insect chronicle will be continued for some time to come; the subject may be described as inexhaustible; as yet, the eloquent author has lingered on the public road, we have learned only the habits of, and the lessons given by, our old and intimate acquaintances, the Moths, the Lady-birds, the May flies, the enameled Rose-chafers, the greedy Dragon-flies, and others; but the, to us, unknown insect world craves to be made known to its fellow inhabitants of the teeming earth, and who so well suited to introduce the one to the other as Acheta Domestica? This volume is richly laden with tales of exquisite imagining. "The Sylvan Morality," or "A Word to Wives," is a pleasant homily, which, with its quaint illustration, should find a place on every lady's toilet. Every page breathes of beauty and wisdom.

**MANNERS AND CUSTOMS OF THE ENGLISH.** By RICHARD DOYLE. Published by BRADBURY & EVANS, London.

Our witty cotemporary *Punch* never made a greater pictorial hit than when he introduced to the public these admirable designs, accompanied by the quaintly facetious "extracts from Mr. Pips his Diary," and we are glad to see them reproduced in a superior and convenient form fitted as a mirthful adjunct to the drawing-room table. The abundant fancy and truth combined in Mr. Doyle's sketches, with the slight dash of caricature exhibited in their semi-antique air, render them most amusing pictures of England as it is. We know them to be highly relished by our Gallic neighbours, who have re-produced them on an enlarged scale; they fully deserve all the commendations bestowed on them, and we question whether anything more abounding in character and incident than "Epsom Downs on the Derby Day," was ever executed in the same space. "The Rush at the Opera," "The Boat-race on the Thames," "The Musical Party," exhibit various phases of character in the best possible manner; but where all is excellent, it is unnecessary to particularise.

**HIGHLAND REFUGEES.** Painted by FANNY M'IAN. Engraved by C. E. WAGSTAFF. Published by O. BAILEY, London.

Mrs. M'ian eminently deserves the high position awarded her in Art; she feels deeply the true and the pathetic; and, self-reliant, she expresses her thoughts with a happy combination of simplicity and eloquence. Her pictures are poems. They not only tell a tale; but they create new sympathies for it. Under the title of "Highland Refugees," she exhibits in this work the portraits of a Scottish gentleman and his wife: so at least we suppose the two, who, looking over the sea from the French coast, towards Scotland,—after the dismal struggle of '45—quote a passage from the touching ballad, and murmur "We'll maybe return to Lochaber no more." The face of the woman is hidden on the bosom of the exiled soldier—prematurely aged. The story is told most effectively; it cannot fail to excite large sympathy; the portrait is full of pathos, the hopeless look of the wanderer is a touching story. The print cannot fail to be a favourite; it is a pure illustration of the history of that gallant struggle in which so many devoted clansmen fought and fell.

**THE JUVENILE CALENDAR, OR ZODIAC OF FLOWERS.** By MRS. T. K. HERVEY. With Illustrations by RICHARD DOYLE. Published by ARTHUR HALL, VIRTUE & Co., London.

We have looked through a number of "Christmas books," intended as "gift books" for the present "festive season," which is now passing into the bustle and turmoil of life, and are grieved to record our opinion, that whether designed for old or young, they are singularly poor and paltry: it is impossible to recal any period when the literature of England was more degraded, or "Art" rendered so subservient to paltry "gent"-like composition, as it has been in these books for the many. The age in which we live is unlike any epoch of past history, not only in its rapid overturning movements, but in its aiming to sneer and jest at what has been looked upon with admiration from the time we learned the importance of history, or the value of refined literature. These books compromise all dignity for the sake of a lean jest, and caricature with pen and pencil the genius which, some twenty years ago, we worshipped with beating heart and throbbing brow. We may with justice congratulate ourselves on the "progress" of railroads, the wide diffusion of education, and the increased sympathies which tend to knit the whole human race into a bond of brotherhood, equalising ranks, by addressing the beautiful command of "Friend, go up higher," to those whose modesty, or necessity, contented them with the lower seats. But while we advance in one direction we must not retrograde in another; we may, and we ought to laugh and jest, and we shall be the healthier and the happier for doing so; but we must seek legitimate objects for our mirth, we must not substitute ribaldry for wit, nor feed the hungry upon tainted meats or empty froth. If the age of poetry is passed away, let it not be succeeded by an age of vulgarity: if the keen observation, the high purpose, the rare talent of one or two remarkable men have brought out what we believed shadows until we saw their actual bodies, and found them endowed like unto ourselves,—the multitude of imitators have degraded what they had not the power to illustrate, and carica-

tured what they lacked the power to comprehend, much less pourtray. There is no end to these spurious "Jokers" who revel in slang, and mistake ribaldry for wit. Our Christmas offerings this year are only on a par with the parish beadle's yearly petition; we looked in vain for the expected "Chimes," or a genuine leaf of a "Christmas Carol;" or for something to cheer and cherish, from him whose violet blooms beneath a nettle; this year, the one was dumb, and the other perverted. And, with hardly an exception, we have had a rush of petty Christmas books only suited for the murky hands of the mushroom "gent," who would balance a cigar on his lip in a lady's boudoir, or enter the pit of the opera in a coloured "tye" and a paletot. Let us hope for better things next season, the gifts of "Christmas time" must not be altogether shorn of the high tone and good taste, both in literature and Art, which is the best passport to the juvenile circle and the drawing-room table. Meanwhile, let our young friends repose upon this charming volume which Mrs. T. K. Hervey has had the courage to write, in these utilitarian times, and the new firm in "the Row" the good sense to publish. Although, like the "Christmas rose," the book has budded forth amid the snows of a severe winter, unlike the "Christmas rose," it will blossom all the year. It has something wise to tell, and pleasant to say of every season; it mingles, without confusion, the real and the ideal; and balances with such admirable skill, and such nice device, the created with the creation, that both reason and imagination are amply supplied. The dream-loving child will discover, *without teaching*, how beautiful is the actual world, and how good and gracious the God who gave it us, to dwell upon and become strengthened. And the child who is too much of the "earth, earthy," cannot fail of being beguiled amid the tales and legends scattered so gracefully throughout the volume, into a lighter and a brighter mood, and become refined. Mrs. T. K. Hervey has a loving heart towards children, and has evinced much more than ordinary judgment by not crowding *objects* too closely together; it is quite as possible to give too much, as too little, information to a child; the mind, as well as his body, must have room to grow. We congratulate all "little people" on their "new author," and hope Mrs. Hervey will not scorn to devote the treasures of her accomplished mind and feeling heart, to the CHILDREN OF ENGLAND. Mr. Doyle has worked too harmoniously with Mrs. Hervey, not to forgive us for leaving his illustrations to be dealt with at the last. The volume is literally a calendar of the months, and Mr. Doyle has illustrated each "according to its kind;" there are consequently twelve illustrations, all calculated to induce attention and improve the taste; and it is no easy matter to forget the delight with which some of our little friends hailed "Titania and her Violets" and "The Rose Banquet," although they could not understand why we preferred the beautiful conception of "The May-thorn," and "Time and the Holly."

**ILLUMINATED ALMANACK.** Published by MAC-LURE, MACDONALD, & MACGREGOR. Bow Churchyard, London.

The year 1850 brings at its commencement the ordinary quantum of Almanacks, with some few of a new kind, and among them we may notice the elaborate and brilliant sheet Almanack issued by MacLure & Co. The composition represents a hall of the medieval age, with an armed knight, taking leave of a lady, before joining his armed retainers. Banners, armour, carved furniture, illuminated books, and the ordinary accessories of a baronial hall occupy the rest of the picture; a stained glass window, throwing its light on the embroidered hanging which occupies the centre, is devoted to the Almanack. The idea is good, but somewhat overwrought; and a serious anachronism has been committed by clothing the figures emblematic of the months in modern costume, a circumstance the more to be regretted as the effect would have been enhanced by making this appear like an antique painting where all else is medieval.

**GOVER'S GENERAL AND ELEMENTARY PHYSICAL ATLAS.** E. GOVER, Prince's Street, Bedford Row.

Eight maps, clearly and well engraved on steel, coloured in outline, and accompanied by a concise and useful description of the world in general, are here offered for 1s. 6d. It is difficult to conceive anything more useful, or cheaper, particularly as the whole are remarkably well done.

**THE HEIRESS IN HER MINORITY.** By the Author of "Bertha's Journal." Published by JOHN MURRAY, London.

These volumes are written with the avowed object of tracing the progress of character in a well-intentioned but self-willed young lady; and this character is developed in Ireland, where, as there is a great deal to be done, it requires no ordinary forethought and strength of purpose to do it. The plan is admirably worked out, the great purpose is never lost sight of for a moment, and yet there is an abundance of information and interest conveyed and excited, from the first page to the last. The unforced introduction of scripture readings make it peculiarly desirable for the young, as there is food for the Sabbath, as well as the other days of the week. The author also labours earnestly to interest her readers in the state and condition of Ireland, with which country she is evidently acquainted, feeling a warm interest in its improvement. Many of the scenes, however, are drawn from the *poetry* rather than the reality of Irish life; but her warm sympathies are enlisted in a good cause, and we should like a few such heiresses as Evelyne becomes, to be "settled" in the wilds of Connemara, as well as amid the unrivalled beauty of Kerry. It is well and wise to interest the young in national questions, and free their minds from the prejudices against sects and countries, which at the commencement of the present century were nourished in every household. In our childhood we were told "to obey our mother and hate the French," and that "if we were not good the big Irishman would eat us." It has become the business of education to eradicate false impressions, and we have never met with any publication which manages to undermine prejudice, while conveying information, so fully and ably as "The Heiress in her Minority." These two goodly volumes are a library in themselves. Our readers must bear in mind that this "progress of character" is beyond the comprehension of little children, but admirably adapted for the young, while the old may read it with pleasure and advantage; in truth, juvenile books are well calculated to instruct our granddames, but what makes us "wise unto salvation" will prevent our youth becoming presumptuous, for humility is twin-born with knowledge. When the volumes reach a second edition the author can easily correct a misquotation, where she attributes a stanza from the beautiful poem of "Gougau Barra," by poor Callanan, to the beaming pen of Thomas Moore. It is no small honour to the Emerald Isle—that one should be mistaken for the other. There is something more than pleasant in the substantial instructive look of these well filled volumes; to country families they are particularly suited, containing such a mass of information on important subjects, combined with such admirable lessons on the management of temper and time.

**PRACTICAL HINTS ON PORTRAIT PAINTING.** By JOHN BURNET, F.R.S. Published by DAVID BOGUE.

Portrait-painting is, we may say, ignorantly held to be an inferior and mechanical branch of Fine Art; but if it be so, wherefore have we not, even in a century, more than two or three artists in this department whose productions will survive as works of Art? The truth is that those qualities which give pictorial quality to a portrait are not appreciable by the many. In most cases, to use the words of Fuseli, "the aim of the artist and the sitter's wish, are confined to external likeness; that deeper, nobler aim—the personification of character—is neither required, nor, if obtained, recognised. The better artist condemned to this task can here only distinguish himself from his duller brethren by execution, by invoking the assistance of background, chiaro-scuro, and picturesque effects, and leaves us, while we lament the misapplication, with a strong impression of his power. The artist we see not; the insignificant individual that usurps the canvas we never saw—care not if we ever see, and if we do, remember not, for his head can personify nothing but his opulence or his pretence; it is furniture."

In this work, Mr. Burnet finds his remarks and precepts on the practice, especially, of Vandyke, Reynolds, Velasquez, and on the antique, at the same time illustrating his course of instruction from some of the most celebrated paintings of the Italian schools, and with plates, containing heads and features, from the works of those masters. The first of these plates consists of the mouths of children, after pictures by Reynolds, especially the daughter of Lady Gordon, in the National Gallery. This is followed by a plate containing mouths after the antique, wherein it is observed that the mouth in the antique is generally slightly

opened, the teeth being seldom seen, save in representations of fauns, satyrs, and inferior characters that bespeak an ordinary or debased nature. In the third plate, which contains features from nature, the outline of the cheek, and those of the eye and eyebrows are shown as supported by a portion of the hair. The two following plates present, each, two heads engraved from studies in the possession of the Duke of Buccleugh; the originals are sketched in burnt umber or bone brown, and appear to have been done at once. In reference to these Mr. Burnet makes the following interesting observation: "The high lights in Vandyke's portraits are generally in the forehead, cheek-bones, and above the upper lip; these points are often strengthened by the shadows of the features, or darks of the hair coming in contact with them." The sixth plate, which is placed as a frontispiece to the book, presents the well known profiles and full face of Charles I., from the original at Windsor Castle: these different sketches of the head of the king were made by Vandyke to enable Beriani the sculptor to execute a bust of Charles, which work was destroyed in the fire that occurred at Whitehall. Other plates from the works of Vandyke represent Charles I. in his robes, and a lady of the court of Charles; and three plates from Velasquez are accompanied by judicious and instructive remarks on the simple and forcible manner of that distinguished painter. Mr. Burnet has carefully studied the masters upon whose practice he founds his instruction, and by an analytical comparison of the character and quality marking the productions of each, he has deduced a course of instruction which, if attentively followed, cannot fail to impart a great amount of knowledge.

**PORTRAITS OF ILLUSTRIOUS PERSONAGES.** By EDMUND LODGE, Esq., F.S.A. Published by HENRY G. BOHN, London.

An edition of Lodge's Portraits, at the price of five shillings per volume, is a boon that we could scarcely hope to see even in these days of cheap literature. The first volume, however, of such an edition is now before us, containing not less than thirty portraits, with the biographical notices, commencing with that of Elizabeth of York, Queen of Henry VII., and ending with that of Cardinal Pole. When the prices at which the two preceding editions were published, the excellence of the engraving and the number of the plates, are considered, the reproduction of the work in this form will be regarded as an enterprise of extraordinary spirit. The first edition was commenced in 1814, and completed in forty parts in folio at two guineas and two guineas and a half each. Thus the price of a copy at the lower rate would be eighty guineas. In 1821 an edition in imperial 8vo. was issued in eighty parts at 7s. 6d. a part, the price of the whole being 30l., which was afterwards reduced to one-third. The whole of these portraits being engraved from known pictures, they have at all times supplied to the painter a valuable authority for costume and identical impersonation, and as all the character of the earlier plates is most perfectly preserved in these, the present inexpensive edition will be equally serviceable to the figure painter as either of those that have preceded it.

**BUILDINGS AND MONUMENTS, MODERN AND MEDIEVAL.** Part VI. Edited by GEORGE GODWIN, F.R.S.

This well selected series of cuts and letter-press from the pages of "The Builder," carries its course well onward; and we have in the present part many excellent engravings of interesting structures at home and abroad. The Waterman's Hall at Ghent (a fine specimen of mediæval skill) is accompanied by some remarks on a knowledge of architecture very worthy of note, particularly to continental tourists.

**LITHOGRAPHS OF ROMANO-BRITISH TESSELLATED PAVEMENTS DISCOVERED AT ALDBOROUGH.** Published by H. E. SMITH, Parliament Street, York.

Aldbrough, in Yorkshire, the Isu-Brigantum of the Romans, is a place little visited by the antiquary; but late discoveries, personally superintended by the publisher of these plates, have laid bare the magnificent pavements they represent, as well as other mementos of the great rulers of the world. The plates are singularly faithful representations, and are richly coloured in imitation of the originals; indeed, it is not too much to say that they are perfectly equal to the far-famed works of Lysons, and not inferior, in interest or beauty, to those published by that eminent antiquary.

**A COURSE OF LECTURES ON MODERN HISTORY.** By FREDERICK SCHLEGEL. Published by H. G. BOHN, London.

These lectures, which have a considerable reputation in Germany, were delivered in the year 1810, at Vienna, by royal permission. They have been translated, and are now published as a volume of "Bohn's Standard Library." Besides the matter contained under the general head of Lectures, there is also "Cæsar and Alexander," an historical comparison, and a paper "On the beginning of our History and the last revolution of the Earth, as the probable effect of a Comet." These histories commence with the migrations of the nations, and terminate with reflections on "Austria, the heart of Europe;" supporting, of course, her pretension to maintain the integrity of her many-kingdomed empire. But neither Schlegel nor any other writer could conceive of a fall resembling in aught the precipitate decadence sustained by Austria in a few brief months. The author traces German civilisation from its birth, and necessarily considers the direct and oblique influences of other nations. The style is simple and lucid, and the name of the author is a sufficient guarantee for the excellence of the matter.

**RUSTIC GROUPTS IN FIGURES.** By GAVARNI. Published by G. ROWNEY & Co., London.

The name of Gavarni as a facetious delineator of the manners and customs of certain classes of Parisian life, is familiar to many. For a long period he held in the French capital the same position that Cruickshank, and Doyle, and Leech, have done and are doing in our own metropolis; but he is, at present, we believe, domiciled here, and every now and then we recognise his presence in various illustrated works. This series of lithographic sketches, however, exhibits nothing of the caricaturist, they have their originals in the peasantry of our country, and the *lazzaroni* of our streets, whom he has grouped, male and female, with amazing force and character; with so free a pencil are they lithographed, that they have the appearance of being done with the camel's hair brush in Indian ink. The drawing of the figures is admirable, and the variety of attitudes in which they are placed shows an intimate acquaintance with the anatomy of the human form. It is long since we have seen studies so original, both in design and execution.

**ANTIQUARIAN GLEANINGS IN THE NORTH OF ENGLAND.** Drawn and Etched by W. B. SCOTT. Part II. Published by BELL, London.

We are glad to welcome the second part of these "Gleanings," and to testify to an increased improvement in the series. The etchings are extremely well executed, and are delineations of objects having much intrinsic interest; the selection comprises objects of the most varied kinds, many of which are useful studies for the modern designer, particularly the carved furniture, which is very elaborate and beautiful. We would strongly advise the artist to obtain the help of some antiquarian friend in the description of his plates. The inscription on the crucifix is clearly III.S., X.P.S., and not as printed, and that on the Cordwainer's bowl cannot be correctly given.

**THE HISTORY OF ST. CUTHBERT.** Published by J. BURNS, London.

This history of the "Apostle of Northumbria," has been a labour of love with a dignitary of the Catholic Church (the very Rev. Monsignor C. Eyre), who exhibits considerable enthusiasm in his task, and a large amount of research. Not a hint of the movements of the Saint, or his relics after death, wherever given, seems to have escaped him; and he has personally visited the spots "made holy" in his eyes by Cuthbert's residence. We cannot go with the author in all his opinions; neither our faith nor our judgment will admit it; but we can award due praise to the enthusiasm and diligence with which he has laboured, and to the style in which he has given his labours to the public in this elegant volume.

**THE WILKIE GALLERY.** Part 17. Published by G. VIRTUE, London and New York.

A good number of this pleasant and popular work. It contains "Saturday Night," nicely engraved by W. Greatbach; "The Guerrilla Council of War," engraved by J. C. Armitage with much effect; and "The Hookah-Badar," a capital example of C. Cousen's *barin*. This publication, when complete, will be a worthy tribute to the genius of the painter, and must prove a favourite with the public.



## THE ART-JOURNAL.

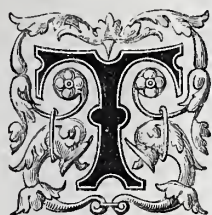


LONDON, MARCH 1, 1850.

## ART-MANUFACTURES IN THE CLASSICAL EPOCHS.

BY DR. EMIL BRAUN.

## II.—SPHYRELATA, OR HAMMERED METAL-WORK.



THE hammer and tongs, managed by a skilful hand, are the most powerful organs of Art-manufacture. We cannot imagine any branch of industry able to dispense with these means, and when we look at our establishments, where iron itself is treated almost with the same ease, certainly with the same success, as clay by the hand of the sculptor, we find their wonderful machinery consists merely in a mechanical combination of these simple instruments used by blacksmiths; their outward form has undergone many changes, but their intention is quite the same as that of these earliest instruments which play an intermediate part between the hand of man and the otherwise unapproachable element, without the aid of which no metal can be subdued to forms suitable to the wants of human life.

No wonder, therefore, that these three ground-forms of mechanical power are mentioned in the grand description given by Greek mythology of the economy of the universe; in this oldest but most philosophical representation of the Kosmos, which Hesiod has left us in his Theogony, the plastic powers bestowed by preference upon mankind appear immediately after the great rulers of the whole metallic realm represented by electricity and galvanism. Ischys, Bie, and Mechané, that is to say, the fastening powers obtained by the tongs, the force of the hammer, and the mechanical skill of the human hand, appear as the wives of Brontes, Steropes, and Argos, the personified Thunder, Thunderbolt, and Lightning.

If we look backwards to the most remote times of Greek industry we find that long before fire-casting became customary, almost every kind of work was carried out by these simple means. Even products of Art were created in this manner, and as statues, vases, and the like could not be put together by the process of soldering, nails were used for the purpose, as we learn not only from ancient writers, but even from monuments which have lately been discovered in Etruria, and the most important specimens of which are now possessed by the British Museum. In one of the tombs belonging to the vast necropolis of Vulci were discovered, nearly ten years ago, a great many bronzes of this very ancient workmanship; one of them represents a bust, placed on a basement covered with thin copper plates, and adorned by a row of figures, which are likewise chased; long curls fall down over the neck and shoulders, and these parts, especially, are formed in the most simple manner; one would be tempted to call it childlike, did not the whole composition show a certain character, which enables the experienced eye of the Art-philosopher to distinguish in these rude attempts at plastic metal-work the very germ of those wonderfully styled

productions of a later period. The drawing No. 1, giving a side view of this remarkable and as yet unique monument, is intended to show this arrangement of the hair, which, in spite of its simple treatment, presents as a whole some slight trace of grace and principles of fine proportions. We perceive that these curls are formed by rolling and twining together small strips of bronze plate, connected with the head



itself by the mechanical means we have alluded to: there is no trace of soldering, and we may be sure that we possess in this figure a good specimen of those hammer-wrought sculptures of old, which were spoken of by Greeks themselves as belonging to a fabulous period.

We may observe how the timid artist has, as much as possible, cautiously avoided all prominent parts presenting, in this kind of workmanship, increasing difficulties. The left hand is closely attached to the chest, while the right was stretched out to hold some symbol which is now lost; a necklace hides the commissures by which head and bust are united. The ornament of which it is composed is graceful, and we see, even in this instance, that in works of a primitive period, taste and the feeling of beauty are hidden rather than absolutely wanting, and that it bursts forth like leaves in a warm spring night as soon as the facility afforded by technical conditions allows a free expression.

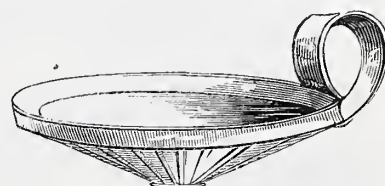
So we observe, also, that the compositions by which the basis of our monument is adorned show a remarkable progress in the development of the ideas artistically expressed, but it is still clear that even these designs remain far behind the description of the same subjects given by the poets of the same age. One may, however, venture to say that such undeveloped works of Art have lent inspiration to a Homer, a Hesiod, and other great bards of old, who read those symbolical characters like the written characters of a poem presenting to the unlearned eye nothing but confusion, while the man of letters finds there the highest ideas eternalised. Those who laugh at such primitive attempts ought, generally, rather to be ashamed of their own ignorance, which should impose silence upon them, as it is not allowable to throw ridicule upon what we do not understand. It is true that similar configurations of an archaic character must be considered as the germs of thoughts only to be unfolded in the course of ages. The poet, however, is able to anticipate the fruits of such an organic development, and gives full expression to what is only aspired at by the artists of those remote times.

We have thought it right to hint at the contrast between workmanship and thought which the products of primitive Art always present to us, as this circumstance must be taken into consideration in appreciating the poetical descriptions of arms, thrones, and other furnitures, which even learned men have frequently completely misunderstood. No hypothesis, for instance, can be imagined more confused and in

the wrong than that propounded by Otfried Müller in regard to the shield of Achilles: he speaks of metal silhouettes, which he supposes to have been fixed by nails and similar mechanical methods on the ground of such a defensive weapon. Without dwelling upon the impracticability of such a mode, it involves technical difficulties far greater than any which those old metal works have as yet presented. On the other hand there are such numerous examples of chasing that they allow us to conceive a tolerably clear idea of the Art-manufactures which Homer had before his eyes.

But before proceeding farther to more complicated problems, it will be not only useful but also instructive to look a little more closely at other products of similar workmanship discovered in the same tomb in which was found the bust we have just analysed; they are all embossed, and, although their ornamental part affords but a slight degree of interest, they still teach us many particulars of the highest importance to the history of Art-manufacture, enabling us better to understand many expressions of the old poets from which the reader has hitherto not been able to derive pleasure.

The drawing No. 2, represents a vase of agreeable proportions resting on a small base. This little disc forms the centre of a set of radii,



which, by dividing the conic surface into so many quarters, enliven the whole in a pleasing manner. The handle is obtained by bending a single metal strip and attaching it to the border of the cup.

The other vase, No. 3, constructed according to the same principles, affords, already, an additional monumental element. Slight and insignificant as it is, it still shows the tendency

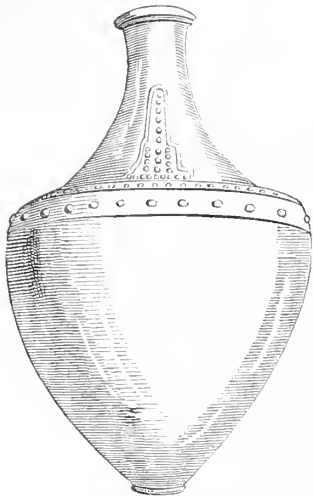


to bestow upon every part of implements of this description a character of variety. This basin, which has a different shape, although only one member is added, is supported by a stand, lending to the whole an air of more importance.

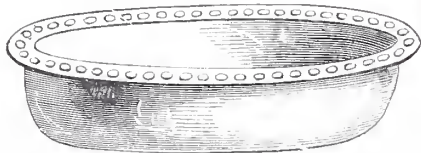
A tall amphora, No. 4, is produced by the same method of embossing, and the handles added on both sides consist of simple pieces of bronze plate attached to the vase by nails. This mechanical procedure has afforded the motive for adorning the whole piece, similar nails being added in great numbers, not to fasten the individual parts together, but to take away from so large a surface the monotonous character which it would present in itself.

Every reader of Homer will remember the constant epithet which the father of western poetry bestows upon sceptres, thrones, and similar objects: he calls them "well-nailed," a quality which is to be referred not so much to the material workmanship and mechanical construction of such objects as to their external aspect. The points which the heads of these ornamental nails present to the eye longing for rest create a variety of fine proportions, and are to be considered as the first germs of that rich outpouring of beauty which Decorative Art

afterwards spread over every surface of which it is able to possess itself and to subject to its magic power.



A basin, of the same collection, forming a starting point for primitive Art-manufacture, displays to us, No. 5, another more striking specimen of this kind of decoration; the border



of it may be called well-nailed, for the same reason as the sceptre of Agamemnon, or the thrones of the palace of Alcimous.

We are prepared for the objections of many practical Art-manufacturers that it is not worth while to occupy ourselves with similar trifles, and that they can be of no use for the improvement of our industry, and it may be conceded that there are artists of high merit who never have bestowed any attention upon peculiarities of this kind. But here we must remind our readers that the question as to the progress of which Art-manufacture is capable in the present day is one of regeneration, and has, therefore, necessarily in view the restoration rather than the enlargement of the domain of Fine Art. The immediate and inconsiderate application of the products of the latter has led to so much confusion of taste in the public that it has ended in a total loss of principles, and it is even come to such a point that persons actually possessing philosophical instruction seriously pretend that it is impossible to reduce the judgment of beauty to any kind of rational principle.

One of the greatest and most fatal prejudices in matters of artistical industry is the false idea that the material of which an object is composed can contribute to the increase or diminution of its real value. By over-estimating the importance of the substance employed in Art-manufactures, Art itself has been entirely severed from them, and has at last sunk into complete degradation: it is only in the epoch of decline that we see sculpture taking possession of those coloured masses of stone which present to the implements of the artist too great a resistance for a corresponding result to be obtained from their elaboration. The porphyry sarcophagus of Helen and Constantia, the wife and daughter of Constantine the Great, are, in spite of their precious material, and the enormous workmanship bestowed upon them, of no artistical value whatever when compared with monuments of the bright Hellenic epoch, although the latter present to us nothing but a heap of worthless clay.

These preliminary observations will stand excused when we direct the attention of our readers to another piece of the same collection, discovered in a sepulchre at Vulci, which is known among antiquaries under the conventional denomination of the "Egyptian

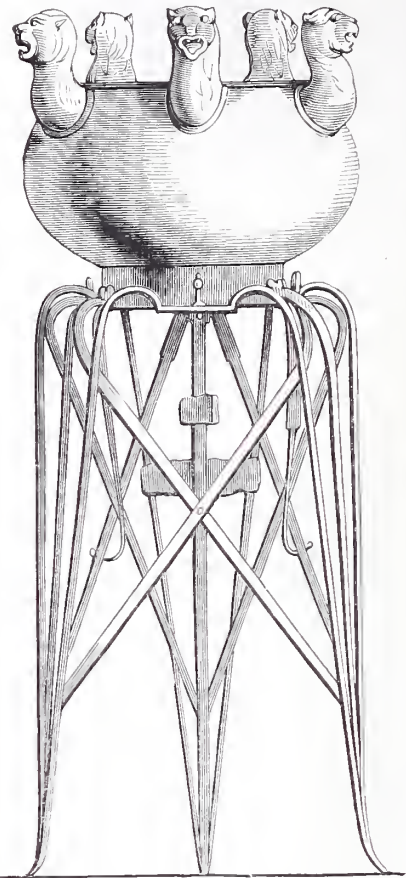
Grotto," a name derived from the circumstance of a great number of objects with Egyptian hieroglyphics being found in the same sepulchre. The monument we allude to is a tripod composed, likewise, of several pieces of embossed metal plates, and the artist has expressed his idea with the smallest expense of means that can be imagined; not only the upper part, which is richly adorned with figures and artistically connected lines, but even the feet are obtained by that embossing process we have already described: lion's paws lend to the stand the air of a firm footing; the legs of the tripod are cannellured and bent into curves, giving a character of solidity and steadiness; the cylinder forming the mouth fitted to receive the vessel which is to be put over the fire, displays four rows of animals and arabesques, which are embossed in slight relief; near the edge is a row of simple nails, the original meaning of which has been already explained: the monument is at present so restored that these nails appear at the bottom, while the winged animals and the curved intersecting lines, which rest, likewise, upon nail-heads, are placed in an opposite direction. I cannot refrain from thinking that this senseless arrangement is due to a mistake in putting together the two parts, although I am not sure that it belongs to modern times. There can very little doubt that this does not represent the design as it was originally.

Tripods are, next to vases, the most ancient furniture in the world; the imagination of the ancients invested them early with fanciful forms, and we meet with designs which, although very simple, show already the power exercised by the reproductive faculties of the mind upon the objects surrounding these ancient nations. Representations of the kind were, however, exceedingly rare till the last thirty years, and it must be considered as an especial piece of good fortune that the excavations made in several parts of Etruria have afforded more than one specimen of this description. Among these discoveries of archaic monuments the large tomb, opened in 1836, at Cerveteri, occupies the first rank, and we must therefore engage our readers to examine with us the numerous monuments extracted from this sepulchral hill, which included a great many graves, also, of very remote date, but of which the two rooms where this immense store of gold ornaments was found formed the central point. The construction of these chambers was similar to that of the treasury of Atrous, which is the oldest we have any acquaintance with, the ceiling being obtained by pyramidal superposition, and not by a cuneiform connection of the stones forming the building.

To these sure indications of remote antiquity corresponds the character of the monuments which were found in this burial-ground. The bronzes forming part of this collection (called from the proprietors of the excavation the Galassi-Regulini collection, and which are now placed in the Museum Gregoriano or Etruscan Museum in the Vatican) display, almost without exception, the embossing method of working, which we have already declared to be the most ancient Art-manufacturing process known to us. The technical part of it shows indeed an astonishing perfection; and all that appears odd and awkward to us, must rather be ascribed to the want of the free development of the ideas intended to be expressed than to any defect of skill in workmanship.

As we are speaking of tripods, it may be interesting to compare with that of the Egyptian grotto of Vulci, which we have already examined, the others discovered in the Galassi-Regulini tomb of Cerveteri, the more so as the latter affords a part which is wanting in the former. Here, No. 6, we see a large vessel placed on the tripod, from the edge of which five lions' heads start forth with hideous expression. These monsters lend to the whole that fanciful aspect distinguishing objects of the archaic period. When we imagine to ourselves this kettle boiling, and these cruel animals wretched and enveloped in smoke, we can understand how the fancy of superstitious worshippers, who were wont to make use of these implements in their religious ceremonies, may have found in them an allusion to the spirits of the victims whose remains were

exposed to the destructive fire glowing underneath. To us, at least, this representation may illustrate the terrific but grand passage of Homer, where the bodies of the slaughtered sun-bulls become once more instinct with life, demanding



vengeance with fearful cries: *Odyssey*, Book xii. verse 395.

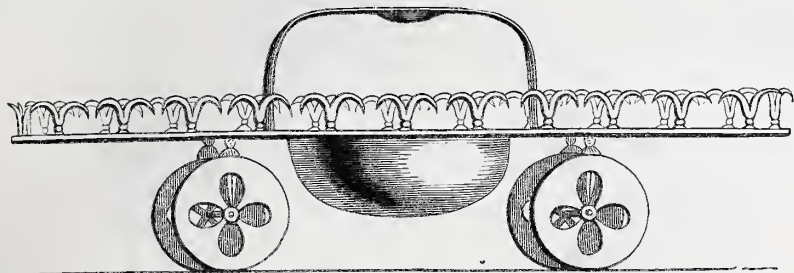
"The skins began to creep and the flesh around the spits bellowed,  
The roasted as well as the raw. And thus grew the voice of the oxen."

The careful construction of the three-legged mechanism which lends a firm support to this fire-stand, has been restored according to the indications of some fragments found on the spot. It presents a graceful aspect, and forms in some respects a remarkable contrast to the heavy character of the vessel occupying so lofty a position, as the proportions of the legs are exceedingly slender, and the feet themselves instead of being broad and shapeless, are composed of a great many fine articulations.

Belonging to ritual service, but very peculiar and unique in its kind, is a mechanism of bronze of the same collection, which seems to have been destined for burning incense. It consists of a square plate, adorned with four embossed lions, in the centre of which is a basin surmounted by an arched band, on the top of which is another concavity corresponding with the vessel below, No. 7. We can only surmise that the smaller cavity was intended to receive some description of perfumes, which was acted upon by water or some other liquid boiling underneath. The whole is supported upon four wheels showing that it was intended to be moved about, which in religious ceremonies may have been a great convenience. On this occasion we must notice that even in the Egyptian grotto of Vulci, were found several carriages of a similar character, but of less artistical merit, which are now preserved in the British Museum. As they do not present any particular ornaments, with the exception of four horses' heads placed on the corners, we withhold the drawing of them, reserving their places for other more important matter.

We proceed therefore in the analysis of the incense chariot of Cerveteri. The borders are

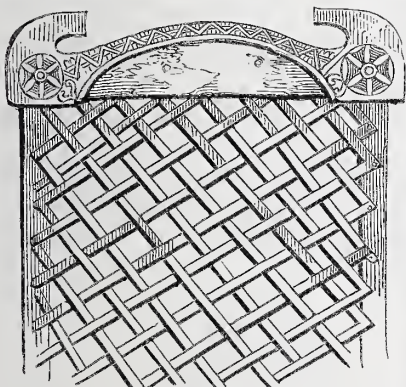
adorned by a row of flower-shaped ornaments, the graceful forms of which will be appreciated in our side-view. It must be confessed indeed that this monument, which is marked



of dignified position, as the priest or king may be supposed to have been, to whom all this splendour and luxury belonged.

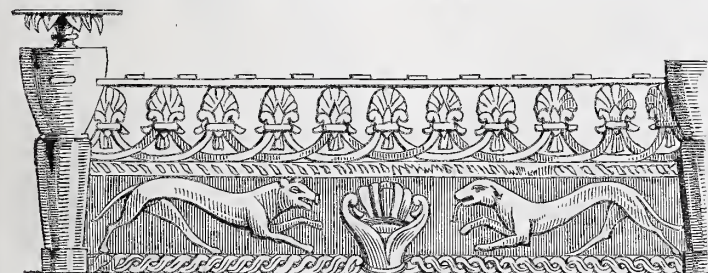
The fantastic part prevails, however, in the generality of the bronzes discovered in the tomb of the supposed lucumo or king-priest of Caere. As a striking example of these fanciful compositions, afforded by that sepulchral furniture, I may allude to another boiler, the body of which is decorated with engraved figures of winged animals, while the lions' heads attached to the border, in this instance, peep, half curious, half voracious, into the vase, the contents of which seem to excite their appetite.

One of the most interesting examples of ornamental Art belonging to these primitive times, is afforded by the bed, No. 8, on which the chief dignitary of Caere was intended to receive his everlasting rest. It is composed of bronze



strips, and may originally have been adorned with many fine ornaments now dispersed, and which can be only reconnected with it by vague conjecture. Should it be objected that such a monument was never intended for real use, we should be allowed to answer that it must certainly then be an imitation of a real bed, although it was highly probable that kings and other wealthy persons had the beds upon which they actually slept enriched by metal-work.

The manner, however, in which the bedstead is composed, affords us the explanation of an epithet which Homer constantly bestows upon the beds of his heroes, and which, as far as I know, has never been rightly understood. He calls them *well-holed*, and this expression has been senselessly repeated for many centuries without any scholar having inquired into the

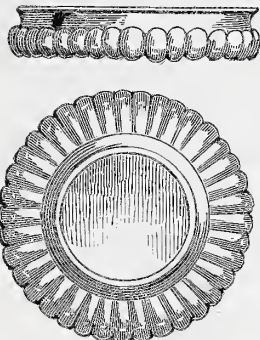


real meaning of it. The bronze trelliswork of our bedstead explains it at once. The greatest

excellence of a bed is to be well aired, and this is manifestly the reason of the holes presented by our bedstead, as well as of the Homeric epithet.

Several fragments of embossed plates, which are adorned on both sides by a rich border, are supposed to have formed a part of this bedstead, being of the same height as the feet. We have endeavoured to connect with it the characteristic ornament, No. 9, at the foot of this page, without making ourselves responsible for the truth of such a restoration, as we are entirely at a loss for analogous examples.\*

Before taking leave of this precious collection of archaic Art-manufactures, which will afford us at another opportunity many interesting specimens of a different branch of industry, we must point out one of the shields, representing three wild animals placed round a sort of rosetta in very low relief obtained by embossing; and also one of the pateras, No. 10, which were used



for completing the sacrifice. The cuts given of this well adapted form lay before us the fine proportions of sacred vessels of this description, and afford us an idea of the simplicity of taste which prevailed in these times in connection with a love of what was really stirring and imposing.

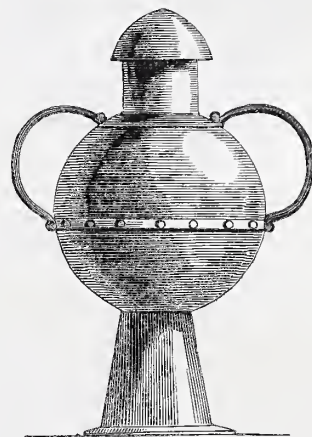
The excavations of Cerveteri have, even on other occasions, afforded many monuments of a very archaic character. Among these is a kind of old-fashioned candelabra, which was discovered in 1833 in a large tomb opened in that necropolis, and which is now to be seen in the Etruscan museum in the Vatican. Two large balls connect two conic vessels, one of which forms the stand, while the other is the vase destined to receive the burning material,

whether for the purpose of giving light or for diffusing a perfume by means of the flame. The different compartments of this singular monument are divided into eleven rows, of which nine are composed of figures, while two are filled up only by an arabesque ornament, the same animals being repeated which appear elsewhere.

\* Since the above lines were written, other experiments

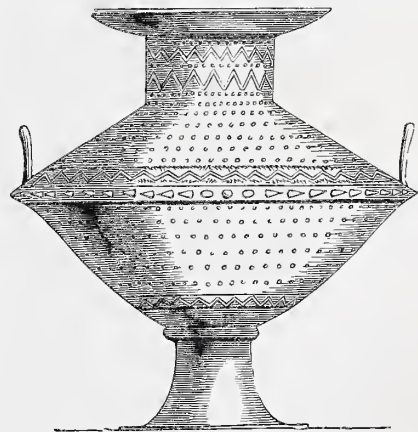
It will be interesting to make a comparison with some other examples of these primitive forms of vases, all belonging to the embossing process, and displaying therefore a character entirely different from every kind of analogous cast-work. The Museum Etruscum of the Vatican affords a good choice of these oldest of all articles belonging to Art-Manufacture, which the antiquaries of the past century, and even during the first quarter of the present one, looked for in vain. These treasures of archaic Art have, however, as yet been but little appreciated, and even archaeologists have scarcely paid the attention to them, to which they are entitled. The passion for hunting for figured monuments has blinded these learned men, and made them forget the true starting points of Greek Art-history.

The vase of which we lay a drawing, No. 11, before our readers, is of a very singular construction. Its enlarged body enables it to receive



a considerable portion of liquid, and its comparatively high pedestal renders it easy for the bearer to lift it to his shoulders; so likewise the neck is adapted to pouring out its contents in the most secure and commodious manner. The cover prevents the water from flowing out. Long handles convey the idea of easy management. The sphere, forming the main body of the vase, is composed of two halves, put together by the means of nails, and the artist has evidently been proud of his mechanical skill, not only displaying his process, but even making a boast of it, by converting it, as we have already seen, into a graceful ornament.

In the vase, No. 12, taste begins to be observed, and the skilful management of the nail-ornament lends to this vase an aspect of much elegance. The heads of the nails are edged like precious



have shown, with an almost mathematical certainty, that these fragments were connected with the bedstead in the manner we supposed. Joining the bronze ornament to the end where the head rested, we find two semilunar segments exactly in the place where it must have been intended to be fastened to the feet. The ornament by which this portion of the decoration is surmounted exactly covers the height to which the pillow-stand reaches. Such coincidences can scarcely be casual. They are in all probability the result of a well-intended combination. In addition to this, the rich and beautiful appearance of this ornamental composition speaks highly in favour of our hypothesis.

stones, and the concentric circles which embrace the whole circumference are enlivened by a great number of well-distributed points, and acquire an air of pleasing variety by the lines which follow alternately different directions. Primitive as is this specimen of a workmanship belonging to a most remote period, it still proves instructive to those who inquire earnestly into the origin of the principles of beauty.

Real beauty, obtained by the same process, and with the same motives, is already to be observed in vase No. 13, which was intended to be placed on a moveable stand. Here we



admire that elegance to which the artists of former time aspired, but which has been the result of a regular development of principles of rational utility, which may be asserted to be the starting point of real refinement.

All the monuments associated together in this review of primitive Art, betray no traces either of casting or soldering. Although they have been discovered, without exception, in Etruscan tombs, they must be considered as products of Hellenic industry, the Etruscans representing but a branch of it; there being no monuments of so early a period discovered in Greece itself, these specimens of Italian workmanship are, for the history of Western Art-manufacture, of the highest value. They show us the beginning of an entirely new system of civilisation, gradually arising from the schools of oriental Art chiefly represented by Egyptians and Phœnicians, as we shall see more clearly in the further exposition of facts referring to the early history of Art. The accurate analysis of such apparently trifling monuments, leads us to an accurate knowledge and just appreciation of the organic development of those inborn faculties which raised the Greeks to such an eminence amongst all nations, I may say, of the civilised world. There is not a single step which they did not take advisedly, and to this tranquilly progressing and safe system of national self-education, is especially due that rapid progress which enabled them to give utterance to ideas never before manifested to the world. We shall endeavour to show, that by so judiciously calculated a mode of proceeding, men like Phidias found their way cleared, and a thousand well-drilled hands were ready when he required help for carrying out his gigantic projects.

In our times the case is entirely different. We suffer from too great an ease in the technical management of those materials, in which the soul of Art has to take up its residence. Redundancy of talent has driven away true genius, and of modern Art-manufacture it may be said that it has lost almost all self-government; we therefore minister rather to luxury than to real usefulness. The imagination of those who indulge in the pleasures which are granted by ornamental industry, is misled, not gratified by the exertions of our artists; we must, therefore, go to school to the Greeks, not to rob them of their refined forms and charming combinations, but to learn from them what our great statesmen have already learned in another department of mental culture: that is to think rightly and to connect our ideas logically;—the supreme law even in Art-manufactures, under the protection of which, industry, relying upon taste, can alone become and remain prosperous; and confer a moral good, instead of degrading the human mind by a frivolous flattery of the senses.

EMIL BRAUN.

### THE FOUR SEASONS,

A SERIES OF STATUES DESIGNED AND EXECUTED IN MARBLE BY EMIL WOLFF.

AMONGST the favourite subjects for sculpture, that of the four great epochs of the year, which



SPRING.



SUMMER.

correspond with the different times of the day as well as with the ages into which human life is divided, has been selected more frequently

charms and attractions of refined Art.

No wonder, then, that the four graceful statues, which the celebrated sculptor Emil Wolff has



AUTUMN.



WINTER.

than any other argument past or present. From the time of the Romans up to the present day the idea has undergone so many changes, that

executed in marble, and which display that skill and softness of treatment distinguishing the mechanical execution of this gifted artist, should

have met with extraordinary success. It seems, therefore, proper to lay before the public at large, the motives introduced into this composition, not only to direct the attention of those to whom this branch of art gives pleasure to the originals themselves, but even to afford Art-manufacturers ideas which may in all probability inspire new combinations of pleasing conceptions.

SPRING (Drawing No. 1.) is represented as a lovely boy, who with pensive tenderness takes a flower from his basket to throw it, after the fashion of the Florentine flower-girls, to those whom he deems most worthy of the choicest gift. The gesture with which the incomparable symbol of the smiling season is put in action, is well fitted for representation; by its nature, so full of significance; and the awakening of the first germ of timid love is gracefully identified with the hopeful mirth of regenerated nature.

SUMMER (Drawing No. 2.) presents an entirely different aspect. He has already become acquainted with the more serious tendencies of life,—with hard toil and labour. He holds in his hand the sickle, with which he has gathered the fruits announced by the bright flowers borne by his brother, only as love gifts and symbols of enjoyment. The sheaf of corn placed at his side makes allusion to a rich harvest-home, but the flask which lies empty on the ground reminds us of the fatigue without which mortal men are unable to obtain the productions of nature. His thoughtfulness has a meaning entirely different from the pensive expression of his younger brother. He is resting, and looks backward, being already arrived at the summit of a hot mid-day. His features are, therefore, more distinctly marked, and ideas more defined and practical have taken the place formerly occupied by poetical enthusiasm.

AUTUMN (Drawing No. 3.) presents the reward of the labours of the whole year. Crowned with ivy, he has again filled the cup which has quenched the thirst of the poor labourers in the midst of his harvest toil. His rest is a less precarious one than that allowed to the workmen on a hot summer's day. He leans against a tree, entwined with a vine loaded with sweet grapes. His whole countenance is expressive of peace and comfort, his feet are crossed with a graceful rustic negligence, and while he offers the sweet liquid with his left hand, the right holds ready the vase, to fill the cup again as often as the cheerful boon companion has emptied its invigorating draught.

WINTER (Drawing No. 4.) appears not only resting, but overpowered by heavy sleep. A lion's skin protects his tender limbs against the bitter cold of the dead season. The only fruit which remains in his hand is that of the pine, ever green but also for ever dry. It includes many seeds capable of future resurrection. The poor half-frozen youth leans on a heavy staff, answering, as a club, to the lion's skin thrown over his head.

It appears useless to add a single word respecting the merits, or the fine execution which distinguishes the productions of so able a sculptor as Mr. Emil Wolf is generally acknowledged to be. The sketches laid before the eyes of our readers give, besides, a sufficiently concrete idea of the charm conferred upon a subject by a well understood mode of arrangement, and of that clearness of expression, which renders the whole composition not less intelligible than agreeable.

EMIL BRAUN.

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

### CHEMISTRY OF ORGANIC COLOURS.

#### I. CARMINE AND LAKES.

THE variety of beautiful colours which we see adorning the vegetable and animal kingdoms might lead a person to expect that the greater number of those which are employed in the Arts and Manufactures were derived from one or other of these sources. Such is not however the case, the colours of organised bodies seldom admitting of separation without undergoing a

destructive change in the process; and where the colouring matters are obtained they are frequently found to alter their tints so rapidly, under the influence of the atmosphere, and of sunshine, that they are seldom employed by the artist, and rarely by the manufacturer unless combined with some mineral preparation which acts the part of a mordant. The laws which determine these changes are, even now, but ill understood. From the earliest period of time, man must have noticed the bleaching of some vegetable colours, and the darkening of others. The phenomenon in either case depending upon some physical change of the organic substance, produced by the influence of Light, Heat, or Atmospheric changes; yet these derangements have never, until our own time, received the attention of scientific men.

Dr. Wollaston was led to examine the peculiarities of change in the colouring matter of Gum Guaiacum, when exposed to the action of the Solar Spectrum, and this philosopher showed that the rays at one end of the spectrum deepened the colour—changing the original pale green or blue tint of this resin, spread on paper, to one of much intensity—whereas the rays of the opposite extremity as rapidly discharged the original colour, and even this superinduced hue. Herschel has examined these phenomena with very great care, and he has shown that the deepening of the colour is due to the chemical rays, and that the bleaching is purely an operation of the Heat-rays, and that it can indeed be produced by heat alone. At the same time, it has been shown that this process of discharging colour is a mixed operation, being probably due to a peculiar class of solar rays, which act partly as calorific and partly as chemical radiations. Many of the phenomena of their action have been investigated by our talented countrywoman Mrs. Mary Somerville, but although the researches of this lady, and of Sir John Herschel, have established the fact that there does exist in one part of the solar spectrum, a class of rays of a most peculiar character, to which the name of Parathermic rays have been given, we know but little more. It is, however, probable that these solar radiations exert a more destructive action on those colours which are obtained from organic bodies than any others.

In pursuing his researches on this extremely interesting and important subject Sir John Herschel was led to the discovery of a most important fact. When any vegetable colour was destroyed by a particular ray the colour could be restored by the action of the ray, which is complementary to it. Supposing any vegetable colour has been destroyed by the continued action of the red ray, if the body was exposed to the influence of the green rays the colour would be restored. It has also been observed, in many cases, although experiments are wanting to confirm the universality of the law, that each colour is destroyed by the ray complementary to it. This fact indicates a method by which many of the more fugitive colours may probably be preserved for a long period. Presuming, for the sake of illustration, that it is desired to secure the brilliancy of a carmine or a lake; since we learn that the most destructive action is produced by these rays which affect the eye as green colour, we have only to obstruct the passage of those rays by glazing our carmine or lake with a varnish having some transparent red colouring matter in its composition. This would effectually cut off the green rays, and of course preserve such portions of our picture as were red from fading under the action of light. Notwithstanding the want of extensive experimental evidence on this point, sufficient has been done to point out to our artists, desirous of securing the permanence of their works, a line of most instructive experiments.

There is a very elaborate memoir on the effect of light, air, and moisture as discolouring agents, by M. Chevreul, in the journal of *L'Académie Royale des Sciences*, tom. xvi. As this memoir, however, treats of the undecomposed radiations from the sun, it does not, although in many respects very valuable, admit of such general application as could be desired.

Although we have some mention in Pliny and

other writers, of silks and linens dyed by vegetable juices and animal matter, yet none of the descriptions given are sufficiently accurate or important to demand our attention, if we except those which relate to the celebrated Tyrian purple. The discovery of this much valued purple was attributed to the Phœnicians, and tradition relates that it was owing to the circumstance of a dog dyeing his mouth a deep and beautiful purple by eating a kind of muscle. Along the coasts surrounding the Mediterranean are found a very numerous variety of shell-fish, the *buccinum*, which yields a red or purple colouring matter. From this and some other descriptions of shell-fish it appears this Tyrian dye was extracted. It could not therefore have been much unlike the colouring matter which we get from the cochineal insect, but the moderns have this advantage; the colouring matter of the cochineal strikes equally well upon silks or woollen fabrics, whereas the dye from the *buccinum* could only be employed on cottons and woollens.

Leaving, therefore, the consideration of the Tyrian purple, we will proceed to the examination of the characteristics of cochineal and the preparation of carmine, which was discovered by a Franciscan monk at Pisa, and for the preparation of which Homberg published a process in 1656. Cochineal was first introduced to this country from Mexico, about the middle of the sixteenth century. It was long thought to be the seed of a plant, until Leueuhoek proved by microscopic examination that it was an insect, the shield-louse or *coccus*. Two kinds of cochineal are imported, one gathered wild from the woods, and the other carefully cultivated. They are known in the market by the names of silvery and purple cochineal, the former being covered with a white down. The consumption of this article is shown by the fact that in 1835 there was imported into the kingdom 411,320 lbs. Notwithstanding that madder and lac has to some extent superseded the use of cochineal, we understand that the quantity now imported is greater, and the price of the article is reduced nearly one half.

These insects inhabit the leaves of the Nopal plant, of which some interesting specimens with the *coccus* thereon may be seen at the Royal Botanic Gardens at Kew. From these plants they are collected after the ripening of the fruit, and are killed, either by momentary immersion in hot water, or by being spread out upon hot plates.

From Chevreul's examination of cochineal we gain some important information. The cochineal insects, being treated with ether to remove a peculiar waxy matter, were repeatedly digested in fresh portions of alcohol, and after thirty infusions they were found to retain still much colour. The warm alcohol solutions were red or orange, and on cooling they let fall a peculiar granular matter; by spontaneous evaporation the whole of this matter is separated of a fine red colour and somewhat of a crystalline character. This is the colouring matter of the cochineal, to which the name of *carminium* has been given, as it forms the basis of that well-known beautiful colouring matter, carmine. The preparation of carmine depends upon the affinity of alumina for the colouring matter of cochineal. Numerous processes have been employed, some much more successful than others, to produce this pigment in a state of great richness. The following methods have been severally recommended.

A pound of cochineal reduced to a coarse powder is boiled with about half an ounce of potash in from fifty to sixty pints of water, the ebullition being from time to time subdued by the addition of small quantities of cold water. The vessel in which the cochineal has been boiled is, with its liquor, placed in a convenient position when removed from the fire, for pouring off the clear liquor. An ounce of alum in powder is now added, the whole stirred together and allowed to stand until the cochineal is deposited, which will take place in about a quarter of an hour. The clear liquor containing the colouring matter and alum is now decanted into a large vessel; half an ounce of gelatine (isinglass) is added, and the whole placed on a fire. At the

approach of ebullition, a coagulum floats on the surface of the liquor, which is to be removed, and the moment the fluid begins to boil the carmine is deposited. Removing it from the fire, the quantity considerably increases, and in less than an hour all the carmine is deposited, the supernatant liquor is poured off, and the carmine collected and dried upon a filter. The fluid is still highly coloured, and is employed by the manufacturers to prepare carminated lake. To procure this colour recently precipitated alumina is added to the solution, which is gently warmed and well stirred. The alumina absorbs the colouring matter, and carries it down with it; when all is precipitated, the clear and now colourless liquor is rejected.

The carmine of Madame Cenette of Amsterdam is prepared by adding the bin-oxalate of potash (salts of sorrel) to the solution of cochineal, and then adding carbonate of soda. This carmine is carefully dried in the shade at a uniform temperature; it is of great brilliancy. Other carmines are prepared by the addition of muriate of tin, but these have usually a yellowish tinge. From these modes of preparation, it will readily be inferred that carmine is a compound of a peculiar animal colouring matter and an acid.

A method of purifying or brightening carmine has been employed by those who prepare colours for miniature painters. This consists in dissolving carmine in a solution of ammonia, by allowing them to stand together in the sunshine. When the ammonia has acquired an intense blood-red colour, it is poured off, and alcohol and acetic acid are added to it. The carmine in a state of extreme brilliancy is precipitated. By this process the pure carmine is separated from the alumina, and we obtain a similar preparation to that procured by Madame Cenette's process. A very brilliant article is also produced by the use of acetic acid and alcohol by Herschel of Halle. Considerable difference exists in the characters of this beautiful pigment; and our manufacturers have rarely been enabled to produce such richness of colour as that usually obtained by the French carmine manufacturers. The process is one which, although apparently exceedingly simple, requires the utmost attention, since every thing depends upon the addition of the alumina, &c., at certain times determined by experience, and it is most important that the heat should not be too long applied. Notwithstanding, however, that every attention has been given to these points, it is undeniable that carmine prepared on the Continent is superior to the article made in England. The cause of this was for a long time a mystery. It is, however, now explained, and curious as it may appear, it is proved to depend entirely on the circumstance that the French and Dutch manufacturers will never manufacture carmine on a dull day. Even in this country the difference between two samples of carmine, which have been prepared in precisely the same manner, except that one specimen has been precipitated on a cloudy and the other on a sunshiny day, is exceedingly remarkable. This peculiar influence of light on colour is not confined to carmine; we may detect, even in Prussian blue, the same difference dependent upon the character of solar radiations; and in the process of dyeing any very brilliant colours too much attention cannot be given to this fact.

Carmine is adulterated by being mixed with a large additional quantity of alumina, and sometimes with vermilion, the sulphuret of mercury.—Cochineal is adulterated by being moistened with gum-water and shaken in a box with powdered sulphate of Baryta, and bone or ivory black, by which its weight is increased about 12 or 14 per cent.

Under the name of Rouge several preparations are sold, most of them being carmine diluted with alumina, or even more frequently with chalk. The real French Rouge, which finds its way to the toilet-table for the strange purpose of "painting the lily," is prepared from the safflower (*carthamus tinctorius*) by infusing the flowers in a weak solution of soda, and precipitating the colouring matter on cotton wool, or on finely powdered talc, by crystallised lemon juice.

In the process of dyeing with cochineal, by

which a scarlet or crimson is produced, acidulous tartrate of potash and nitro-muriate of tin are added to the strong infusion of the material. The use of the first salt and of the acid of the second is to redden the colour and precipitate it with the animal matter upon the cloth, the oxide of tin combining with it and the woollen, for which it has a peculiar affinity. Pelletier and Caventou remark, that, to obtain a very fine shade, the muriate of tin ought to be at the maximum of oxidisement. To obtain crimson, nothing more is required than an addition of alum to the bath. Numerous proportions have been given by chemists and dyers, in which the cochineal should be used to produce a fine scarlet, but the process of Pöerner is generally preferred. Dr. Ure thus describes it:

"*Bouillon, or colouring.* For every pound of cloth or wool take 14 drachms of cream of tartar; when the bath is boiling and the tartar all dissolved, pour in successively 14 drachms of solution of tin, and let the whole boil together during a few minutes; now introduce the cloth and boil it for two hours and let it drain and cool.

"*Rouge, or dye.* For every pound of woollen stuff take 2 drachms of cream of tartar. When the bath begins to boil, add 1 ounce of cochineal reduced to fine powder, stir the mixture well with a rod of willow or any white wood, and let it boil for a few minutes. Then pour in, by successive portions, 1 ounce of solution of tin, stirring continually with the rod. Lastly, dye as quickly as possible."

A very important investigation has been made by Mr. De la Rue, on the colouring matters of cochineal, to which we refer all who are interested in the abstract chemistry of the question.—*Memoirs of the Chemical Society, Part XXII.*

The composition of carminium, as given by Pelletier, is,

Carbon . . . . .	49.33
Hydrogen . . . . .	6.66
Nitrogen . . . . .	3.56
Oxygen . . . . .	40.45

Madder, from which some of our finest lakes are prepared, and which is employed extensively in dyeing reds, is the root of the *Rubia tinctorium*, which is cultivated extensively over many parts of Europe. The importance of this substance as a colouring agent induced the Société Industrielle of Mulhausen to offer several large premiums for the best analytical investigation. In 1827 eight memoirs were sent in to the society, which, although they were not considered to have fulfilled the conditions put forth in the programme, were full of valuable matter. Kuhlmann and Robiquet, and Colin each discovered a new principle in madder, to which they gave the name of *Alizarin*. Several other chemists have examined this colouring matter, but by far the most complete investigation of the subject has been made by Dr. Schunck for the British Association. The following substances have been detected by this chemist: *Alizarin*, which appears to be the colouring principle, *Rubiacin*, which has no tinctorial property, *Alpha and Beta Resin*, and *Xanthin*, which not only gives no colour itself, but actually interferes with the action of the *Alizarin* of the madder on mordanted cloth. To remove this Xanthin it is usual to convert the madder into what is technically called *Garancin*, by treating it with hot sulphuric acid until it has acquired a dark brown colour, then adding water, straining and washing, until all the acid is removed. Dr. Schunck informs us that the advantages which *Garancin* has over madder are, that it dyes finer colours, that the part destined to remain white does not acquire any brown or yellow tinge, and that its tinctorial power is greater than that of the madder from which it has been prepared: he likewise attributes the superiority of *Garancin* to two causes—the separation by the acid of the lime and magnesia combined with the colouring matter, and the decomposition and removal of the Xanthin by the oil of vitriol. Some objections have been taken to these views, and some of the most celebrated continental calico-printers affirm that the madders of Avignon, though richer in colour than those of Alsace, afford little or no *Alizarin*.

In dyeing, a mordant is employed, the purpose of which is to bind by a twofold attraction the colouring matter to the textile filaments. Organic colouring matters have a very powerful attraction for some earthy and metallic salts; thus, the salts of alum, of lead, and of tin, are valuable as mordants from the circumstance that the earth and the oxides of metals adhere with great tenacity to all organic fibres, and unite with much force with all organic colouring matters. It is not our intention to describe any of the details of the various processes employed for dyeing reds with madder or any other tinctorial agents, but selecting one process, that for dyeing the *Adrianople*, or *Turkey Red*, regard it as a general representative of all.

The first step consists in cleansing and removing all greasy matters from the fabric to be dyed. This is effected by some tedious operations of the dung-bath, a process of oiling—and then washing in an alkaline bath. Then follows the galling operation, which consists in steeping the cloth in a bath of Sicilian sunnatch, or of nutgalls;—next we have the mordanting, by soaking in a bath of alum to which potash and chalk are added for twelve hours, and then being well rinsed in clean water, the cloth is immersed in the madder bath and receives its dye.

Every pound of cotton or woollen cloth requires from two to three pounds of madder. The bath being made, the fabric is placed in it cold, and constantly worked about until it is thoroughly impregnated with the dye—the fire is got up under the copper—the fluid is brought to boil and ebullition is continued for two hours. Several gallons of bullock's blood is added to the cold bath, which is supposed to have some effect in improving the colour. This being accomplished the brightening of the dyed cloth follows, which is effected by rinsing or boiling it with soap and water, and then passing it into a bath of muriate of tin which is prepared by dissolving grain tin in nitro-muriatic acid. Other reds are produced from *cochineal*, which we have already mentioned;—*Kermes*, of which insects there are several varieties named from the plants upon which they feed; those of Europe being found on the prickly oak;—*Lac*, a reddish resin, produced on the branches of several plants in Siam, Assam and Bengal, by the puncture of an insect of the *Coccus* family;—*Archil*, the colouring matter of many behens;—*Carthamus* or Safflower;—*Brazil-wood*;—*Logwood* and *Alkanet root*. From all these organic colouring matters lakes may be prepared. Under the general title of lakes we include all those vegetable or animal colours, which are produced by precipitation with a white earthy base, which is ordinarily alumina. Having made an infusion of the dye stuff, a portion of the sub-sulphate of alumina is added to it; at first there is but a slight precipitate, but if a little potash is carefully added, the alumina is copiously precipitated, carrying down with it the colouring matter. *Yellow lakes* are thus prepared from an infusion of Persian or French berries, or from *Quercitron* or *Annatto*, an extract procured from a certain tree common in some parts of America, *bixa orellana*.—Carmine and carminated lakes have already been described. Lakes are also obtained from Brazil-wood, but the finest art carmine are procured from madder. The process of obtaining them is as follows, or some modification of it:—

A quantity of madder is soaked in water for a quarter of an hour and then squeezed in a press; this operation is repeated twice with the same portion. Alum is then added, and the infusion beaten upon a water bath for three or four hours, water being added as it evaporates; the liquor is then carefully filtered, and the lake, aluminated alizarin, is to be precipitated by carbonate of potash. After precipitation the lakes are well washed, and then dried on blocks of chalk in a drying stove. As in the manufacture of carmine, so in the preparation of the madder lakes; attention to the most minute details of each division of the process is required. The quality of the water employed materially influences the resulting colour, and it is found that distilled water cannot be employed with advantage. We learn from inquiries at some of our largest colour manufactories that the most brilliant lakes are made on the brightest days.





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A EGYPTIAN MAID

FROM THE PICTURE IN THE VERNON GALLERY



The operations of light in thus determining the physical conditions necessary for obtaining the finest colours have yet to be investigated. From an extensive series of experiments, many of which are published in the "Researches on Light," we have been able to show that every chemical change is, in some measure, dependent on the influence of the solar radiations; that we always in the same time obtain a smaller quantity of a precipitate in the dark to that thrown down in daylight, and that the tone of colour of all those examined is materially influenced by the varying conditions of the sunshine. We may hope, since the whole subject of actino-chemistry, as it has been called, is now receiving much attention, that we shall rapidly advance to a more perfect knowledge of these curious truths, and that the facts made known to us by science may minister to the useful purposes of life, or enable us to increase the more refined pleasures of existence.

ROBERT HUNT.

## THE VERNON GALLERY.

### A SYRIAN MAID.

W. H. Pickersgill, R.A., Painter. S. Sangster, Engraver.  
Size of the Picture, 2 ft. 11 in. by 2 ft. 5½ in.

MR. PICKERSGILL is among the oldest members of the Royal Academy, having been elected to the full honours of that institution in the year 1825; it must, indeed, be nearly forty years since his pictures first appeared on its walls, during which time he has been as fully occupied in portrait painting as any contemporary artist; and among the many who have sat to him he can reckon some of the most distinguished characters of the period, eminent by birth, by literary and scientific attainments, warriors, and statesmen, the noble of both sexes. His style is eminently attractive; he has the power of catching and placing on his canvas the most intelligent expression of his model, producing an unquestionable likeness, without the affectation of prettiness or the seduction of flattery; his colouring is vivid yet not overdone, and there is a firmness and a force in it too frequently neglected by many portrait-painters. Though he is now verging towards threescore years and ten the pencil of Mr. Pickersgill has lost none of its power nor of its brilliancy, neither has it declined in activity, for we remember in the last year's exhibition some five or six pictures by him, neither unimportant in subject nor size.

The picture here entitled "A Syrian Maid" is evidently the portrait of a Jewess. In the southern parts of Syria, about Jerusalem, Hebron, and what are termed the other holy cities, this ancient people are to be found in great numbers; the majority of them are poor, but there are also many who live in opulence, surrounded by the delicacies and luxuries of the highest orders of society. In these families the females attire themselves magnificently, and are adorned with a profusion of costly jewels. It must be to such a class that our "Syrian Maid" belongs, for there is an elegance about the whole subject, features, dress, and attitude, which bespeaks elevated position. Following the custom of eastern ladies, she is studying the "language of flowers" in the *bouquet* which she holds in her hand. This manner of giving historical interest to portraiture has been frequently practised by the artist, and always with success.

## ART IN CONTINENTAL STATES.

### THE ARTISTS IN ROME.

ALTHOUGH I have not yet found time to take a complete view of what is going on in the ateliers of our artists, who, in the midst of the disturbances of Rome, have been fully employed, I will endeavour to give you a preliminary account of the most striking productions of higher Art I have so far met with.

Let us begin with Mr. Wyatt, who has just finished the model of a group of touching character. We see a shepherd boy, who, in company with a young girl, is surprised by a hurricane, and makes a last endeavour to shelter his lovely companion with his own body; but while he is looking round for help, the pitiless storm threatens to snatch away his cap, which he holds up by a convulsive effort of the hand. The subject is exceedingly well expressed, and the skilful sculptor has found

here an opportunity for the display of many graceful emotions of the human mind, and the most striking contrasts in the impression made by the violence of the tempest, as modified by difference of sex, on the minds of the generous youth and the sensitive maiden.

I found Mr. Gibson occupied in making a design for some projected monument for the House of Lords, which affords high promise of beauty, and is most rich in poetical allusions. It consists of the statue of Her Majesty, supported by two figures, one representing Wisdom, the other Victory, who makes Queen Victoria's name speak, really, the truth, when we look to the events which render her reign glorious. On the pedestal are three bas-reliefs representing Commerce, Science, and Agriculture, the triple root of Britannia's unrivalled grandeur.

Tenerani is engaged in finishing the statue of the Grand Duchess Olga of Russia, which promises to become a masterpiece of fine execution in marble, as well as a specimen of grand conception and judicious arrangement as a whole. This renowned sculptor is so exceedingly occupied, that he has now for several years been unable to accept new commissions. Amongst the other excellent busts in his studio is to be seen that of the unhappy Count Rossi, whose likeness he has taken with that extraordinary skill which distinguishes all portraits coming from his hand. Rossi being his countryman, and also intimately acquainted with him, had a particular claim upon his power of plastic reproduction, and he has well fulfilled his vocation of immortalising the great statesman on whose shoulders rested the last hopes of Pius IX. for the regeneration of Italy.

M. Fogelberg, a Swedish sculptor, who excels in statues of a colossal size, is occupied in the restoration of his plaster model of Gustavus Adolphus, the bronze cast of which has had an unsuccessful result. This beautiful figure, intended as the monument of the hero of the thirty years' war, to be erected in Gothenburg, is full of life and historical truth. The valiant monarch of the North stands before us as though he were living, and in act to challenge his enemies. The costume of the time is managed with astonishing tact, and the whole design tells us the story of that grand epoch which decided the fate of the spiritual interests of the civilised world. Noble and dignified is the appearance of the hero of northern Protestantism, who triumphed by his firm faith over the blind superstition of southern Popery. The same artist is at work upon a colossal equestrian statue of Bernadotte, the late King of Sweden, which, to judge from the small-sized model giving the complete design, promises to become a masterpiece worthy to take its place among the few, really great works, of the kind.

M. Henschel, from Cassel, has finished a large number of fine statues, partly consisting of groups, partly of a series of figures, which are exquisite from their careful treatment and the profound knowledge which they evince of the laws governing the highest order of sculpture. He is occupied at this moment with a bas-relief representing the child Jesus riding on the lion of the tribe of Judah, which is just crossing the cliffs of a precipice where the dragon of the darkness is lurking. The style employed in this fine composition is peculiar to our artist, which may be defined as that of Albert Dürer, ennobled by elevated taste and the sentiment of refined beauty.

Galli, amongst the Italians, the favourite pupil of Thorwaldsen, was formerly occupied almost exclusively for Prince Torlonia, whom he has presented with a large number of compositions, the offspring of his fertile imagination and classical learning. We saw a beautiful series of mythological representations by him, and several fine compositions of Greek and Roman history, all placed in Prince Torlonia's nearly erected villa.

M. Kümmel, an Hanoverian sculptor, has treated a *genre* subject with great success. One of the women who in the summer months are wont to descend from the mountains to take part in the harvest labour of the Roman campaign, folds her child in her apron while her shoulders are loaded with a wheat-sheaf. This group is exceedingly well composed, and is at once graceful and dignified.

Rome is at this moment filled with the renown of a picture executed by Karelowsky for the King of Prussia. It represents the judgment of Daniel in favour of the chaste Susanna, and the condemnation of the two sinful elders. The composition is a large one, and is rich in well-imagined motives.

M. Wittmer, a Bavarian painter, has executed a large plafond design for a church newly erected in honour of Santa Rosa, at Viterbo. It represents the Madonna glorified and receiving the homage of San Francisco, the first Italian poet, who praised her in suitable and fervent terms, and of the Holy

Virgin Santa Rosa, who, as a girl of eighteen, once struck terror into the Emperor Frederic Barbarossa himself. She here appears looking out from the picture, to see whether the nuns in the choir beneath are keeping watch. The same artist has taken on the spot many interesting incidents of the siege of Rome, which give us a correct idea of the romantic character distinguishing the career of Garibaldi. These designs are of the highest interest, even in an historical point of view, and I should wish to see them inserted in your Journal, as words alone cannot satisfactorily pourtray the events which took place before the eyes of our artist.

Consoni, the most eminent amongst the Italian purists, a man imbued with the spirit of beauty and the unrivalled charm of Raphael, is occupied with a large series of drawings representing memorable events of the Old Testament. They are indeed sublime, and we shall endeavour hereafter to give a regular account of the most conspicuous amongst them.

Before concluding the report, allow me to say a few words on the subject of some water-colour paintings by M. Werner, which are to be seen in the permanent exhibition in the Casino of the German artist at Rome. One of these pourtrays to us the decayed splendour of an Italian palace, where a man, poor in the things of this world, but transported by the aid of his imagination to centuries of past glory, spends his days happily in the cheerful society of a young and lovely girl. She is occupied with her spinning-wheel, whilst he himself is perusing the large volume of an old chronicle. Another picture introduces us into a modern drawing-room, where a knight of the order of the Golden Fleece has taken his seat close beside his treasure-box, on the top of which a frightful ape bears him company. A table placed near him is loaded with bottles of costly wines and other objects ministering to gastronomic pleasures, evidently the source of much evil to the unhappy miser, whose features betray an expression of despair and a thorough disgust of life.

This will suffice for the present to convey to you some idea of what is going on in this distracted country. As soon as I have more leisure, I will endeavour to satisfy your curiosity more regularly, and will add some details which may contribute to the amusement and instruction of your readers.

E. B.

GERMANY.—It is a remarkable, but very consolatory fact, that our great artists, instead of being discouraged by the political disturbances of the Continent, have derived from them rather new strength and a more powerful impulse. Not only Cornelius, who is occupied in the execution of cartoons for the frescoes intended to decorate the Royal Camposanto of Berlin, enjoys the full vigour of his early youth, and performs wonders of artistic skill and knowledge, but even Overbeck, who has been surrounded by the disorders of the Roman revolution and by the misery which always succeeds similar catastrophes, unfolds a productive power which is truly astonishing. While engaged in the execution of the large altar-picture for the Cathedral of Cologne (the beautiful cartoon of which has been an object of general admiration), and even before having completed the incomparable series of drawings intended to illustrate the New Testament (engraved and published at Düsseldorf by Schulgen); he has laid hand to an entirely new work, not less distinguished by the originality of the leading ideas than by the richness of the composition and the peculiar grace of the design. The Argument, selected by a man whose profound theological learning surprises even great Biblical scholars, is that of the Seven Sacraments, illustrated by facts from Scripture, surrounded by a frame-work, formed of episodic representations taken from the Old and New Testament, which throw light upon the symbolical meaning of the main subject. As it is our intention to give a regular account of these remarkable productions of lofty genius, when the whole series is completed, we must content ourselves with indicating the three compositions already fully outlined. The first is the Supper, depicted in a highly dramatic and novel manner; the second represents the moment when Christ re-appears to the Apostles, blowing upon them the Holy Spirit, and exhorting them to do penance; and the third represents to us the Apostles Peter and John administering the Sacrament of the Confirmation. These brilliant compositions are intended to be executed as coloured drawings, and perhaps they may one day be worked in tapestries, like the Arazzi, of which the Vatican possesses so large a store. The revival of this branch of industry by the invention of designs worthy to be reproduced in so expensive a manner, would be of the highest interest to all friends of Art. E. B.

PARIS.—One of the least contested appointments made by the Provisional Government during the first effervescence of the February Revolution, was that of M. Jeanron to the directorship of the Louvre and all the other National Museums. It is with great regret we learn that this gentleman has just been dispossessed of his functions. He began his labours at a very critical period, when all public collections, being confounded by the vulgar with royal property, were for a time in danger of utter destruction; and it is well known in Paris that, but for his presence of mind and indomitable energy, the magnificent establishment confided to his charge would have been invaded and probably laid waste. On more than one occasion and with only the assistance afforded by the passers by, he succeeded, partly by force and partly by persuasion, in driving back whole bands of assailants, and contrived, in the midst of the riotous occupation of the Tuileries by the populace, to save and to transport to the Louvre numerous works of Art and objects of value. The more immediate duties of his office he discharged with universal satisfaction, and during his brief career contrived to effect some most important ameliorations. The new classification of all the objects of Art which he adopted won the approval not only of the public but of the whole body of artists; and in fact, the praises bestowed upon him in society and by the press on all sides were so warm and hearty, that it could not be supposed that any government would incur the responsibility of removing him. It appears, however, that for some time his place had been ardently desired by a Monsieur de Nieuwerkerke, little known in the artistic world, but intimately connected by the tender ties of friendship with the family of the President of the Republic. Intrigues of all kinds were set on foot to procure the substitution, but they failed at first, because no possible reason could be found for displacing M. Jeanron. Probably it was hoped that he might be kind enough at length to supply a fair pretext for his dismissal; but as he still continued obstinately to do his duty, and to devote his whole energies to the improvement of the establishment under his care, it was found necessary to dispense with a reason, and appeal to the law of the strongest. M. de Nieuwerkerke was therefore suddenly appointed, and M. Jeanron received notice to quit instantaneously. We regret the circumstance more for the sake of the Louvre than for M. Jeanron himself, for he only loses a very laborious though congenial occupation, whilst the Louvre loses incomparably the best director it ever possessed. M. Louis Napoleon has greatly injured himself in public opinion by this exercise of authority. The artistic world condemns it with one voice. No one in society would venture to undertake the task of defending it, and among other significant circumstances, the town of Lille has just sent up to M. Jeanron a very remarkable address expressive of sympathy and regret.

### THE EXHIBITION OF WORKS OF INDUSTRY: 1851.

THE first list of subscribers has been published, and will probably be advertised in our Journal. A sum of nearly 20,000*l.* has been already furnished towards the expenses of carrying out this vast National undertaking; but this amount has been supplied by London alone; from the other leading cities of England subscriptions as large, by comparison, will ere long arrive; and there can be, we think, little doubt that ultimately 100,000*l.* will be realised before the work of erecting the building has been commenced. This sum will, we apprehend, justify proceedings on a scale of sufficient magnitude.

What arrangements will be subsequently made, in reference to charges for space, and for admissions, at present no one can say; we imagine, however, there will be no per-centage on orders taken; that manufacturers and other exhibitors will be lightly taxed, and that the public will be admitted at a comparatively low charge; that, in fact, there will be a careful and considerable study to render widely available the means of instruction which it is the great purpose of the exhibition to produce.

It cannot be necessary for us to urge upon provincial manufacturers, and all classes interested in manufactures, from the highest to the lowest, the vast importance of this National movement for the promotion of British Industry; and the consequent duty which devolves

upon all—from the wealthy capitalist to the humblest artisan—to aid as liberally as circumstances justify.

The City of London has given an example of liberality which will certainly be followed by Manchester, Liverpool, Birmingham, York, Glasgow, and the other "Cities of Manufacture;" but all the towns—even to the smallest—throughout England and Scotland, will contribute to the fund; and so, the 100,000*l.* will be collected.

Meanwhile preparations for the competition are in active progress, not only at home but abroad: not only in our colonies but in foreign states. Our British manufacturers are fully aware of the stern necessity which impels them to activity: their capital, energy, and enterprise, they believe will do much to enable them to compete with their rivals of the Continent: they enter upon the contest not without confidence, but yet not without some apprehension, for they know they have to compete, at comparatively short notice, with fabricants who are aged in the ways of Art, who have accomplished artists at their side, and all the 'appliances and means' which arise out of long experience. That which, in short, is ready to the hand of the manufacturer of Germany or France, the English manufacturer has to look for; we do not fear his finding what he wants. There is, in truth, nothing to discourage England in this contest: that in some articles (these being of minor importance) we shall be far surpassed, we cannot doubt; but that in others our supremacy will be manifested by this exhibition is equally sure. Those, who like ourselves, have visited the Expositions of Paris and Belgium, will be at no loss to furnish a long list of objects in the productions of which rivalry is to be courted and not shunned: and if during the next ten or twelve months competent artist-assistants be sought for and found, there need be no apprehension whatsoever that our rivals will carry off the laurels which England is preparing for the victors, in the arena to which the champions of all the nations of the world are to be admitted without let or hindrance.

We trust, however, the Commission will bear in mind that works produced out of National Funds are not to be suffered in competition with the productions of private enterprise: for example, the porcelain of Sèvres, the Carpets of the Gobelins, and the creations of Art paid for by many of the states or sovereigns of Germany—formed without regard to cost—must not be accepted on the terms offered to individuals who incur all the risks incident to costly undertakings. These and all other matters will no doubt receive the weight to which they are entitled; and while the very basis of the plan is that of entire freedom, due care will be taken to protect the interests of Great Britain in the contest.

In our next, we shall perhaps be able to report that in most of the principal cities and towns of the kingdom auxiliary committees have been formed. Upon them the issue must in a great degree depend; if they discharge their duty zealously the result is certain and safe.

We take leave to warn manufacturers against suspicions which cannot be otherwise than prejudicial: we cannot be ignorant of the fact (we have received too many letters on the subject to leave us in any doubt on the matter) that some fears are felt in reference to those gentlemen who are generally supposed to hold in a high degree the results in their hands. No apprehension in reference to them need be entertained; the Executive Committee will merely obey the orders of the Commission; the Commission will be, and desire to be, held responsible for every arrangement made, and every act that is done; nay, we may almost go so far as to say that the illustrious Prince who is at the head of the Commission offers himself as a pledge for the justice, equity, and impartiality of the transaction throughout. Week after week, his name appears on the list of those Commissioners who attend the meetings at "the new Palace of Westminster."

We have reason to know that every, even the smallest, transaction connected with the plan receives his personal scrutiny, and that he will make himself so fully acquainted with all its

minor details that nothing can "go wrong" without his sanction; a security which no man can for a moment hesitate to accept as all-sufficient.\*

### THE VERNON GALLERY.

#### THE LAST IN.

W. Mulready, R.A., Painter. J. T. Smyth, Engraver.  
Size of the Picture, 2 ft. 6 in. by 2 ft. 0 in.

SINCE this picture was painted, in 1835, we have had other examples of Mr. Mulready's pencil exhibiting more delicacy of finish, and greater brilliancy of colouring, but certainly none that transcend it in all the sterling qualities of Art, composition, truth, and drawing.

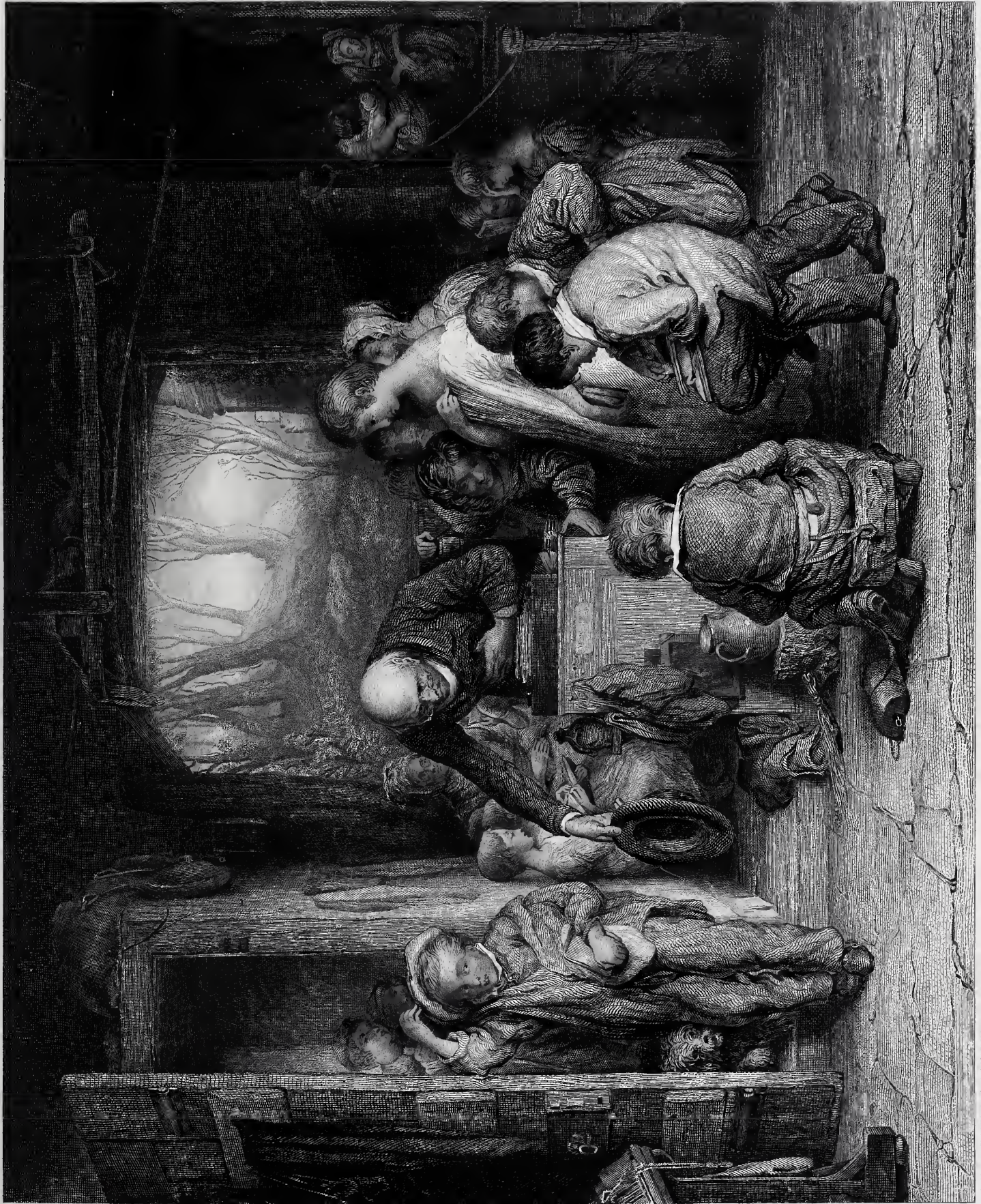
From a less skilful hand than his the subject is one that could not fail to arrest attention; school-days, though not perhaps exactly as here set forth, are familiar reminiscences with most of us, and greatly as we then feared the "fuses" of birch and the ferule wielded with despotic power by the master spirit presiding over the youthful assembly, we can recur to them as pleasant times, and feel interested in whatever brings them back again to memory. It may fairly be doubted whether any enjoyment in after-life is so much relished—is so free from the least particle of alloy, as was the rush to the play-ground when the clock spoke the hour of deliverance from bondage, on some bright summer afternoon's holiday: we can revel in the thought of it even now, though "long years have rolled between," and the world has girded us with its harsh iron chain, and its stern realities have taken the place of the dreams we cherished as if we could command their constant abiding with us. Yet our experience testified that it was not all sunshine, especially to "The Last In," when the same tongue, then an unwelcome one, recalled us to our daily labours.

The occupants of the school-room in Mr. Mulready's picture are a mixed assembly of boys and girls—a common feature in a village school, where the duties of imparting knowledge are jointly shared by the master and his dame: such appears to be the case in the work before us. The interest of the picture centres in the person of the former and the idler who has just entered: the master, with ludicrously mock ceremony, makes his obeisance to the "last in," whose look of embarrassment indicates his guilt; behind him, in the entrance to the doorway, are two other figures, possibly his companions in playing truant, who appear anxiously watching what kind of reception he is likely to meet. To the left of the master's rostrum is a group of girls apparently engaged in the same way, and two of the girls in the foreground seize the opportunity to "make a sketch" with a piece of chalk on the book-cover, while the vigilant eye of the pedagogue is otherwise occupied; the youngster seated on the low stool in front is undergoing punishment for some misdeed, as he has a large log fastened to his foot—*primâ facie* evidence of delinquency in one shape or another; the birchen rod lies before him, ready for use when occasion requires. The introduction of the two females with the infant, seen in the distance to the right of the picture, is not we think sufficiently obvious as to its meaning in a scene like this.

The picture is altogether a most excellent example of the painter; there is a grace about the whole composition rarely manifested in works of this kind, while every figure has been carefully studied and finished with the utmost elaborateness; the face of the tallest of the group of girls is exceedingly beautiful in the original, so fine indeed as almost to defy the power of any engraver to render it as we see it there; the head of the master is likewise a most clever study. In colour this work assimilates closely to that of the Dutch school, as it does also in the best acquisitions of Art. The *chiaroscuro* is admirably managed, the light falling on the principal figures from a window not placed in the picture, while it is again repeated in the pretty bit of landscape seen through the opening in the rear. Few artists would have dared to venture upon such a treatment as this, where the lights that fall internally are stronger than that which appears without any intervening medium.

The difficulty of engraving a work so treated, independent of its other characteristics, must have been very great, yet Mr. Smyth has accomplished his object with perfect success; as a whole it is capital, while there are portions, as for instance the three boys to the right, which, for the combination of delicacy with solidity, we have seldom or never seen excelled.

\* The "latest intelligence" on this subject will be found in another page of the *Art-Journal*.



W. MULLIGAN DEL. J. H. BURNETT SCULPT.

W. MULLIGAN DEL. J. H. BURNETT SCULPT.

THE LAST IN THE VERNON GALLERY

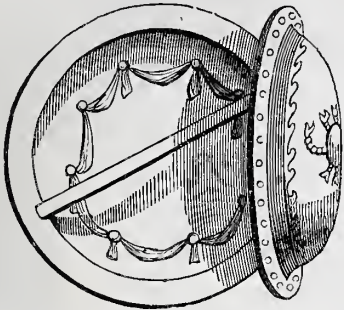
W. MULLIGAN DEL. J. H. BURNETT SCULPT.

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A DICTIONARY OF TERMS IN ART.

**ANTYX** (*Gr.*) The rim or border of any thing, such as a shield, or chariot. The shield of the Homeric heroes was sufficiently large to cover the entire person; the frame-work was made of *wicker*, or of osiers twisted together; and of *wood*, which was afterwards covered over with several folds of bull-hides, and bound with a metallic ring



around the outer edge—the Antyx.\* The word Antyx is sometimes used to signify a chariot; at others, the curved front of the chariot, to which it gave both form and strength. It was often made double.

**ANVIL**—in Christian Art is the attribute of St. Adrian, and of St. Eloy, the patron saint of goldsmiths and other workers in metals.

**APE**. In Christian Art the Ape is the symbol or emblem of malice, cunning, and lust. The devil is often represented under this form. This with other emblems, representations of a similar description, are frequently seen placed under the subcella of stalls as a sign of degradation and contempt.†

**APEX**. A cap worn by the priests of heathen Rome, the essential part of which was a piece of olive-wood, pointed, surrounded at the base with a lock of wool; this part alone was sometimes worn alone on the top of the head and held there by fillets, or by a cap fitting closely to the head, and fastened by strings or bands.

**APLUSTRE** (*Lat.*) An ornament constructed of thin planks of wood, which formed the highest part of the poop of ancient ships; it rose immediately behind the helmsman, and served him in some degree as a protection from the weather. At the point of junction between the Aplustre and the stern we frequently find an ornament resembling a circular shield. It was somewhat fan-shaped, and formed a corresponding ornament to the **CHE-NISCUS** at the prow. Its beautiful form and prominent position caused it to be frequently adopted as an emblem of maritime affairs, and was carried as a trophy by the victor of a naval engagement. In the Apotheosis of Homer, in the British Museum, is a female who personates the **Odyssey**; she bears the **APLUSTRE** as an emblem, in reference to the voyages of **Odysseus**.

**APOSTLES**. In the earliest periods of Christian Art, the **APOSTLES** were represented under the emblematical form of **LAMBS** or **SHEEP**, grouped around Christ standing on an eminence, also as a Lamb, nimbbed, or as the good Shepherd, bearing a lamb in his arms. At a later period they were depicted as **MEN**, each bearing a sheep, and Christ in the midst, also bearing a lamb in his arms, or

on his shoulders. Subsequently the **Apostles** became individualised and were depicted under certain conventional forms, which were more or less adhered to throughout the whole period of Christian Art. They were represented as men of different ages, sometimes with flowing beards, their heads surrounded with the **NIMBUS**, feet naked, and with appropriate **ATTRIBUTES**, the instruments of their martyrdom. Usually they each carry a book, by which they are distinguished from the **Prophets**, who bear parchment rolls. At times their names are inscribed within the circumference of the **NIMBUS**; at others, on scrolls, above their heads, or beneath their feet. In ecclesiastical decoration, we find them grouped together as a series; and in pictures, of which the subjects are taken from the Life of Christ: as the Last Supper, the Ascension, the Transfiguration, the Parting of the **Apostles**, the Twelve Martyrdoms, the Twelve Baptisms, the Assumption of the **Virgin**, &c. When they are depicted carrying scrolls, there will be found inscribed on each a sentence from the **Belief**, commencing with **St. Peter**.—*Credo in Deum Patrem omnipotentem*. Although the **Apostles** are always twelve in number, they are not always the same persons; **St. Jude** is frequently omitted to give place to **St. Paul**; sometimes **St. Mark** and **St. Luke** are substituted for **St. Matthias** and **St. Simon**. The usual **ATTRIBUTES** of the **Apostles** are as follows: **St. Peter** bears a key, or a fish; **St. Paul**, in the garb of a Roman citizen, bears a sword; **St. John**, a eap; **St. Andrew**, a transverse cross; **St. James the Greater**, a pilgrim's staff, or a sword; **St. James the Less**, a felling-club; **St. Philip**, a pastoral staff; **St. Bartholomew**, a large knife, or a processional cross; **St. Matthias**, a purse; **St. Simon**, a saw; **St. Jude**, a lance; **St. Thomas**, a builder's rule, sometimes with a large stone in his hand, or a lance; **St. Matthias**, an axe, a sword, or a lance.\*

**APOTHEOSIS** (*Gr.*), **CONSECRATIO** (*Lat.*), **Deification**. A ceremony among the ancients, by which a man was raised to the rank of a god. The Romans used the word *consecratio* to express the Apotheosis. The ceremonies attendant upon the occasion of an Apotheosis were both festival and religious observances, consisting chiefly in burning an effigy of the deceased on a funeral pile; as the fire ascends an eagle is let loose, by which is conveyed the idea of carrying the soul of the deified mortal to heaven, and in conformity with this it is common to see on medals struck to commemorate an Apotheosis, an altar with a

fire on it, with an eagle taking flight. Our illustration is taken from Roman coins, and exhibits the ordinary mode of representing this act, the Emperor in the one instance standing on the back of an eagle and the Empress upon a peacock. In the British Museum there is a bas-relief representing the Apotheosis of **Homer**, of Roman workmanship, supposed to have been executed in the time of the Emperor **Claudius**. In modern Art, Apotheosis has simply a figurative meaning; such for example, the Apotheosis of **Schiller**, one of the three *bas-reliefs* on the pedestal of the monument by **Thorwaldsen**, to the memory of that poet at **Stuttgart**. A sketch by **Rubens** of the Apotheosis of **James I.** is in the National Gallery.

**APPARELLS**—worked in silk and gold, em-

broidered with ornaments or sacred imagery, sometimes enriched with pearls and precious stones attached to the **ALBE**, and other ecclesiastical vestments, were worn from the thirteenth to the fourteenth century; and occasionally down to the latter end of the last century; and, in consequence of the revival of interest in all matters relating to Christian Art, have lately been revived in this and some of the Continental states. The Apparels either went round the bottom edge or the wrists of the vestment to which they were attached; this is the most ancient style; or they consisted of quadrangular pieces varying in size from twenty inches by nine, to nine inches by six, for the bottom;\* and for the wrist, six inches by four, to three inches square. The Apparels are distinctly figured upon numerous monumental effigies and brasses; fine examples of the former are preserved in the Cathedral of **Rozen**.†

**APPIAN GREEN**. (**APPIANUM**, *Lat.*) A pigment used by the ancients; according to **Pliny**, it resembled *verdigris*, and was used as a substitute for it; it was prepared from green earth, and is now known as **Cyprus** or **Verona green**, because the best is found in those places; all these green earths appear to be of a chalky base, coloured by oxide of copper.

**APPLE**. The apple is the emblem of victory; it is seen as an attribute in the hand of **Venus victrix**, with the poppy which she holds in the other hand. When she is represented as triumphant over **Mars**, who was conquered by her only, instead of the apple she generally holds in the right hand a helmet, upon which she gazes. The maternal **Aphrodite** or **Venus genetricis**, honoured by the Romans, often bore the **Apple**, in explanation of which legends relate that she gave three apples to **Hippomanes**, by which the possession of **Atalanta** was secured to him. This attribute meant originally the pomegranate, because **Aphrodite Cypria**, so called from the worship of her in **Cyprus**, planted the first pomegranate tree in that island. The **Apple** has also a prominent place in Northern Mythology; according to Scandinavian legends, **Iduna**, goddess of youth, had the care of precious apples, of which the demigods must often partake to prevent their growing old.

**APPLE**—in Christian Art is used as a symbol to represent the fall of man and original sin.

**APOLLONIA** (*St.*) of **ALEXANDRIA**. The events in the life of this saint form the subjects of some fine pictures, of which one of the best, painted by **Domenichino**, is in the Gallery of the Library at **Mayence**. She is usually represented as holding the martyr's palm in one hand, and a pair of pincers, with a tooth, in the other, illustrating her martyrdom, during which all her teeth were pulled out. In the **Munich Gallery** is a fine altarpiece in six compartments, representing scenes in the life of this saint, painted by **Granacci**, a favourite pupil of **Michael Angelo**. In some old pictures the pincers of **St. Apollonia** so nearly resemble the shears of **St. Agatha**, that it is not easy to recognise which is meant.

**AQUA-FORTIS** (*Lat.*) The nitric acid of chemists, diluted for the use of engravers, &c. It acts very energetically upon copper and steel, and is the agent employed in **BIRING IN**.

**AQUA-TINT**. A kind of engraving which imitates the manner of sketching in India-ink, bistre, and sepia, very successfully. The peculiarity of this method of engraving consists in sprinkling the copper-plate with powdered mastic or some similar substance which takes a granular form, so as to prevent the **AQUA-FORTIS** from acting upon the copper where the particles of the mastic adhere; by this means the copper is corroded only partially, and in the interstices between the grains of mastic; the resulting effect exactly resembles the effect of a wash of India-ink. The details of this and other processes in the art of engraving may be found in **FIELDING'S Art of Engraving**.

**ARABESQUE**, or **MORESQUE**. Ornaments with which the Arabs adorned the walls, ceilings, and floors of their buildings; fruits, flowers, mathematical figures, in short, everything except the forms of men and animals, which were forbidden by the **Prophet**, were thus fantastically used by them. This style of ornament, which we find, for example, in the **Alhambra**, was not the invention of the **Arabs**; the ancients had already employed it in profusion. According to **Vitruvius**, it had its origin in **Rome** at a time when the riches and luxury of the Romans, together with **Oriental** influence, had corrupted general taste. It is not



worked in silk and gold, em-



\* This subject is very fully treated in **MRS. JAMESON'S Sacred and Legendary Art**. London 1848.

\* The very beautiful example engraved above is obtained from the brass of a priest, *temp.* Edward III., in **Wesley Church**, **Yorkshire**.

† The reader should consult the elaborate details of the subject under the article **ALBE**, in **PUGIN'S Glossary of Ecclesiastical Ornament and Costume**.

\* Our engraving is copied from **MEYRICK'S Critical Inquiry into Ancient Arms and Armour**, and represents also one of the large Grecian shields, seen sideways, and behind; showing the straps for the arm and the hand.

† In many illuminations at the head of the **Seven Penitential Psalms**, depicting **David** gazing at **Bathsheba**, an Ape tied to a tree is introduced, in allusion to the sin of the **Psalmist**.

easy to trace its gradual decay during the invasion of barbarism, but traces are found of it in the later times of the Greek empire. While Classic Art was forgotten, the Arabesque style was perfected by the Arabians and the Germanic nation. But as the Arabesque arose when Classical Art was declining, so the latter rose again in the blooming period of Modern Art, and was awakened from her sleep by the greatest of her masters. From the discovery of the paintings in the baths of Titus may be dated a new epoch in the history of Ornamental Art, when Raffaele gave a new and loftier direction to taste; and Arabesque won its highest triumph in the Loggia of the Vatican, a portion of which is given in our cut. This Art owes its great success to Raffaele's idea of introducing Allegory in the composition; thus, giving poetical language to that which was before only a pleasure to the eyes, his genius produced an *ensemble* which surpassed everything ever beheld in splendour and in beauty. After his time the Arabesque degenerated both in invention and composition. In Ornamental Art, Arabesque deserves the most extensive cultivation, but it draws upon higher resources than are possessed by the majority of modern artists; the only one who, to our knowledge, has succeeded, is the German artist, Eugene Neureuther, whose Arabesques in the Glyptothek at Munich are worthy of any age. For the Moorish Arabesques, the student should consult *The Alhambra*, by OWEN JONES; for the Ancient, ZAHN'S *Ornamente aller Classischen Kunstepochen*, and *Ornamente und Merkwürdigsten Gemälde von Pompeii Herculanum und Stabia*; and for the Modern, GRUNER'S *Frescoes and Stuccoes of the Churches and Palaces of Italy*.



ARCHEOLOGY, in general, means the knowledge of antiquity, but in a narrower sense, the science which enquires into and discovers the mental life of ancient nations from their monuments, whether literary, artistic, or mechanical. Artistic Archaeology treats of remains as works of the fine Arts, in those two nations which were models in Art, the Greeks and Romans; besides these the artistic productions of the Indians, Egyptians, Babylonians, and Persians, take an honourable place in the Archaeology of Art. According to Grüber, artistic Archaeology may be divided as follows: 1. *Historico-literary* examinations of the works still existing in museums, galleries, and private collections; the analytical method gives in this the best guide. 2. The *Technology* of the antique regarded as Art-history, and explaining style, method, and the treatment of works of Art according to the different epochs. 3. The *Criticism* of Art, which teaches the principles by which the antique is to be tried or decided as belonging to a certain period of Art. 4. The *Interpretation* of Art, which explains the symbolical part of ancient Art and artist's fables, the manner of treating the meaning of ancient works of Art, and the necessary aids, mythology, history, antiquities. 5. The *Æsthetics* of the antique, which make us comprehend the spirit of antiques (deciding their disposition, action, and expression); and showing us pure beauty, awakens and animates the feeling of it. The æsthetics of the antique show us the circle of the gods and heroes as the types of humanity, souls made visible in bodies, according to various ideals of sex and age, from the exalted divinity of a Jupiter to a satyr, where human nature is lost in that of the animal. While æsthetics are essential to Archaeology, in pointing out the pure taste, the noble simplicity, and the perfect appropriateness of these creations of Art, they are also employed in a higher kind of criticism. See MULLER'S *Ancient Art and its Remains*, translated by Leitch, WINKELMAN'S *History of Ancient Art*, PANOFKA'S *Manners and Customs of the Greeks*, the works of Gell, Stuart, Revett, Taylor Combe, Millingen, and others.

ARCHANGELS. Under the head of ANGELS it was stated that the heavenly host is divided into three hierarchies: Archangels belong to the third; they are the seven angels who stand in the presence of God; they are his extraordinary ambassadors; they are adorers, ministers, protectors, avengers, remunerators: in all these functions they are

generally nimbed, and have their feet naked, as the Apostles and divine persons; their ensign is a banner on a cross, as representing Victory; they are usually depicted clothed as princes and warriors, with breastplates of gold, coronets and crosses on their foreheads, to show that they warred against the devil and his angels, and armed with a sword or dart in one hand. The names of the seven Archangels are Michael (*Who is like unto God?*), Gabriel (*God is my Strength*), Raphael (*the Medicine of God*), Uriel (*the Light of God*), Chamuel, Zophiel, and Zadehiel; only the first four are individualised in the Scriptures. Their attributes are,—St. Michael, sometimes in complete armour, bears a sword and a pair of scales, as the Angel of Judgment; also a rod, with a cross *flory* at the upper end; St. Raphael bears a fish, and, as a traveller, carries a pilgrim's staff and a gourd; St. Gabriel bears a lily; Uriel carries a parchment roll and a book, as the interpreter of prophecies; Chamuel bears a cup and a staff; Zophiel, a flaming sword; and Zadehiel, the sacrificial knife which he took from Abraham. The seven Archangels are introduced in some of the most beautiful works of Christian Art, such as "The Last Judgment," the "Crucifixion," and in the "Pietà," bearing the instruments of the Passion; they appear individually in other works, as in the "Expulsion," "The Sacrifice of Abraham," "The Annunciation," &c.

ARCHITECTURAL PAINTING. The principal kind of painting of inanimate objects, representing the creations of man, surrounded by nature, or independent of her. This branch of Art gives us great or small buildings, either single or grouped together, their exteriors or interiors, their details, proportions, and characteristics, according to the rules of perspective. Architectural painting has done much for the Æsthetics of Art, and also for its History, in perpetuating the features of architectural monuments which may disappear under the touch of time. It is therefore important to the future historian of Art; and many an architectural painting has thus become useful to us at the present day. With the addition of natural features appropriately and tastefully introduced, such paintings are useful as Views. Among those artists who have devoted themselves particularly to Architectural Painting, the most eminent are Gentile Bellini and V. Carpaccio. Later, but much inferior in truthfulness, are Canaletti and Claude. Among our contemporaries who have practised successfully this branch of painting, we may mention Turner, Roberts, Prout, Stanfield, Cattermole, Harding, Nash, and Haghe. Architectural Painting has recently made great progress in Germany, through the works of A. von Behr, W. Gail, D. Quaglio, M. Nether, E. Weigmann, H. Kintze, K. F. W. Kloes, E. Dietrich, G. Pulian, Dyck, and A. Hermann.

ARK. In Mediæval Art, a symbol of the body of the Virgin Mary.

ARMENIUM (LAPIS ARMENIUS). A pigment of the ancients, produced by grinding the Armenian stone, found in Armenia, which country also produced the CHRYSOCOLLA, or green Verditer. According to Wallerius, the Armenian Stone was blue carbonate of copper, combined with lime, while others maintain that it was the same substance combined with quartz, some mica, and pyrites; it was also regarded as ultramarine, but the description of Armenium given by Pliny agrees in no respect with the peculiar qualities of ultramarine; nor has the latter ever been found in Armenia, although there are districts in that country in which carbonate of copper exists. It, however, is not improbable that the ancients prepared a pigment from Lapis Lazuli, to which they gave the name of Armenium.

ARMET. A helmet much in use during the

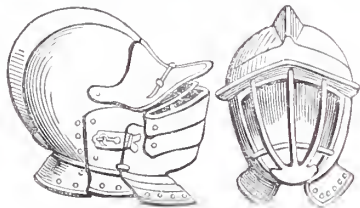


Fig. 1.

Fig. 2.

sixteenth century, and which may be worn with or without the beaver.\*

\* Our woodcut is copied from Skelton's Engravings of the Goodrich Court Armoury, and which is thus described—Fig. 1. The Armet *grand et petit*, so called from being capable of assuming either character seen in profile. The wire which appears above the umbril is to hold the triple barred face-guard. Fig. 2. The same viewed in front with the oreilletes closed, but the beaver removed so as to render it an Armet *petit*.

ARMILAUSA (*Lat.*) A garment, similar to the surcoat in use by the Saxons and Normans. It was worn by knights over armour. It originated with the classic nations, and sometimes assumed the form of the paludamentum, varying in shape, but retaining the name, because it was an external covering.\*



ARMILLA (ARMLET). The Roman term for the ornaments of the hand and arm. The former were generally called by the Greeks *Pseillon*, the latter *Peribrachionicon*; and both kinds *Ophis*

(serpent, *i. e.*, serpent-bands), when they were shaped like serpents, or were fastened by the heads of those animals. The term *Ophis* completely describes the Armlets of the Bacchantes, which consisted of serpents exactly resembling those in Nature.† The custom of wearing Armilla: as an ornament is of the highest antiquity; they were worn by both males and females, and were given as rewards for military bravery. In the collections of antiquities in the British Museum are contained great quantities of Armilla:, of infinite variety of form, in gold, silver, and bronze.



ARMING POINTS. The ties holding together the various parts of Armour.

ARMINS. Coverings of cloth or velvet, for the handle of a Pike, to give the heated hand a more secure hold.

ARMOUR. Defences worn on the body against the blows of weapons, &c. They were formed of various materials, such as leather, skins of animals, and sometimes of cloth. Frequently the armour



covered the whole body, but parts only were sometimes protected. Among the Greeks the armour consisted of helmet, cuirass, greaves, shield, and



the arms were a sword and a spear. The first woodcut exhibits them all in the figure of a great

\* Our engraving is copied from Strutt, who obtained it from an illumination in Royal MS., 20 A. 2, a work of the fourteenth century.

† Our specimen is obtained from a statue in the Vatican.

warrior attired for battle. It is copied from a figure given in Hope's *Costume of the Ancients*. The armour of the Roman soldiers corresponded in all essential parts with that of the Greeks, except that the former wore a dagger on his right side instead of a sword on his left. Our next engraving represents these peculiarities, and is copied from the figure of a Roman Legionary on the Column of Trajan, at Rome. The soft or flexible parts of heavy armour were made of leather or cloth,



strengthened with bronze and iron; gold and silver were employed to adorn and enrich the armour. The armour of modern times has assumed an infinite variety of forms. That of the Anglo-Saxons consisted at first of a tunic covered with iron-rings, afterwards of overlapping flaps of leather; these, with slight variations, such as lozenge-shaped pieces of steel, in place of the rings on the tunic, prevailed until the end of the twelfth century. In the thirteenth, chain mail was introduced from Asia; plate-armour came into use in the fourteenth century. The figure of Edward the Black Prince, in Canterbury Cathedral, is engraved as one of our finest existing examples of this period. The subsequent variations were chiefly ornamental; the period of greatest richness and splendour being the reigns of Edward V. and Richard III.\*

**ARRANGEMENT.** In the plastic Arts, and in painting, Invention and Arrangement are the groundwork of every composition. **ARRANGEMENT** is the placing together of parts in a manner conformable to the character and aim of the work; it relates entirely to the form, in which the subject must be worked out so as to produce an intuitive perception of its individuality. Artistic Arrangement belongs not only to the object as a whole, but to each part specially, to groups as well as to single figures, and to the position and contrast of their limbs. In painting it refers to the distribution of colours, and the disposition of light and shade, all of which require a peculiar artistic arrangement; light, shade, and colouring, being the soul of all painting.†

The characteristic of **ARRANGEMENT** must be unity in manifoldness, but there is here a threefold relation, either cause to effect, argument to conclusion, means to an end, or as part to part or to the whole. The laws of arrangement are therefore the laws of causality, referring to the purpose and proportion; every beautiful work of Art must contain a prevailing thought, a principal idea, to which all else is subject. In this subordination, the law of causality is acknowledged, and thus, to **ARRANGE** means in Art to plan, so that one part appears to follow from another. Time and space are also to be regarded, and in this respect the objects are not joined simply by argument and conclusion, or cause and effect, but also appear close to one another, following one another, or being in relation to the whole. Therefore a work of Art is subject to the laws of "quantitative and qualitative" proportion. Lastly, the production of a general meaning must be considered; for this especial disposition is necessary, which is a plan (*motif*) in the highest sense of the word, aiming at subduing all to the development of the artist's aim.

**ARRICCIATE, ARRICIARE (Ital.)** In fresco-painting, according to Alberti, the mortar with which the *intonachi* are made is laid on in three coats: the first is called *rinzaffato*, (rough cast); its use is to hold very firmly the other two coats which are laid upon it. The middle coat of the *intonachi* is called **ARRICCIATE**; its use is to obviate any defects both in the first and in the last coats. The use of the last *intonaco* is to receive the polish and the colours. According to Pozzo, the **ARRICCIATE** is the first coat of mortar which

\* Monumental brasses furnish excellent authorities for the study of the Arms and Armour worn in England during the time it continued in use. They are depicted with great care and accuracy in MR. WALLER'S *Monumental Brasses*. See also MEYRICK'S *Critical Enquiry into Ancient Armour*, and the same Author's *Description of Ancient Arms and Armour in the Collection at Goodrich Court*.

† Titian recommended the study of a bunch of grapes, as the simplest example of a beautiful natural arrangement, and it always speaks well for the genius of an artist, to be able to reduce what is rich and prominent to a simple and comprehensive illustration, and yet let it be visible in his works.

is laid on the wall or place which it is required to paint.\*

**ARROWS**—in Christian Art are the emblems of pestilence, death, and destruction, and are sometimes introduced as marks of martyrdom, as the attributes of St. Sebastian, St. Christina, and St. Ursula. The **ARROW** is occasionally employed as a rebus on the name of **FLETCHER**, being the name by which the makers of Arrows were formerly known.

**ARSENIC, ARSENIKON.** This metal, in combination with other substances, enters into the composition of certain pigments. With sulphur it forms two compounds, realgar and orpiment; the first of them contains the smallest proportion of sulphur, and is red; the latter is yellow, and is also known by the name of *King's yellow*. Arsenite of potash, mixed with sulphate of copper, yields the pigment known as **SCHÉELE'S GREEN**, an Arsenite of Copper. **ARSENIKON** was the Greek term for the yellow sulphuret of arsenic, **ORPIMENT**; it was called by the Romans **AURIPIGMENTUM**. The **SANDARACH** of the ancients is supposed to be the red sulphuret of arsenic; a false kind of Sandarach, mentioned by Pliny, is the red oxide of lead; a mixture of it with ochre was discovered among the pigments used in the baths of Titus. Arsenikon is sometimes written *Arsicon* and *Arzicon*.

**ARTICULATION.** Painters and Sculptors, as well as Anatomists, employ this term to express junction of the bones: when the passing of one member of the body into another is well marked, and correctly drawn, they are said to be "strongly articulated," or "well articulated." This part of artistic anatomy is termed **ARTHOLOGY**, and is divided by Anatomists into the *moveable* (diarthrodial), having contiguous surfaces; and the *immovable* (synarthrodial), having contiguous surfaces and symphyses, which are partly contiguous, partly continuous. The student will find this important subject treated at length in Dr. FAU'S *Anatomy of the External Forms for the use of Artists*. Translated by DR. KNOX.

**ARTIST, ARTISAN.** (*Fr. ARTISTE.*) One who exercises the Fine Arts, meaning thereby the Plastic Arts especially. This term is, by some writers, made to include the musician, and by others, even the poet; but it is properly limited to the sculptor, painter, and architect. Artisan is applied to one who exercises the mechanical arts, and is subordinate to the artist.

**ARTISTICALLY**—with Art, taken in the sense of particular ability, address, intelligence, of the artist or artisan.

**ARTOPHORUM, CIBORIUM.** The ancient name for the box containing the Host. In early Christian times Church vessels were richly ornamented, and many are preserved, formed of ivory, with bas-reliefs illustrating various events in Scripture history.

**ART-UNIONS** are societies formed for the encouragement of the Fine Arts by the purchase of paintings, sculptures, &c. out of a common fund raised in small shares or subscriptions; such works of art, or the right of selecting them, being distributed by lot among the subscribers or members. They appear to owe their origin to M. Hennin, a distinguished amateur of Paris, who about forty years ago organised a little society for the purpose of bringing together the unsold works of artists, exhibiting them, and with the exhibition money, and other subscriptions, purchasing a selection from among them, which was afterwards distributed by lot to the subscribers. In 1816 this company merged into the "Société des Amis des Arts." Art-Unions have been extensively organised in most of the German states. The Art-Union of Berlin was established in 1825. The pictures are selected by a committee, and in addition an engraving is distributed to each subscriber. The Art-Union of the Rhine-Provinces and Westphalia, among other objects, purchase pictures for public purposes, such as altar-pieces. The leading features of these German societies are—the purchase of works of Art either by commission or selection, to be appropriated by lot amongst the members; the production of an engraving for distribution annually among the members, and the creation of a reserve fund for the encouragement of historical and religious Art, by the commission or purchase of pictures for public purposes. The first Art-Union formed in Great Britain was in Scotland, in the year 1834. The Art-Union of London was established in 1837, and since that period similar societies have been established in Ireland, and in many of the principal towns in England. It is a mooted question whether the establishment of these societies in England has done much to elevate the standard of taste in Art. The works of the greatest painters are but seldom

\* Vide *The Art of Fresco Painting* by MRS. MERRIFIELD. London, 1846.

within the reach of an Art-Union prize-holder, and even if they were, it is more than likely they would not be selected. There can be no doubt, however, that whatever may be the defects of their early existence, they will ultimately help to inform and instruct the public mind, and by the time that English artists are educated in their art to the point attained by their German brethren, the public will be prepared to appreciate their works. One of the chief means of instruction for the public, the engravings, has signally failed in the hands of the Art-Union of London; there is not one among them worth a tithe of the price any of the prints published by the Art-Unions of the small German States would command. The American Art-Union of New York has exhibited the most remarkable instance of rapid growth and prosperity of any similar societies. It was founded in 1839, and at the close of 1849 the number of members was 18,960, to whom was distributed as prizes, 460 paintings selected by a committee, 20 statuettes, 30 books of outlines by Darley, illustrating Washington Irving's "Legend of Sleepy Hollow," 250 "Trumbull" medals, 150 "Stuart" medals, and 100 "Allston" medals.

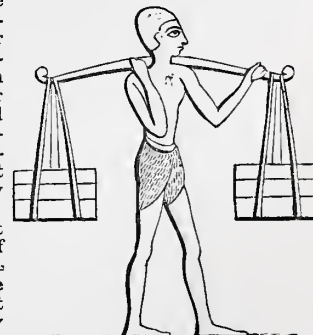
**ARUNDEL MARBLES.** A collection of ancient sculptured marbles collected by Mr. Petty in the early part of the seventeenth century for Thomas Howard, Earl of Arundel, part of which were presented by his grandson, Mr. Henry Howard (afterwards the Duke of Norfolk), to the University of Oxford in the year 1667. The collection, when entire, consisted of 37 statues, 128 busts, and 250 inscribed marbles, and the invaluable cameos and intaglios which now form the "Marlborough Gems." The Arundel, together with the Pomfret Marbles, are preserved at Oxford, and that which the University places at the head of its collection is the Greek inscription known as the Parian Chronicle, from its having been kept in the island of Paros. It is a chronological account of the principal events in Grecian, particularly Athenian history, from the reign of Cecrops, B.C. 1450, to the Archonship of Diognetus, B.C. 264.

**ARUNDEL SOCIETY.** A society established in London in 1848 for the purpose of facilitating the study of Art by the publication of rare historical and practical works, and of engravings from the more important examples of architecture, sculpture, painting, and ornamental design. Among the works promised are a new translation of Vasari's "Life of Fra Angelico," illustrated with outlines of his principal works, and an engraving after one of the same artist's frescoes in the chapel of Nicholas V. in the Vatican.

**ARZICA.** There are two pigments known by this name to mediæval writers on Art. According to Cennini, it was an artificial pigment of a yellow colour, much used at Florence for miniature painting. The Bolognese MS. of the same period shows that it was a yellow lake made from the herb *gualda*, which is the Spanish and Provençal name for the *Reseda luteola*, which plant has been used as a yellow dye throughout Europe, from a very early period. This yellow lake was known to the Spanish painters under the name of *ancora* or *encora*. The other kind of **ARZICA** is stated to be a yellow earth for painting, of which the moulds for casting brass are formed; it yields an ochreous pigment of a pale yellow colour, which, when burned, changes to an orange colour.\*

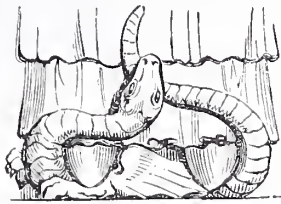
**ARZICON, ARSICON.** A contraction or corruption of the word **ARSENICON**, the Greek name for Orpiment (*auripigmentum*). The word **ARZICON** must not be confounded with **AZARCON**, the Spanish name for red lead.

**ASILLA (Gr.)** A wooden pole, or yoke, sometimes resting on both shoulders (as in that in common use at the present day), or more frequently on one shoulder only, and used for carrying burdens; it occurs very frequently on ancient works of Art, especially the Grecian: it is also very frequently depicted on Egyptian sculptures, and from one of which our engraving is copied.



\* Vide MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting*. London, 1849.

**ASP.** In sculptured representations of Christ, and also of the symbolical representation of Christian Faith, the asp is often seen placed under their feet to denote the victory over Malice. Different forms are given to the Asp: sometimes it is a short reptile, approaching in form to the lizard, with



a large head, without feet; at others, it is a quadruped with short feet, its body terminating in the tail of a serpent. Our engraving is copied from the effigy of a bishop in the Temple Church, London.

**ASPERGES.** The rod used for sprinkling the holy water in the services of the Church.



**ASPHALTUM, BITUMEN, MUMMY.** (*Ital. NERO DI SPALTO.*) A brown carbonaceous pigment used in painting. It is found in various parts of the world, in Egypt, China, Naples, France, Nenfchatel, and Trinidad; that found in a lake in Judea is termed Jew's pitch, and this name has also been given to all the varieties of asphaltum. The best is the Egyptian; it is glossy and heavy, emitting a very strong disagreeable smell like that of garlic or asafetida, and breaks with a shining fracture; except in colour, it agrees in outward appearance with gamboge. It is not soluble either in water, turpentine, or oil, until fused. As it is not very cheap, it is often adulterated.\* Much skill and care is required in preparing this pigment for artists' use, and very little that is sold can be depended on. When improperly prepared, it flies off in oil-painting, and loses its pleasant brown tone and becomes a dirty grey, which change is owing to its containing an empyreumatic oil, which being extracted, the asphaltum becomes durable. It would be greatly improved if dissolved in amber varnish. When judiciously employed it is a most valuable pigment for backgrounds, drapery, and heads in shadow, and for warming or blending other pigments, when used either alone or mixed with blue; for this purpose no other pigment can adequately supply its place. The American artist, Washington Allston used it very much, and his example was followed by the Germans and Italians, who, not having his thorough knowledge of colour, only dirtied their pictures with it. It was used by Titian as a glazing pigment,\* and by Tintoretto, Andrea Schiavone and others. Asphaltum is an ingredient in the compound used for **ETCHING-GROUNDS**, in the preparation of **BRUNSWICK BLACK**, and, mixed with black lac, it forms a japan varnish for boxes and wood-work. French or German Prussian blue when burned produces a pigment which is considered a valuable and eligible substitute for Asphaltum. The Prussian blue manufactured in England produces an orange-coloured pigment when burned. **BITUMEN**—the pigment sold under this name differs very much in quality; some appears to be genuine ASPHALTUM, diluted and ground up with drying oil or varnish. Asphaltum greatly retards the drying of oil, but by itself it dries quickly; therefore the selection of either of these pigments will depend in a great measure upon the choice between a quick or slow-drying pigment. In using Bitumen the artist must be prepared for disappointment, for there is a substance sold as Bitumen which will not dry at all; it is probably a factitious compound, greatly resembling coal-tar in appearance and qualities. **MUMMY**—A substance is sold under this name, which differs very much in quality, according to the manner in which it is prepared. It appears in commerce as a brown dirty compound, consisting of decayed animal and vegetable matters, mixed with small pieces of Asphaltum, which is the only portion of any value to the artist. Some ignorant colourmen merely sift out the vegetable fibre, and grind up all the earthy matter together with the uncertain quantity of Asphaltum; this is literally MUMMY, but the product is a compound of a dirty olive-brown, worse than useless; the skilful manufacturer, on the contrary, carefully picks out the only portion of value to the painter—the Asphaltum (Egyptian), and after proper mani-

pulation, grinds it with drying oil or with amber varnish, and therewith produces a pigment of inestimable value for artist's use.

**ASPIC (Fr.), SPIKE.** Essence d'Aspic, or oil of spike, is prepared from the wild lavender (*Lavendula major or luteifolia*). It is used in wax-painting.

**ASS.** This animal is employed in Christian Art as the symbol of Sobriety; in figures on some Christian monuments, as the emblem of the Jewish nation; it also seems to exhibit the Synagogue personified, carrying by the saddle the heads of many swine.

**ASSUMPTION.** The assumption of the Blessed Virgin Mary is a subject that has called forth the highest resources of Christian Art. Among the most famous is the picture by Titian, at Venice. Granacci has also treated this subject with great skill and feeling in a picture contained in the Florentine Gallery. The usual mode of depicting this subject is—a scene exhibiting a tomb open and empty, the Apostles around in astonishment. St. Thomas in the midst of them showing the girdle of the Virgin which he holds in his hand. Above, seated among the clouds with the crescent moon at her feet, is the Virgin Mary.

**ASTRALAGUS (Gr.)** A huckle-bone. From the earliest times the huckle-bones of sheep and goats have been used by women and children to play at a game which consisted in throwing these bones into the air and catching them on the



back of the hand.\* Where these bones were without any artificial marks the game was entirely one of skill: when the sides of the bones were marked like dice it became a game of chance. This subject is frequently represented in ancient Art. In the British Museum is a marble group, in which a boy is biting the arm of his playfellow.

**ATELIER.** A term derived from the French, and applied specially to the work-room of sculptors and painters, which are also called **STUDIOS**. The Dutch and Flemish painters have delighted to portray their Ateliers. Many of the **ATELIERS** of the old masters, Titian, Raffaele, Michael Angelo and others were the resort of princes, nobles, men of letters, and kindred artists; they also served as **SCHOOLS** of Art, after the manner of Academies, but much more efficiently, for the purposes of instruction; this custom has been adopted in modern times by Overbeck, Paul de la Roche, Couture and others.

**A TEMPERA.** Artists are undecided as to the nature of painting in *tempera*. The opinion that it was a kind of water-painting, in which white of egg (*albumen*) was used as a vehicle, is inadmissible, since investigation has proved the existence in old paintings of oily substances mixed with resin, but all have a ground of gypsum, or chalk, tempered with milk, animal glue, or white of egg. The pigments are laid on very thinly upon a glazed white ground; they are durable, and may be cleaned with water without injury, possessing all the properties of oil colours, except that they do not grow darker; nevertheless, they are covered over with a sort of **PATINA**. Later investigations lead to the suggestion that essential oils and wax were ingredients of the vehicle, or may have been used in some manner as a varnish. Though the laying on of the pigments appears transparent, we may conclude, from a certain stiffness, hardness, and meagreness in these old pictures, that the technical part of this kind of painting was not favourable to a free and ingenious mode of treatment. This might be remedied by the modern style of painting, and the restoration of **TEMPERAPainting** would cause a new epoch in Art, because of the durability of its colours. It may be remarked, historically, that *tempera*-painting was brought from Constantinople (*Byzantium*) to Rome, and flourished for three hundred years, until the introduction of oil painting.

**ATHLETÆ.** Wrestlers and pugilists, who made trial of their bodily strength in gymnastic games, striving to gain the victory over their

rivals, and to obtain the prize of success. The *Gymnastic* art was that which strengthened and

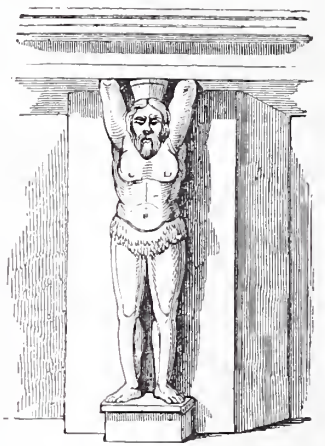


fortified the body, according to rules and principles; the *Agonistic*, that which exercised and preserved that strength by means of games; the *Athletic*, that which became, particularly in later times, a separate trade, striving and attaining, by the aid of science, the highest degree of bodily strength. In ancient times *Athletæ* had the same meaning as *Agonistæ*. *Gymnastics* are that part of Grecian manners, which, from a natural alliance with plastic Art, has been the best represented by Art, and although the greater part of ancient

works are lost to us, we have many representations of **ATHLETÆ** left in marble copies, reliefs, paintings on vases, and on gems. Short curling hair, strong limbs, a vigorous development of form, and proportionably small heads, characterise these figures; the crushed ears, and prominent muscles mark especially the pugilistic and Pancratiastic. The representation of individual form and of characteristic movements in combat were the principal requisites in ancient Art, and these are often exemplified with perfect truthfulness by the statues in honour of the victors. The **ATHLETÆ** are also frequently represented in a simple quiet posture, and in actions common to all *Gymnastic* combatants, such as anointing the body with oil, (performed in the *Gymnasia* by the *Aliptæ*), praying for victory, and encircling the head with the victorious wreath.\*

**ATLANTES, TELAMONES, PERCES, GIGANTES,** are the athletic male statues which we find as

supports of parts of ancient buildings; female figures for the same purpose were called **CARYATIDES**; they are not exact imitations of nature, but their use is sufficiently justified by the antique. They were only employed when pillars were too insignificant for the erections; they are suitable to a rich style,



to small screens, fountains, for supporting a gallery, and for the upper rows of pillars: these should not appear so heavy as to excite compassion, but the expression should be one of graceful freedom.

**ATRAMENTUM.** A black pigment. Pliny used this term for all carbonised organic materials of a black colour, used in painting; but two other substances bear this name. Under **ATRAMENTUM** are comprised:—1. Black coal and peat; 2. Lamp-black, which the ancients obtained by burning pitch and resinous woods in close reservoirs built for the purpose; 3. Stone black, prepared by carbonising the seeds of the grape, and used by Polygnotus and Myron; 4. The black produced by carbonising the dregs of wine; 5. That procured by grinding charred wood; 6. Burnt ivory, or **ATRAMENTUM ELEPHANTINUM**, which Apelles discovered and first used in painting; 7. That obtained from mummies, (*Asphaltum*); Pliny censures the use of this "carbon from graves." The term *Atramentum* is also used for other substances, such as writing ink, sepia, and the colouring material mixed with lime, (*lamp-black*) used for colouring walls.

\* The statue recently discovered at Rome is supposed to be an *Athleta* scraping the perspiration from his body with a *Strigil*, and is engraved above.

\* MERRIFIELD'S *Ancient Practice of Oil-Painting*, vol. i., p. cxx. et seq.

\* Our engraving is copied from a Greek painting discovered at *Resina*.



## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE GRAVE OF WILLIAM PENN.



DISTINGUISHED American observed to us, not long ago, that 'of all lawgivers there are none whose names shine so brightly on the page of history as do those of GEORGE WASHINGTON and WILLIAM PENN.; both of whom he claimed for his country. The former was, indeed, truly

a great man; perhaps of all Patriots who ever lived he is the one most 'without spot or blemish'—pure, faithful, unselfish, devoted: yet, all things considered, it may be that William Penn is entitled to even higher admiration: the one nurtured in liberty became its high priest; the other cradled in luxury, lived to endure a long and fierce struggle with oppression; and yet, amid sore temptations and seductive flatteries, he passed, with the innate consciousness of genius, and a human desire of approbation, conquering not only others but himself, and finally doing justice among the 'Red-men' of a new country whom all his predecessors had sought to pillage and destroy. The sense of RIGHT must indeed have been of surpassing strength in the nature of William Penn. In an age fertile of slander against every act of virtue, and of calumny as regarded all good men, the marvel is how his reputation has descended to us so unscathed; living, as he did, with those who make us blush for England, and often in contact with the low-minded and the false who were ever on the watch to do him wrong, still the evil imputed to him is little, if it be any, more than tradition; while his goodness is to this day as a beacon, casting its clear light over the waves of the Atlantic, and his name a watchword of honour and a synonyme for probity and philanthropy.

It is a joy and a comfort to turn over the pages of this great man's life; to view him as a statesman, acting upon Christian principles in direct opposition to the ordinary policy of the world; and it was to us a source of high enjoyment, to reflect upon his eventful career, while spending, during the past summer, some sunny days wandering amid scenes in Buckinghamshire,—in places which bear his honoured name. In Penn Wood there are trees yet in all the vigour of a green old age, beneath the shadow of which the peaceful lawgiver of Pennsylvania might have pondered on the true and rational liberty he would have gladly died to establish.\*

There is one spot—the most hallowed of them all—of which we shall write presently: a simple, quiet, resting-place, for those who have gone to sleep in peace; but, ere we pause at this Shrine, we must recal the lawgiver, amid the billows of life, buffeting the waves which in the end floated him into a haven of rest.

The family of William Penn were of Buckinghamshire, and from them sprang the Penns of Penn's Lodge, on the edge of Bradon Forest; from the Penns of Penn's Lodge *our* William Penn came in direct descent. His father was, by profession, far other than a man of peace. He was one of England's rough bulwarks, braving

'The battle and the breeze;'

obtained professional distinction while almost a boy; commanded (in 1665) the fleet which Cromwell sent against Hispaniola; and, after the Restoration, behaved so gallantly in a sea-fight against the Dutch, that he was knighted, and was 'received,' runs the chronicle, 'with all the marks of private friendship at court.'

\* Further traces of this family are to be found in Penlands, Penn Street, Penhouse, all in the same county. The name given in after years to the American colony—Pennsylvania—is but a remembrance of the locality.

Charles II.'s 'private' friendship could have been of small value to Admiral Penn; indeed, he seemed to have cared little which was in the ascendant—King or Commonwealth; but his sailor-nature *did* care for the glory of England, and he improved her navy in several important departments. Admiral Sir William Penn married Margaret, the daughter of John Jasper, of Rotterdam, and in due time the fair Dutchwoman's son became the 'PROPRIETOR' of Pennsylvania.\* William was born in the parish of St. Catherine's, Tower Hill, on the 14th day of October, 1644;† doubtless his mother left her home at Wanstead in Essex to be confined in London, although the neighbourhood of the

Tower could not have been a very quiet retreat. The beat of the drum and the blast of the trumpet must have often disturbed the couch of the young mother. The fashionable world of those days knew nothing of the 'west end,' except from the salubrity of its fields and mulberry gardens, and the locality of Tower Hill was well adapted to suit the taste and calling of the Admiral, who had there chosen his 'town house.'

In due time the mother and child returned to Wanstead; and the Archbishop of York having a little time previously founded a grammar school at Chigwell,\* the embryo lawgiver was sent there at a very early age, where he was



WANSTEAD, IN ESSEX.

sufficiently near the family residence to give his mother the opportunity of frequently seeing her beloved son.

The localities thus connected with the early life of Penn are on the borders of Epping Forest, and although but a few miles from London, lie in a district but little visited. Wanstead is a picturesque spot, and the village green with its thickly planted over-arching trees, and large red-brick houses, give it still an air of old-fashioned dignity. We were pleased with the aspect of the place, and left it with regret to

journey on to Chigwell. The latter is an old and silent village; the church, with its row of arching yews; the large inn opposite, with its deep gables and bowed windows, and the entire character of the village carried the mind insensibly back. The school is an ivy-covered building; and the room in which the after governor of Pennsylvania was educated bears traces of considerable antiquity.

The temperament of William Penn was sensitive and enthusiastic; and must have caused his parents much anxiety. It is certain, that while



EXTERIOR OF CHIGWELL SCHOOL.

at Chigwell, his mind became seriously impressed on the great subject of religion. The Admiral, we may suppose, if he knew of this impression, would not have regarded it favourably; and if it were

known to him, it made him hasten his son's departure from Chigwell, for the following year we find him at school near his birthplace on Tower Hill, and most likely at a *day* school, for his father to augment his scholarship kept a

\* This phrase is copied from the tomb of one of his grandsons, in the Church of the Village of Penn.

† This district has entirely changed its aspect; twenty years ago it was densely and not very reputedly populated. The Collegiate Church and Alms Houses stood in the midst of dirty streets, down which few strangers ventured: the Hospital of St. Catherine was removed to the Regent's Park; and the parish cleared away to an enormous extent to form on its site the Docks which bear the same name.

\* The free schools at Chigwell were founded in the year 1629, by Archbishop Harsnet; one for teaching children reading, writing, and arithmetic, the other for their instruction in the Greek and Latin tongues. There is a fine brass to the founder in the church here; he commenced life as master of the grammar school in his native town of Colchester, and became successively bishop of Chichester and Norwich, and ultimately Archbishop of York. He died in 1631.

private tutor for him at his own home. Sir William had high hopes for this darling child. His talents were of a lofty order, his accomplishments were many, and he won all hearts by his captivating manners. When fifteen, he entered Christ Church, Oxford, as a gentleman commoner. There, without neglecting his studies, he took great delight in manly sports and in the society of his companions, numbering among his friends Robert Spencer and John Locke; but

schools; and what was far more dear to the Admiral, the sword—then the badge and birth-right of the English gentleman.

Even in this more tolerant age, when no sorrow or misfortune visits our country without testing and proving the social value of the Quakers, as most faithful labourers in the cause of charity and most loyal and peaceful subjects—even we can fancy the rage of some old Admiral—the very Hotspur of the ocean—if his son were

found guilty of going over to sectarianism; deserting his church being in his eyes almost as criminal, as deserting his gun. Admiral Penn was so annoyed at William's conduct that he turned him out of doors, well-beloved as he was. There is no record of William Penn's conduct at this time; probably he had not been sufficiently schooled to endure patiently; and yet when his father's wrath subsided, his mother's tears and entreaties prevailed: overcome by his own affectionate nature on the one hand, and her expostulations on the other, the father forgave

the son, who was again sheltered beneath his roof; but not long destined to remain there.

The unenviable distinction which France enjoys of being the country where no serious thought can arrive at maturity, tempted Sir William to send his son to Paris. Foreign travel was then considered indispensable to the gentleman, and he, doubtless, thought that the gaieties of Paris would do more towards emancipating young Penn from the thralldom of sectarianism than the reproof of the college, or his repented of severity. It is believed that for a time his father's wishes were gratified; but only one anecdote is preserved of his conduct there, and that tells greatly to his honour. He was attacked one night by a person who drew his sword upon him in consequence of a supposed affront. A conflict ensued, proving that the youth had not in all things conformed to the habit of those whose influence was so dreaded by his father. William disarmed his antagonist, but spared his life, when, according to the record of all those who relate the fact, he could have taken it; thus exhibiting, says Gerard Crossé, a testimony not only of his courage but of his forbearance.

But if touched by the dissipations of Paris, he was not tainted by them.\* In 1662 and 1663, we find him residing with a Protestant minister of Calvinistic faith, the very learned M. Amyraut of Saumur, whose character and works recommended him to the notice of Cardinal Richelieu, who imparted to him his design of uniting the two churches.

The privilege of receiving instruction from such a man was appreciated as it deserved by William Penn; the teaching of the schools is widely different from the knowledge communi-

\* It has been said, indeed, that at this period of his life he dallied with the enervating pleasures of the time; we have not only no evidence of this, but the supposition is inconsistent with his indignant exclamation, when before the Lieutenant of the Tower, Sir John Robinson, who charged him with having 'been as bad as other folks,' 'abroad, and at home too,' which elicited from William Penn the following:—'I make this bold challenge to all men, women, and children, upon earth, justly to accuse me with ever having seen me drunk, heard me swear, utter a curse, or speak one obscene word (much less that I ever made it my practice); I speak this to God's GLORY, that has ever preserved me from the power of these pollutions, and that from a child, begot an hatred in me towards them;' concluding his outbreak thus—'Thy words shall be thy burden, and I trample thy slander as dirt under my feet.'

cated by the wise and true to a docile and eager pupil, in the comparative silence and solitude of a private family. At Saumur, Penn pondered over 'the Fathers,' became more deeply interested in theology, and laboured diligently to acquire a perfect knowledge of the French language; from thence he proceeded to Turin, where he received a letter from his father informing him of his taking sea against the Dutch, and commanding his immediate return to England. The Admiral was perhaps too busied to enquire much as to the state of his son's mind;—satisfied, as many are, with the ease and grace to which foreign travel seldom fails to mould the young, he commended his improvement, and Lincoln's Inn had the honour of receiving William Penn as a student for a year, when the 'great plague' set him free from the dry, but—as regarded his future—useful, study of the law.

The sacred fire kindled in his bosom, though it smouldered for a time, was never extinguished. The awful visitation that had driven him from Lincoln's Inn was well calculated to revive his more serious thoughts and lead them from the present to the future. The fatal pestilence had not subdued the restless spirit of religious controversy; men cried more loudly than ever 'I am of Paul,' 'and I of Apollos.' But, for a time, he spoke less and pondered more; he had completed his twenty-first year, and with his manly robe, assumed a grave and manly bearing. His father returned from the expedition flushed with glory and triumph; but his proud pulses beat less quickly when he noted the gravity of his son, and his evident leaning towards serious matters. Again he determined to change the scene, and draughted him to the viceregal court of Ireland, then glowing with the brightness and animation of the accomplished Duke of Ormond. The means were too violent for the end: the young man grew disgusted with the court and courtly doings. The Admiral, fertile in expedients, then turned over to him the management of his Irish estates in the county of Cork.\*

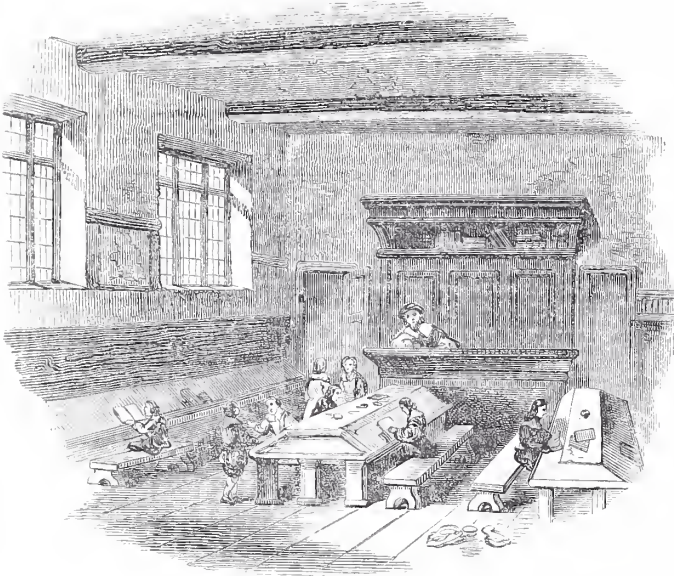
The task was after his son's own heart, and he performed it to admiration; this occupation most likely sowed the seed of his wisdom in territorial management, and, as there were no gaieties to annoy or perplex him, he might have continued long to delight his father in this capacity, but for the accident of his hearing WILLIAM LÖE, the layman of Oxford, preach at a Quaker's meeting in Cork from the text,—'There is a faith which overcomes the world, and there is a faith which is overcome by the world.' This convinced him of the necessity for religious vitality; and at length he was, according to the custom of those 'rare old times,' apprehended at a Quaker's meeting in Cork, and thereupon committed to prison; but thanks to Lord Orrery, his term in 'the dark prison-house' was not long. His nature was strengthened in his new faith, as all noble natures are, by the invigorating power of persecution; for

—who would force the soul, tilts with a straw  
Against a champion cased in adamant.

From this time all wavering and indecision passed away, and he was considered a confirmed Quaker. Sir William, refusing to believe that every means he had taken to dispel, had but established, his son's faith, commanded his return; it would seem that at first William Penn desired to meet his father's wishes, were it possible to do so. His adherence to what was called the ceremony of the 'hat,' and his communion only with those of the same faith, convinced the Admiral that he embraced the 'heresy' more fondly than ever. The stormy and sorely-trying father used every means in his power to get his son even to appear to the world what he was not. The great point of dispute, the wearing or not wearing the hat in the presence of Royalty, may seem to us a light matter; but it was not so to 'the Friends,' and is not so to this day.† And so the father again

\* He had large estates in Ireland, one of which, comprehending Shanagarry Castle, lay in the barony of Imokelly, and the others in the baronies of Ibanne and Barryroe, all of them in the county of Cork.—Clarkson.

† Clarkson has very clearly summed up the reasons of the early Quakers for discarding *Hat-worship* as they termed it. Taking it for granted that the ceremonial



INTERIOR OF CHIGWELL SCHOOL.

though the seed may remain long in the earth and give no sign of life, if the soil be but favourable, it will spring up as surely as it has been sown—to 'bring forth fruit in due season.'

About this time a certain Thomas Loe was drawn into what his college considered the heresy of Quakerism, and, like all sincere men who believe they have discovered truth, he sought to win others over to his new faith, or rather to a purifying of the old. Accordingly, the meetings and devotional exercises of him and his friends gave offence to the heads of the college, who fined all of them for unconformity. This opposition strengthened their determination to persevere; and those who had been simply devotional, rushed into fanaticism. While these youths were fusing in the fire of increased zeal, a command from Charles II., to Oxford, directed that the surplice should be worn according to the custom of ancient times. His Majesty loved to see religion in full dress—outward pomp seemed to him a good excuse for absence of the vital principle—but William Penn, his friend Robert Spencer, and others who believed that the robe would impair the spirituality, fell upon the students who appeared *en robe* and tore the dresses to pieces—for which they were all expelled. There was much more of the father's spirit, than of the mother's gentleness, in this outbreak; but his father was not moved to approbation thereby; on the contrary, he was sorely grieved; the Admiral was terror-stricken at his son's becoming 'religious;' he knew that Quakers were men who professed to hold all worldly distinctions in contempt—whose political principles were hardly defined, but who refused to remain uncovered in the presence even of Royalty—whose plain speech, and uncompromising faith, left no loop-holes for 'excuses' or 'expedients'—whose nay was nay—whose yea was yea—without 'compromise;' and, above all, who were men of peace. It was not to be expected that a hero such as Admiral Penn, could have endured the idea of his son—endowed with all the accomplishments that charm society, and the high qualities which engrave their possessor's name on the page of history—subsiding into Quakerism in the days of his youth; hiding his fortunes beneath a broad-brimmed hat; and abandoning for ever the graces of society—the established learning of the

turned the son from beneath the shelter of his roof, a houseless and moneyless wanderer; his situation would have been most pitiable, but for his mother's watchful tenderness and affection.

The young Quaker now put forth his faith in printed books, and was not slow in disputation; evincing, occasionally, rather more of the fiery zeal of Peter than the discretion of Paul; combating the attacks of certain Presbyterians with marvellous intrepidity, and attacking in his turn, which attacks ended in his being committed to the Tower. His imprisonment was rigid, but he wrote continuously; and in one tract, 'Innocency with her open Face,' explained away the anti-Christian charges made against his faith. After seven months' incarceration he was liberated; it is believed, by the intercession of the Duke of York, to whom, from this or some other cause, he was personally attached. Certainly, in nothing did his purpose waver, for he left the gloom of the prison to attend the death-bed of Thomas Loe, his friend and guide. And then the heart of his father yearned towards him; the Admiral could not but respect his son's earnestness and consistency of purpose; the chords of both were the same, but they were tuned in different keys, and for different ends. He relented gradually, giving permission to the mother again to receive her son, and sanctioning his resuming the management of his Irish property.

He performed to admiration the duties with which he was entrusted; and on his return to

ing session, and then had the good fortune to be tried by one of the most steadfast and honest juries ever impanelled even in England.\* The indignities endured both by prisoners and jury can hardly be credited; but ultimately the Quakers were liberated upon the payment of a fine, which was privately discharged by Sir William Penn.

When William Penn was freed from the Tower, it may be remembered that he passed from its walls to the deathbed of his spiritual father, William Loe, and he hastened from the loathsome cells of Newgate to the deathbed of his earthly father, whose career was terminating at an age when men calculate on length of days to enjoy the repose which is so needful as the evening of life approaches. At the age of forty-nine, his warring but chastened spirit passed to the God who gave both peace and Christian wisdom to his latter days. It throws, however, a good deal of light on the 'king-loving' habit which was made a cruel reproach to William Penn's after course, by those who could not separate the man from the monarch—to remember, that in his last illness, indeed, towards its termination, Admiral Penn, foreseeing that while the existing laws of the country remained, his son would have many trials and much suffering to undergo, sent one of his friends to the Duke of York to entreat him, as a deathbed request, that he would endeavour to protect his son as far as he consistently could, and to ask the king to do the same in case of future persecution. The answer was such as the Admiral deserved, and for once the Stuart-promise was faithfully kept; be it also remembered, the Duke of York had previously befriended the young Quaker, who was personally attached to him; and all know that every member of the house of Stuart possessed an extraordinary power of attaching to them those they desired to bring under their influence.

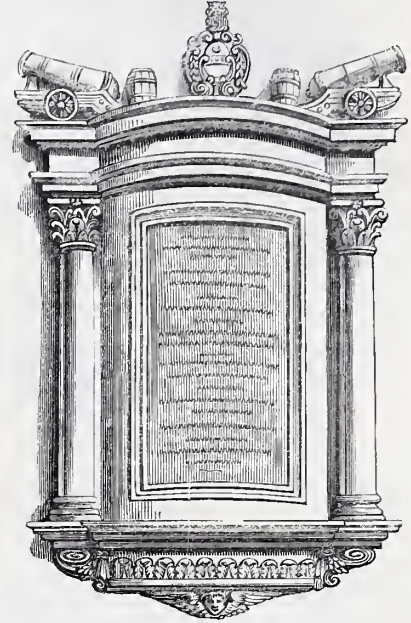
Now that he was his own master, with a fortune of fifteen hundred pounds a-year, it would be impossible, within our limits, to trace his career abroad and at home, remarkable as it was for spiritual zeal, activity of body and mind, close penmanship in his closet, and so many perils and imprisonments, that he might compete with holy Paul in the eloquent list of perils and trials. At one time he publishes 'The People's Ancient and Just Liberties Asserted;' then he disputes with Jeremy Ives touching Baptist matters, at Wycomb; then he lets fly a barbed arrow against Popery: is again taken up and sent first to the Tower,

and then to Newgate, for preaching; yet imprisonment no way damped his zeal, but seemed only to

for persons of distinction even before the Tower. It was a most miserable dungeon, originally termed Chamberlain's Gate; and when re-constructed by Whittington was called New Gate, it being then one of the gates of the City. It was destroyed in the Great Fire.

\* The trial of Penn is an extraordinary picture of the legal tyranny of the times. It took place at the Old Bailey in September, 1670. The indictment was for preaching in Gracechurch Street; Penn's conduct was most heroic. He argued manfully and well against the persecution to which he and others were subjected, and appealed to the jury so powerfully, exhorting them to preserve their integrity of action uninfluenced by the lawyers, that they would only bring in their verdict 'Guilty of speaking in Gracechurch Street.' And, although sent back to re-consider this verdict frequently, 'until,' as the Recorder told them, 'they brought such a one as the court would accept,' they continued firm for two days and nights. The court indulged in brutal language toward them, and the infamous Recorder lamented the want of the Inquisition in England, declaring England 'would never be well' till something equal in 'policy and prudence' to it was established. When finally pressed to deliver a verdict,—guilty, or not guilty,—they, to a man, returned an answer in the negative; for which they were each fined forty marks and sent to Newgate, as also were Penn and Mead for refusing to pay the fines.

give him time for letters, essays, pamphlets, addresses.\* He was never more fluent—never more industrious than when in bonds; his spirit of endurance, his hope, his enterprise, were astonishing. He no sooner quitted Newgate than he travelled into Germany and Holland, seeking and making converts. Returning, when in the twenty-eighth year of his age, he sought and found a loving

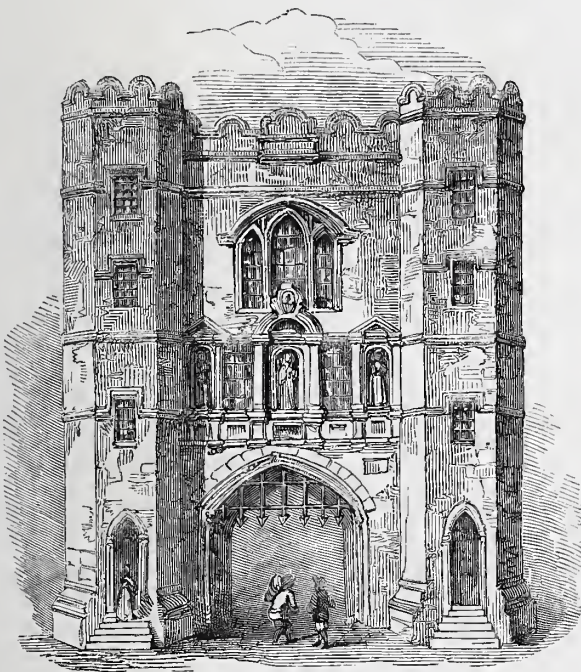


THE MONUMENT TO ADMIRAL PENN.†

and lovely wife, Gulielma Maria Springett, daughter of Sir William Springett, of Darling, in Sussex. For a brief time he enjoyed the quiet of domestic happiness at Rickmansworth, in Hertfordshire, but he would not, perhaps, could not, give up for domestic tranquillity, the life of excitement, wherein he had cast his lot; and in those days there was always something fresh to stir up the spirit of an independent mind. Charles II. had issued a declaration of indulgence to tender consciences in matters of religion, in consequence of which five hundred Quakers were released from prison; but William Penn again went forth on a self-imposed mission, accompanied by his lovely wife, and behold, amid the rant and turmoil of Bristol fair, they encountered George Fox, the great fountain of Quakerism, who had just then landed in Bristol, after a sojourn in America. Though subsequently much engaged in very stormy controversy, there can be little doubt that this meeting determined William Penn to investigate human nature in the New World. We may diverge a little from our subject to introduce two engravings, interesting as associated with this period of the history of William Penn. With Fox he travelled much; and in the Journal of that celebrated man he is frequently referred to. They visited each other's houses; and while we know that Fox resided at Wornaghurst, we have the traditional certainty of his visiting Fox, at his house, Swarthmoor Hall, on the borders of Lancashire. This mansion was his by marriage with the widow of Judge Fell; and in the memoirs of Margaret Fox, she records his first visit there in her husband's lifetime, in 1652, who, from being opposed to Quakerism, became a convert on hearing Fox, and she says—'He let us have a meeting in his house the next first day after, which was the first public meeting that was at Swarthmoor, our meetings being kept at Swarthmoor about thirty-eight

\* In a catalogue of 'Friends' Books' (J. Sonle, 1708) we find a list of his written productions from 1668 to 1700, in number no fewer than one hundred and nine.

† The father of Penn was buried in Redcliffe Church, Bristol, and a monument was erected there to his memory by his wife, which, narrating his early promotions in the Navy until the time when "he withdrew and made for his end; and with a gentle and even gale, in much peace arrived and anchored in his last and best port, at Winstead in the County of Essex, the 16th of September, 1670; being then but forty-nine years and four months old."



OLD NEWGATE PRISON.

England was received with open arms by a father no longer stern or unforgiving; his mother had the joy of seeing them once more united. Nor does it appear that his son's after disputations, or preachings, or imprisonments, caused any new breach between them, though we find the young 'friend' preaching in Gracechurch Street, and expressing his opinions so freely upon various matters—especially the famous Conventicle Act passed in 1670, prohibiting dissenters from worshipping God in their own way—that he was, with another of the society, one William Mead, seized upon by constables, conveyed at once to Newgate,\* where they were left until the follow-

removal of the hat was intended to be indicative of honour, respect, submission, or some similar feeling of the mind, they contended, that, used as it then was, it was no more a criterion of these than mourning garments were criterions of sorrow; hence, they argued, the falsity of the custom. If used as indicative of respect, they contended, that it was more generally applied to the purposes of flattery, and equally objectionable. But the strongest reason of the three, was that which declared, that the removal of the hat in the worship of God precluded the possibility of giving any of his creatures an equal amount of honour.

\* Newgate had been a prison since 1218, and was used

years, until a new Meeting-house was built by George Fox's order and cost, near Swarthmoor Hall.



SWARTHMOOR HALL.

In 1676 Penn became 'manager of Property concerns' in New Jersey; invited settlers, sent them out in three vessels, and occupied himself in the formation of a constitution, consisting of terms of agreement and concession. Perfect religious liberty was of course established, and William Penn left on record that 'he hoped he had laid the foundation for those in after ages of their liberty both as men and Christians, and by an adherence to which they could never be brought into bondage but by their own consent.'

How evident it is that such-like exercises qualified him for his after-charge of 'his property' of Pennsylvania! In these days it is little more than a pleasure trip, to those who like, or do not absolutely dislike, the sea, to cross the Atlantic; but in the time of William Penn it was a serious undertaking; yet nothing obstructed his progress; when once he fixed within his mind, that it was *right* to act, the act was

the divine and secular in a way which cannot be comprehended by those who have not known what it is to contend with the restlessness and suggestions of an enterprising and fervent spirit. His heart was rent asunder by the persecutions endured by his people—especially in the 'rough' city of Bristol—and anxious as he then was for the grants, which he in aftertime obtained, the fear of 'great ones' never prevented his raising hand and voice against tyranny.

At length one of his great objects was attained; the Charter, granting him the tract of land which he himself had marked out, bears date the 4th of March, 1681. Let none suppose this was a free gift from the Majesty of England to the Quaker,—not at all;—he had petitioned for land in 'the far West,' where brethren might dwell together in unity, in love, and in security, chiefly as the liquidation of a debt which the government owed his father.\* And when his petition was granted, then commenced the career by which his name is chiefly known and honoured; his sayings and doings, his writings, his wearings and journeyings, are only parts of the political and religious contention which disjointed England in those days, and show forth the restless and truth-seeking spirit of one whose aim was to keep alive the purer and simpler forms of religion, while contending manfully for its liberty. Happily, the spirit of persecution—at least of legalised persecution—has been extinguished in our age; and now, instead of sitting in terror under our own 'vine and fig tree'—

'We rather think, with grateful mind sedate,  
How Providence educeth, from the spring  
Of lawless will, unlooked for streams of good,  
Which neither force shall check, nor time abate.'

But the grand feature, the climax—the crowning of the capital—is PENN AT PENNSYLVANIA; the just man, rising above all temptations. Let quibbles be raised, and old rumours revived,—the facts of Penn's legislation prove the greatness of his mind and the purity of his intentions. He had the strong feelings, passions, and thoughts inseparable from a large brain; and the wonder of all who look upon him dispassionately, must be, not that some evil has been asserted of one who accomplished what he desired, and commanded the respect of the voluptuous, as well as the affection of

the good, but that so little has been found or written to his discredit.

Gathering 'a favoured people' together from wherever he had preached 'the word,' we find that, at a very early period, he freighted two ships with Irish Quakers.

Mercurial as the Irish are, there is no country where Quakers are more beloved and trusted to this day, than in Ireland; and well they may be so! At all times the Quakers stand forth between 'the people' and destruction; no matter whether the peasantry are assailed by pestilence or by famine, the firm, calm, unassuming, but steadfast Quaker,† comes forward with his store

\* His father had advanced large sums of money from time to time for the good of the Naval service, and his pay had been also in arrears. For these two claims, including the interest upon the money due, government were in debt to him no less a sum than 16,900*l.*—*Clarkson.*

† It is worthy of record, that during the rebellion of 1798, there was but one instance of a Quaker being put to

of wealth, and energy, and industry, and charity (pure charity in its most comprehensive sense), and *mind*, ready to save, and employ, and instruct; we have met with some who remember having heard from their parents, that their grandsires remembered the wailing of the poor when the 'great law-maker,' William Penn, induced so many of the 'neighbours' to go to the New World. The 'conditions,' as it pleased him to call his code of laws,—laws made as much for the advantage of a people given carelessly into his hand by a power which evidently thought little of the 'Peltries,' or 'hunting-ground,' of the Red-men—as for the good of those who sought a home in an unknown land, in full reliance upon their leader,—the 'conditions' are all stated in Clarkson's life of Penn.\*

The closeness and simplicity and wisdom of his legislation are admirable commentaries on the multitude and mystery of involvements which sepulchre our laws. It is evident that in all he did he sought not only that his own people should be well treated, but that they should treat others well. He put far away all attempts at religious persecution; and strove rather to make men upright and just in their old faith, than to tempt them into a new one.

The embarkation of this Quaker colony must, if we recollect by help of imagination, have formed a strange contrast to the going out of an 'emigrant ship' in our own day. The well-clad, well-organised, steadfast, earnest, subdued, yet hopeful people, taking leave of those whom they loved, yet left, subduing, as is their custom, all outward indications of anguish, and seeming ashamed of the emotion which sent tears to their eyes and tremors to their lips! Two of the good ships—well ordered, well appointed, well provisioned—sailed from London; another from Bristol. How different from those wretched hulks which are now sent staggering across the seas, to convey a diseased, half-naked, and enfeebled multitude to the promised land!

Penn's letter to the Indians, transmitted by one of the earlier ships, is a master-piece of what worldlings call policy, but which is simply, justice and right feeling. This letter preceded his visit, and was well calculated to excite the confidence and curiosity of the Red-men, who must have felt deeply anxious to see the 'Pale-face' who addressed them, and was disposed to treat them, as brethren.

The death of his mother at this time spread a gloom over his loving spirit, and delayed his departure; but the interests of the New World summoned him from the Old. His letter to his wife and children, written on their separation, is such a record of pure love and true wisdom, that we should like to see it published as a tract, to find place among the treasures of every young married woman, and be unto her and her children a guide through life. He dates this letter from Worminghurst, where his family resided some considerable time.

He at length sailed for the new colony, in the ship 'Welcome,' and was there greeted by his future subjects, consisting of English, Irish, Dutch, and Swedes, then in number about 3000. He had people of many creeds and many lands to deal with, as well as an unseen and almost unknown nation, but he commenced with so noble an act of justice, in *paying* the Indians for the lands already *given* him in *payment* by the king of England, that 'Pale-faces' and 'Red-skins' were alike convinced of his certain honesty of purpose. There are few persons whose pulsations are so numbed that they will not beat the quicker when they hear of a generous action; the soul is revived, even in a worldly bosom, by the throbs of immortality which tell us there are great and righteous deeds prompted by God himself. With what an upright gait and open brow must William Penn have met the tribes at COAQUANNOC—the Indian name for the place where Philadelphia now stands—foremost of a

death by the rebels; and that act was perpetrated in ignorance of the calling of the victim.

\* Philadelphia, the name which Penn gave to his new city, is a compound from the Greek, signifying brotherly love. The 'conditions' were also published in French, German, and Dutch, in 1682, and were extensively circulated over the Continent, inviting adventurers of all nations, creeds, and tongues, to join him in his enterprise at the city of 'Brotherly Love.'



SWARTHMOOR MEETING-HOUSE.

'a-foot.' It would be the PILGRIMAGE of a life to follow his steps; we have taken but a condensed view of his movements, yet what space it has occupied; and still his journeyings are only commenced! What meetings and preachings in Holland and Germany—what disputations abroad and in England—what petitions on behalf of the peaceful, but most persecuted Quakers—what answers to libels, and what loving epistles to God's people! Stimulated by the hot blood of his father, which at times boiled within his veins, he for a time forgot his consistency and made common cause with Algernon Sidney in his contested election at Guildford; but his 'plainness' did not move the people 'more than eloquence,' for Sidney lost his election, and Penn was forced from the hustings. And all this time his mighty head was projecting, and his mighty heart beating with plans for the good of New Jersey: mingling

handful of Quakers, without weapon, undefended, except by that sure protector which the Almighty has stamped on every honest brow.

Here the peace-loving law-maker awaited the pouring out of the dusky tribes.

Amid the woods, as far as eye could reach, dark masses of wild uncouth creatures, some with paint and feathers, and rude, but deadly weapons, advanced slowly and in good order; grave, stern chiefs, and strong-armed 'braves' gathering to meet a few unarmed strangers, their future FRIENDS, not MASTERS! There was neither spear nor pistol, sword nor rifle, scourge nor fetter, open or concealed, among these white men; the trysting-place was an elm-tree of prodigious growth at Shackamaxon, the present Kensington of Philadelphia.\* Towards



PENN'S TREATY GROUND.

which, like all wild men, they were inclined to render homage;—and this is a thing to look at with pride and thankfulness, when man in a righteous purpose, and with simplicity, and steadfast intent, becomes so completely one of Heaven's delegates, that he is looked up to, and respected by his tellow mortals, who are not so richly endowed by God. It must have been a sight of exceeding glory when Penn, whose only personal distinction was a netted sash of sky-blue silk, cast his eyes over the mighty and strange multitude, who observed him with an undefined interest, while his followers displayed to the tribes various articles of merchandise, and he advanced, steadily, towards the great *Sachem*, chief of them all, who, as Penn drew near, placed a horned chaplet on his head, which gave his people intimation that the sacredness of peace was over all. With one consent the tribes threw down their bows and arrows, crouched around their chiefs, forming a huge half-moon on the ground, while their great chief told William Penn, by his interpreter, that the 'nations were ready to hear him,†

This scene has never been either recorded or painted as it might be. The great fact that he there spoke fearlessly and honestly, what they heard and believed—pledging themselves, when he had concluded, according to their country's

\* Penn, in his letter to the Earl of Sunderland, thus describes the great event which gives this spot celebrity: he says—'In selling me this land they thus ordered themselves: the old in a half-moon, upon the ground; the middle-aged in a like figure at a little distance behind them; and the young fry in the same manner behind them.' 'We have thus,' says Watson, in his *Annals of Philadelphia*, 'a graphic picture of Penn's treaty, as painted by himself; and to my mind the sloping green bank presented a ready amphitheatre for the display of the successive semi-circles of Indians.' The large elm under which Penn concluded his treaty is seen to the right in the foreground of the above cut; it was blown down on the 3rd of March, 1810. In its form it was remarkably wide-spread, but not lofty; its main-branch inclining towards the river measured 150 feet in length; its girth around the trunk was twenty-four feet; and its age, as it was counted by the inspection of its circles of annual growth, was 283 years; it stood on the edge of the bank, which sloped to the river. The avenue of trees seen in the view, and Fairman Maurian opposite, was constructed in 1702. Penn greatly desired to purchase it as a country residence for himself, but failed to do so.

this tree the leaders of both tribes drew near, approaching each other under its widely spreading branches; front to front, eye to eye, neither having a dishonest or dishonourable thought towards his fellow-man—comprehending each other by means of that great interpreter—Truth! How vexatious, that history should be so mute as to this most glorious meeting, and that there is little but tradition,—that faintest echo of the mighty past,—to tell of the speeches made by the Indians, and replied to by William Penn after his first address had been delivered. The Quaker used no subterfuge, employed no stratagem to draw them into confidence; imposed not upon their senses by a display of crown, sceptre, mace, sword, halbert, or any of the visible signs of stately dominion or warlike power, to

manner, to live in love with William Penn and his children as long as the sun and moon should endure—is more suggestive than any record in modern history.

After arranging all matters as to the future city, well might William Penn write home—'In fine, here is what Abraham, Isaac, and Jacob would be well contented with, and service enough for God, for the fields are here white with harvest. Oh, how sweet is the quiet of these parts! freed from the anxious and

But much as the lawgiver\* eulogised the 'quiet' of his new colony, he was not content to remain there. His mind was anxious; his affections were divided between the two hemispheres; his ardent, restless nature longed to act wherever action was needed. If the English government had hoped to get rid of him when they sold him the land for an inheritance, they were mistaken; several of those he loved were in sorrow and imprisonment; the Stuarts gave liberty of conscience one day and withdrew it the next; he therefore returned to England. Charles II. was trembling on the verge of the grave, which soon closed over him, leaving nothing for immortality but the fame of weakness even in vice. William Penn records James telling him, soon after his accession, that now he meant to 'go to mass above board,' upon which the Quaker replied quaintly and promptly, 'that he hoped his Majesty would grant to others the liberty he so loved himself, and let all go where they pleased.' His renewed intimacy with James strengthened the old reproach of 'time-serving,' and 'trimming,' and William Penn was frequently called Jesuitical. Those who so reproached him had forgotten the long friendship which had subsisted between the King and himself, and the fact that never had his influence in high places been used except for right and righteous purposes. Whatever was said against him either then or now lacks proof, and is no more history than the bubble on the surface of the stream is the stream itself. He resided then in a house at Charing Cross, most probably one ready furnished, as it has not been pointed at as a residence. His journeyings to and fro were resumed, and as he was known to be affectionately attached to James, (who certainly showed him great favour), when William came to the throne he was persecuted nearly as much as in the old times. Pennsylvania, too, became disturbed, not by the discontent of the Red-men, but by discontent with another governor. The wife of his bosom died in her fiftieth year, and soon after his son, in the prime of youth and hope, was taken from him. He married, however, again, feeling it hard to superintend a household without the overlooking care of a steadfast woman. From those of his own people who could not comprehend his liberal views he experienced great opposition and reproof, some of them thinking he entered too much into the world of politics.

'Time and the hour run through the longest day;

Penn outlived evil report and persecution.



SLATE-ROOF HOUSE PHILADELPHIA.

troublesome solicitations, hurries, and perplexities of woeful Europe!

† Watson, in his *Annals of Philadelphia*, tells us—'After the death of the great law-giver of Pennsylvania, his family appear to have much degenerated. One member became remarkable for dissolute and ungovernable habits, and ultimately the property passed into other hands. The settlers, however, still retained a sense of respect for the descendants, and upon a visit of one of them in the early part of the eighteenth century, who had been a shopkeeper; they received him with so much general rejoicing and public honours, that the poor man, totally unused to it, was frightened out of all propriety.

After a lapse of seventeen years he again sailed with his family to Pennsylvania; again was received by 'white and red' as their father and their friend; dispelled many differences,

\* Slate-roof House, the city residence of William Penn and family while in Philadelphia, on his second visit in 1700, is remarkable as the birthplace of the only one of the race of Penn born in the country. Here John Penn, "the American," was born one month after the arrival of the family. After Penn's decease, the house was retained as the governor's residence; and John Adams, and other members of the Congress had their lodgings in the Slate House.

healed many sores, saw the city he had planned, rising rapidly on every side. These seventeen years seemed to have done the work of seventy, and the prosperity of Pennsylvania was secured. He had shown the possibility of a nation maintaining its own internal policy amid a mixture of different nations and opposite civil and religious opinions, and of maintaining its foreign relations also, without the aid of a soldier or a man-at-arms. The CONSTABLE'S STAFF was the only symbol of authority in Pennsylvania for the greater part of a century!

He had still abundant vexations to endure.

His circumstances had become embarrassed. He returned with his family to England an aged man, though more aged by the unceasing anxiety and activity of his life, than by years.

There are traditions of his dwelling at Kensington and Knightsbridge; but it is known that he possessed himself of a handsome mansion at Rushcombe, near Twyford, in Berkshire;\* here a stroke of apoplexy numbed his active brain, and rendered him unfit for business; that such 'strokes' were repeated, until he finally sank beneath them, is also certain; but those who visited him between the periods of their

among friends. The Meeting-house is, of course, perfectly unadorned—plain benches, and a plain table, such as you sometimes see in 'furniture-prints' of Queen Anne's time. This table the little maid placed outside, to enable Mr. Fairholt to sketch the grave-yard, and that we might write our names in a book, where a few English and a number of Americans had written before us,—it would be defamatory to call it 'an album,'—it contained simply, as it ought, the names of those, who, like ourselves, wished to be instructed and elevated by a sight of the grave of William Penn.

The burying-ground might be termed a little meadow, for the long green grass waved over, while it in a great degree concealed, the several undulations which showed where many sleep; but when observed more closely, chequered though it was by increasing shadows, the very undulations gave an appearance of green waves to the verdure as it swept above the slightly raised mounds; there was something to us sacred beyond all telling in this green place of nameless graves, as if having done with the world, the world had nothing more to do with those whose stations were filled up, whose names were forgotten! it was more solemn, told more truly of actual death, than the monuments beneath the fretted roofs of Westminster or St. Paul's, labouring, often unworthily, 'to point a moral or adorn a tale,' to keep a memory green, which else had mouldered!

The young girl knew the 'law-giver's' grave amongst the many, as well as if it had been crushed by a tower of monumental marble.

She pointed it out, between the graves of his two wives; some pilgrim to the shrine had planted a little branch, a mere twig, which had sprouted and sent forth leaves, just at the head of the mound of earth,—an effort at distinction that seemed somewhat to displease the old woman, who had come forth looking well satisfied at what she called the 'quiet place' being so noticed. 'All who came,' she said, 'knew the grave of William Penn; there was no need of any distinction; there it was, every one knew it; yes, many came,—especially Americans. Ladies now and then plucked a little root of the grass, and took it away as a treasure; and no wonder, every one said he was a man of peace,—a GOOD MAN!'

We walked along the road that leads to the upland, and leaning against a stile, saw the shadows of the tall trees grow longer and longer, as if drawing themselves closer to the hallowed earth. The Meeting-house had a solemn aspect; so lonely, so embowered, so closed up,—as if it would rather keep within itself, and to itself, than be a part of the busy world of busy men.

How still and beautiful a scene! How grand in its simplicity; how unostentatiously religious,—those green mounds, upon which the setting sun was now casting its good-night in golden benisons, seemed to us more spirit-moving than all the vaunted monuments of antiquity we had ever seen. How we wished that all law-givers had been like him, who rested within the sanctuary of that green grass grave. We thought how he had the success of a conqueror in establishing and defending his colony; without ever, as was said of him, drawing a sword; the goodness of the most benevolent ruler in treating his subjects like his own children; the tenderness of an universal Father, who opened his arms, without distinction of sect or party, to the worthy of all mankind;—the man who really wishes to establish a mission of peace, and love, and justice to the ends of the earth, should first pray beside the grave of William Penn.

stances of Penn's death and funeral with touching simplicity:—'On the 31st of fifth month, 1718, I received a letter from Hannah Penn, of the decease of her husband, our ancient and honourable friend, William Penn, who departed this life on the 30th, between two and three in the morning, of a short sickness.' He then notes his visit on the 1st of the succeeding month to Rushcombe, where 'I staid till the 5th (of August), and that day accompanied the corpse to the grave, at Jordans meeting-place, in the County of Bucks, where we had a large Meeting of Friends and others from many places; and as the Lord had made choice of him in the days of his youth for great and good services, and had been with him in many dangers and difficulties of various kinds, so he did not leave him in his last moments, but honoured the occasion with his blessed presence, and gave a happy season of his goodness to the general satisfaction of all, the Meeting being well spoken of by strangers afterwards.'



RUSHCOMBE.

infliction, bore testimony to his faith, and hope, and trust in the Lord, and of his unfailing loving-kindness and gentleness to those around him. Thus, through much faintness and weakness, he had but little actual suffering, though there was a gradual pacing towards eternity, during six years, and on the 30th day of July, 1718, in the seventy-fourth year of his age, he put off the mortal coil which he had worn, even to the wearing out, and joined in Heaven those he had loved on

earth. There was an immediate and mighty gathering of his friends and admirers, who attended his remains to the burying-ground of Jordans. It must have been a thrilling sight; the silent and solemn people wending their way through the embowered lanes leading from Rushcombe into Buckinghamshire, that hallowed land of Hampden, consecrated by so many memories, of which Penn, if not chiefest, is now among the chief! The dense unweeping sorrow



THE GRAVE OF WILLIAM PENN.

of a Quaker funeral once witnessed can never be forgotten.†

The sun had begun to make long shadows on

\* Rushcombe is a quiet little village on the borders of Berkshire; it lies in a valley, and the gently-rising hills afar off add to the placid beauty of the scene. Some very old cottages and farms constitute the homes of its inhabitants, which remain much as they must have been when Penn was here resident. The house in which he died was destroyed nearly twenty years ago; and an old countryman, who noticed our scrutiny of the village and entered freely into the interest of our visit, described it as a large and quaint old mansion, which stood opposite the church, and commanded the view exhibited in our woodcut; a view entirely unaltered by modernisation, and upon which the eye of Penn must often have rested.

the grass, and the bright stems of the birch threw up, as it were, the foliage of heavier trees, before we came in sight of the quaint solitary place of silence and of graves. The narrow road leading to the Quakers' Meeting-house was not often disturbed by the echo of carriage-wheels, and before we alighted an aged woman had looked out with a perplexed yet kindly countenance, and then gone back and sent forth her little grand-daughter who met us with a self-possessed and quiet air, which showed that if not 'a friend,' she had dwelt

† In Thomas Story's Journal, he narrates the circum-

ORIGINAL DESIGNS  
FOR MANUFACTURERS.

We remember a debate that took place some few years back in the House of Commons on the subject of Schools of Design, in which Mr. W. Williams, then member for Coventry, himself an extensive manufacturer, stated, that "he believed there was as much talent for design in this country as in any other, but unfortunately no pains had been taken to cultivate it. The feeling which existed among the higher classes here, that there was a want of taste in our manufactures, had been very detrimental to them." He related a circumstance in confirmation of the fact:—"An English manufacturer had introduced a pattern that turned out so unsuccessful that he was compelled to dispose of the greater portion of the goods at a loss. A French house got possession of a piece, and two years afterwards introduced the same pattern as the 'newest French style,' and it realised forty per cent. more than the original price." We have our doubts whether the same ruse would succeed now.

It can scarcely be denied that England is

and enterprise, qualities whereof the world has long since been fully cognisant, but also her taste, skill, and ingenuity. To arrive at the perfection of any art, it is not enough to have acquired the mere mechanical process of composition and construction, however successfully these may be applied; such are only the foundations whereon the superstructure, enriched and beautified by the operations of the mind rather than of the hand, is to be laid. There is no beauty, either in Nature or Art, without refinement, nor can this quality be produced without a thorough knowledge of what is essential to its creation. To attain this knowledge is not an easy task, nor one to be rapidly acquired; but we believe that the majority of our manufacturers have heartily set themselves to the work, that they have already gained no inconsiderable proficiency in it, and that its actual accomplishment will ere long be fully and satisfactorily developed. We already have a School of Fine Arts unsurpassed, collectively, by any one throughout the universe; what is there to hinder our reaching the same high position in our Industrial Arts? The elements of each are identical; it is their appropriation alone which constitutes the difference.

Raffaello painted the "Transfiguration," but he also decorated the walls of churches and chapels with floriated designs; our own Flaxman sculptured the "Archangel Michael contending with Satan," yet he could furnish designs for the potter's clay and the worker in metal.

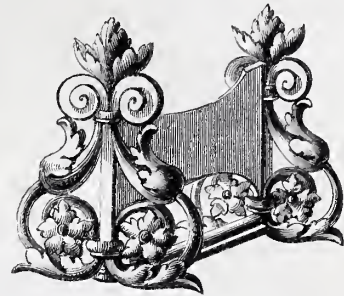
It is the purity and elegance of design to which attention is now chiefly directed by those connected with our manufacturing interests, for herein, hitherto, has our weakness been manifest; yet from it we have been gradually rising into such a measure of strength as will presently leave us little to be desired; we think it may be added without presumption, that the columns of the *Art-Journal* have been in no slight degree instrumental to this end, no less by the "Original Designs" it has furnished, than by the arguments continually enforced by us on all whom the matter especially concerns.

The first design on the present page is for a LAMP, by H. FITZ-COOK (13, New-Ormond Street). It is intended either for the table, or to be placed in a niche in a hall, and is not inappropriately termed a Promethean lamp, being suggested by the fable of Prometheus, who climbed the heavens by Minerva's assistance, and stole from the chariot of the sun, and brought again to earth, the fire which Jupiter had stolen from it. The idea is a good one for such a purpose, and is well carried out in the appended design. A snake is twined round the shaft of the pillar, which serves to enrich it, while the upper part of the pedestal is ornamented with a profusion of acanthus leaves.

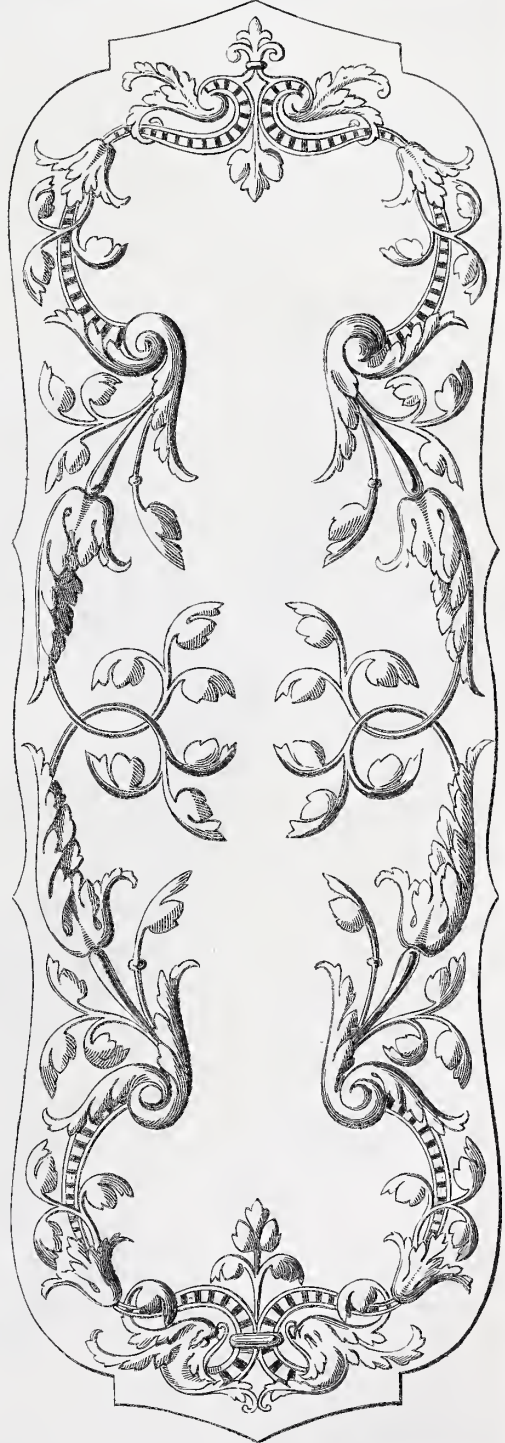
The other large design is for a FINGER-PLATE, by W. HARRY ROGERS (10, Carlisle Street, Soho). It consists simply of

floriated ornaments arranged, in a kind of scroll-work, with considerable taste, and connected by bands of alternating light and dark colours.

DESIGN FOR A DOOR-SCRAPER. By W. HARRY ROGERS. The ornament of this common object



is good; there is nothing in it cumbersome, or extraneous to its purpose, and we should think it

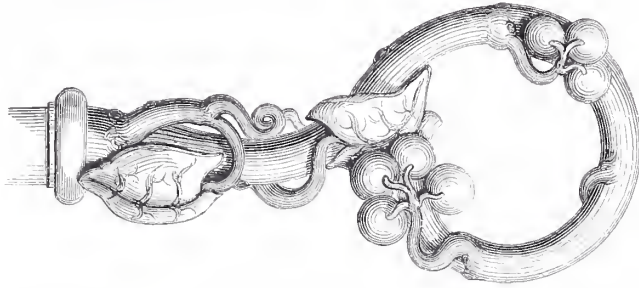


might be easily cast, so as to offer a suitable and not inelegant appendage to the doorway of a first-class mansion in the best part of our metropolis.



entering upon a new era in Manufacturing Art. Old things are passing away, to give place, we hope and trust, to what will not only display her power

DESIGN FOR A PARASOL HANDLE. By J. STRUDWICK, (14, New Bond Street). If any thing were necessary to show the incapacity of the mind for originating any form which is intended to please the eye, it is the fact that something pre-existent always is selected for its model, either wholly or in part. It matters little how noble or how insignificant is the object to be constructed and decorated, nature has already given the designer examples which will better answer his purpose than any thing he can conceive; and although these examples may be modified and turned into an infinitude of shapes, the eye accustomed to probe and anatomise, as it were, will detect the suggestive idea amid the variety of forms it may assume. The originality of a design consists then, not in creating something new, but in giving a new direction to what has before existed. In the parasol handle engraved below, we recognise a branch of ivy with its leaves and berries twisted into an elegant and novel form.

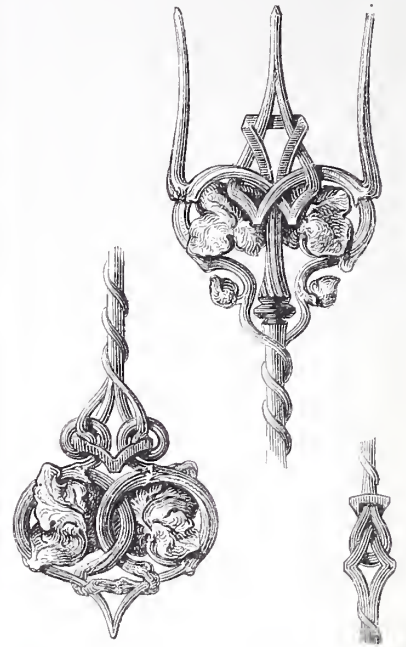


DESIGN FOR A SILVER MILK JUG. By F. D. TRAES, (1, Hornton Terrace, Kensington). The truth of our former observations with reference to the application of natural forms in the hands of the designer, cannot be more abundantly evidenced than in this object. One (Mr. Redgrave, A.R.A., of the School of Design, at Somerset House,) who from his practical acquaintance with the subject must be regarded as an authority on the matter says:—"He who would be great as a designer of ornament, must be in the hedge-rows and fields at all times, sketching with patient diligence the forms and curvatures of leaves, fruit, and flowers, their groupings and foreshortenings, studying them as a whole, and in their minutest details; not to repeat as a mere imitator, but to display them as ornament, to

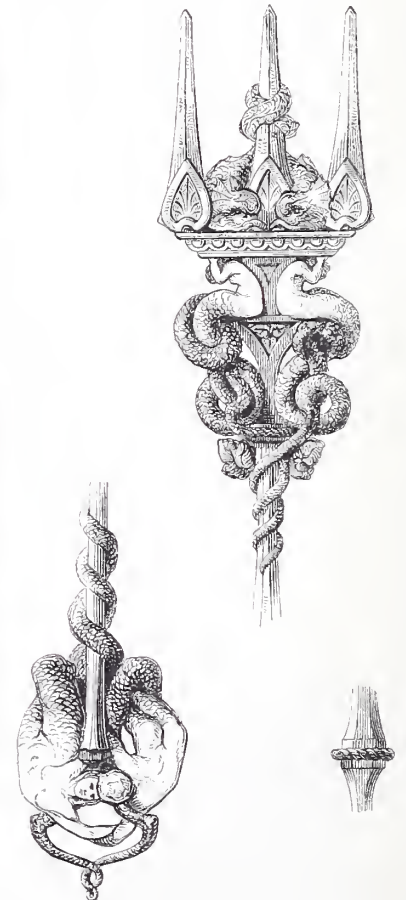


dispose them geometrically, and to arrange them to suit the various fabrics in manufactures which he may be called on to design." Mr. Traes seems to have attended to the advice here given, for we find on the upper portion of the jug Burdock leaves, the Forget-me-not, and the climbing Woodbine—all emblematical of the meadow pasturage where the kine feed; at the base of the cup is twined a wreath of wild roses, which, by the way, we should think he had better have been omitted, inasmuch as they add no real ornament, and seem altogether in the way as regards the utility of the object.

DESIGNS FOR PICKLE FORKS. By J. H. DELL, (5, Manor Terrace, Walworth). It would only have occupied space unnecessarily to have engraved these forks of their entire length, we therefore introduce such portions alone as would be required by the manufacturer. The richness of ornament



in these designs is not more apparent than the taste and elegance which are displayed in them. We would especially direct attention to the clever arrangement of lines in the prongs of the upper fork, as well as to the curves in the handles. The



lower one is more massive yet equally good. The use of these forks need not be confined to that by which they are here designated; they would be equally serviceable as oyster-forks, or for the ordinary purpose of toasting, if made of common metal.



## THE BRITISH INSTITUTION.

EXHIBITION—1850.

THE Exhibition consists of 500 Works of Art. Of these we shall have little to say in the way of introduction. The Collection cannot be described as other than mediocre; it is, however, superior to either of those of the last three years; and there appears a better and more judicious arrangement in "hanging" than heretofore. In several cases there is satisfactory evidence of improvement, while many artists of established repute seem to have "done their best" to sustain the position for which they are mainly indebted to this Institution. We look here for the early productions of painters who are destined to achieve fame: this year such indications are few: considering this branch of our subject, we may, we fear, confine ourselves to two—that of Mr. A. C. Hayter, Jun., and Mr. W. Underhill, whose contributions, the latter especially, are of very high merit, and give promises upon which we may depend.

We proceed to notice the leading works; and, as usual, we shall have to express our regret that our space renders our review limited.

No. 1. 'A Group on a Common,' T. SIDNEY COOPER, A.R.A. The group consists of a donkey and three sheep—a reminiscence of days gone by, when this artist painted Canterbury donkeys with equal truth but less of finish—a quality which here reminds us much of the pictures of Verbockhoven. This, although small, is the best of the works lately exhibited by its author.

No. 2. 'Medora,' W. FISHER. A charming composition, full of feeling, and coloured with much judgment and skill.

No. 3. 'A Farm Yard,' J. F. HERRING. The animals are equal to anything of the kind ever exhibited; they are two horses and two shelties, a grey and a black, with pigs, &c. To the straw, and the exaggerated verdure of the foliage which creeps up the farm buildings, we must demur. Every individual straw is discernible, inasmuch that they may be counted; this part of the picture does not seem to have been painted by the same hand as the horses.

No. 6. 'A View of Pesh in Hungary,' G. JONES, R.A. A small picture presenting a locality of much interest at this time. It is executed with the same excellence recognisable in similar subjects exhibited years ago by this painter.

No. 16. 'Oliver Cromwell, Lord Protector of England, dictating to John Milton, his Latin Secretary, the celebrated Dispatch in favour of the persecuted Protestants of the valleys of Piedmont,' F. NEWENHAM. The figures in this picture are above the ordinary life standard; Cromwell stands facing the spectator and Milton is seated on his left. The energetic action and expression of the former are well calculated to accompany the pointed and decisive terms of the Dictator. This is an admirable subject, and the execution does it ample justice.

No. 18. 'The Miller's Home,' T. CRESWICK, A.R.A. The materials are a rude bridge over a scanty brook,—a droughty region of minnows, tittlebats, and millers' thumbs—the mill on the other side of the foreground bridge, and a screen of trees vaulting the luxuriance of their summertide leafage. The time is afternoon, and the sentiment that of the most perfect tranquillity; the mill is at rest, and in the water there is neither voice nor movement, the only impression of life is left by the wing of a king-fisher that has just flown under the arch. The subject is homely, but those are the singing trees of the Arabian tale, and these the vocal stones of the Swan of Avon.

No. 21. 'Rich and Ripe,' G. LANCE. Two small pictures, each a bachelor's dessert, and yet no mortal bachelor ever saw such fruit. A few grapes, a couple of peaches, some filberts gathered at the heel of the year, and half a fig; this it seems here is the forbidden fruit. We would ask where the painter got his fruit, but we see it inscribed—"The Hesperides to exalted Genius." Therefore the question only remains how does he paint it? We see nature daily outdone, but rarely in this way.

No. 30. 'Astronomy,' J. SANT. The composi-

tion and treatment of this picture are admirable. It presents the head and bust of a female figure—a living woman resting on a globe. A bright and broad light is thrown on the person and the accompaniments, which are brought forward with great force in opposition to a dark sky. She holds a pair of compasses and contemplates the stars. This is a work of a very high degree of excellence, and the best the artist has exhibited.

No. 40. 'The Regretted Companion,' R. ANSELL. The subject is an old man lamenting the death of his ass. He is an itinerant vendor of toys, and he and the poor beast have worked together for years, the one for his bread and the other for his straw or chaff. The old man kneels over the ass, and his dog shares his grief. The passage is brought forward in the vein of the epigrammatic but flinty-hearted Laurence Sterne, and is assuredly among the best of the artist's productions.

No. 43. 'A Welsh Cottage—Afternoon,' A. W. WILLIAMS. These materials and the manner of their composition are highly picturesque. In the near plane of the picture are seen the cottage with an accompaniment of trees and other auxiliary matter. The scene is enclosed by mountains, and the whole is rendered with so much felicity, as to suggest at once a studious observation of nature.

No. 44. 'An Italian Peasant,' C. ROLT. A study of a female figure in Italian costume—it is well relieved, and painted in a manner extremely clean, and with much neatness of touch.

No. 45. 'Dutch Pilots warping their craft out of harbour in rough weather,' E. W. COOKE. It is high water and the wind blows dead into the harbour-mouth of some one of those Dutch towns, *que evoent in "dam."* If we read aright the legend on her stern the craft is the good sea boat, the Eduard Van Kook, and she is being towed by her crew to the jetty head, where she may at once fill away upon a tack to the galliot in the offing. This is a picture of much excellence, but we observe in the late works of this artist that matters of detail are worked out with much hardness—in smaller works this is lost, and all is exquisite sweetness.

No. 51. 'Fishing Boats off the coast of Holland,' T. GUDIN. The description of a stiff breeze and a feeble watery sunshine is given here with much truth. The water is injured with respect to breadth by the blackness of the shadows, but otherwise the proposed theme is made out with perfect success.

No. 52. 'The Post-office,' F. GOODALL. In this composition are described the various emotions called forth by the arrival of the Indian Mail at a country Post-office. The scene has the appearance rather of an inn yard, than that of an open street; be that as it may, the manner of circumstancing the figures is most perfectly adapted to give full importance to each individual of the different groups. Of the principal knot, which is upon the left, the barber is the cynosure. He reads a detailed account of some Indian victory, in the columns of the *Times*, to an audience composed of the neighbouring eobbler, the boots, post-boy, and others. On the extreme right is an old Chelsea pensioner, listening as well as he can to a woman, who is reading a letter to him; and near these is a woman struck down by grief at the news of the death of her husband. This beautiful and valuable picture exhibits a style differing in a very marked manner from that of works by which it has been almost immediately preceded. The finish is more crisp and sharper than that of other pictures, and the colour in many degrees more subdued. These facts attest a yet anxious study of those highest qualities of Art with which such subjects may be invested, and have been treated by acknowledged authorities. Nothing is more easy than a vulgar and licentious use of colour, few things more difficult than even discretion in its use. As to character, each figure is a living impersonation, at once announcing its position and relations, and supporting its part to the life.

No. 54. 'The Salmon Trap at Lynmouth, North Devon,' J. UWINS. This subject has been chosen with much judgment, and in execution exhibits an advance upon preceding works of the artist.

No. 57. 'Evening—Coming to the Farm,' H. JUTSUM. The material here is of an ordinary kind, a farm, a house with trees, and a view opening over the adjacent country. In such subjects the artist excels, and passages of this work are of rare excellence.

No. 64. 'The Plays of Shakspeare,' J. GILBERT. This is a large composition, wherein are assembled the principal characters of the plays of Shakspeare. It is a production of great power, and every impersonation is amply pronounced.

No. 66. 'The Interior of the Chapel of St. Erasmus, Westminster Abbey,' MRS. P. PHILLIPS. The chapel is accurately represented, having been carefully studied from the place itself.

No. 70. 'Scene near Cuckfield, Sussex,' COPLEY FIELDING. This consists of a foreground shaded by trees, with a glimpse of light and airy distance, a favourite combination in the works of this artist. In execution and pictorial quality, the picture is far beyond others painted by him.

No. 71. 'Noon—the Stream in the Valley,' T. CRESWICK, A.R.A. One of these close rocky scenes which this artist paints with such unsurpassable truth. An idle fellow who aspires to the character of a disciple of Old Isaac is lounging over a book of love posies, while a fish struggles at the end of his line. There is more light than we usually see in those pictures; had this been less freely conceded, we humbly submit that the effect had been more forcible.

No. 76. 'Periwinkle Gatherers and Shrimpers,' J. MOGFORD. A small sea-side view with characteristic figures. It appears to be carefully painted, especially the distance.

No. 78. 'Girl with Water-Cresses,' E. M. EDDIS. The head of this figure is a highly successful study in colour and expression.

No. 79. 'In the Norfolk Marshes,' T. C. DIBDIN. The principal object is a windmill, presented under a moonlight effect, that is much aided by a storm-cloud on the right of the picture. It is clean in execution, and judicious in its disposition.

No. 82. 'Moorland Scenery,' T. J. SOPER. A small picture, remarkable for judicious light and shade and a decisive and substantial touch. The foreground is too pinky.

No. 83. 'A Scene from the Bathing-Cove—Torquay,' W. WILLIAMS. A small bright picture of great sweetness and harmony of colour.

No. 88. 'A Group in the Meadows,' T. S. COOPER, A.R.A. The group consists of three cows, which together with the open pasture in which they are grazing, are coloured with all the unaffected brilliancy of early works.

No. 89. 'Glory,' J. W. GLASS. The subject of this composition is an agroupment of a cavalier and his horse, both lying dead. The time is sunset, and hence is derived a deep and moving sentiment. The man and horse are well drawn and firmly painted, and the proposed result is successfully realised.

No. 92. 'The Covenant of Judas,' J. FRANKLIN. This is a large composition of half-length figures, presenting on the left Judas receiving the thirty pieces of silver, and in the background on the right, the Saviour and his disciples. The picture has many agreeable passages.

No. 96. 'The Watchful Shepherd,' R. REDGRAVE, A.R.A. The centre of the picture is occupied by a green hill side, beyond which on the left is a glimpse of airy distance. The immediate right is screened and shaded by trees. This picture bears the closest inspection, as being full of detail laid in with the most effective breadth.

No. 97. 'Harvest Time,' F. TAYLER. A small figure,—a girl carrying home her gleanings on her head. The picture is worked out without much colour, but it is touched with masterly feeling.

No. 98. 'Painting,' C. H. STANLEY, Jun. A small study—a lady copying the "Cupp" of the last exhibition of the Old Masters. It is executed in good taste.

No. 100. 'Sancho's surprise on seeing the Squire of the Wood's Nose,' G. CRUKSHANK. This is very sketchy; if it were less so we should deem the artist serious in his eccentricity. There is originality in the more sober parts of the sketch; indeed, his greatest originality is found in his approach to grave subject matter.

No. 102. 'The Jewels and the Gem,' G. LANCE. The "Gem" is, we presume, a beautiful miniature of an infant, which has been so well copied here as to be pronounced at once the work of Sir William Ross. The "Jewels" consist of a profusion of valuable bijouterie lying round the caskets from which they have been taken, and apparently upon a piece of work on which is embroidered a coronet. These objects, with some fruit, form a charming composition, to which the artist has done ample justice. The work is, indeed, altogether one of rare merit—a most perfect copy of Nature and of Art; it may surely vie with the best efforts of the old Dutch school.

No. 107. 'The Pilgrim,' H. W. PHILLIPS. This is the Helena of "All's Well that Ends Well." The figure is simply dressed in the weeds of a pilgrim; the face is in shade, and the whole is treated in a manner very retiring, but it is nevertheless a striking picture.

No. 108. 'The Road round the Park,' E. J. COBBETT. The subject is a portion of a road shaded by beech trees, which rise and retire on the right. The instant impression of the spectator on looking at the picture is that it has been sedulously studied from Nature. The description of light seen through the foliage is made out in a manner most happily to distinguish light from colour; indeed, in the whole, the picture is most felicitous.

No. 110. 'A Shady Corner,' C. R. STANLEY. A glimpse of park scenery, in which foreground trees, with their accompanying shade, are opposed to a lighter distance with a very natural effect.

No. 111. 'Part of Derby—from St. Mary's Bridge,' A. O. DEACON. The houses, church, and bridge form an agreeable agroupment, which is brought forward with much good taste.

No. 114. 'Waterfall—Norway,' W. WEST. In this picture is presented a mountain-stream, the waters of which are wildly precipitated from shelf to shelf of their rocky bed. The subject has been judiciously chosen, and is carefully painted.

No. 118. 'Fecamp—Coast of Normandy,' J. D. HARDING. The subject of this picture is literally *nil*; but the chiaroscuro treatment of these slight materials proclaims at once the hand of a master. It is a flat coast view, deriving irresistible force and ineffable sweetness from the disposition of the shade in the middle of the composition. On the right a boat; on the left a crazy craft, unworthy of water salt or fresh; in the foreground a knot of straggling children grouping with rocks and stones. These, with a glimpse of the sea, end the tale; but in the colour and effect there resides a charm beyond description.

No. 120. 'Gipsy Trampers,' F. TAYLER. Let the spectator who may be attracted to this group follow our example and throw something in the shape of coin into the hat here held out to him. The beggar is a gipsy, the principal of a group, of which a donkey and her foal are important items. The scene is open and the remainder of the camp are behind. This is the first oil picture we have seen by this artist; it is eminently original and powerfully natural.

No. 121. 'Hungarian Insurgent,' J. ZEITNER. The figure is attired in the picturesque costume of which the works of this painter afford so many examples.

No. 122. 'The Village Green,' G. A. WILLIAMS. This is a careful study from a veritable locality; the time is evening, and the near objective is opposed in shade to the sky and the light of the departing sun,—an effect which this artist treats with much felicity.

No. 123. 'Southdowns,' T. CRESWICK, A.R.A. and R. ANSDALL. This is assuredly one of the most beautiful and valuable animal pictures we have of late years seen. The landscape part is a mere piece of bald upland pasture, such as no other painter ventures to treat so openly as the former of the two painters above named. The sheep are thrown up on an immediate ridge and thus opposed to sky and airy distance. The animals are painted with surpassing truth and great originality, something to say in these days of everlasting *clique*.

No. 129. 'Sympathy,' F. STONE. This picture presents two maidens, of whom one is suffering

affliction which the other seeks to alleviate by consolation. The composition is extremely simple, as little is seen in the way of accessory. The whole is painted with a care which would even be enhanced by a little freedom here and there. The work is, however, one of high merit, and certainly equal to the best productions of the painter—productions which have secured to him large and extended fame.

No. 133. 'Opening the Gate,' J. LINNELL. The material is so simple that it might be derived from any lane in the neighbourhood of Hampstead,—the Arcadia of London painters. It would appear that the artist has proposed to himself the most rugged problem in the entire cycle of nature; a subject so forbidding in its material as to be selected only as a kind of *pons asinorum*. The virtue of the work lies in its touches of light and shade, and these are so perfect as to set aside the feeling of colour.

No. 137. 'A Welsh Mill,' H. J. BODDINGTON. The objective of the picture combines in a manner extremely picturesque, consisting of the mill overhung by trees, the rapid stream, a section of rock, and minor incident, all painted with a fine feeling for truth.

No. 138. 'The Novice,' ALEX. JOHNSTON. She is seated, and apparently engaged in divesting herself of her worldly attire. The treatment is extremely simple; the colour is remarkable for its unassuming propriety, and the clean working and neat touch afford a rare example of masterly execution.

No. 140. 'Dover,' J. HOLLAND. This view is taken from the cliff on the Deal side of the Castle. A prominent point in the view is Shaker's Cliff, beyond which the setting sun sheds a capricious light upon the near cliff and other parts of the composition, but leaves of course the town in shade. The effect is powerfully wrought out in the best manner of the artist.

No. 141. 'Eel Fishery on the Thames,' J. STARK. The trees in this picture are pollards, and they are painted with much more of natural freshness than we have seen in some late pictures by this artist. This is in short equal to his best productions.

No. 142. 'A Troop of Dragoons,' J. GILBERT. They are on the march in rainy weather; there is more of unaffected truth in the sketch than is to be seen in the more imposing efforts by the same hand.

No. 143. 'Musidora,' W. E. FROST, A.R.A. One of these charming little figures which this artist paints from time to time. It is most accurately drawn, and coloured with infinite delicacy.

No. 144. 'The Knitter,' J. H. S. MANN. A study of an old woman employed according to the title. The figure is carefully drawn, well coloured, and touched with much judgment.

No. 147. 'The Gleaner's Child,' MRS. CARPENTER. This is a small head and bust, most agreeably coloured, and painted in the usual firm manner of this lady.

No. 148. 'A View of Angers,' E. A. GOODALL. This picture presents a highly picturesque combination of objective. The view is taken from the right bank of the river, which is here crossed by the ancient wall of the town pierced with arches. On the left rises the cathedral, and on the immediate right is seen an ancient round tower. The nearest portion of the composition shows the river craft, the lighter portions of which are painted with incomparable sweetness. Every part of this picture is finished in a manner to do ample justice to such a subject.

No. 155. 'Bo-Peep,' H. K. BROWNE. An open scene, in which are presented a mother and two children, the latter amusing themselves according to the title. The subject is very simple, but it is treated with a feeling in which there is much to praise.

#### THE MIDDLE ROOM.

No. 158. 'The Lovers,' C. DUKES. A rustic pair, fully bearing out the pithy title in their reciprocal relation. The figures are carefully drawn, and painted with a solidity which distinguishes the works of this artist.

No. 160. 'The Castle of Weilburg,' C. R. STANLEY. This is a large picture, in which the edifice whence it derives its title is situated on

the right. The spectator is placed upon an eminence, whence he looks down upon a river which leads the eye to a charmingly painted distance. The subject is attractive, and is here ably dealt with.

No. 162. 'Terrace of the Capuchin's Convent, Sorrento,' W. WYLD. A work of much merit, highly characteristic of the scene and its accessories.

No. 178. 'San Lorenzo—Coast of Genoa,' T. S. ROBINS. A large picture, affording a view of a portion of one of the most picturesque districts of the Italian coasts. The immediate foreground is the sand, and on the right rise the heights of the Genoese land extending to distance. The composition derives life from figures with a cart, boats, &c. A little more light in the foreground had added much to the value of the near objective.

No. 179. 'A Dutch Madonna,' C. BROCKY. This "Madonna" is a lady wearing a red *cotehardie*, and she looks very much as if she had stepped out of a Metz or a Terburg. We have seen but few pictures in oil by this artist: this, however, is spirited and brilliant. We cannot expect the same degree of striking originality which characterises his chalk heads; very few men are equally original in two very distinct genres.

No. 180. 'The Greenwood Glade,' J. MIDDLETON. This is simply a road overshadowed by trees, by the foliage of which the whole of the upper plane of the canvas is filled. The trees are admirably described, but the scene had been improved by a figure or two.

No. 181. 'The Little Brother,' A. J. WOOLMER. There is more of nature in this picture than we usually find in the works of this painter, and with a little abatement of unaccountable colour, the picture were far beyond anything he has lately exhibited.

No. 182. 'Ruins of the Library in Hadrian's Villa,' W. LINTON. A small picture in what we may term the new style of this artist. The general tone of the picture is low, but it is nevertheless forcible, and the whole of the objective is brought forward with much firmness.

No. 184. 'A View of Buda and Ofen, from Pesth,' G. JONES, R.A. A small picture, in which the spectator is placed at the end of the bridge which crosses the Danube, whence he sees Buda extended before him. The picture is painted with breadth, and is marked by spirited execution.

No. 191. 'A Good Place for Trout,' T. DANBY. A feature of Welsh scenery, and it may be, a good place for trout, but it has little to recommend it as a subject for a picture; the study is, however, closely imitative of nature.

No. 192. 'The Portico of the National Gallery,' A. C. HAYTER, Junior. We should never have expected to see this delineated otherwise than as an architectural elevation; it is, however, here invested with much pictorial interest, supported by very able execution. The episodes are skilfully introduced; the treatment, as well as the idea, is original; if we look upon the production as one of promise, we augur fame hereafter for its producer.

No. 193. 'Le Petit Savetier,' E. A. GOODALL. A small picture of a cobbler, the very gem of the craft, framed in a frail tenement of a stall, a sort of cupboard of multifarious curiosities. The character of this charming little picture is that of a low-toned brilliancy combined with exquisite finish. It is one of the best pictures we have ever seen by this artist, as combining at once the best qualities of the Dutch and the English schools.

No. 196. 'Blenheim,' G. HERING. A view of the palace from the opposite side of the lake. This is a highly successful study, in which absolute colour is treated with a masterly feeling. The material is peculiarly English, and it seems to be brought forward with unflinching truth.

No. 197. 'The Return of a Prodigal Son,' Miss J. McLEOD. This is a very ambitious picture—the faces are generally well painted and there are other portions highly praiseworthy.

No. 198. 'A Golden Moment,' F. DANBY, A.R.A. A large picture—one of those gorgeous sunsets which this painter generally describes

with so much truth. The picture we say is large—but the components are large masses and reducible to very few—hence there is a want of that space without which there is necessarily an impression of limitation, besides a deficiency of gradation and opposition of that kind which contributes to the proposed effect. The effective mass is a dense screen of trees on the left, the centre of which is penetrated by the rays of the setting sun. These trees cut the sky, and below, throw the water into shade; and we humbly submit that portions of the mass, especially those that approach the light, would be improved by being rendered less positive. Again there is a redundancy of unmitigated red, which is not light but colour to a certain extent; the proposition of green in the sky is admissible, but we think that here it is too prevalent. Thus for a scene of this nature the parts of the picture are too few, and that which is proposed as light, is colour. With more air to the trees the composition would tell well in black and white; it abounds with charming sentiment, and is inferior to none of the artist's works in careful elaboration.

No. 203. 'Aladdin's Present to the Sultan,' J. GILBERT. A study of a negro head drawn in profile: it is effective and original.

No. 205. 'Launce Reproving his Dog,' J. CALLEOTT HORSLEY. This picture was left unfinished by the late Sir Augustus Wall Callcott, and has been completed by the artist whose name is given above. The Launce here approaches the character in the "Two Gentlemen of Verona," but the dog is not the Crab for which Launce stood in the pillory when his dog had stolen the geese. The dog, however, listens significantly, and Launce is very earnest in his deprecation. The picture is unaffectedly painted, and very properly centres its interest in its character.

No. 206. 'An Old Well on the Appian Way, Campagna of Rome,' J. UWINS. The well itself is a square elevation, with a pulley and rope for drawing water; the colour is brilliant, and the aspect of the whole is eminently Roman.

No. 209. 'A Happy Lowly Shepherd Boy,' J. J. HILL. A small study of a boy standing leaning on a shepherd's crook; the figure is well painted, and prominently relieved against the sky.

No. 211. 'Piazzetta di San Marco,' J. HOLLAND. This view presents the quay of the Grand Canal, at Venice, having the palace on the left. The composition derives life from numerous figures of senators and citizens, in the costume of the palmy days of the City of the Sea. This is the class of subject in which the artist excels, and we find this qualified by his most felicitous manner.

No. 212. 'The Purchased Flock,' J. LINNELL. This is an incomparably better picture than that already noticed by this artist in all those qualities for which his productions are distinguished.

No. 221. 'The Disputed Point,' R. BRANDARD. This picture presents a group of figures assembled in a village alehouse, engaged in argument, according to the title. It is full of carefully studied material, but falls short of the "Blacksmith's Shop," by the same hand.

No. 227. 'An Irish Cabin,' The late J. BATHMAN. This picture is full of melancholy truth, and, more than that, it is a word of appeal from those left to lament the premature decease of an industrious and deserving artist.

No. 232. 'Luna,' J. G. NATH. A small group of sea-nymphs sporting on the sea, half of the moon's orb being seen behind them. It is a picture of rare excellence, but there is no authority for thus circumstancing Diana, if she be intended for the principal figure of the group.

No. 233. 'The Boulogne Fisher's Wife,' EYRE CROWE. She appears on the sea-shore, accompanied by a child. The execution is somewhat hard—a little mitigation would render it an agreeable picture.

No. 239. 'The Glen, Chudleigh, Devon,' G. A. FERREIRA. This is a picturesque association, a small stream overhung by trees. There is much merit in the execution, but it is painted in a key too light for good effect.

No. 244. 'Naughty Pussy! she has killed poor Robin,' T. A. WOOLNOUTH. A small picture of the head of a child well drawn and delicately coloured.

No. 245. 'The Frozen Lock,' C. BRANWHITE. One of those frost pictures in which this artist is inimitable.

No. 248. 'Interior—Royal Chapel—Hampton Court,' J. D. WINGFIELD. In this class of subject the artist is unrivalled. This beautiful interior with all its ornamentation is represented with masterly skill.

No. 249. —, E. DUBUFFE. This is a three-quarter life-sized figure, evidently a portrait, but by no means approaching the excellence of the picture exhibited last season by this artist.

No. 256. 'Morning—the Stream from the Hills,' T. CRESWICK, A.R.A. An interesting and romantic subject, but there is an unusual absence of the gradations which give effect to the works of this painter.

No. 258. 'Detaining a Customer,' R. M'INNES. The "Customer," a simple maiden, is detained while a cobbler, to whom she has given her shoe to mend, tries upon his violin some favourite air. The picture has all the minute finish which distinguishes the works exhibited under this name; it is in many respects a valuable production.

No. 259. —, W. GALE. The subject is the oft-repeated one of the Jewish captives "by the rivers of Babylon." The picture is low in tone: it contains passages of good drawing and execution, but the grouping is objectionable.

No. 269. 'The Greta in Linsdale,' J. C. BENTLEY. The course of the river runs into the picture, and materially assists in describing distance. The gradations of the work are admirably made out.

No. 278. 'Jeanie Deans and the Laird of Dumbiedikes,' ALEX. FRASER. The picture tells at once its own story. It is more carefully and effectively executed than any the painter has of late exhibited.

No. 279. 'Lady Macbeth,' J. F. DICKSEE. She apostrophises her hands, "What, will these hands ne'er be clean," and the accompanying expression of the features is highly successful, though extremely repulsive.

No. 282. 'The Rival's Wedding,' H. M. ANTHONY. The scene is a village churchyard, which with its aged tree and venerable tower were a sufficient picture. A marriage procession is issuing from the church, attended as upon all similar occasions by a crowd of curious gossips; and this assemblage is painted with all the spirit and exquisite colour which the artist usually throws into compositions of this kind. Every part of the work bears evidence of the most anxious study.

No. 285. 'View of the Black Forest near Baden Baden,' Capt. J. D. KING. A small picture presenting a subject of much romantic interest, which is treated in a manner highly appropriate.

No. 290. 'Our Saviour after the Temptation,' Sir G. HAYTER, M.A.S.L. This composition describes the ministering of the angels to the Saviour immediately after the Temptation on the Mount. The picture is large, and contains much that is beautiful in execution and expression.

No. 298. 'A Watermill,' J. WILSON, Jun. This is a small picture, in which are embodied all the best qualities of preceding works of the artist, together with a much greater degree of freshness than he has before shown. It is a charming little picture.

No. 305. 'Mouth of the Conway—N. Wales,' A. CLINT. This picture is made out of little material, but it is nevertheless agreeable from its dispositions of light and shade. It is more sober in tone than are generally the works seen under this name.

No. 311. 'Myrrha,' H. O'NEIL. She is reclining upon cushions, having the head relieved against the sky. The picture is finished with the most elaborate nicety; the shot silk would delight a mercer's shopman—it vulgarises the picture however, and it would be much improved by any other kind of accessory drapery.

## SOUTH ROOM.

No. 314. 'A Westmoreland Trout Stream,' H. JUTSUM. This is unquestionably the best picture ever painted by the artist; the subject is highly attractive, and it is treated with the most perfect success.

No. 316. 'View on the Grand Canal, Venice,' C. BURLISON. This view has been often painted, but rarely with a juster apprehension of the effect best suited to it than we find here. The picture is sparkling and characteristic. There are works under this name in the gallery which evidence a mind of high order.

No. 317. 'Departure of the Chevalier Bayard from Brescia,' J. C. HOOK. This is a sequel to the picture exhibited last season—the Chevalier is now convalescent, and a groom is buckling on his spurs, while he receives from the two kind damsels a purse and a bracelet, as mementos. It is a charming picture; the incident is inexpressively told. The colouring is vigorous, and the treatment altogether fine. The work should have had a leading place in the principal room.

No. 318. 'Flowers,' Mrs. HARRISON. A small vase of roses, principally painted with much sweetness and truth.

No. 322. 'Russian Pilgrims Resting,' D. W. DEANE. This small picture, though far from the eye, nevertheless shows skilful execution and good colour and effect.

No. 344. 'Distant View of Rye from Romney Marsh,' E. DUNCAN. The entire breadth of this view is occupied by the plain of the marsh, which retires to a distance. There is a charm in the colour, and a delicacy of treatment in this little picture which is rarely equalled.

No. 349. 'Market morning,' E. T. PARRIS. A small composition, the subject of which is the preparation made by a rustic family for going to market. Another small picture by the same hand, is entitled "Kathleen," showing a girl about to fill her pitcher with water; both are painted with much harmony of colour.

No. 358. 'Stepping Stones, North Wales,' Miss E. GOODALL. A small figure carrying a child, and circumstanced amid wild and mountainous scenery; the little work is remarkable for its brilliancy of tones.

No. 360. 'The Hour Glass,' H. LE JEUNE. Two children watching, with intense interest, the running sands of the hour-glass; the subject has a strong point, and the heads are treated with a daring amount of colour, but nevertheless they do not look forced in this particular.

No. 362. 'Fishing Boats off Flamborough Head,' J. W. CARMICHAEL. An assemblage of craft of various sizes fishing off the Head, which, with the lighthouse, is seen in the distance. The boats and the water are described with the accustomed tact of the artist.

No. 370. 'Going to Meet Father,' E. HOPLEY. The head of the little girl in this picture is highly successful.

No. 375. 'A Street in Bologna looking towards the Grand Square,' W. CALLOW. The oil pictures of this artist are few, but they are equal in power to his water colour views.

No. 380. 'Valentine's day,' R. FARRIER. This picture is large and painted with greater nicety than late works of the artist.

No. 382. 'Hawkers of Relics exhibiting them to the Sick Daughter of a Peasant,' J. GODWIN. This is rather a large picture, the composition presenting numerous figures which are judiciously disposed, forcibly characterised, and carefully drawn. The subject has the merit of originality, and in execution it is treated with a becomingly generous breadth.

No. 387. 'Rain clearing off—a Study at Woolmer, Bucks,' J. NIEMANN. Although in parts flat in colour, the picture is signalised by the usual firm execution of the artist.

No. 388. 'The First Impression,' H. C. SELOUS. The subject is Guttenberg showing to his wife the result of the first experiment with moveable types. In colour, drawing, and character, the picture is masterly, but portions of the figures want solidity, from a deficiency of depth and shade, a defect arising, perhaps, from a habit of working upon large surfaces, where air is the great desideratum. It is a picture of great excellence, but the days of Guttenberg were not those of *gutta percha* inkstands and books in the bindings of the present century. These are trifles, and may at once be corrected or painted out.

No. 401. 'The Evening Sun upon a Mountain called Tryfan in N. Wales,' T. DANBY. This is a large picture, too large in proportion to the

interest of the subject. The mountains are carefully painted, even to the destruction of the breadth necessary to the effect.

No. 407. 'Poachers,' W. UNDERHILL. We believe this artist is very young; yet the qualities of this work are those at which men arrive after long and successful study. It is strikingly original and powerful. The style is singularly vigorous; it seems to have been touched by a firm hand, and dictated by a self-reliant spirit. The artist will be sure, ere long, to take his proper place among his contemporaries: he will soon issue from the dark corner of a back room in the gallery.

No. 413. 'Venus dissuading Adonis from the Chase,' W. SALTER, M.A.F. The two figures are standing; they are remarkable for brilliant colour. The subject has been so often painted that it is very difficult to bring it forward with any degree of originality.

No. 425. 'The Interview between James IV. and the celebrated Outlaw Murray, on Permanscore on the banks of the Yarrow,' T. M. JOY. The subject is well chosen for display of chivalrous and rugged character. The picture is large, showing on the left the king and his nobles and on the right the party of the outlaw, who himself is the prominent figure, and addresses the king in vindication of his right to retain the lands of Ettrick. There is every where evidence of much careful study in the work.

No. 428. 'On the Flemish Coast,' J. WILSON. A small picture containing but little of objective, but agreeable in effect.

No. 432. 'A Lane near Ripley—Surrey,' F. W. HULME. The lane is overshadowed with a dense canopy of foliage, which is here and there penetrated by lights that fall with brilliant effect upon the road. The trees are painted with a full and rich touch, a marked improvement upon preceding pictures.

No. 434. ' \* \* \* \* \*,' ALEX. JOHNSTON. The subject is described in a quotation from an old Scottish song. There are two figures, a Highland shepherd and maiden, circumstanced as at the moment of the momentous proposal. The figures are drawn and coloured with the usual firm touch of the artist, and many passages exhibit extraordinary power.

No. 435. 'Snaggler's halt in the Sierra Morena—Spain,' W. WYLD. The figures and the scene in which they appear seem well suited to each other. The picture declares a just apprehension of telling character.

No. 442. 'Fishing Boats off the Coast of Holland,' J. WILSON, Jun. This is a picture of a high degree of merit. It is painted with an unbroken breadth of light, which is so well managed that the water and sky are bright, breezy, and purely characteristic of the North sea—after all, the real prairie hunting-ground of the marine painter.

No. 445. 'Disturbing the Congregation,' G. CRUIKSHANK. The scene is a country church, the congregation of which is disturbed by the fall of a charity boy's peg-top. The sermon is interrupted—all eyes are turned upon the delinquent and his top. In this department of art the painter of this composition is as original as in the other which he has so long and so successfully professed.

No. 451. 'Farm House and Mill at Isques near Boulogne,' G. STANFIELD. The approach to this farm house is by a paved road, which is so well painted that every stone in it is faithfully portrayed. It retires too, admirably, and the other items of the picture are painted with the same truth; the whole presenting to appearance the most accurate description of locality that can well be conceived.

No. 455. 'A Study from Nature,' G. LANDSEER. This study represents as its subject two donkeys, which are much better drawn and painted than the passage of landscape by which they are accompanied.

No. 456. 'Varney's Reception at Cunnor Place with Commands from Kenilworth,' A. T. DERBY. The Amy Robsart and Janet of this picture, as figures, are well drawn and painted, but the former falls in some degree as an identity.

No. 460. 'A Sunny Day,' A. W. WILLIAMS. A small but charming picture, having for its subject a passage of river-side scenery.

No. 464. 'The Review,' T. JONES BARKER.

The review is supplementary, the subject being a group of two figures, a lady and gentleman mounted. The figures and horses are painted with much spirit.

No. 476. 'Death of Sapphira,' J. W. WALTON. The subject is a good one, and there is every evidence of the composition having been anxiously studied.

No. 479. 'A Lane near Chiddingstone, Kent,' S. R. PERCY. Mr. Percy is an artist who always selects his subjects with judgment, and looks at nature through a right medium. This is a charming little bit of rural scenery, painted with much delicacy of execution, especially the masses of foliage on the right of the picture, which would not discredit the pencil of Ruysdael.

No. 487. 'Whiteboyism—Lying in wait for a Victim,' M. CREGAN, P.R.H.A. A band of miscreants about to commit one of those foul and cowardly murders which stain with blood the annals of the Sister Isle. The figures are highly characteristic, and there is in the whole scene a painful truth which every observer must acknowledge.

The sculptural works are thirteen in number, of which but a few are in marble. "Sabrina" is a chaste and elegant marble bust by W. CALDER MARSHALL, A.R.A.; and a "Bust of the Duke of Wellington," by H. WEIGALL, presents him much younger than he now is, but still like what he has been. "A Sketch for a Group of Charity," by E. B. STEPHENS, has much merit; and "La Penserosa," by J. DURHAM, is invested with a fine poetical sentiment.

## THE VERNON GALLERY.

### VENICE.—THE GRAND CANAL.

J. M. W. Turner, R.A., Painter. T. S. Prior, Engraver.  
Size of the Picture, 2 ft. 5 in. by 1 ft. 5 in.

THIS picture forms a companion work to that which was engraved and introduced into our August number last year. The view here is taken from the other side of the range of buildings that terminate with the Dogana, which forms so prominent a feature in the former engraving, and the scene if not so elegant and characteristic, if the term may be thus applied, is eminently beautiful and very animated; perhaps one of the most picturesque and interesting throughout Venice.

The left of the picture is occupied by the long range of houses already referred to; they possess little architectural beauty, yet as relieved by the mass of craft at their side, and being in shadow, they compose a most effective foreground, balanced on the right by a darkly coloured gondola. The eye is carried along this line to the point where it is terminated by the tower and the portico of the Dogana, or Exchange, at the base of which numerous vessels are at anchor; it then traverses the horizontal line in front, commencing at what is called the quarter of St. Mark's. The lesser square of St. Mark is here seen, with its one side open to the sea; the two splendid pillars of granite brought from Greece in the twelfth century, are also distinctly visible; one surmounted by a winged lion of brass, the ancient emblem of the Republic of Venice, and known as the Lion of St. Mark; and the other by a statue of St. Theodore, a patron saint of the city. Behind these rises the lofty Campanile, three hundred and twenty feet in height; and the domes of the church of San Giorgio Maggiore are just seen above the Ducal Palace.

In the foreground of the subject, under the shadow of the buildings, may be discerned a figure standing before an easel, on which rests an unfinished picture; by his side are materials for the artist's work. This figure is intended for Canaletti, the great painter of Venetian scenery, who resided for some time in England about the middle of the last century, and whose works are held here in high estimation.

The material for this picture differs so much from its companion that we cannot expect to find the same practical treatment in both; there is less opportunity here for the exhibition of that exquisite aerial perspective in which Turner so greatly excels: yet it is a charming work, beautiful and rich in colour, and sufficiently detailed to render every object discernible. The varied tints of the distant buildings are repeated in their shadows on the transparent Adriatic, while the deep blue sky over the head of the spectator, becomes still deeper when reflected on the near waters. There is a firmness and a texture in the manipulation of the picture, that will doubtless impart to it durability.

## CORRESPONDENCE.

### THE NATIONAL PICTURES.

To the Editor of the Art-Journal.

SIR,—I would ask Mr. Coningham whether it is as an advocate of truth and justice, or as a rancorous personal antagonist, that he again comes forward and identifies himself with assertions, that have not only been again and again refuted, but which he himself has declared were prompted by no better motive than the private animosity of their originator.

Unfortunately for those who have to do with them, there exists a class of persons whom no reasoning will convince, no proof, however irrefragable, will silence. We may "destroy their web of sophistry in vain;" still the baseless argument, the exploded fallacy, the oft-refuted fabrications, are repeated with a pertinacity which completely tires our patience, while it makes not the slightest impression on our judgment.

Should there, notwithstanding the clear proof that has been brought forward to the contrary, yet exist any persons who, from not having paid attention to the argument, are still inclined to think that there may be some small grain of truth in the statements put forth by Messrs. Coningham and Morris Moore, respecting the alleged injuries to the "Peace and War" by Rubens, I would refer them to the following portion of a letter written by the late Mr. Andrew Wilson, in 1848:—

"I believe I may say I was the first artist who saw it, and was consulted by my friend, Mr. Buchanan, the importer. The picture was in that state in which pictures are so often found in the galleries of Genoa, and required careful cleaning, and, in some places, mending, especially in the back of the little boy, in which there were some holes. Our first operation was to remove the Italian lining, and to line the picture, and in so doing we found the well-known mark on the back of the painting, which proved it to have been the property of Charles L., as historically affirmed. The picture was properly lined by Mr. Dickson, who had the reputation of being the best liner in London. I then applied to Mr. Ferrier, a Swiss artist, to undertake the cleaning and repairs, which were effected in a most satisfactory manner; and I may here mention that the retouches, which were rendered necessary by injuries, were all mended by colour mixed with inspissated oil; and I remarked in this picture, and in another which I repaired in the same manner, a most satisfactory testimony to the value of that vehicle. The picture was put in order very carefully, but with satisfactory expedition; for, to the best of my recollection, it was sold about a fortnight after its arrival, its merits being at once recognised by those judges to whom it was shown.

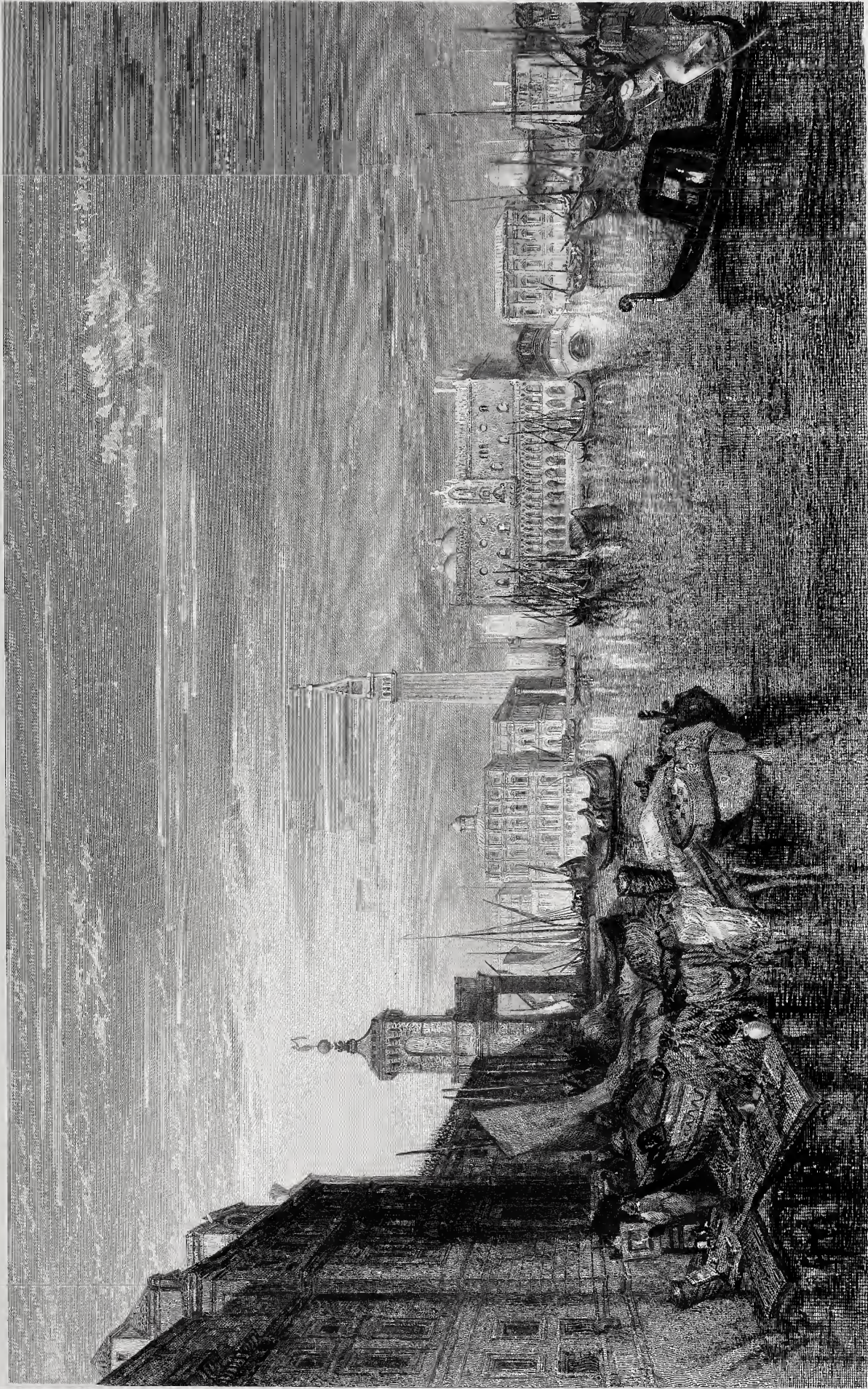
"Having thus a very intimate knowledge of the 'Peace and War,' I cannot refrain from taking this opportunity of offering you a few remarks upon its present state; I now do so from a wish, as far as lies in my power, to bear testimony in favour of the judicious steps taken for its preservation, which have excited so much hostile comment.

"I examined the Rubens very carefully, and have no hesitation in bearing testimony to its very favourable condition; and that it has been very carefully cleaned, is proved by the fact, that I found all the retouches with which it was repaired under my inspection, existing still upon the picture. It is perfectly evident that any violent process calculated to injure the picture would have swept them away at once. The picture now resembles precisely that state in which it was when sold to the Marquis of Stafford.

"I was, I may say, equally intimate with the Titian, and I am decidedly of opinion that it has been judiciously cleaned; the patina is safe, and is in a fine state.

"(Signed) ANDREW WILSON."

I would ask, can any thing be more decisive than this? Does there exist any person pretending to the smallest exercise of rational powers whom this letter will not convince? It is here proved beyond question, not only that the picture was injured before it was imported to this country, but that the recent cleaning operations, so far from having gone too deep, have not even gone deep enough to interfere with previous repairs; and it should be borne in mind that in cleaning a picture, the old repairs are sure to be removed before the operations are continued to a depth likely to affect the original painting. Whether it is in consequence of the use of a different vehicle, or of the greater age of the original paint, it never combines with what may be added by the restorer afterwards, whose work may easily be removed by turpentine or any other weak solvent, while the paint beneath is of such a stone-like hardness, that



J. M. W. TURNER, R. A. PAINTER.

I. A. PRIOR, ENGRAVER.

## VENICE — THE GRAND CANAL.

FROM THE PICTURE IN THE VERNON GALLERY.



in the works of some masters it will actually polish under a file. I would now call particular attention to the consequence of this. I have on a former occasion alluded to the injured state of several of the finest pictures in the National Collection, injuries sustained long before they became the nation's property. The "Venus, Mercury, and Cupid," by Correggio, is covered with restorations so badly executed, that the most casual and uninformed observer will have no difficulty in detecting them. The small "Holy Family," by the same master, though one of the best preserved pictures in the Collection, is not wholly pure; in fact, it would be difficult to point out a picture of that age, that is; while with respect to the Sebastian del Piombo, whether, as many persons well worthy of credence assert, Benjamin West repainted the Lazarus or not, it is certain that the right leg is the work of a restorer, and by no means very well executed. Since I wrote on this subject before, my friend Mr. Joseph Hume (not the hon. member for Montrose, but) a gentleman with a real knowledge of Art, assures me that he saw the picture when some of the reparations had been removed, and that, while in this state, he was commissioned by the late Mr. Beckford to negotiate with the late Mr. Angerstein for the purchase of it, with the small Carracci and the six Hogarths, for the sum of 16,000*l.*, although both he and Mr. Beckford had seen holes in it of a size that, to use his own expression, his two hands would not cover. Now, in cleaning such a picture as this, what would be the result? That which, though covered with badly executed reparations, yet under a mass of discoloured varnish, and the various accumulations resulting from long exposure to the atmosphere of London, appeared to the casual observer in a moderately good condition, would on cleaning present the appearance of a mere ruin; and though a high class picture in this state, on account of its susceptibility of restoration, is scarcely of less value to the artist or the collector than when in a perfect condition, yet it is not difficult to perceive how a person in the responsible position which Mr. Eastlake some time since filled, might, in having to superintend the cleaning of such a picture as this, be exposed to the attacks of the ignorant or the malicious.

As I stated above, there will always exist a class of persons whom no reason will convince, no proof however irrefragable will silence; it is not to such that I now address myself; but I will ask any one capable of reasoning honestly, to read the following extract from a Report of Mr. Eastlake's to the Trustees of the National Gallery, dated January 28, 1847:—"In the autumn of 1844, being duly authorised, I called in the assistance of Mr. Boden Brown, an experienced picture-cleaner, Mr. Seguiet having been on former occasions alone employed. I had every reason to be satisfied with the skill and care evinced by both those gentlemen, and intended in the autumn of 1845 again to invite the assistance of Mr. Brown. I should have requested him to undertake the cleaning of the picture by Rubens called the 'Allegory of Peace,' and I even stated to the First Lord of the Treasury that I wished to employ Mr. Brown on that work. On attentively examining the picture, however, I found it extremely difficult, in consequence of the thick coats of darkened varnish with which it was covered, to say whether it might have been repaired or not at a former period; I therefore thought it my duty, in what appeared a difficult case, to postpone the cleaning of that picture till Mr. Seguiet, who was then much occupied, would have time to undertake it. In so altering my intention I was only desirous, while the difficulties of the work were, as I conceived, uncertain, to entrust the picture to the care of the same person who had before, and more than once, cleaned pictures in the National Gallery, and on whose experience the Trustees as a body were accustomed to rely. A question having now arisen whether the picture referred to has been properly cleaned or not, I have reason to be satisfied that I took this course."

Not having any personal acquaintance with Mr. Eastlake, I am unable to say whether he is of a cautious temperament or the opposite, but I would appeal to any one who will bring an average amount of impartiality and honesty to the discussion, whether anything can be conceived as more satisfactorily evidencing the possession of that caution, that circumspection, that we would wish to find in a person to whom a critical operation is intrusted, than this letter does?

When a person obtrudes himself before the public with an accusation of the character that has been brought against the late Keeper of the National Pictures, it is not too much to expect that his sincerity should be above suspicion, that his motives shall bear the strictest scrutiny; we

may lament while we make allowance for his mistakes, but the moment he gives us reason to suspect his sincerity, he forfeits all claim to our consideration. I will not now enter upon all the repulsive details of a letter that Mr. Coningham wrote to Mr. W. Pickering, in the year 1847, on the occasion of a difference between himself and Mr. Moore; it will be sufficient to say, that after a very lachrymose detail of certain benefits conferred by himself on the last named gentleman, and the ingratitude he had met with in return, he concludes with the following remark: "The real cause of this writer's" (Mr. M. Moore) "bitterness against the Trustees is evident, he is one of the rejected candidates for the office of Keeper."

I now repeat to Mr. Coningham the question with which I commenced this letter, and I call upon him to explain why he now adopts a charge against Mr. Eastlake, which he himself had before denounced, in terms that admit of no misconstruction, as prompted by the personal animosity of the author. Was he wrong then? or is he wrong now? Did he slander Mr. Moore in 1847, or Mr. Eastlake in 1850? I make no charge against Mr. Coningham; I merely call upon him for that explanation, which I should hope a regard for his own fair fame will prompt him to lose no time in making, and which I can assure him is due to Mr. Eastlake (although, I dare say, that gentleman cares nothing about the matter), is due to the public, and, above all, is eminently due to himself, as, till he makes it, all his protestations of "truth and justice" will appear contemptible, all his professions of "love of Art" stale and ridiculous.

Your obedient servant,

THOMAS HEAPHY.

## THE GREAT EXPOSITION OF 1851.

THERE has been some progress made in reference to the Exhibition during the past month. First, the Society of Arts have had a meeting, the object of which was to "ascertain and consider the position of the Society with respect to the Industrial Exposition;" but the real purpose of which was to induce the Executive to give some account of their proceedings. A somewhat stormy discussion ensued; the result of which is that the Society has been "thrown overboard;" the Executive floats into harbour without them; and in the Adelphi, as heretofore, miniature gatherings of manufactured works are hereafter to take place. This course appears scarcely generous, to say the least; the Council is naturally wrath at being made to dwindle into nothing. We have no desire to enter into the quarrel; but it may not be forgotten that the public will, under any and all circumstances, owe much of the ultimate issue to the Society of Arts.

A change has been made in the constitution of the Executive. Robert Stephenson, Esq., has been appointed one of the Commissioners, and his place in the Executive will be worthily filled by Lieut.-Col. William Reid, of the Engineers, who is the Chairman of the Committee. This is a most salutary arrangement, and one that will go far to establish that public confidence in the Committee, which up to the present time it certainly has not obtained. We still hope that the number may be augmented from five to seven. The Royal Commission cannot but know that much suspicion exists in reference to this Committee; but as we have elsewhere stated, they will in reality have only to execute the orders they receive; and, we repeat, that on this ground no alarm need be entertained.

It is stated in the *Athenæum* that "the registered names of the promoters of the undertaking already amount to 6000; including upwards of 50 noblemen and 150 members of Parliament."

A proposal made in the Common Council of the City of London to subscribe 1000*l.* has been postponed; no doubt, however, the grant will be made when further information has been obtained. We have reason to believe the sum would have been at once voted if the appointment of Col. Reid, as Chairman of the Executive, had been announced at the meeting.

Mr. Alderman Copeland has announced his intention to distribute among the operatives he employs any money-prize he may obtain in the competition. Further, we understand he intends to place upon the several objects he exhibits the name of the designer, or that of such person to whom the credit of the production really belongs. This is an example highly creditable, which we hope to see very generally followed.

Committees have been formed in most of the leading manufacturing cities and towns, and arrangements made for obtaining subscriptions. We understand that several small amounts have been

already sent in by operatives and artisans. But it is well known that in many influential places—Manchester, for example—the subscriptions are kept back until the "information" asked has been given; we are bound to add, until certain "doubts" have been removed.

Statements from America assure us that active exertions are already a-foot there; and that some extraordinary productions of Art-manufacture may be expected from our brethren on the other side of the Atlantic.

In France, as we have already made our readers aware, there is an absolute *favor* among the fabricants; they see no chance of trade reviving in their own country, and are eagerly striving to establish it in this. There can be no doubt of their making our manufacturers "look about them;" but it is equally certain that the result will be ultimately beneficial to us.

Mr. Sheriff Nicoll has offered a prize of 500*l.* for the best manufactured cloth of a peculiar description; for which see advertisement.

A meeting of the City of London Committee has been held. Several gentlemen addressed the meeting, and spoke in the most enthusiastic terms of the object, applauding the generosity of the idea of extending the class of exhibitors to all the world. Many questions were asked as to the nature of the articles to be exhibited—whether they were all to be manufactured, or whether raw products and natural productions, articles of elegance and luxury, or articles only of utility—whether manufacturers or wholesale houses were to be each class exhibitors, or whether manufacturers alone were to have the privilege—whether the building to be erected would be sufficiently capacious for home and colonial and foreign exhibitors. Most of these questions were satisfactorily answered by Sir James Duke and Mr. F. M. Forster, and by the honorary secretaries, the Rev. S. R. Cattley and Mr. D. W. Wire, after which two resolutions were adopted, appointing persons to canvas, and authorising the sub-committee to apply from time to time to the Royal Commissioners for information as to plans determined upon, so that the public may be fully instructed upon all the points necessary for the guidance of the exhibitors.

A ground plan and Isometric view of a building for the Exposition of 1851, by an anonymous hand, has been sent to us; it is of circular construction, with a central hall 130 feet in diameter, from which 8 corridors radiate, and join the outer gallery. The central hall is domed, and is to be 60 feet in height, and here are to be deposited such models, &c., as require height; the clerestory windows above it are to be filled with stained glass. The corridors are to be devoted to the exhibition of the more delicate articles, and are to be lighted from the roof, in order to secure plenty of wall-room; the open spaces between the corridors, to iron, marble, and other coarser works. The design is capable of extension, and it is proposed to be constructed entirely of iron.

The two Secretaries of the Commission, J. Scott Russell and Stafford H. Northcote, Esqs., have issued a preliminary advertisement (which will be found in our advertising columns); it will, no doubt, ere long be followed by another giving the several details of the project; but these cannot be given without great care and consideration. For these time will be necessary, and our provincial friends must not be impatient. It is far better to wait to have the plan properly matured than to be compelled to subject it to after alterations.

A meeting, at the "West End," took place at Willis's Rooms, on the 21st of February, with a view to forward the subscription: the High Bailiff of Westminster in the chair. We are unable, at so advanced a period of the month, to give the details; the general results were entirely satisfactory. Very full reports appeared in all the public journals, and they have been, no doubt, generally read. The assemblage was remarkably brilliant; the effect and value of the meeting being greatly enhanced by the presence of the several foreign ambassadors. A large subscription was made in the room, and arrangements were entered into for its increase.

Among other "news" connected with this subject, we may mention that the artisans of Manchester (and no doubt those of other places also) are already "making purses" in order to have funds wherewith to meet the expenses of a visit to the metropolis to view and study the Exhibition. It is said "indeed" that "half Manchester will spend a week in London." It is intimated by the railway companies—of Leeds as well as Manchester—that they mean to issue return tickets for 10*s.* each, available for a week; and, further, it is in contemplation by the Manchester Committee to take several furnished houses in London, for a period, in order to accommodate safely and comfortably the visitors from their town.

## FOREIGN COPYRIGHT.

[We extract the following from "the Critic." We avail ourselves of the occasion to recommend to our readers this periodical work—published every fortnight at the price of 3*d.* It is conducted with considerable ability: the reviews of new books (its leading feature) are skilfully condensed, the extracts being invariably selected with sound judgment; and they are wisely arranged under the several heads of Science, Fiction, Travels, Education, &c. &c. Information, abundant, varied, and useful, is given upon nearly all subjects connected with literature, art, and the progress of the age; and over the whole of the arrangements there is evident a generous superintendence.]

"A discussion in the columns of the *Times*, between a foreign bookseller, a Custom-house officer, and Mr. Bentley, the publisher, has directed public attention to a question of very great importance to the public, as well as to the booksellers. It involves, also, a considerable amount of alleged copyright at present existing, and it must have a material influence upon the book trade generally, hastening the adoption by the Americans of an International Copyright, so long demanded of them in vain by the authors of Great Britain, upon whom piracy is systematically practised on the other side of the Atlantic.

"The question is, whether an American author can, by any contrivance, obtain a copyright in this country. If he cannot do so, neither can he convey a copyright to an English publisher. The consequence of this is, that all works, written by foreigners resident abroad, may be reprinted here by any person; or, if printed abroad, they might be imported here as foreign books, subject only to the duties imposed upon foreign books.

"The law upon this point was wavering and unsettled, until the Court of Exchequer, in Trinity Term last, in the case of *Boosey v. Purday* (13 Law Times, 529), pronounced an emphatic opinion, that a foreign author or composer resident abroad cannot acquire a copyright in England, even by first publishing his work in this country. The decision is in strict accordance with justice. The purpose of copyright is to encourage the intellect of a country, by insuring to its productions a just reward. We have not imposed the charge of a higher price for books upon the people of England, for the benefit of Americans, Germans, and Frenchmen, nor for the advantage of publishers either abroad or at home. For the common benefit of art and literature, we have by an act of parliament, empowered the government to enter into treaties with other countries, for the mutual protection and advantage of their authors and artists, each country giving a copyright to the other. But this is a privilege only to be accorded where it is to be entirely reciprocal, and as the United States have not chosen to avail themselves of it, its authors do not come within the protection of that statute.

"On the authority, then, of *Boosey v. Purday*, it must be deemed to be the law that a foreign author or artist residing abroad cannot have a copyright in Great Britain.

"Having none, he can transfer none.

"The consequence of this is, that every work, whether of literature, art, or music, the production of a foreigner residing abroad, may be reproduced, reprinted and republished here, by any British subject, and that all contracts for the purchase of such copyrights are absolutely void.

"It follows, also, that all such works may be imported as 'foreign books,' and any custom-house officer detaining or destroying them is liable to a summary punishment, or to an action, or to both.

"But it must be observed that, although there is little doubt that a decision of a court comprising so much learning as the Court of Exchequer is not likely to be reversed, still, it is but the opinion of one court, and that it may be reviewed in error, or ultimately, in the House of Lords."

[In the case of *Boosey v. Purday*, the judgment of the court declares that,—“the object of the Legislature clearly is not to encourage the importation of foreign books, and their first publication in England, as a benefit to this country, but to promote the cultivation of the intellect of its own subjects; and as the act of Anne expressly states—to ‘encourage learned men to compose and write useful books,’ by giving them as a reward, the monopoly of their works for a certain period, dating from their first publication. We therefore hold that a foreigner, by sending to, and first publishing his works in Great Britain, acquires no copyright. A British subject who purchases from him such a right as he had in his own country, which could not extend beyond it, cannot be in a better condition here than the foreigner.”]

## OBITUARY.

BENJAMIN RAWLINSON FAULKNER.

It is our painful duty to announce the decease on the 29th of October last of Mr. Benjamin Rawlinson Faulkner, late of Newman Street, whose portraits for many years added interest to the walls of the Royal Academy Exhibition. The illness which terminated the life of this much admired artist originated in a severe cold taken in a journey from the north of England in an inclement season, and was attended with much suffering, which he bore with truly Christian patience and resignation during the space of nine months. We do not wish to extend unnecessarily our observations on the events of a life which perhaps afforded few incidents that could be publicly interesting, but we feel it a duty as well as a pleasure to testify our opinion that no man in any sphere of life has more honourably and conscientiously fulfilled his relative duties as a member of society and as a sincere Christian. Like many of our artists whose talent and productions have given lustre to British Art, he commenced his studies of the art of painting only when he had attained to his twenty-fifth year; previous to that he had been engaged in a mercantile house in the foreign trade, of whose large establishment at Gibraltar, for several years, he had the sole management; but when the plague invaded that city and garrison, committing great ravages, his health suffered so grievously that he was obliged to return to England almost in a helpless condition, about the year 1813. It was during the season of his convalescence in the following year that he accidentally discovered a latent talent for painting, and under the direction of a kind brother who was himself an artist, he devoted himself two years entirely to drawing in chalk from the antique, and in studying assiduously the first principles of the Art. He was imbued with a mind of exquisite sensibility, and the remarkable diffidence of his character led him to seek knowledge rather in the tranquil recesses of his painting-room than in the excitement of an academy.

Mr. Faulkner was a native of Manchester,\* where he was born in 1787. To the close of his valuable life he was held in high estimation by his fellow-townsmen, and in that city and its neighbourhood are many of his finest works in portraiture. That he was never so fully employed in London as his eminent talents deserved, must be entirely attributed to his retiring disposition—he needed to be called forth; in no instance did he obtrude himself on public attention, save by the display of the beautiful productions of his pencil, and even these were not of a character to catch the common eye in a public exhibition; they were the offspring of refined taste and feeling, and possessing nothing meretricious, were too often passed over by the mere “exhibition goer,” while they afforded a rich treat to the man of taste. His “Portrait of a Lady” in the Royal Academy Exhibition of 1845 was almost universally admired; and one, a half-length of a Lady, † exhibited in 1838, is a creation of such exquisite feminine beauty and sensibility, that we say it advisedly, we know of no living artist who could equal it. We name these two only, not because it would be difficult to swell the list, but because our space is limited.

Like our admired Romney, Mr. F. had exquisite musical taste, and his performances on the piano-forte, as well as his singing, would have done honour to a professor. Nature had endowed him with a richly melodious voice, (barytone) and in his leisure hours he devoted himself so assiduously to its cultivation, that at the time when his mind first received its bias for painting, he found his inclination for music so strong that his choice of the sister arts hung suspended in the balance. Having in this dilemma consulted the great oracle of the day, Mr. Thomas Welch, that gentleman declared that although Mr. F.’s vocal talents were such as to ensure him the highest rank as an orchestra singer, he had not sufficient physical power for the stage, which latter alone, in his estimation, could afford satisfactory remuneration. After this advice there was no longer room for hesitation, and Mr. F. devoted all his energies to the study and practice of the creative Art—an Art he loved, and the profession of which he adorned by his eminent ability and the blameless simplicity of his life. “And to add greater honours to his age than man could give him, he died fearing God.”

\* It is worthy of remark that at one time there resided in this great manufacturing city, no less than five artists who all subsequently achieved a metropolitan reputation, viz. the subject of our notice—Bradley, Illidge, Liverseege, and Stone—most of whom were more or less indebted to Mr. F. for professional advice, which he was ever so ready to impart.

† Now in the possession of his widow.

## MINOR TOPICS OF THE MONTH.

EXHIBITION OF WORKS OF ANCIENT AND MEDIEVAL ART.—In furtherance of the views of the projectors of the Exposition of 1851, the Society of Arts have formed a committee for the purpose of organising an exhibition of works of ancient Art, to be selected with reference to their beauty, and the practical illustration which they are likely to afford of the processes of manufacture; and they have considered that such an exhibition is not only likely to be interesting to the public, but useful to manufacturers; for which reason they hope not merely for varieties and curiosities, but for the contribution of such articles as may revive lost arts, or exhibitions of the modes of workmanship which made ancient Art famous. The Society have agreed to adopt the Exhibition as part of that annually made by the Society, thereby taking all the expenses connected with it upon themselves; and it is proposed to open it to the public early in March. We should have been glad to have seen upon the committee such gentlemen as Mr. Bernal, Mr. Auldjo, and others, whose collections are so valuable, and selected with so much taste; and we consider that it is on the co-operation of collectors like these that the success of the exhibition mainly depends. It would not be difficult to add a dozen such names to the printed list—names which should have appeared there.

THE OLD SOCIETY OF WATER-COLOUR PAINTERS have recently added three members to their list of associates; Miss Rayner, Paul Naftel, a native of Guernsey, and Karl Haghe, a Prussian. In a communication addressed to our contemporary, the *Athenæum*, Mr. Niemann, an artist of considerable ability, offers some objections to the choice of the two last-named candidates, principally on the ground of their being foreigners; and, so far, we think Mr. Niemann is right. This society is to all intents and purposes a “close borough,” an exclusive society, admitting no contributions from any but its own members; and while English artists are to be found whose talents entitle them to a place in the exhibition-room, undoubtedly they should be preferred to strangers. If the exhibition of this society were an open one, as in the case of the Royal Academy and of the British Institution, where the foreigner, equally with the native artist, has the chance of submitting his works to the public, the matter would bear a different aspect; both are here placed on the same footing, and their pictures might happen to hang side by side. But the decision here in favour of the foreigner puts the other entirely out of court; he is rejected, although, it may be, not inferior in merit; and even if it were so, we still think our own countrymen should be first cared for. There is a prestige in ranking with this society which many an excellent artist among us would be proud to share, and he ought to be permitted to do so. The Royal Academy entirely repudiates the doctrine of foreign-fellowship, and, we believe, would not now elect as a member even an English artist who is not resident here. Of the qualifications of the gentlemen who have been chosen we know nothing, they are doubtless men of talent or they would not have been thus honoured, our remarks must not therefore be considered personal to them; but the principle for which we contend is simply this—that our first duty is to our neighbour, our second to “the stranger that is within our gate.” We are strenuous advocates for entire liberality in all matters of Art; but there are limits which it is neither generous nor just to pass.

THE ROYAL ACADEMY.—There are at present three vacant appointments to this Institution; one, consequent on the death of Mr. Etty, to full membership, which cannot be filled up till next February, it being necessary that three clear months notice should be given prior to the election of a successor, and such election can only be made in the month of February, the 10th inst. we believe—Mr. Etty died on the 13th of November. The other two vacancies are among the Associates, occasioned by the death of Mr. W. Westall, and by the election of one of the present body in the room of Mr.



Etty; the nominations to this rank must be deferred till November, according to the regulations of the Academy.

**A LOST ART IN PORCELAIN.**—Chinese Porcelain has always been highly appreciated for its clearness and beauty, and the rarer kinds much valued by collectors; there is one kind termed *Kiasing*, or "azure-pressed," which is understood to possess an extraordinary value among the Chinese themselves, inasmuch as the secret of its manufacture has been lost, and although that patient and persevering people have endeavoured to recover the exact method, and discover a clue to the materials originally used, their efforts have been hitherto unavailing. The art was that of tracing figures on the china, which are invisible until the vessel is filled with liquid. The porcelain is of the very thinnest description—almost as thin as an egg-shell. It is said that the application in tracing these figures is by internal, and not by external painting, as in ordinary manufacture; and that after such tracing was made, a covering or coating was laid over it of the same paste of which the vessel had been formed, and thus the painting lay between two coatings of china-ware. When the internal coating became sufficiently dry they oiled it over, and shortly after, placed it in a mould and scraped the interior of the vessel as thin as possible without penetrating to the painting, and then baked it in the oven. The patience and care requisite for this seem to be peculiarly suitable to Chinese dexterity; the specimens preserved are considered of inestimable value, but the secret of their fabrication may yet be recovered by our own or other manufacturers, who have the aids of science to a greater degree than we imagine the Chinese have at their command.

**THE STATUE OF THE DANCING GIRL REPOSING**, executed by Calder Marshall for the Art-Union of London, has been produced in statuary porcelain by Mr. Copeland. It is in height about eighteen inches, and is intended for distribution as one of the prizes of the Society. The copy is admirably true, indeed taken altogether it is perhaps the most satisfactory work that has been yet produced in this interesting Art of the manufacturer; it exhibits too, improvement in the material, and we understand not without reason, for the excellent artist who superintends the establishment of Mr. Copeland has been unremitting in his efforts to render this now popular medium as perfect as possible. That he has succeeded there will be no doubt among those who will compare the earlier with the later productions of the works at Stoke.

**THE ART-UNION OF LONDON.**—The etchings from Maclise's beautiful designs of the "Seven Ages" are nearly ready. These, in addition to the pair of engravings from Webster's characteristic pictures of "The Smile" and "The Frown," are due to the subscribers of the present year. Frost's "Sabrina" is still being delivered to those of the past year, who are also entitled to an engraving from Hancock's prize bas-relief of "The entry into Jerusalem."

**THE DEATH OF WILLIAM WESTALL, Esq.**, the senior Associate of the Royal Academy, makes another vacancy in that body. We are not able this month to furnish such a memoir of this excellent man and accomplished artist as would be worthy of his memory; consequently, we postpone to our next this task, at once painful and pleasing.

**THE NEW HOUSES OF PARLIAMENT.**—It appears by a statement made in the House of Commons, that "if a sufficient vote is taken shortly," the New Houses, including the refreshment rooms and other apartments, will "be ready for use by the commencement of the next session of Parliament."

**BREES' PANORAMA OF NEW ZEALAND.**—Emigration has so intimately connected this country with our own, and progressive civilisation has given it so many home features, that its interest has increased greatly in the progress of modern years; and we are therefore indebted to Mr. Brees for making us so familiar with its peculiar features. He adds with much ability, to the charms of accurate delineation of scenery, so much of descriptive narrative, as to give great completeness to this interesting exhibition.

**THE POLYTECHNIC.**—This popular and attractive exhibition has added to its many useful and instructive features a series of lectures on Music, by Sir Henry R. Bishop, in which that popular and experienced composer deduces from his Art an instructive and delightful hour's intellectual gratification. We are glad to see so spirited an arrangement made for the benefit of visitors to one of the most varied and instructive places of intellectual resort, and we have no doubt it will be as properly appreciated and patronised as it deserves to be.

**REPRODUCTION OF WORKS OF ART.**—A professional lithographer of Paris has been reported to have discovered a method of reproducing, by mechanical means, aquarelles or designs, with the greatest exactitude, and with the preservation of the colours in all the freshness of the original. It is stated that the copies are not easily distinguished from the originals. The expense of the new invention is not great, and by it the production of aquarelles, &c., will become as easy as that of engravings or lithographs. This wonder if really available may subserve the taste for Art in a remarkable degree.

**HORACE VERNET.**—This accomplished artist is reported in the Paris papers to have visited Rome, for the purpose of making the necessary sketches for a finished picture of the siege of that city; which picture it is stated to be his intention to execute on so stupendous a scale, that the largest of his previous paintings will shrink by its side.

**THE VENERABLE SCHADOW** is dead. He died at Berlin—where he was born—at the age of 86. We shall probably give a detailed memoir of his active life.

**SILEXALATED MARBLE.**—This new production by Messrs. Shore is an imitation of marble, the principal component being glass. It is manufactured in slabs of various colours, and has an exceedingly rich and beautiful appearance; the glass is thin, for the purpose of exhibiting the colour to the greatest advantage, but when backed with cement, and used for the panelling of walls, &c., it is stated to be capable of bearing the blows of a hammer. We have seen it used for the top of a table, in the same manner as coloured marbles are, and with the best effect.

**THE COLOSSEUM.**—This elegant place of instructive amusement has added to its other attractions three new views painted by the Messrs. Danson. The Polar Regions, which at present excite so much interest in connexion with the fate of Sir John Franklin, forms the subject of one; Netley Abbey, near Southampton, long celebrated as one of the most picturesque ruins in England, another; and the third is a view of the Golden Island in the Yang-tse-Kiang or Golden River of China, which view embraces the river life of that curious people; many of the various grades in full costume occupy the foreground. A model of a Silver Mine in operation is also added, as well as considerable musical attractions.

**BURFORD'S PANORAMA OF THE POLAR REGIONS.**—The materials for this new and peculiarly interesting panorama have been furnished by Lieut. Browne, of H.M.S. *Enterprise*, fitted up for Capt. Ross's expedition; and we have never witnessed more interesting pictures than the present, or any possessing greater novelties in effect. The views exhibit the Polar Regions in summer and winter, as seen during the expedition of our gallant countrymen. The extraordinary and fantastic forms assumed by the icebergs, and the peculiar greenish tints of their shadowed sides are very striking; the delicate tints of the aurora borealis tinge the snow with beautiful effect. But in no portion of the picture has the artist been more successful than in the representation of the dark half-congealed water, in which the shadows of the icebergs dimly gleam, with so perfectly natural an effect, that we are at first inclined to doubt that we look only on painted canvas. The winter scene is equally striking; the peculiar hazy light of the moon presents one of those remarkable phenomena frequently seen in these regions, which contrasts singularly with the pale blue twilight which is seen on the opposite side of the picture; the faint gleams of the aurora being the only extra

light, and the entire dark effect of a winter's day being given with wondrous fidelity. Altogether, we do not remember a more peculiarly truthful and artistically beautiful production exhibited by the talented proprietor.

**TRACING PAPER.**—We would direct the attention of such of our readers as require to use this material, to the tracing paper of M. Leon, of Paris, for which Messrs. Waterlow & Sons are the agents in London. From specimens submitted to us we can confidently recommend it to artists, architects, and draughtsmen of all kinds, for its firmness of texture and superior transparency.

**BANVARD'S PANORAMA OF THE OHIO.**—Another of the mighty rivers of America has been delineated by the indefatigable Banvard, and made to roll daily before the sight-seers who frequent the Egyptian Hall. The views embrace a portion of the Mississippi, from New Orleans to the mouth of the Ohio; and thence we pass, on both sides that river, to the large and flourishing town of Cincinnati. Banvard has been very successful in his effects; and we may notice his brilliant sunsets, dense fogs, and wood on fire, as very able illusions.

**CRAYON PORTRAITS.**—At the bazaar in Baker Street, there has been recently exhibited a collection of portraits in crayons or pastilles, the works of a French artist named Isidore Magues. They are remarkably in advance of ordinary works of this class, inasmuch as there is a brilliancy and depth of effect in them not usually seen. It is not usual in our country to adopt this style of Art in portraiture, but its peculiar softness and richness of tone, will be appreciated by all who inspect these specimens, which do much credit to the taste and ability of M. Magues.

**MR. LESLIE, R.A.**, commenced his series of lectures on painting on the 14th ult. at the Royal Academy, and will continue them on the succeeding Thursday evenings. It is unnecessary to say, that Mr. Leslie's views on the subject are imbued with the highest independence and originality of thought, admirably adapted to the illustration of the artistic qualities of our native school.

**THE PARIS EXHIBITION.**—The exhibition of works by modern French painters usually exhibited at the Louvre, in this season to take place in the Palais Royal. It has long been a matter of regret that the national series of works by the old masters have been annually hidden, for some months, by placing those of the modern painters over them, and thus preventing foreigners, connoisseurs, and students, from studying them; we are therefore inclined to hail the change with satisfaction.

**THE PANOPTICON.**—Under this not very euphonious name it is intended to open a new scientific institution, which is to combine the advantages of a public exhibition, with the membership allowed by a private society. It is to be constructed in the neighbourhood of Exeter Hall, with fronts in the Strand, Southampton, Tavistock, and Exeter Streets. It is intended to exhibit the principal manufactures of the country in all their varied processes; to embrace specimens of machinery; construct an effective laboratory; to give lectures in arts and science, and to combine within itself a museum of practical science; and to lend on hire to other associations, on the most moderate terms, scientific apparatus of the best kind. The central situation of this building will be one eminent advantage. We shall probably give further details of this project next month.

**MESSRS. COLLS' GALLERY OF MODERN ART.**—In justice to these gentlemen we must here correct an error (made by themselves however,) in the copy of an advertisement in the first page of our February number, and which stated that no painting was sold by them *with* a guarantee, whereas they intended the public to understand that no painting would be sold *without* a guarantee. We may rightly add that Mr. Colls is excelled by no one as a judge of the value of a picture of modern Art; that he has established a high reputation for integrity and fair-dealing; and that the good faith of his transactions may be fully relied upon.

## REVIEWS.

THE DECORATIVE ARTS OF THE MIDDLE AGES. Part I. By HENRY SHAW, F.S.A. Published by PICKERING, London.

Mr. Shaw has here commenced another of those serials, which he has so ably conducted, on Decorative Art, and this first part is equal in interest to any of his preceding works. He proposes to exhibit, by means of a series of carefully executed engravings from the best original authorities, the peculiar features and general characteristics of Decorative Art from the Byzantine, or early Christian period, to the decline of that called the Renaissance. The gem of the present number is the cup designed by Hans Holbein for Jane Seymour, Queen of Henry VIII., which is as remarkable for the beauty of its general effect as for the taste of its varied detail; the stained glass from Chartres can only be considered as an ugly curiosity; the embroidery from a picture of Queen Mary, in the Society of Arts, is useful and good, and is a fair example of Mr. Shaw's ingenious tact in thus making use of a portion of a picture. The iron-work from the tomb of Eleanor of Castile, once lost, and now restored to Westminster Abbey, is a remarkable and elegant specimen of the wrought iron-work of the thirteenth century. Altogether the work promises well, and the field is so large that we cannot but hope the best from Mr. Shaw's selection.

CHOICE EXAMPLES OF ART WORKMANSHIP, MEDIEVAL AND MODERN. Part I. Published by BOGUE & CUNDALL, London.

The great attention which is now given by all classes of the community to the subject of Decorative Art, may be regarded as one of the "signs of the times." Not many years since great jealousy would have been excited at the idea of ornamental designers being classed as artists, and great astonishment produced by the fact of men of ability and intellect devoting their study either to the history of design, or to the works of the manufacturer, and the embellishment of the every-day appurtenances of our households. But how different is the case at present, when Royal Academicians "stoop" from their exclusive altitude to co-operate with the manufacturer for the production of works of utility whose merits become severely tested and criticised, and when book after book issues from the press purporting to give instruction to the patron and suggestions to the workman. And if this be a sign of the times, we will venture to add, that it is a healthful and encouraging sign. Every published volume of "Examples" becomes a practical hint both to artist and fabricator, and a further step towards a state of things under which ugliness in any shape shall be regarded as intolerable, and beauty be received and cherished as the common heritage of all, from the prince to the peasant. Our observations arise from a glance at the "Choice Examples of Art Workmanship," of which the first part is now before us. The intention of this work, of which it is supposed that a part should appear occasionally, is to get together and engrave as many fine examples of Decorative Art as possible, selecting the beautiful rather than the quaint or curious, that lovers of Art may be gratified by witnessing the elegance of form and aptitude for decoration for which so many of the old masters were distinguished; that artist-designers may derive benefit from seeing fine specimens, and that manufacturers in metals, pottery, glass, and wood, may be thankful for the suggestions offered them by the contemplation of the best examples of their various arts which the last four centuries have produced. The four engravings contained in the part before us are executed with considerable taste upon tinted paper, and are accompanied with short but appropriate notices. The "getting up" of the work before us is most excellent, and we trust that future numbers may equal it in execution, interest, and utility.

AN ARTIST'S RAMBLE IN THE NORTH OF SCOTLAND. By MICHEL BOUQUET. THREE PLATES OF FIGURES BY GAVARNI. Published by ACKERMANN & Co., London.

In turning over the folio pages of a volume like this, it is impossible to avoid drawing a comparison unfavourable to it, when we bear in mind what our own countrymen, Roberts, Stanfield, Harding, Hill, and Leitch have done in the same land. Judging from the series of lithographic views before us, we are much inclined to doubt M. Bouquet's capabilities to appreciate the truly picturesque; otherwise, from a country abounding with such magnificent scenery as the north of Scotland, its

vast wild moorlands, lofty mountains, rugged fastnesses, its woods, and lakes, he might certainly have selected less common-place subjects than we find in his work. Neither does his treatment of those he has chosen make amends for the poverty of the material; his pencil, though free, is coarse, and his management of light and shade imperfect and ineffective. The only plates to which these objections do not, perhaps, refer, are "Highlanders' Huts," "Cattle on the Banks of the Don," and "The Cathedral of St. Machar, Old Aberdeen." These are well chosen subjects, and are carefully lithographed. The three plates of "Figures" by Gavarni, are full of character; their titles are "Putting the Stone," a popular Highland game; "Girls washing Clothes," a domestic duty generally performed, in the Highlands, with the naked feet in the mountain streams; and a "Highland Piper;" this last is a truly fine composition, most boldly and powerfully executed. We presume M. Bouquet to be a foreigner, and as such it would have gratified us to speak in more complimentary terms of the results of his "Ramble."

ELEMENTARY INSTRUCTION IN THE ART OF ILLUMINATION. By D. DE LARA. Published by ACKERMANN & Co., London.

Until we read the dedication of this little handbook we were not aware that the Art was taught in the present day; and that some fair ladies had become proficient in it. We are also told that Messrs. Ackermann have prepared a Chromographic colour box for the use of illuminators on vellum, so that taste and study only are required to rival the beauties of this antique Art. This little work is intended as a preliminary lecture on the style of composition, the colouring and gilding necessary for due effect in such productions; and all the hints and directions seem to be dictated with so much clearness and precision that we are sure it will be eminently useful to all who practise it, or who wish to do so. A few plates are appended as elementary lessons to the learner.

THE COLLEGIATE CHURCH OF ALL SAINTS, MAIDSTONE; Restored to the date of its completion, A. D. 1400. Published by WICKHAM & Co., Maidstone.

The beauties of this structure have been dwelt on by many; but they have been so much hidden by the introduction of pews and other encumbrances, that the eye of the educated Ecclesiologist could only appreciate the merits of the primitive design. The drawing by J. Whicheard, F.S.A., from which this engraving has been executed, is a restoration of the building to its original glories with its painted rood screen and decorated chancel, and is an admirable representation of its kind, useful alike to the Ecclesiologist and the antiquary, and possessing attractions also to the mere print-collector.

THE GERM: Thoughts towards Nature, in Poetry, Literature, and Art. Published by AYLOTT & SONS, London.

We understand that this little Periodical is to be devoted to the lucubrations of various of our younger artists, who are monthly to contribute their quantum of poetry, pictures, and prose. It is well to find "thoughts towards Nature," in the minds of our younger professionals, with whom the Poetry of the Mid in these utilitarian days, must be pretty much confined; it is theirs to give a more wholesome bias to the thoughts of such whom Providence has placed in more prosaic employments; they are high priests or guardians of the sacred fire, and they should feel their noble responsibility. There is much of true thinking and right feeling in the various articles in this little journal; and we wish so well to its projectors that we will gladly doff the critic, cheering them on their path, and begging their readers to encourage right aspirations by pardoning little errors, lest "The Germ" should not fructify. The effort ought to be supported; it is highly to the credit of young artists that they strive to encourage thought; there is here much evidence of talent; the accompanying etchings are very satisfactory. Altogether, as a work of promise, it claims a compliment to its conductors.

DESCRIPTION OF A ROMAN BUILDING, AND OTHER REMAINS, RECENTLY DISCOVERED AT CAERLEON. By J. E. LEE. Published by J. R. SMITH, London.

Of the firm-seated Roman occupancy of Britain the active investigations of modern times give convincing and curious proof. Scarcely a county exists without the debris of Roman Art. Caerleon, for a long series of years a station of a Roman

legion, and subsequently one of the border fortresses of Wales, has produced its full quota of remarkable remains. It is now an unfrequented village, but so full of relics of these great conquerors, that, a few years ago, some parts of the town, which are common property, were found to be so full of Roman foundations, that the labour of digging the whole of them over was more than repaid by the value of the stone. The present work is devoted to a description of a Roman building only recently excavated, and which is remarkably interesting from the clear idea it gives of the in-door life of this remarkable people. The many fragments of pottery, glass, ivory carvings, and articles of personal ornament, all exhibit the taste and refinement of the inhabitants when living, and are well delineated in the plates to this little volume, the letter-press of which is a clear, sensible, and well-deduced history of them and their exhumation. There are eighteen of these plates for five shillings; the profits from the sale is to be devoted to the funds of the Museum of Antiquities at Caerleon: the zeal and energy with which Mr. Lee has worked in aid of a good cause deserve all commendation.

FRUIT. Painted by G. LANCE. Engraved by W. O. GELLER.

This is not the first opportunity we have had of commending Mr. Geller's excellent transcripts into black and white of Mr. Lance's beautiful pictures; but we are certainly surprised that the engraver finds it answer his purpose to expend his time upon subjects which, we are persuaded, the public cannot appreciate. The value of such works must depend upon colour, inasmuch as there is neither story, nor incident, nor scenery, to attract interest even subordinately; and the blossom of the peach, the mellowness of the ripe fig, and the transparency of the grape, lose much of their beauty and fragrance when cultivated only in the printing-room and the engraver's studio, how ably soever, as in the present instance, their growth may have been attended. From the old Dutch engravers prints of fruits and flowers frequently emanated; but this is accounted for by the enthusiasm which all Dutchmen feel for these productions of nature; hence, they who could not afford to buy pictures, put up with prints rather than have nought to remind them of their gardens during the dreary winter months; but it is not so here. Nothing can be better in its way than the engraving before us; it may justly take its place by the side of the best of those we have referred to; we may express our hope that the public will appreciate it beyond our expectations.

PORTRAITS OF LEADING REFORMERS. Published by OLIVER & BOYD, Edinburgh.

Let not our readers imagine from an ill-chosen title that they are called to look upon the likenesses of Hume, Cobden, and other modern political reformers; a mistake which more than one of our friends have been guilty of. The work has to do with the great religious reformers of past ages, and consists of portraits from cotemporary pictures of Wicliff, Huss, Melancthon, Luther, Knox, and other great men who have shaken the Papacy, accompanied by an essay on the subject by G. Hume. They are well executed in a painter-like and effective style, and the volume winds up with the best representation extant of the house of John Knox in High Street, Edinburgh. The work possesses great attractions to all, and is very original and unique in its character. It is impossible to look upon the features of these earnest truth-loving men, without deep feeling of interest; an interest which varies with each face: the hard marked features of Melancthon and Erasmus, the kindly look of George Buchanan, and the youthful beauty of the famous Scottish martyr, George Wishart, contrast forcibly with each other; but the placid determination of truthful minds appears pictured in each face.

BATH FROM SHAM CASTLE. Published by EVERITT, Pulteney Street, Bath.

We have here a new view of the ancient city

"Bathonia, nestled in the lap of circumjacent hills,"

and we have hitherto seen none which gives a better notion of the beautiful site it occupies. The entire city is well seen, the railroad and the Abbey Church being conspicuous to the left; and Lansdown Hill surmounted by the Beckford monument, to the right of the spectator, while behind, appears a succession of gently swelling hills, completing the panorama. To Messrs. Everitt we are indebted for numerous views of Bath, of all sizes and prices; but this is perhaps the worthiest which they have hitherto issued.

## THE ART-JOURNAL.



LONDON, APRIL 1, 1850.

## THOUGHTS AND SUGGESTIONS ON THE EXPOSITION OF 1851.



FTER years of ardent and unwearied advocacy, during which the *Art-Journal* unceasingly enforced the policy and necessity of a National Industrial Exposition on a comprehensive scale, it was with feelings of pride and gratification we learned, that such a plan, and of a

scope more extensively inclusive in its range than we, upon its first promulgation, could have ventured to propose, had engaged the favourable and earnest consideration of His Royal Highness Prince Albert, and that he had determined to test the feeling of the country as to its immediate adoption. We extract from an article upon this subject, published in the *Art-Journal*, January, 1848, the following paragraphs as worthy of note at the present time:—"From Government nothing need be required but first its sanction—direct and emphatic; next, the allotment of ground in one of the Parks upon which to erect a temporary building; and next, the award of honorary medals in gold and silver to those manufacturers who exhibited greatest enterprise and ability, or both combined, or whose productions were calculated to be practically useful to their country." Again: "We believe a proposal for such an Exposition would be well received in the highest quarters. Prince Albert is known to take a deep personal interest in all matters that relate to the Industrial Arts of England, and to cherish an earnest desire for their advancement. We cannot doubt his willingness to place himself at the head of a duly authorised, and properly arranged, committee of management."

We now see fulfilled, not only the project for which we had so long been deeply solieitous, but also through the precise instrumentality we had trustingly predicted.

Our readers will bear in mind that these sentiments are but repetitions of those we had expressed in the years 1844, 45, 46 and 47, and that in January 1848 the plan now in operation had not been promulgated. So far back as September, 1844, indeed, we thus expressed ourselves:—"A National Exposition appears to us almost the only means by which taste can be brought to act upon the various branches of Industry," and we "desired a National Exposition as an essential part of a judicious system of National Education."\*

Peculiarly anxious under these considerations that the onward current of the tide should not be either impeded or divided, by any misgivings or objections on our part as to the initiatory steps, we have despite the repeated statements and remonstrances that have been forwarded to us, commenting on the impolicy of the selection of certain parties as agents in the advancement of the scheme, —a selection in itself presenting very serious hindrances to the faith and unanimity of feeling so essential to its success—determined during its primary stages to take no steps that either by misconception or misconstruction should induce a doubt of our best wishes and most earnest sympathy being heartily enlisted in its favour. Once firmly

\* We have on a former occasion explained that in the year 1847 we had the honour to correspond on this subject with two members of Her Majesty's Government—the Earl of Carlisle and the Right Hon. Thomas Wyse—and to converse concerning it with the Home Secretary: they were of opinion that although such an Exposition was highly desirable, the time for it had not then arrived.

based, the project itself is too worthy to fear honest and fair criticism as to details; and we shall therefore, as occasion may arise, best serve its true interests by questioning those points whose expediency or propriety we have reason to doubt, and also assist its progress by such suggestions as we may deem worthy of consideration. The merits and demerits of the members selected to carry it into effect have been so much canvassed, and the objections to some so justly and warmly sustained (though others present themselves to our consideration of a more serious aspect), that we will not enlarge upon this topic (unless future necessities force it upon us), as we fear it is useless to expect amendment. A false step has been taken, and will doubtless be persisted in; but time is too valuable now to be wasted upon the further exposure of an error that is sufficiently palpable to those that will see. In position the members of the Executive Committee should each have stood perfectly and entirely free from any connection or interest that might even to a prejudiced eye have cast the shadow of a doubt upon disinterested action. The selection in some instances precludes a possibility of this—and a lamentable want of confidence has resulted, in part remedied, it is true, by the appointment of a Chairman above suspicion. It now only becomes the more imperative to be vigilant as to future movements. And vigilant we shall be—the welfare of British manufacturers and the honour of the British character are involved in the issue, and no consideration of false or mistaken delicacy shall blind us to the inference of any act, or deter us from its exposure, which in the slightest degree threatens to militate against either; nor need we hesitate to declare it:—the unity of purpose which actuates His Royal Highness in the honourable task he has imposed upon himself, viz., the improvement and development of the national resources of Industrial production, warrants and confirms the belief that all suggestions having for their object the general interests of the project, will be duly and fairly weighed.

We proceed then to comment upon its present aspect and progress; and we may anticipate that such will be our duty from month to month for many months to come. It is hardly necessary to add that during the last six or seven years we have been labouring incessantly to prepare the manufacturers on the one hand and the public on the other, for a struggle and, we trust, a triumph, which now awaits both. Four or five years ago the experiment about to be tried could not have been contemplated with any prospect of success. When we recommended it, and endeavoured to promote it, it was only with reference to a period that has at length arrived.

The appeal made by His Royal Highness Prince Albert for aid and co-operation in raising the necessary funds, has been, as might have been expected, to a considerable extent nobly and generously responded to; still it cannot be concealed that the donations already raised are the contributions of royalty, the nobility, gentry, and merchants; those of the classes most interested in the success of the project are still in abeyance: these, taking a practical view of the subject, and foreseeing the difficulties and hazards that await the progress and issue of the venture, naturally enough desire to know something definite of a plan so pregnant with serious consequences to themselves, before they finally stand committed to its adoption.

At the important meeting in Westminster, for example, who constituted almost exclusively the advocates and supporters of the scheme?—Earls, Lords, Bishops, and Ambassadors—all eminent—all actuated by the best and most exalted purpose, the desire to further, and assist in, the achievement of a general good. In the view of many of the noble speakers the subject glowed with the finer and more exalted impulses of our better nature, till warmed by the fervour of their sympathies and the vivacity and ardour of a susceptible imagination, it became a theme upon which was expended in brilliant succession a series of enlightened and hopeful theories.

Again, at the meeting in the Egyptian Hall, Mansion House, the speakers comprised Statesmen, Bankers, and Merchants, and were restricted to those classes. Now we are sensitively alive to the importance of, and absolute necessity for, the prestige which the adhesion of rank and wealth insures, and lacking which, vain would be the expectancy of labour imposed or outlay incurred, and profitless the results if undertaken—still we must not under-

\* There were a few persons in trade moving and seconding resolutions, but they were not, we believe, manufacturers; at least they did not stand before the world in that position, although men of eminence and men of taste.

value or neglect the positive requirement of responsive feeling from those upon whose operations the realisation of these bright and sanguine hopes depend. It is very evident that much doubt and indecision exist amongst manufacturers and producers, and it is vitally imperative that these be at once allayed and removed.

The strictures which we have occasionally found it necessary to make upon the frequent deficiencies of manufacturers themselves, will absolve us from the charge of undue partiality or bias in their favour. It has always been with regret we have felt bound to enforce them, but the same feeling which has urged their declaration, emanating from a sincere desire for an amended and extended productive intelligence, now impels us to advocate their claims to consideration.

The state of feeling in the principal manufacturing towns does not evince that enthusiasm in the movement, which would have resulted had there been a more explicit and satisfactory understanding upon the subject.

At the Manchester meeting but from thirty to forty gentlemen were present, although upwards of six hundred circulars were issued. Now Manchester is not deficient in either spirit, skill, or capital, when the object for which advocacy and support is claimed warrants their enlistment, and it is alone the ambiguity and doubt in which the plan is at present shrouded that chills the energies and retards the action of those who, under a plain and explicit declaration of judicious and honest details, would have zealously abetted its fulfilment. Up to the time of writing, Birmingham, a most important locality, and one capable of maintaining a permanent and honourable position in the struggle, "makes no sign."\* Here, again, this cannot arise from want of energy, or incompetency. In those manufacturing towns where subscriptions have commenced they are trifling alike in their separate items and in their aggregate sums, and until some matured and digested scheme of operation is decided, it is in vain to expect that amounts of funds, and that extent of faith in their application, which are essential to a successful result. Blank cheques have been forwarded to parties who gave their signatures as acquiescing in the general proposition, accompanied with a request that they be filled up for the amount of the intended donation for immediate payment. Now this course, and we speak from extensive personal knowledge and inquiry, has been in a great many instances considered premature, and will end in much disappointment. The objection comes from sincere well-wishers to the movement, who hesitate thus blindly to part with their money, resigning all future control or influence over its disbursement, without some understanding as to the mode of its purposed application.

Admitting the "preliminary step" of sending the deputations round the country, to feel the manufacturing pulse upon the general question, to have been well advised, the next movement should certainly have been to draw up such leading outlines of the proposed details as could have been submitted to the opinions of the local commissioners of the different extensive seats of manufacture, for advice upon those points which immediately affected their interests and requirements. In many respects as regards manufacturing data and experimental knowledge, the most valuable must be gained from provincial sources; and should any advisable suggestions have emanated from them, their adoption should have been consequent. The plan thus matured, and due deliberation had upon its several bearings—then,

\* Since the above was in type a meeting has been held in Birmingham, at which the question of "money prizes" was brought prominently under discussion, and met with strong and determined opposition. We are gratified to note this, as we have ever held them to be not only positively and directly injurious, in their immediate effect, to the more elevated bearing of the industrial contest, but also a certain source of future dissatisfaction and reproach. At the meeting alluded to, a resolution was carried to the effect—"That it was not desirable to award money prizes to successful competitors, the meeting being of opinion that honorary distinction and commercial reputation are the most sure and honourable awards, and will prove the more generally satisfactory to the manufacturers of this district." A most just and honourable conclusion—alike creditable in feeling and expression. A resolution was also passed in favour of a subscription to aid the funds necessary for the purposes of the Exposition, but reserving powers to the Committee in the event of "large money prizes" being given, "to award only such a moiety of the subscriptions as the Local Committee may deem advisable." Here is confirmatory evidence of the truth of the position we have elsewhere enforced of the absolute necessity for a cordial and explicit understanding upon the details of the plan; without this, it is vain to expect either unanimity or fervour in the cause. In the case of this important town, it is impossible, under present circumstances, that the subscriptions can realise the amount which they might otherwise have done—a matter for regret, which might have been foreseen and avoided.

and not till then, should the demand for subscriptions have been made—and they would have been promptly forthcoming. Secure on the judicious arrangement and honest working of the scheme, no doubt could have been entertained that ample and more than ample funds would have been easily raised, and those too from "cheerful givers." Up to the present time the faith, reliance, and support which has been rendered, has been wholly through the influence of His Royal Highness's immediate connection, the time has now arrived when its own merits should relieve the Prince of this temporary responsibility. The success of this "preliminary step," as it was called, may be over-estimated, but a limited reliance should be placed upon a verdict given before the particulars of the cause to which it related were examined into. A ready assent was yielded to the *general object* submitted to the various provincial meetings, of an Exhibition upon an enlarged and comprehensive scale, including within its range of competition the products of all nations.

So far the motive of the plan was approved, but there was an implied reservation in the minds of all who thought upon the subject, that the definite modes of procedure in carrying it to completion were such as they could cordially support; at these meetings the name of the Prince was made to supply the place of all explanation, and the respect which so justly attaches to his general character, added to the gratitude felt, particularly by the manufacturing classes, to him for the personal interest he so kindly took in a proposition he believed conducive to their welfare, closed the lips of many who would otherwise have sought further elucidation into the merits of a scheme for which they were solicited to stand pledged.

It is now primarily essential that the proposed executive arrangements, specifying the works in the different branches of art and manufacture which may be considered *competitive*, with the regulations and restrictions affecting their competitive qualities, be published as early as possible, for the time allowed for subsequent action is too short to allow any to lapse in protracted or dilatory preliminaries.\* The paramount and indispensable necessity to the successful working of the whole (in a National point of view) is an undoubting

\* As additional proof of the necessity of the course we have recommended with regard to the immediate necessity of an explicit and satisfactory statement of the proposed details of the scheme, and of the doubts and misgivings which naturally arise from its being withheld, we may quote from the *Times* part of a correspondence that has taken place between the London Committee and the secretaries of the Commission. The questions and comments of the former are as follow:—

"King's Head, Foultry, Office of the London Committee,  
March 11th.

"Gentlemen,—We are requested by the City of London Committee for promoting the Exhibition of Industry of all Nations to beg the earliest attention of the Royal Commissioners to some points of a practical nature, which materially affect, and indeed impede, the progress of the subscriptions now being raised for this important undertaking. We have the honour to acknowledge the receipts of the various instructions already set forth under the authority of the Royal Commissioners, but we find that minor details in the making out of the arrangements of the Royal Commission are of more vital importance in the appreciation of those gentlemen who intend to offer objects for exhibition. Subscriptions have been withheld in consequence of an impression that four secretaries attached to the Executive Committee, or acting under the Royal Commissioners, are each in the receipt of 800*l.* a-year. Erroneous as such impressions may be, it must be obvious to the Royal Commissioners that the opportunity of correcting such a statement would be advantageous to the influence and operations of this Committee."

The Committee further recommend that the duties and offices of the committees of sections should be properly defined, and that the members of such sections should give their opinions as to the adjudication upon the merits of articles to be exhibited, and upon the prizes; they also request to be informed on the following points:—  
1. In whose name articles were to be exhibited; 2. whether one or more names should be attached to each article; 3. if the members of the committees of sections, as manufacturers, were to be allowed to be competitors for prizes, or judges of articles exhibited, and as to matters of detail.

The following are the answers of the Secretaries:—  
"1. Juries will be selected to award prizes; but no competitor for a prize in any section will be allowed to act upon a jury to award the prizes in that section.  
"2. It is not intended to require of exhibitors that they should of necessity be subscribers.

"3. It is not intended to exclude any person, whether he be the manufacturer, designer, inventor, or proprietor of any article, from exhibiting it, whatever may be the regulations under which he may hereafter be required to do so."

A fourth answer states, that no sales of articles will be permitted at the Exhibition; but we presume there will be no restriction as to taking "orders" for such articles.

No reply is given to the inquiry concerning the payment of the "four secretaries attached to the Executive Committee;" and we understand the question is to be again put.

reliance upon the judgment and good faith with which these are drawn up. Till the determined prizes are announced, it is impossible that specific works in competition can be commenced. We would not imply encouragement of, nor would we pander to the mercenary spirit, that would grasp solely at the money value which the rewards may bring; these golden baits have already been put too prominently forward, and in them lie a fertile source of mischief. To the system of money prizes we hold *positive and strong objections*, which but increase with the increasing amount of the award, and this feeling is shared by the great majority of the most intelligent and influential of our manufacturers. Independent of the utter impossibility of regulating their relative amount consistently with the direct or influential value of the successful objects in their separate classes, there is the added difficulty of so graduating their scale, that they may fairly indicate the respective general commercial importance and mercantile value of the works to which they are awarded. That class of production which may be justly deemed most worthy of extraordinary commendation and reward, including in its possessive merits, improved qualities of execution, taste, and ingenuity, so judiciously applied, as to enlarge the means, while it extends the facilities of general adoption, is from these very causes the most certain to insure its own remuneration, by the mere force of public acknowledgment influencing public patronage—thus rendering large money prizes wholly unnecessary and inexpedient. Their expediency could only have been tolerated by the fact that manufacturers required such a stimulus to rouse them to exertion, and even in this view their admission would have been a very questionable policy, as ministering to a low standard of motive influence, but we are proud to say that on this ground they are generally repudiated. Manufacturers not only disavow their necessity but deny their expediency altogether. Honorary distinction is in every sense a preferable mode of approving recognition. Would it not have been reward enough to any patriotic spirit to have found his victory in the field of science, art, or manufacture, acknowledged by the verdict of his country—that public confirmation ratified by his Queen, the fountain of all honour—although attested but by an olive wreath, the Hellenic type and meed of victory.

This in the estimation of that mighty intellect which has left its marvellous stamp on all within its range, was deemed ample confirmation of triumphs far greater than we can possibly hope to realise; and if this spirit breathe not, at least to some extent, within the breasts of the aspiring competitors, the elevating impulse to lofty and intellectual working is wanting, and in vain may we expect its operating value.

We are not Quixotic enough to despise, or slight, the necessary advantages of positive and certain remuneration, to secure and reward mercantile enterprise, in this utilitarian age too off the sole mainspring of all progressive action. This, however, would be amply secured to the successful candidate by the after impetus to his manufacture which the award of victory must necessarily involve. Triumph in an arena stored with the products of a competitive world—the record of that triumph a "*universal fact*"—is of itself sufficient honour, and must realise sufficient recompense, to satisfy the most inordinate ambition.

The name to become a "household word"—its stamp to give a determined value to the products which bear its impress—is a sequence as proudly honourable as it will be certainly and extensively remunerative.

Still, it having been decided that money prizes are desirable—and such having been definitely proposed—and the Royal Commissioners, it is understood, feeling themselves in some degree pledged to their retention, they become most important matters for consideration and determination. While agreeing cordially in the proposal to admit universal competition for a share of the prizes to be offered, yet we most strenuously urge that a *class of awards or honorary distinctions should be expressly allotted for native competition only*. Let us be just to ourselves, if not before, at least while we are, generous to others. This fact should stand in prominent relief, that our home productions in Art and manufacture will be the results of *individual enterprise*, effected at *individual cost*, the private pocket supplying the necessary outlay, not as in the case of our more favoured continental rivals, the public purse contributing its quota of the amount.

Into the question of the policy of government grants for the advancement of Art-manufactures, we are not now about to enter, though the ready condemnation which such a course receives from many, evidences a narrow and short sighted estimate of the importance of the subject. A public

grant judiciously made, may by its influence upon that branch to which it is applied, exercise such a stimulative and expansive power, and cause such an extension of trade, as in its general spread, to repay the friendly help with usurious interest. Be this as it may, it will not be doubted, that to government aid, is mainly to be attributed the advanced position of the Art-products of the continent, and in the awards which foreign competitors will bear from us, we shall nationally approve in others the result of the very policy of government encouragement, which as a nation we have repudiated and rejected in our own case. Is not the superiority of France in Art-decoration consequent upon the enlightened patronage and judicious instruction, which her government has ever extended to her Art-workmen?—Is it not the result of discipline and study undertaken because its means and appliances were readily available, and because success would ensure appreciation and remunerative employ? What in our perverted views has been a questionable and neglected accessory—with them was held a primary and indispensable necessity.—Successful as these results now are, they have but been progressive—their first efforts were as feeble and uncertain as our own, these have been guided and fostered by paternal care; salutary training and constant sustenance have developed after years of successive growth, the strength and vigour of advanced maturity; and now in the very zenith of this power, in the admitted superiority of its resources, we boldly challenge the products of its might, against the weakly offspring of our neglect and indifference.

This assuredly argues more for our temerity than our sagacity.

The confirmed errors and mistaken course of a life cannot be retrieved and corrected in a few months. Were the amount of loss entailed by failure, bounded only by the intrinsic value of the prize itself, this would be of but trifling consideration, but it is the loss of status as a manufacturing community which this infers that makes the decision vitally important. The estimation of British production in the foreign markets will to a very considerable extent be influenced by the verdicts of 1851, and this should not be lightly trifled with. We would not seek a partial success at the expense of justice, but the concession we advocate is one that justice itself demands. We repeat—"there should be a class of awards and honorary distinctions expressly allotted for native competition only."

Upon the same grounds we contend that *no works which are the production of manufactories supported by government grants—the so-called Royal manufactories—shall be eligible to compete for prizes*. It is manifestly unfair to allow works, which in many instances have been the labour of years, and which have been produced irrespective of all consideration of cost, the expense of which has been defrayed by public grant, to enter the lists against the unaided results of individual manufacturers wholly dependent on their own resources. Gladly would we hail their advent as works for exhibition, frankly would we acknowledge their merit and yield all honour and praise to the executors, but further than this we cannot concede, nor can they desire; it would indeed be but little credit to win in a contest where the odds are so unequal. The necessity for increased exertion which will be felt to conviction by their contemplation, and the earnestness with which our future efforts will be directed to emulate their perfection, will soon have positive evidence; and in a future struggle, and that at no distant period, we will willingly throw down all restrictive barriers and let the competition be as universal as the works themselves.

Tardy though it has been, and inadequate as its results at present are, it cannot be denied that a steady and regular improvement is manifest, and we are sanguine that the campaign which the advent of 1851 promises, is pregnant with well grounded hopes of a still increased advancement, and a more uninterrupted and definitive progress.

Mr. Redgrave, A.R.A., at the meeting for the distribution of prizes at the Government School of Design, Somerset House, a few weeks ago, said—"The real difficulty lay in the superiority in France of the Art-workman." The truth of this remark, as far as it applies, no one will question; but more extended experience in the manufacturing world will prove to that gentleman that there are other "real difficulties" besides the one he has revealed. It is not in the "workmen" alone that France has the vantage ground—it extends to those who call that labour into action—the *employer* as well as the *employed* brings to the task the requisite intelligence and ability—a more generally diffused taste pervades their purchasers; in fact, a more elevated standard of appreciatory

knowledge in Art-requirements is nationally cultivated. It is futile to blame one class alone; the secret, if it be such, of the insufficiency of the Art-status in England, is the depressed condition of taste in general; and the sooner this is acknowledged the more prompt and decisive will be the means taken to remedy the grievance.

It would be difficult to exaggerate the repulsive quality of a great bulk of English decorative manufactures; with the mass of producers Art is altogether a dead letter—a thing intangible—without form and void. Like nature to Fuseli—"it puts them out." Could their eyes but happily be opened to the abortions upon which they employ the time of those under their control—could their enormity but become palpably evident—operations must altogether cease or be at once amended.

The improving efforts of the "judicious few" are fatally hindered by the misguided number; and it will be a hopeful feature in the forthcoming Exposition, to mark in most decisive terms, its reprobation of those productions which tend so seriously to mislead and debase the public taste. Works of questionable and objectionable direction should not be admitted; it should not be left to the caprice of the ill-judging in the crowd to admire what should be condemned, and thus fortify and confirm their own misguided and perverted notions. The eye unaccustomed to the investigation of the principles of elegance and constructive beauty, oblivious to the requirements which constitute grace and originality, distinguishing and separating them from affectation and servile imitation, is readily led captive by the crude and startling effects, which appeal only to its external sense. This risk should not be incurred. Admission to the advantages of the publicity offered by the Exposition, should of itself be so judiciously regulated and restricted, as to be to some extent a warrant for the creditability and merit of the work received; and in this alone, irrespectively of the collateral benefits it insures, its influence will be of vast and salutary import. We would enforce particular attention to this, as it has been stated that *all* works sent for exhibition will be admitted; for in a country like our own where Art-education has been the one thing *not* needful, the very rules which regulate and curb the fancy, otherwise apt to run riot, are written in a sealed book.

The more general diffusion of artistic feeling and knowledge by the promulgation of the laws of harmony, analogy, and beauty, which is thus within the compass and capabilities of the Exposition, is a marked and cheering feature of its corrective influence.

As a general truth, it is rare that the object which at first sight excites astonishment, possesses those qualities which, upon mature and critical reflection, command our sympathies and enlist our admiration. The one absolute necessity to all inherent beauty, simplicity, is never attained but through the medium of severe and studious research. However elaborated the details, however extensive the development or intricate the components embodying the design, still to constitute a really perfect work, its plan and details must be drawn and based upon simplicity.

The beautifully simple outlines of the funereal pottery of Greece are but the result of this feeling thoroughly understood; its principles are alike evident in the natural grace of the Apollo, in the wondrous marbles of the Parthenon, as in the humble utensils of domestic requirement; and it is the want of this feeling which is the marked and leading characteristic of British Art-manufactures. They lack the education which should guide, influence and restrain the innate faculties, so as to render their efforts amenable to such control as tends to give them value and utility. The unbridled impulse hurries on in feats of wanton vagaries, which, at the best, but startle and surprise if they escape our positive condemnation.

The scheme for regulating the admission of exhibitiv works should be so drawn up that no inducement be held out to the commission of these ridiculous freaks of vulgar whim. Encouragement only should be extended to those works which minister to direct purposes of utility and elegance (which is a refined and necessary utility in advanced civilisation), and let the object be as mean in its material, as humble in its purpose, still it should be the condition of its reception, that in its execution merit be expressed, and visible. In this respect the Exposition can work a great Art-moral lesson; indeed, its most directly useful attribute is summed in this requirement.

Miles and miles of promenade, as we are promised, will be but weary treading if the objects which bound their length and breadth, present in the aggregate but questionable value, or positive worthlessness.

Better far as many yards of such selected materials as may by study and investigation excite our emulation, and teach the valuable lessons of improved perception and extended capability.

The classified list of objects to be received is to say the least of it in many respects comprehensive enough, but it is marked by a singular and startling omission—*no reference whatever is made to the acceptance of drawings of original designs for manufacturing purposes.* Now, the admission of these we conceive a fertile source, not only of useful and vigorous action, as calling forth the exercise of powers in the very direction where our weakness has been most apparent and regretted, but also one so largely inclusive in its adoption as to be more extensively and avaiably productive than any other. Numbers may have the talent and facilities for suggestive studies upon paper, to whom the practical execution of those designs in any manufacturing process may be an utter impossibility from want of proximity to the locality of their operations, or the expenses involved in their production. The influence of the Schools of Design might in this feature have been brought prominently and efficiently into play, and a powerful stimulant applied to their efforts, but singularly enough, these have been altogether overlooked or but lightly estimated. The admission of the designs should of course have been dependent upon their intrinsic merit and constructive or applicative capability. We must strenuously advise the consideration of this subject. The omission becomes the more remarkable and almost sinister in appearance, when we observe that works of sculpture are admitted. For the latter productions the various Art-exhibitions, both in London and the provinces are always available, and therefore offer a constant and legitimate medium for their submission to the public notice.

Surely the reception of "designs," the emanation of creative intelligence developed by educational resources, is more consonant with the interest and purpose of an Industrial Exposition, and more reasonably suggestive of a beneficially productive tendency, than the inclusion in their "raw state" of mineral and vegetable substances—such as "calomel, corrosive sublimate, sodium, soapers' waste, gas lime, arsenic, kaolin, quartz, granites, sand-stones, grind-stones, resins, balsams," &c. &c.

These are, however, elaborately detailed in the list of admitted objects, with we think questionable judgment—they will be both unconstructive to and unnoticed by the million, and those alone who feel an interest in their examination would prefer their study in the more congenial and secluded sphere of a museum, than in a public and crowded exhibition.

The list however, contains no allusion to those objects which are proposed to be competitive.\*

In conclusion we would briefly, for the present, (as we shall continue our comments in future numbers) urge on British manufacturers, artists and artisans, to be "UP AND DOING." Indifference and apathy at the present crisis are fatal to your future progress. Wisely or rashly, heed it not to consider now—you are committed to a severe trial which cannot be deferred; bail is given for your appearance at the bar of public opinion—fail not your sureties; that it has been sought with a sure conviction of its eventual beneficial influence upon yourselves, and advocated as the necessary advent of increased exertion, cannot admit of doubt, and it is suicidal to your position to remain inert or antagonistic.

Vain the solace that dislike to general arrangements or objection to specific details caused your place in the industrial ranks of the modern "British Volunteers" to be vacant. "Lay not that flattering unction" to your souls. This will be known only to yourselves, and probably the narrow circle of your own neighbourhood, but the world-wide fact will record the names of those alone who did contest and won honourable mention. You may avoid competition, *but you cannot avoid the reflection and injury which your pusillanimity will inflict upon you.*

Now is the time for discussion and suggestion; speak out your wishes, and let them but evidence sincerity of purpose and just requirement, and doubt not that they will have all due consideration.

\* This very important document forms, as it were, the key by which the doors of the Exhibition are to be opened: our readers will therefore expect that it undergo some scrutiny at our hands; not only with regard to the "Objects Admissible," but to the "Committees" to whom will be confided the onerous duty of deciding what shall be admitted and what rejected. As respects the latter, the selections are unquestionably liable to some objections. The "Objects Admissible" demand much consideration; but we have devoted this month so much space to the Exposition, that we cannot now pass this document under review. We must for the present content ourselves with observing that we find in it some very unaccountable errors, and some omissions of a very serious character.

There is no reason why eventually you ought not to be able as successfully to compete with any nation, let its position and qualification be what it may, in works which involve the exercise of taste, as in those of scientific requirements, provided you embrace the means to become so. Resolve then to begin this course at once and in earnest; no more promising era for the dawn of enlightened and amended action will arise than the present.

Shrink not from your responsibility! By omission or commission—directly or indirectly—the status of England's Industrial Art is in your hands. If indifferent and resigned to indifference—or incompetent, and you will not struggle for efficiency—depend on this—a lesson of severe, but wholesome and deserved humiliation, awaits you!

B.

[Our readers will find an authorised list of the objects admissible to the exhibition stitched in at the end of the present number, to which we would refer them. We are thus spared the necessity of transferring the document to our columns.]

#### SKETCHES BY E. LANDSEER.\*

It is scarcely necessary, we should think, to remind the readers of our Journal that its pages rarely censure—where attempts, however feeble they may be, are made to aid the progress of Art. It is far more consonant with our feelings and wishes to cheer on, than to urge back; yet there are occurrences which sometimes compel us to depart from our usual course, and which leave us no alternative but to record entire disapprobation. The appearance of the two prints under the titles quoted respectively, is an incident which we cannot overlook. The drawings from which they are taken were, we believe, made by Mr. Landseer for the late Countess of Blessington's portfolio of "scraps." They are nothing more than mere sketches in India-ink; clever, as all must be, which comes from the hand of this distinguished artist; but they were never intended for the engraver; and it is an act of gross injustice to Mr. Landseer to reproduce them as we find them here.

It is clear not only that the painter never intended these light things to be engraved, but that he would have prohibited their engraving if he had had the power. They are calculated not to serve, but to injure, his reputation; for they are really nothing more nor less than scraps scarcely worthy even as gifts of friendship. The first-named is a little bit either borrowed from, or suggestive of, the large and fine print which bears the same title; the second is a mere sketch in outline. But now comes what seems to us as great an inconsistency, as their publication under any circumstances is unjust to the artist: the prints are respectively announced for sale at the following charges:—"Huntsman and Hounds," artists' proofs, *two guineas*; fac-similes, in tints, *one guinea*; prints, *half-a-guinea*. "Coming Events," artists' proofs, *two guineas*; proofs before letters, *one guinea*; prints, *half-a-guinea*. Now, we utterly repudiate the doctrine—

"That the value of a thing,  
Is just the money it will bring;"—

the value of that whereon *mind* and time are employed should be determined by the amount of both expended upon it. In the case of these two engravings, a few minutes' thought probably engaged the artist's attention, and a few minutes of time sufficed to put his ideas on paper, while scarcely a greater number of hours enabled the engraver to transfer the subjects to the steel or copper; and yet half-a-guinea is charged for an ordinary print. The whole thing is an absurdity, and if the publisher finds his speculation a profitable one, we shall consider the public more readily duped than at present we believe them to be. But there is yet another medium by which the value of a work of Art should be tested, that is, by comparison; there would be little difficulty in adducing numerous examples of engravings, published either separately or serially at the present time, from which to draw our inference, to show that the charge for these meagre sketches is to the last degree ridiculous. Mr. Grundy, we believe, has but recently established himself in London as a publisher, and it is not because we desire to offer an obstacle to his success that we make these remarks, but to warn him of the error into which he has fallen, lest a repetition of it may do him irreparable injury. We trust this hint, which we offer in good part, will not be lost, and that he will not again be misled into a wrong act by the popularity of a name.

\* "Coming Events." "The Huntsman and Hounds." Engraved by H. T. Ryall, from Drawings by E. Landseer, R.A. Published by J. L. Grundy, London.

## OBITUARY.

SIR WILLIAM ALLAN, R.A.,

PRESIDENT OF THE ROYAL SCOTTISH ACADEMY.

Another of the chieftains of British Art is gone from among us. For some time past accounts had reached us of the precarious state of Sir William's health, and latterly these accounts have been of so unfavourable a nature that we were not surprised to hear of his decease, the ultimate cause of which was an attack of bronchitis. He died at his residence in Edinburgh, on the 23rd of February, in his sixty-ninth year.

In the *Art-Journal* for April 1849, we introduced a portrait of this eminent Scottish painter, with a somewhat lengthened notice of his professional life, the early part of which was so full of instructive and entertaining incident, when, with the enthusiasm of one devoted to his art, he journeyed through Turkey and the rudest parts of half-civilised Russia to collect materials for his future labours. The use he subsequently made of what he gathered in his travels, and a list of his pictures of every kind, were also brought forward in our remarks, so that now little remains for us to do beyond the sad task of announcing his death, whereby the Scottish school especially has lost its greatest ornament in historical painting; nor will it be much less felt among ourselves of the south.

In our former biographical sketch it was said—"The patriotic President of the Scottish Academy is now engaged with his wonted vigour in painting the 'Battle of Bannockburn' on the same extensive scale as his latter picture of the 'Battle of Waterloo.' May success and reward attend his noble effort." This picture was fast advancing to a state of finish, and as it was intended for the next exhibition of our Royal Academy, Sir William was working at it with as much diligence as his enfeebled condition would permit; in fact, with more than he should have been allowed to do; for the *Athenæum* states that "he had his bed removed into his painting-room that he might sleep near his work. When the pencil fell at length from his hand he was too far gone in illness to be removed, and he died in his painting-room, in front of his latest picture."

Men are accustomed to honour those who, with their good swords in hand, fall with their faces to the foe, whatever be the cause that brings them to the battle field; is there no glory due to the veteran whom death overtakes while engaged in perpetuating the victories of his country, and in adding to its renown in the arts of peace?

Much interest will be excited in reference to Sir William Allan's successor to the Presidency of the Scottish Academy.

JOHN PETER DEERING, R.A.

To the above announcement, we have also to add the death, on the 2nd of March, of Mr. John Peter Deering, R.A., a name as connected with art, known but to few of late years, unless they may have chanced to see it among the list of members of the Royal Academy, as printed in their annual catalogue; and they who have done so would most probably marvel how it ever came there.

Mr. J. P. Deering, who was known as Mr. J. P. Gandy in earlier life, was an architect, and we believe a younger brother of Mr. Joseph Gandy, also an architect and an associate of the Academy. According to the *Athenæum*, Mr. Deering began life under the patronage of the Dilettanti Society, and by that Society undertook a professional mission to Greece. With the exception of Exeter Hall in the Strand, we are not aware of any important edifice designed and erected by him, yet in 1827 he was elected an Associate of the Academy, having in that year succeeded to considerable landed property in Buckinghamshire. In 1838 he was chosen Academician, though for the five preceding years he had not exhibited a drawing in their exhibitions, nor has there been one since a period of seventeen years. Mr. Deering sat in the first reformed parliament for the borough of Aylesbury. Our contemporary to whom we have before alluded, says:—"He was fond of his art, and if he had been a poorer man would have become distinguished in it."

The election of Mr. Deering into full membership with the academic body, is one of the "mistakes" which the Royal Academy has sometimes made; the retention of its honours by this gentleman, seventeen years after he had *de facto* quitted his profession, was neither creditable to him, nor should it have been permitted by the Society. There is another member of the Academy of whom the world knows nothing as an artist, whether he be painter, sculptor, or architect. We have before us at this moment the catalogues of the Academy for the last quarter of a century and cannot

find, during the whole of this period, his name as a contributor. Now, this ought not to be; some plan should be devised to remedy the evil, for it is a glaring one: so long as the number of Academicians is limited to forty, they should all be on the "effective strength" of the Institution. If age, or infirmity, or the increase of wealth incapacitate or keep back a member from adding his annual contributions to the exhibition for three or four successive years, he might be "superannuated" as an honorary member, and another elected in his room. There would be no difficulty in procuring the Royal assent to some such plan as this, which should be tried. For the present we merely throw out the suggestion; we have no space this month to enter at large upon the subject; it is important, and one we shall hereafter find occasion to recur to.

JAMES CHRISTOPHER TIMBRELL.

We regret to announce the decease of this painter at Portsmouth, on the 5th of January, after a painful illness, aged thirty-nine years. He was, brother to Mr. H. Timbrell, the sculptor, whose death at Rome we noticed some months back; and his works have at various times been before the public.

## THE BRITISH INSTITUTION.

To judge from the list of pictures which have already been sold from the gallery of this Society, now open, we anticipate a most prosperous season for our artists. There are 487 pictures exhibited, and of this number, up to the 20th ultimo, seventy have been sold, or about one-seventh of the whole. This is highly encouraging, inasmuch as we may expect a considerable increase from the purchases made by the subscribers to the Art-Union, as well as from other sources, during the next month or two. We annex a list of the above sales, with the prices realised, so far as we could ascertain them; some few of the pictures having been bought from the painters' easels, before being exhibited to the public.

No. 1. 'A Group on a Common,' T. S. Cooper, A.R.A.; No. 2. 'Medora,' W. Fisher, 25*l.*; No. 3. 'A Farm Yard,' J. F. Herring, 50*gs.*; No. 7. 'A Study,' C. Wilson, 15*gs.*; No. 18. 'The Miller's Home,' T. Creswick, A.R.A., 70*gs.*; No. 21. 'Rich and Ripe,' G. Lance, 40*gs.*; No. 22. 'Study of Kids,' J. F. Herring, 25*gs.*; No. 30. 'Astronomy,' J. Sant, 80*gs.*; No. 33. 'Scene in North Holland,' W. A. Knell, 50*l.*; No. 40. 'The Regretted Companion,' R. Ansdell, 150*l.*; No. 41. 'The Morning Call,' T. Earl, 15*gs.*; No. 45. 'Dutch Pilots warping their Craft out of Harbour in rough weather,' E. W. Cooke; No. 46. 'Youthful Fortune-Telling,' E. U. Eddis; No. 57. 'Evening—Coming Home to the Farm,' H. Jutsum; No. 71. 'Noon—The Stream in the Valley,' T. Creswick, A.R.A.; No. 81. 'Domestic Ducks,' J. F. Herring, 20*gs.*; No. 82. 'Moorland Scenery,' T. J. Soper, 7*gs.*; No. 87. 'From "The Corsair,"' E. W. Cooke, 45*gs.*; No. 88. 'A Group in the Meadows,' T. S. Cooper, A.R.A.; No. 98. 'Painting,' C. H. Stanley, Jun., 15*gs.*; No. 102. 'The Jewels and the Gem,' G. Lance (purchased by the Duchess of Marlborough); No. 123. 'Southdowns,' T. Creswick, A.R.A., and R. Ansdell, 70*gs.*; No. 130. 'On the Thames, Islesworth,' T. W. Gaillard, 3*l.*; No. 132. 'A Good Day's Sport,' F. L. Rolfe, 15*gs.*; No. 133. 'Opening the Gate,' J. Linnell; No. 140. 'Dovor,' J. Holland, 100*gs.*; No. 156. 'The Triumph of Venus,' W. Fisher, 100*l.*; No. 172. 'Morland and his Model,' L. Huskisson, 5*gs.*; No. 193. 'Le Petit Savetier,' E. A. Goodall, 12*gs.*; No. 196. 'Blenheim,' G. E. Hering (bought by the Duke of Marlborough); No. 205. 'Lance Reproving his Dog,' Sir A. W. Callcott, R.A., and J. C. Horsley; No. 210. 'A Fruit Shop at Angers,' E. A. Goodall, 12*gs.*; No. 212. 'The Purchased Flock,' J. Linnell; No. 229. 'Gleaners waiting for the last Load,' J. Perkins; No. 231. 'French Fishing Girl,' T. K. Fairless, 10*l.*; No. 232. 'Luna,' J. G. Naish, 20*gs.*; No. 245. 'The Frozen Lock,' C. Branwhite; No. 261. 'A Scotch Shepherd saying Grace,' A. Fraser, 10*gs.*; No. 272. 'Chepstow—Monmouthshire,' C. Fielding, 18*gs.*; No. 298. 'A Water Mill in North Wales,' J. Wilson, Jun., 10*l.*; No. 301. 'Don Quixote and Sancho Panza in Pedro's Hut,' G. Cole, 25*gs.*; No. 311. 'Myrrha,' H. O'Neill, 50*gs.*; No. 314. 'A Westmoreland Trout Stream,' H. Jutsum, 40*l.* (bought by Lord Northwick); No. 315. 'The Frozen Mill,' C. Branwhite; No. 317. 'The Departure of the Chevalier Bayard from Brescia,' J. C. Hook; No. 330. 'A Lane Scene—Sussex,' W. H. Haines, 8*gs.*; No. 334. 'The Idler's Corner,' J. Bixo, 10*gs.*; No. 345. 'The Old Groyne at Brighton,' C. Fielding, 20*gs.*; No. 350. 'A Country Boy,' J. P. Drew, 8*gs.*; No. 352. 'A Bit of Holland,' E. W. Cooke, 20*gs.*; No. 358. 'Stepping Stones—North Wales,' Miss E. Goodall, 7*l.*; No. 360. 'The Hour Glass,' H. Le Jeune; No. 361. 'At Undercliff—Isle of Wight,' S. R. Percy, 20*l.*; No. 368. 'Nature and Art,' G. Lance; No. 370. 'Going to meet Father,' E. Hopley, 25*l.*; No. 378. 'Don Quixote coming in sight of the Windmills,' H. Shirley, 10*gs.*; No. 388. 'The First Impression,' H. C. Selous; No. 403. 'Spanish Produce,' G. Lance; No. 412. 'Mole Guest, near Port Madoc—North Wales,' J. Danby, 20*l.* (bought by Lord Northwick); No. 413. 'Venus disuading Adonis from the Chase,' W. Salter; No. 414. 'Summer Evening,' E. Williams, Sen., 15*l.*; No. 425. 'The Interview between James IV. and the Outlaw Murray,' &c., J. M. Joy; No. 427. 'Remnants,' G. Lane; No. 429. 'What shall he have that killed the Drake?' G. Lane;

No. 445. 'Disturbing the Congregation,' G. Cruikshank; No. 458. 'The Good Knight,' J. Drummond, 70*gs.*; No. 460. 'A Sunny Day,' A. W. Williams, 6*l.*; No. 465. 'The Toilet of Venus,' W. Salter, 200*gs.* (bought by G. W. Yates, Esq.); No. 479. 'A Lane near Chiddingstone—Kent,' S. R. Percy, 10*l.*; No. 481. 'The Woods in Autumn,' J. Middleton, 50*gs.*

## ART IN THE PROVINCES.

EXPOSITION OF 1851.

BIRMINGHAM.—An important public meeting has been held in the Town Hall, the principal feature of which consisted in an animated discussion on the third resolution, to the effect—"That it is the opinion of this meeting that it is not desirable to award money prizes to the successful competitors in the intended Exhibition, they being of opinion that honorary distinction and commercial reputation are the most sure and honourable reward, and will prove the most generally satisfactory to the manufacturers of this district." An opinion which seemed to meet universal approval. The subscription commenced in the room amounted to 200*l.*, a pitiful sum in comparison with that obtained in other places.

LEEDS.—A meeting at the Court House has been held (the Mayor presiding), to aid the general Congress of Industrial Art in 1851, and the amount of subscriptions announced at the meeting was nearly 1100*l.*

BRADFORD.—Workmen's Clubs have been formed in this town, and will no doubt be followed by others, by which they will be enabled, by the payment of small weekly subscriptions, to visit the Metropolis when the National Exposition opens. This is "a good sign," and we augur the best results from a proper enthusiasm among the workmen which this movement leads us assuredly to expect.

GLASGOW.—A meeting of the principal merchants, manufacturers, and other leading men of the City and its vicinity, met by invitation of the Lord Provost, in the Council Chamber, to consider the best mode of obtaining an effective working committee.

Huddersfield.—A meeting has been held in the Guildhall of this town, to insure the industry of that locality an appropriate and honourable representation at the Great Exposition, and upwards of 200*l.* subscribed.

MANCHESTER.—The leading commercial men of this town held a meeting in the Town Hall; when resolutions approving of the Exhibition of 1851 were moved, and subscriptions commenced, which were announced to have reached 3000*l.*

LIVERPOOL ART-UNION.—This Association has given instructions to Messrs. Copeland to prepare Statuettes in Porcelain, from the figure of Lady Godiva unrobing, from Alfred Tennyson's poem; it is the work of the sculptor Macbride, of Liverpool. We are glad to announce the spread of a taste for these beautiful productions of the plastic arts.

THE BIRMINGHAM EXPOSITION OF 1849.—The final statement of the expenditure and receipts for the fifteen weeks during which this Exposition was open to the public, has been supplied to us; and we lay it at once before our readers, inasmuch as it is a curious and instructive paper, particularly when considered in reference to the projected Exposition of 1851.

	£	s.	d.
Money realised by Season Tickets, Single admissions, and sale of Catalogues	3,076	14	0
Cost of Building and Fitting up	1,258	13	8
Gas consumed and Gas Fittings	231	13	11
Fire Insurance on £23,000 for 6 months	128	14	8
Printing, Advertising, and Catalogues	493	18	7
Carriage of Goods from Distant Contributors	45	0	0
Attendants, &c.	482	13	5
Incidental Expenses, Superintendent's Salary, &c.	325	11	8
Balance	110	3	1

The balance, £110 3*s.* 1*d.*, to be devoted to the purchase of casts, models, and books, to be presented to the Birmingham School of Design. This, we think, will be the best commemoration which could be desired to keep alive a remembrance of by far the most successful Exhibition of Industrial Art, which has yet been achieved in this country. A large sum was subscribed by manufacturers previous to the opening, to meet the expenses; this, we apprehend, has been returned to them.

## ROYAL SCOTTISH ACADEMY.

THE twenty-fourth exhibition of this important and advancing body, is as remarkable for its general merit as for those proofs of rising genius which adorn its walls, and testify to the enduring excellence of native art. We are justified in congratulating our northern brethren on these cheering facts; believing as we do that it is in their power to hold a high position among similar bodies, while they thus preserve a vitality in their younger members who may succeed, and by honourable study, excel, the older ones as they decline. We have never seen a less objectionable exhibition than that which this year asks the attention of the Scottish capital—an attention which its merit demands, and which no one need shrink from giving. It is quite clear that the Scottish School need not fear any comparison with that of London.

No. 9. 'Highland Girls Winning Corn,' R. R. M'LAN. We have here a genuine Scottish picture to begin with, painted with all that truthfulness which an intimate acquaintance with northern manners and scenery has given this artist. There is a clearness and decision in this picture which ranks it with the best of his productions.

No. 10. 'On the Coast of France near Havre,' JOHN WILSON, JUN. A simple scene, evincing a true knowledge of nature; the colouring clear and good.

No. 26. 'Skeve and Gregor,' JOHN GLASS, A. A black and a white horse painted in a good broad style, which must ultimately reach excellence.

No. 27. 'Too Late,' JOHN D. MARSHALL. A boy has just entered a village school, and is received by the Dominie with suppressed anger. He pulls forth his watch, and enforces on his mind the fact, to be more deeply felt when the half-hidden cane falls on his shoulders. The schoolfellows are engaged in speculation as to the event, but some eagerly snatch the moment for other pleasures; and a scene of uproar seems likely to ensue on all hands. There is boldness in taking a subject which has been so well and so often done before by some of our best artists; it has many good points in it, and displays much knowledge and ability.

No. 34. 'Head of Ullswater—Cumberland,' MISS FRANCES STODDART. One of the best landscapes in the room. The water and distant hills are in a flood of light, which gleams through the dark trees of a green lane in the foreground with the happiest effect. It is altogether a charming transcript of a lovely scene.

No. 43. 'Lime-kiln in the Highlands,' HORATIO MACCULLOCH, R.S.A. A really noble landscape, painted with great depth and brilliancy. The clearness of the distant tints upon the mountains, the broad waste in the middle distance, and the masterly manner in which the rocks and heath in the foreground, are rendered by the painter, are well worthy the attention of the younger members of the academy who also "woo nature."

No. 48. 'An Italian Shepherd,' THOMAS SMITH. A fine study of a picturesque figure, good in colour and execution.

No. 50. 'The Cup found in Benjamin's Sack,' SIR W. ALLAN, P.R.S.A. We have already had the opportunity of seeing this picture in London. It is a subject well chosen, and the contrast between the richly and quaintly habited Egyptians and the simple Jewish brethren, is striking and good. A study of some portions of this picture is however more satisfactory than looking at it as an entire work.

No. 51. 'Portrait of Mrs. James Merry,' J. G. GILBERT, R.S.A. An excellent picture with good flesh tints; and a dignity of treatment which elevates it above portraiture in general.

No. 54. 'Scene in the Forest of Arden,' J. A. HOUSTON, R.S.A. "Still green nooks, woods old and hoary," are here depicted on "a day in June after rain," and worthily have they been displayed, with an intimate knowledge of nature and strength of touch. We hope for much at the hands of this artist, and augur well for his future success. Such transcripts of nature are especially covetable by all "in populous city pent," and these are by no means bad patrons of the landscape painter.

No. 61. 'Leaving the Glen,' M. BARTON, A. A Highland family mournfully visiting for the last time the graves of their people; an aged widow is aroused from her reverie of grief by a little child directing her attention to the waggoner who summons their departure. Her son, with his wife and elder child, stands beside her; the haze over the hills and gathering storm add to the gloom of a scene well conceived, and wrought out with much ability.

No. 77. 'Portrait of a Lady,' D. MACNEE, R.S.A. A really noble half-length, full of intelligence and power, the colouring rich and masterly.

No. 80. 'The Knife-Grinder,' W. DOUGLAS. An extremely good *genre* picture; the figures are all full of truth, and that of the girl who stands with her back to the spectator in deep abstraction at the grinder's wheel, is an excellent example of the success that may attend a proper study of character, which may pervade attitude and dress as thoroughly as it does feature, and in pictures of this class be quite as useful to the artist.

No. 89. 'River Scene and Shipping—Holland,' E. T. CRAWFORD, R.S.A. A good clear style pervades this picture; the brilliancy of the foreground and quietude of the distance are both equally well executed.

No. 95. 'The Highlands in 1746,' J. A. HOUSTON, R.S.A. A Highlander among his native mountains is looking over a crag, with gun in hand, preparing for the foe beneath; his hard features speak rigid determination, and his whole aspect is characteristic of unconquerable freedom. There is a story in this simple picture well and truly told; and it is painted with much vigour and richness of colour.

No. 96. 'What's your Wull?' GOURLAY STEELE, R.S.A. The scene from "Old Mortality," in which Henry Morton asks his way of the peasant child. This picture is too much in the "pretty" style to be satisfactory; both horse and man are over well dressed; and the child is idealised until we think rather of a waxen doll than a Daughter of the Mist. We are daily more convinced of the folly of the Scrap-book school of elegance.

No. 98. 'The Convalescent,' W. STEWART. This we also look on as another mistake. A sick woman, possessing no beauty, seated at a window in languid helplessness, can surely be no pleasant thing to look upon; it is a picture few would covet, however well painted.

No. 100. 'Horses Drinking,' W. HUGGINS. A richly coloured and spirited *duo*, one of them "an old stager, once the property of Madame Duerow," and as attractive in canvas as he must have been in the theatre.

No. 101. 'A Lady Drawing,' J. G. GILBERT, R.S.A. A well studied picture, in deep shadow, with a side light; reminding us of the excellency of the old masters.

No. 104. 'Boyhood,' JOHN FAED, A. By no means an agreeable or poetic transcript of this phase of life. Two rough boys are quarrelling, and an old man, parting them. One of the boys is crying heartily, having been severely punished by the other, whose face betrays the worst passions, and whose end may be prophesied if there be truth in the old adage. The man who parts them is by no means benevolent-looking either, and calls to mind Dickens's Quilp. With so much of power, as is exhibited in this picture, how deeply we regret that it is lavished on such a subject. The utmost amount of ability cannot make these beings other than repulsive; while the crying boy is a most disagreeable caricature. It gives us much pain to say this, inasmuch as Mr. Faed has great ability: why should he thus cast his talents away when they might be so well employed?

No. 115. 'Little Jack Horner,' JAMES EDGAR. A pleasant, well painted study of a gleeful child, after the old nursery rhyme.

No. 116. 'River Scene on the Cannick, Inverness-shire,' ARTHUR PERIGAL, A. There is a brilliancy of colour and a vividness in the works of this artist, which is much marred by his hardness of treatment; the hazy tints pervading Scottish landscape would be well and profitably studied by one who, with that aid, might rank high as a landscape painter.

No. 117. 'Portrait of Mrs. Miller,' DANIEL MACNEE, R.S.A. A full length figure in a dark dress, standing on a terrace. The soberness and breadth, which are the characteristics of this picture, give it a high rank among the portraits in the present exhibition.

No. 132. 'Christ Walking on the Sea,' R. S. LAUDER, R.S.A. The solitary figure of the Saviour, upon whose head a flood of glory falls from above, lighting his path over the dark waters, is conceived in a spirit of the highest poetry; the simple grandeur of the figure, the gloom which spreads around, and the red sunset in the extreme distance, give an air of awe and mystery to the scene, which is much enhanced by the sober tints that clothe the entire painting.

No. 135. 'A Lonely Shore—Summer Afternoon,' D. O. HILL, R.S.A. A striking instance of how much an artist may make of a trifle; a simple bay with a solitary tower is all that it comprises; but by aid of atmospheric effect, we have, out of such unpromising material, a little picture, that may be studied with earnest pleasure.

No. 137. 'Dutch River Craft,' G. SIMSON, R.S.A. A good bit of rich colouring.

No. 144. 'A Quiet River,' HORATIO MACCULLOCH, R.S.A. A scene in which Izaak Walton might revel. The river winds through level plains, here and there garnished with trees; there is enough of nature to win the enthusiast, and sufficient hint of human vicinage to make it agreeable. It is broad and clear in effect, with much brilliancy of touch.

No. 151. 'The Quarrel of Oberon and Titania,' J. N. PATON, R.S.A. This picture, "a companion" to that painted by this artist in 1848—"The Reconciliation"—can be considered as a companion only in subject, inasmuch as the artist has greatly improved in his colour and general treatment. The present work is certainly the great original feature of the Exhibition of this year. It is an extraordinary production, whether we consider the fertility of imagination it displays, the vast amount of labour it involves, or the abundance of suggestive passages with which it abounds. It is not too much to say that it contains within itself materials for a dozen paintings. The numberless episodes which surround the principal action are all alike original and ably pictured forth. The Gnome, who peers forth with yellow care-worn face, holding in his hand the proceeds of his gold-finding; and whose repulsive features are worshipped and smiled on by the little beings near, is again typified by the spider above his head, whose fearful web is thickly studded with the bodies and wings of entrapped insects. The slimy snails who crawl into the dismal cave are also typical of those who cringe and crawl after mammon. Some relief is found from this in another scene, where Beauty is wooed by Riches; but is won by Poesy, who rivets her attention and secures her pure heart. In a similar manner we might enlarge on the various parts of this picture, but enough has been said to show the quantity of thought it exhibits. We should perhaps say a few words on the care with which it has been studied in all its accessories; every blade of grass, or bit of moss, is true to nature, and would satisfy a botanist. We by no means insist that this carefulness is absolutely necessary in such pictures; but we point to the present one as a proof that it is possible to do this without injury to the general breadth and artistic treatment of a subject. Altogether the picture is an extraordinary advance upon the former works of this artist, and an evidence of deep thought and study, which must lead to greatness. Mr. Paton is certain to obtain the very highest rank in Art.

No. 160. 'The Penance of Jane Shore,' R. S. LAUDER, R.S.A. The unfortunate mistress of a weak king leans against the cross in an attitude of deep sorrow and humiliation, with an air of womanly shame, which is as beautifully conceived as it is exquisitely rendered. The varied expressions upon the faces of those who gaze upon her degradation, are well shadowed forth: some in pity, some in doubt, some in anger, look upon her; but she, "the observed of all observers," with downcast eyes and heavy heart, irresistibly draws all our attention and pity. This is in itself a proof of the great ability Mr. Lauder has exercised upon his subject, which absorbs attention entirely on the principal figure.

No. 179. 'Highland Cottage—Evening,' A. PERIGAL, A. The sun is setting in a mountain district, and tips the hills with his last rays. The picture is deep in tone towards the foreground, and dark shadows, with glints of light, rest on a little patch of water in the foreground. A sky, less hard than the painter has adopted, is all that is wanted to make this an excellent picture.

No. 185. 'Burns and Captain Grose,' R. S. LAUDER, R.S.A. Our readers are already familiar with the composition of this picture from the woodcut which has appeared in our Journal. It is rich and colour and excellently handled; our only objection being to the worthy antiquary, who is on too small a scale for *vraisemblance*.

No. 191. 'Castle of Bishopstein on the Moselle,' T. M. RICHARDSON. Broad and excellent in its handling and rich in tone.

No. 199. 'Portrait of Very Rev. John Lee, D.D., Principal of the University of Edinburgh,' J. W. GORDON, R.S.A., A.R.A. The great charm of Sir Joshua Reynolds's portraits was the fact that they were always beautiful pictures upon which the eye might rest with pleasure, even though the claim of personal interest was not felt toward the subject represented. This portrait is one of that kind; and although it gives with apparent truth a speaking likeness of an excellent man, it is so pleasing as a picture and so fine as a work of art, that a stranger might covet it to look upon. The flesh is exquisitely painted, and the sentiment and colour which pervade the entire picture is conceived and wrought out in the best possible taste. It is a

picture of which painter and possessor may be alike proud.

No. 204. 'The Young Virtuoso,' CHARLES LEES, R.S.A. A youth in his study looking on a drawing. The side light thrown upon him is exceedingly well worked out, and there is a breadth and clearness throughout which merit praise.

No. 209. 'Cottage Pictry,' THOMAS FAED, A. A group round a table listening to the head of the family engaged in devotion. There is an extreme delicacy of colour and touch in the faces of each figure, and great ability in the treatment of this very agreeable and meritorious picture.

No. 215. 'The Departure for Battle,' WILLIAM DOUGLAS. A group of armed soldiers of the olden time are bidding their adieus preparatory to the battle-field. A compact mass of half-length figures fill the foreground, while behind appear troops leaving an old tower. Above is a murky sky, fitted for the gloomy scene. A sombre hue pervades the entire picture, which is extremely well conceived.

No. 232. 'Fun,' JOHN FAED, A. A capital picture. A labouring man, whose face is redolent of "fau," is engaged in dancing his child on his knee. The kittens playing with their mother's tail beneath are also equally gleeful; the whole scene is full of life and humour, and is so well studied, that the very shoe-nails of the man's upturned foot tell a story. In vigour of conception and power of execution, this picture ranks foremost in works of its class.

No. 266. 'A Border Raid,' J. A. HOUSTON, R.S.A. A lonely Peel-tower has been attacked in the night, and the inmates have vigorously defended it. The beacon blazes from the battlements, and the first streak of morning's light shows the approach of mountain friends, who hasten over the lone country which surrounds it. The besiegers, a little worsted by the fire from the castle, are now about to escape on desecrating the rescue. The whole scene is powerfully and naturally told.

No. 291. 'The Widow,' JAMES DRUMMOND, A. A lonely woman hushing her child in a wild landscape on a stormy day. There is fine feeling in this little picture, and a rich and deep colouring.

No. 292. 'The Valley of the Nith,' D. O. HILL, R.S.A. The painter of this noble landscape has honourably distinguished himself by his great national work illustrative of "The Land of Burns," and here he has given us the poet's farm-house at Ellisland, and the walk near it where he composed "Tam o' Shanter." The mansion of Dalswinton, with the little loch beside it, is also classic ground; for here, in 1788, the first steam-vessel was tried, bearing in it Miller, the proprietor of the house, Taylor, the engineer, Burns, Brougham, and Nasmyth, the father of Scottish landscape-painting. The distance embraces the Cumberland mountains, the Solway, Lochar Moss, Dumfries, &c., and combines to form a magnificent landscape, rich in historic and poetic interest, and one to which the artist has rendered ample justice. It is a national picture that deserves to be national property.

No. 310. 'The Commencement of Portrait-painting,' A. CHRISTIE, A. Dante is sitting for his portrait to Giotto. The subject is treated in mediæval, or modern German, taste; it is simple, clear, and good.

No. 321. 'Furness Abbey,' MISS J. NASMYTH. An agreeable copy of a beautiful scene; the group of old thorns in the foreground is very well rendered.

No. 328. 'The Improvisatrice of Ischia,' W. M. CRAWFORD. An admirable picture, rich in tone and colour, and with 'The Moorish Girl,' No. 7, by the same artist, deserves to be ranked among the best pictures in the rooms.

No. 340. 'The First Pair of Trews,' ROBERT M'INNES. A Highland boy is measured by a tailor for this hitherto superfluous article of attire, and the action is concluded by a libation of mountain dew. It is a humorous scene, naturally and capably told.

No. 352. 'The Hope of the Borders,' JAMES DRUMMOND, A. A young border chieftain is sallying forth in the evening among armed retainers who watch his management of the war-steed with pride and deep interest. The costume and all the accessories of this picture are well studied, and the colour and treatment are very grand. The grey heap of clouds which gather above, is admirably artistic and greatly aids the composition.

No. 381. 'Yorick and the Grisette,' J. E. LAUDER, R.S.A. Admirable in expression and sentiment.

No. 397. 'The Last Scene of Scapin,' EUGENE DEVERIA. French art is seen to most advantage in scenes like these; and this is an excellent sample of the school.

No. 400-411. 'A series of admirable Portraits,' by C. LEES, R.S.A., remarkable for a truthfulness the most apparent, and a broad artistic treatment of the best kind.

No. 415. 'Sketch of an old Pensioner,' GOURLAY STEELE, A. An excellent sketch of an old dog, painted with much power and truth.

No. 417. 'Rose Bradwardine,' THOMAS FAED, A. An admirable little study, full of the best principles of colour and effect.

No. 450. 'Highland Herd Boy,' KENNETH MACLEAY, R.S.A. An excellent little picture; we have seldom seen a sweeter head than this boy's, or one more beautifully painted.

Among the water-colour paintings and miniatures we may particularly mention No. 486, 'A Mountain Torrent in Argyleshire,' by G. SIMSON, R.S.A.; and No. 630, 'A Mill Stream,' by the same artist; No. 502, 'Craig-na-Cohilig,' by J. FERRIER, which appears to be very good, but is badly hung; No. 520, 'New Abbey—Kirkeudbrightshire,' by DAVID SIMSON; No. 549, 'A Scene in the West Highlands,' and No. 623, 'A Sketch for a Picture,' by HOUSTON; No. 559, 'Melrose Abbey,' by JOHN LESSELS; No. 636, 'Tantallon Castle,' and No. 656, 'A Highland Landscape,' by E. T. CRAWFORD. Of the Miniatures, those by KENNETH MACLEAY support the position he holds in his art, and are exquisite productions. Those by JOHN FAED are all extremely good, as are those by MRS. DEWAR and MISS MARY ANN NICHOLLS. There is also a pencil drawing of an elaborate and beautiful kind by PAUL DELAROCHE, 'A Portrait of S. C. Hall, Esq.,' drawn we believe in the year 1846, and a worthy study for the students in this class of art. There are a large number of Sketches in this room by NOEL PATON, evincing a most fertile imagination and power of drawing. We were especially pleased with his 'Vision of Life,' and the series illustrative of the Mission of the Saviour, which are singularly original and beautiful.

Sculpture is confined to some twenty specimens. BRODIE'S group, 'Little Nell and her Grandfather,' is pleasing; RITCHIE'S bust of 'W. B. Scott,' and BRODIE'S bust of 'Professor Simpson,' are both good; but the palm of high excellence must be awarded to PATRIC PARK; there is life, intelligence, and dignity, of the most refined and elevated kind in his busts; and when we look upon the expressive head of 'Lord Jeffery,' we cannot but hope that it should find a resting-place on his monument. But the finest thing in the Exhibition, and one that most enchains our attention, was his grand colossal head of 'Oliver Cromwell,' modelled from the mask taken after death by order of the Grand Duke of Tuscany, compared with other authorities. This noble bust, free of either flattery or vulgarity, restores to us the sturdy features of the Old Protector, with his deep-seated determination and look of power. If a place be awarded to one of England's greatest rulers in Westminster Parliament House, this grand work should be the one destined for the place of honour. It is as powerful in execution as conception, and admirable in both.

## THE VERNON GALLERY.

### COTTAGE CHILDREN.

T. Gainsborough, R. A., Painter. G. B. Shaw, Engraver.  
Size of the Picture 1 ft. 6 in., by 1 ft. 2½ in.

WHILE admitting Gainsborough's undoubted claim to great originality as a painter of portraits and figures, we must yet express our preference for his landscapes. That same truthfulness which distinguishes all his works and constitutes the chief beauty of the latter class, makes the former less inviting to us; there is nature in them, but it is nature in her rudest phases,—sometimes coarse,—rarely set forth in that exterior adorning with which she frequently clothes even her humblest children. The cottage as well as the mansion furnishes us with many examples of those who in their outward appearance are stamped with the nobility of humanity;—jewels unpolished, and in no costly setting nor gilded casket, but withal beautiful.

The small picture from which the engraving is taken forms no exception to these general remarks, but rather, we think, confirms the truth of them; for the heads of the figures would have borne more refinement without detracting from their individuality: nor is it necessary in portraying a group of "Cottage Children" to exhibit them in tattered garments—the outward signs of neglect, poverty, and wretchedness. After all, perhaps, these are mere questions of taste that do not really affect the value of a work of Art in public opinion. For composition, execution, and colour, this picture is an excellent example of the painter, though time and a London atmosphere have somewhat added to the *heaviness* which distinguishes Gainsborough's second manner.

## EXPOSITION OF ANCIENT AND MEDIÆVAL ART— SOCIETY OF ARTS.

EVERY season shows in a stronger light that the long years of inactivity indulged in by the Society of Arts, and broken in upon now four summers ago, have given place to energy alike honourable to the Institution and valuable to the public at large. The principal efforts of this revival have been directed to the improvement of the arts of design and decoration in this country. We have seen annual expositions of industry formed, premiums offered for designs and models for manufactures—more or less successful results attending each project; nor must we overlook the active position in which the Society of Arts has placed itself with reference to the Great Exposition of 1851. We have now to record the adoption by the same body of another scheme, not only calculated to be of peculiar interest, but also of considerable practical utility. This scheme consists of the formation of a temporary Museum of objects of Ancient and Mediæval Art, and to this Museum the large room of the Society has been devoted. The various objects have been collected by a committee of gentlemen appointed for the purpose, with Prince Albert at their head; and comprise, for the most part, gold and silver plate, enamelled work, carvings in wood and ivory, stoneware, Venetian and German glass, and ecclesiastical appurtenances of various materials. Her Majesty has shown her sense of the value of the Exhibition by contributing to it some ancient plate from Windsor Castle, and particularly the large and important shield by Benvenuto Cellini. Cups from the halls of our City Companies and other communities appear in abundance, and it is especially creditable to such exclusive bodies as University Colleges that they have come forward to assist the committee with the loan of their valuable plate, for the most part of early date and interesting features. Several of the important private collections of objects of virtue have also been placed at the disposal of the Society, and by this means many treasures of Ancient Art, always before inaccessible to the public, stand open to general investigation. There seems scarcely to be any one of the Arts of Antiquity which has not its representative in the Collection, and all have been classified and arranged with judgment and ability, if we consider the difficulties that must ever arise in such matters with regard to Chronology, and also the various opinions necessary to be conciliated with respect both to the history and process of many objects.

We heartily congratulate the Society of Arts on the important step it has taken in thus setting before the manufacturer specimens of the Art-manufactures of our ancestors, giving him an opportunity of imitating their excellencies and avoiding their excesses, besides placing before his eyes many works of Art, the results of processes now no longer employed, but which it will be his business to consider the propriety of reviving.

In the department of enamel, for instance, we may safely say that nearly every different mode of applying the material to metal, practised by the ancients, is illustrated by examples in this collection, which readily explain at a glance the means by which the greatest brilliancy of colour can be secured, the enamel made most translucent, or the effects of light and shade be most easily and forcibly rendered. Here are some of the choicest existing specimens of "incrusted" or "champlevé" enamel executed, during the twelfth and thirteenth centuries, at Limoges, and contributed to the exhibition by the Earl of Shrewsbury, Mr. Magniac, Dr. Rock, Mr. George Isaacs, Mr. Webb, and others. In these instances the enamel was inserted into the recesses of the metal previously sculpted according to the required design; a plan which has we believe been adopted with considerable success by Mr. Skidmore, of Coventry, for church plate, &c., but which might be even further extended. The other positive and transitional processes of enamelling are almost unknown to the moderns, but while they cannot be difficult of attainment, they would no doubt if employed soon become a favourite mode of superficial decoration.

The Venetian and German glass vessels which were carried to such perfection during the sixteenth and seventeenth centuries, are here in considerable numbers, and present a gorgeous display of fine and varied forms, quaint arrangements, and beautiful colours. Here the manufacturer may glean all that is necessary to render the exquisite crystal of the present day, far surpassing as it does in clearness and purity the best efforts of former times, a luxury wanting in none of the requisites of real art. In many of the Venetian glasses,





T. GAINSBOROUGH, R.A. PAINTER.

G. B. SHAW, ENGRAVER.

## COTTAGE CHILDREN

FROM THE PICTURE IN THE VERNON GALLERY



salvers, vases, &c., the shapes are of the highest beauty and originality, and in some instances the application of colour is very peculiar. In addition to the spiral reeds and threads of various tints which were formerly so universal and have recently been revived abroad, some examples present mottled or marbled surfaces, which assume another appearance upon being placed against the light; and two drinking-vessels are internally enriched by regular lines of powdered gold, introduced by a process of which we are now totally ignorant. The best contributions to the glass cabinet in this exhibition are the property of the Duke of Buccleuch, Mr. Slade, and Mr. Farrer.

Of the dazzling assemblage of gold and silver plate, goldsmiths' work, and metal work in general, our limits will not allow us to say much. It is however a duty and pleasure to state, that Her Majesty has forwarded, besides the shield to which we have already alluded, an Italian bronze group of Theseus and Antiope, of the highest artistic merit, and some costly cups of crystal and the precious metals, studded with gems. The Baron Lionel de Rothschild, Dr. Magniac, Mr. Swaby, and many other gentlemen, the Marchioness of Beresford, several Colleges of Oxford and Cambridge, and the City Companies, particularly that of the Barber-Surgeons, have also assisted in rendering this one of the most interesting and practically valuable features of the exhibition. Some of the state cups and other pieces of plate thus accumulated add to pleasing associations, the most elegant outlines and masterly workmanship, and unfortunately contrast too strongly with the unsatisfactory productions which are manufactured as presentation plate in the nineteenth century.

"Niello" or "Nigellum," a combination of metals blackened by sulphur and inserted in the channels of an engraved plate, is represented by a magnificent work of the twelfth century, the property of Dr. Rock, consisting of a superaltare or portable altar of Italian workmanship, enriched with jasper surrounded by a border of niello in four patterns, and having in compartments the four elements, and in other places the Holy Dove and the Agnus Dei. This remarkable object is fully worthy the attention alike of the manufacturer and the student of design, and is in the eye of the antiquary an inestimable treasure.

As might have been expected, many beautiful works in wood and ivory are congregated. Mr. Field, Mr. Pugin, and Mr. W. G. Rogers, have sent a goodly number of small and delicate carved works, of the rarest and best class. Mr. Pugin's contributions are, of course, in the Gothic style, and consist principally of images of saints, or groups forming sacred subjects. Mr. Rogers forwards, among some choice works of a later period, some studies of exquisite finish, in boxwood, by an Italian hand of the 16th century; and Mr. Field, whose fondness for this department of art is equalled by his good taste, contributes a small "Renaissance" frame, in boxwood, said to be the finest in the world; some carefully executed Flemish statuettes, of the seventeenth century, and some Gothic ivory bas-reliefs, brought from the De Bruges Dumensil collection, for their elaboration truly marvellous. Other gentlemen have supplied ivory diptychs, of the fourteenth and fifteenth centuries, besides two trinket boxes, carved in the same material, with romantic subjects upon every side.

The glazed and enamelled earthenware of the sixteenth and seventeenth centuries, of French and Italian creation, and the stoneware of Flanders and Germany, are ranged with much effect on either side of the Venetian glass, at the extreme end of the room. Here is an unrivalled vase in relief, enamelled in brilliant colours by the famous but unfortunate Bernard Palissy, the property of Mr. Hope; and a considerable number of the stoneware jugs, or "Bellarmines" of sterner forms, some of them in their original silver or pewter mountings, contributed by various collectors. A great novelty in this ware is, a Gothic pilgrim's bottle, of earlier date than any before met with, elegantly ornamented with foliage, fleur-de-lys, and busts of saints, and bearing an inscription recording its fabrication at Aix-la-Chapelle. It was lately brought from Paris by Mr. George Isaacs. With respect to Majolica, or Raffaele ware, of which numerous pieces have been assembled, no example seems to present itself of the early school, attributed to Spain, and which is wanting to complete the history of this ware. Of the sixteenth century, however, there are a few choice specimens, some covered with a prismatic glaze, and others in simple colours, painted with figures and arabesques. Mr. T. M. Whitehead has added a vessel in white glazed pottery, in the shape of a satyr's head, the mouth and horns forming the spout and handle. This is remarkable, as being of a kind mentioned in the autobiography of Benvenuto Cellini.

In the angles of the room, and in some other situations, are suits of armour, and various implements of offence and defence, principally removed from the Royal Armoury at Windsor Castle, and from the Board of Ordnance.

As a matter of course, the next step on the part of the Society of Arts, after obtaining consent of possessors of mediæval remains to place their property in the collection, was to prepare a catalogue, giving ample justice to the many rare and beautiful works of Art contributed; and, at the same time, in so simple a manner as to render each department of ancient industry intelligible to those not conversant with the technicalities of archaeology. With this view the Society secured the services of Mr. George Isaacs, a gentleman whose enthusiasm for, and studied acquaintance with, the works of the middle ages, eminently qualify him for such a task. The plan suggested by him, with regard to the catalogue, and adopted by the Society, was to divide the entire collection of works exhibited into classes, chiefly according to material and character of manufacture, and these again into sections, according to country, origin, &c.

Great credit is due to Mr. A. W. Franks, the Hon. Secretary, as regards the exhibition, as also to Mr. Hawkins and other gentlemen of the committee, who have devoted much of their valuable time towards properly carrying out an object calculated to be of so much benefit to the arts and manufacturing interests of this country.

Of all, in conclusion, that may be learned from an examination of the various objects of mediæval art at the Society's rooms, nothing stands forward in a clearer light than the fact that our ancestors were not, as we are, tied down in matters of art by a consideration of expense; and this is particularly obvious with respect to those ecclesiastical appurtenances which form so important a part of the collection, and which in the ages of faith were executed less with a view to emolument than to the honour of religion.

This exposition, moreover, offers another grand elucidation of the principle, that the merit of every manufacture depends mainly upon the first design. Every object exhibited impresses this fact more strongly on the mind. Here are some relics of Mediæval or Renaissance Art, fascinating from their beauty, and riveting attention even in the midst of the other interesting articles which surround them, and yet how much of their beauty do they derive from their *execution*?—execution at which the commonest workman would blush at the present day. The stones are unevenly cut; the joints are ill-concealed; the very chasing is carelessly irregular; but the work stands before us full of beauty, which is owing to no fine chiselling or exact workmanship, but which depends solely on the fact, that the man who devised it was an artist who perfectly understood the principles of form and harmonious combination in design.

These are the lessons which will, we hope, be learned from the present Exhibition. It will be a disgrace to our manufacturers if they do not take every advantage of the privilege now offered to them of comparing their own productions with those of men who occupied similar positions centuries ago; and if they do not endeavour in all earnestness to bring into the great Exposition of 1851, works which would scarcely have shamed the best periods of the "olden time," when Art was less an "effort" than a "habit."

#### THE NATIONAL GALLERY AND THE ROYAL ACADEMY.

IN answer to a question put to him in the House of Commons, Lord John Russell stated that—

"No arrangement had been finally made with respect to the National Gallery, but the question was under the consideration of the Government whether, in some way, they might not provide greater room for the pictures recently given by individuals to the Gallery, particularly the Vernon pictures. It was not in contemplation to remove the pictures of the Royal Academicians from the place in which they were now situated."

On this subject a "leader" appeared in the *Times* of the 15th, very strongly protesting against "daubs of contemporary mediocrity flaring upon walls that should be graced by standards of ancient perfection." It is to be deplored that so powerful an organ of public opinion should have been guilty of palpable injustice: the very pictures for which room is required, and demanded, are the "daubs" which in the VERNON GALLERY are examples of "contemporary mediocrity:" remove the works of the English School from the National Gallery, and the space will be

ample for all the "standards of ancient perfection" which the Nation possesses. It is precisely for the works of "Redgrave, Maclise, and Uwins," and some forty other British artists, that additional accommodation is required. The "sticklers" for ancient Art seem to consider the National Gallery only as a place for teaching drawing and painting: it is a teacher of a far loftier kind—a teacher of history, manners, morals, virtue, and religion: it is the property of THE PEOPLE who are there taught; and who will say that the lessons best to be acquired are not better learned from the works of contemporary painters, than from those great works of the great masters which rarely touch the heart. It would be a disgrace to the country to sacrifice either the National Gallery or the Royal Academy; but we do not hesitate to say that to ruin the latter would be a greater public calamity than to destroy the former: and that the protection of British Art is far more the duty of the State than even the safety of its costly collection of old paintings. It is the curse of the Royal Academy that it considers it can prosper without public opinion; which upon all occasions it seems not alone to scorn but to defy; a more unpopular body perhaps never flourished; it will make no move to meet the advanced spirit of the time: as it was in the comparatively dark ages of Art in England, it is now, when liberal principles and enlightened legislation have made their way into every institution of a public character; but the services rendered to British Art by the Academy are numerous and unquestionable: its faults are few, its advantages many: the right to its rooms which the *Times* repudiates, is based not alone upon a solemn national contract, it is founded upon benefits conferred upon Art and upon the country—the cheapest ever obtained by the one or purchased by the other. The rooms in Trafalgar Square are indeed but a paltry payment for the work it does for the professors of Art, the students of Art, and the lovers of Art. We hope to see the Academy in quiet possession of the whole of the ugly and inconvenient building of which it is now but the tenant, and the Nation possessed of a structure in all respects adequate to its wants.

The "leader" of the 15th was followed by another on the 20th: the *Times* with its vast power—for good or ill—in assailing the Royal Academy loses sight of that prudence and stern love of justice for which it has ever been famous, and which are the sources of its mighty strength. We have said, again and again, that no public institution requires re-modelling more than the Royal Academy, and we warned its members long ago that if reformation did not come from themselves it would be forced upon them. From the spirit in which these articles are written we fear the issue will be even more perilous than we had predicted; yet they are easily answered upon nearly all points: the Academy have, we know, a good case: and it will become their duty as well as their interest, to state it fully and fairly. Such sweeping assertions as that "the society has failed to serve one useful purpose"—that "it has not elevated the Arts, but has simply produced a personal benefit to artists"—carry with them their own refutations: indeed, they are refuted by other passages in the very articles in which they appear; for the *Times* admits that "the Academy has raised the artist in the social scale of his own country," and in the following gives to the Academy so large a share of praise that its acrimonious censure appears unaccountable:—

"The Institution was ostensibly designed for the noble purpose of raising the standard of British Art; but it seems to have been directed chiefly to educating the artist in his profession and to teaching the public duty to appreciate it; to fixing pictorial skill in a high social position; and to maintaining it there by the distribution of honours and the support of royalty. That these results have in a great measure been attained, and that the Academy has so far answered the end of its foundation, cannot, we think, be denied."

In this paragraph, we think, the *Times* has supplied the best answer to its own question—somewhat uncourteously put—"What is the Royal Academy—and what does it in the National Gallery?"

MEMOIR OF  
WILLIAM WESTALL, A.R.A.

THE following memoir of this accomplished artist has been drawn up at our request, by his son, Mr. Robert Westall, who is himself a student in the Arts.

William Westall, A.R.A., was born at Hertford, October 12th, 1781, and died in London, January 22nd, 1850, in the sixty-ninth year of his age. His parents were of Norwich families, but after residing in that city for several years, they removed for some time to Hertford, and finally came to London and its vicinity, Sydenham and Hampstead, where his earlier years were passed.

Like most of those who have attained to professional honours, he displayed a great passion for drawing when very young, having frequently related that he used to run away from school for the purpose of making sketches from nature. His early studies were pursued under the care of his elder brother, the late Richard Westall, R.A., then at the height of his fame.

Mr. W. Westall's professional engagements commenced early in life, and under the following circumstances:—The late William Daniel, R.A., who had previously been in India, received the appointment of landscape draughtsman, on a voyage of discovery then about to proceed to Australia in 1801, under Captain Flinders, in H.M.S. *Investigator*. From this appointment Mr. Daniel eventually withdrew, in consequence of an engagement with Mr. Westall's eldest sister, whom he afterwards married. On receiving an intimation of his withdrawal, the Government applied to the President of the Royal Academy to recommend one of their students. Westall had entered as a probationer in the schools of the Royal Academy, but had not become a qualified student. He was, however, proposed to the Government by the President (West), who had noticed his remarkable talent and aptitude for the appointment, which he at once received, though not nineteen years of age.

After the expedition had been arduously employed for nearly two years, the *Investigator* was condemned as not sea-worthy, and was left at Port Jackson, while Mr. Westall and most of his fellow-voyagers were shipped on board H.M.S. *Porpoise*, under the command of their late First Lieutenant, Fowler, for the purpose of returning to England. While making their way towards Torres' Straits, accompanied by two Indiamen, they had the misfortune to be shipwrecked on a coral reef, considerably to the eastward of the great barrier reef, on the north-eastern coast of Australia, which catastrophe was also shared by their companion, the *Cato*. Happily the ships' companies were saved, and also the provisions and stores of the *Porpoise*, with most of Mr. Westall's valuable collection of sketches and drawings. After a residence of eight weeks upon a small coral bank, having been deserted and left to their fate without any offers of assistance by the commander of the accompanying vessel, the *Bridgewater*, they were taken off by some vessels sent from Port Jackson, Captain Flinders having courageously returned to the colony in an open boat, a distance of two hundred and fifty leagues.

The vessel which rescued a part of the shipwrecked crew from their dreary situation, was the *Cumberland* schooner, of twenty-nine tons burden. There was also another schooner at the service of any of the party who wished to return to Port Jackson. The ship *Rolla*, bound to China, took the rest of the party off the reef.

Mr. Westall went in the *Rolla* to China, and enriched his portfolio with many sketches of that interesting country. While there he fortunately obtained permission to go up the river, above Canton, with an expedition of scientific gentlemen. On one occasion, whilst sketching in an island garden, a mandarin's barge landed a number of ladies and gentlemen of rank; they went to an open summer-house, and learning that a foreigner was in the grounds, desired Mr. Westall to be sent for. When introduced to the party he was looked upon with great curiosity; the ladies, in particular, minutely examining his

attire, and laughing heartily at its novelty. Although, at the time, he felt abashed at being thus "exhibited," yet the scene made a lasting impression on his mind; and, on retiring, while the party recreated themselves with music and singing, he made a sketch of the subject before him. The extreme beauty and delicacy of the females, and the richness of their costumes, combined with a charming peep of the Canton river, the magnificent exotic trees and plants of the garden—conspicuous amongst them the feathery bamboo and the lofty palm, garlanded with a wild under-wood of the richest fruits and flowers—formed a composition which could scarcely be exceeded in loveliness.

Of this incident he afterwards painted a large picture, which was exhibited at the Royal Academy in 1814, and within the last few years was hung in the Exhibition Rooms of the Pantheon. A smaller duplicate picture was in the possession of the late Mr. Loddiges, of Hackney.

After a residence of some months in Canton, Mr. Westall secured a passage to India in one of the China fleet, and witnessed the renowned action in the Straits of Malacca, where Admiral Linois and the whole of his force was beaten off by a fleet of British merchantmen, commanded by Sir Nathaniel Dance. Mr. Westall's love of variety determined him, on his arrival at Bombay, to undertake a journey into the neighbouring mountains of the Mahratta country, for which purpose he obtained a passport from Sir Arthur Wellesley (now the Duke of Wellington), Commander of the Indian Forces at that time. While among the magnificent mountains of the Boia Ghaut, he met the Indian army, soon after the Battle of Assaye, and received a kind invitation from Sir Arthur to accompany the army to Seringapatam, which advantageous offer he declined, to his deep regret in after life; feeling, at the time, a great anxiety to return to his native land, more especially as a report had been spread in India by the captain of the *Bridgewater* that the whole of the ships' companies of the *Porpoise* and *Cato* were lost. Mr. Westall was the first person who contradicted the report at Bombay. During his expedition into the interior, he witnessed the most frightful ravages caused by a famine and drought; he was always much affected when alluding, in after-life, to the horrors he here beheld. The perishing natives poured from the upper country towards the metropolis, and lay along the roads by thousands; the living, dying, and the dead intermingled in awful companionship. On more than one occasion when the gasping sufferers held out their trembling hands for a draught of water to assuage their agony, they grasped the proffered cup with dying avidity, and draining it to the last drop, instantly expired, their famine-struck features brightening with a gleam of delight. When in the mountains, he came upon a family of natives, reduced to the last stage of destitution, consisting of a man, his wife, and only remaining son, several other children having perished. With the hopes of saving their own and their son's life, they offered him to Mr. Westall's chief servant, and an agreement was ratified, the principal articles of the bargain consisting of the rare happiness of a substantial meal and a few pounds of rice.

On their return to the coast, opposite Bombay Island, the baggage and servants were sent on board a vessel to be taken to the town, Mr. Westall and the new slave alone remaining ashore. Before stepping into the boat, he put a previously formed project into effect:—he drew some money from his pocket, and putting it into the young man's hand, pointed to his native mountains. The language of nature was sufficient; with tears of joy and a look of astonishment and deep gratitude, the youth threw himself on the ground and kissed his benefactor's feet; then, with the swiftness of a deer, darted towards his home and was out of sight in a few minutes. In the meantime his purchaser, standing on the deck of the vessel, looked at the scene with dismay, unable to interfere; contemplating the serious loss he had sustained, of a fine young fellow, whose value would have been fully appreciated in the slave-market: but he soon consoled himself with the prospect of making up the

deficiency by the more ordinary mode of fleecing his master.\*

After visiting and making elaborate drawings of the wonderful excavated temples of Kurlee and Elephanta, and of other interesting objects, he returned to England, having been absent from his native land about four years.

During his residence in India, he received the greatest attention from Sir James Mackintosh, then Recorder of Bombay. Mr. Westall, in return for the judge's kindness, gave lessons in drawing to his daughters. He has often said that it was the custom of Sir James—who always considered his position in India a banishment—to muster his family after dinner, and walk to an elevated point in his grounds which overlooked the sea, saying—"Come, girls, let us go and look at the road to England."

Soon after his return, finding that his services were not immediately required in the publication of the late voyage, he revisited Madeira, at which island the *Investigator* had made a stay of three days on the outward voyage. On the latter occasion the scientific gentlemen made an expedition into the interior, and young Westall, by the most indefatigable exertions, produced a number of sketches of the enchanting scenery; but on their leaving the island, the native boat they had hired to take them to the vessel was upset in the surf (as they always suspected, purposely,) by the boatmen, and in consequence their collections and sketches were all lost, and Westall was nearly drowned.

The fatigue and exposure of the journey, combined with the effects of the accident and his distress and anxiety at losing the fruits of so much toil, brought on a *coup de soleil*, which nearly terminated his existence. But the picturesque beauty of the island had so enchanted him, that he resolved his first days of independence should be spent there; and in accordance with this determination, he obtained a passage to Madeira in the summer of 1805, and carried his early resolution into effect.

He was treated with great kindness by the residents, particularly Mr. Pringle, the Consul, Mr. and Mrs. Lynch, Lady Georgiana and Mr. Eliot, afterwards Earl St. Germain, and their families. While making those selections of the scenery which he especially loved, he executed, in the way of business and profit, drawings and paintings of the *quintas* (villas), of the planters and merchants; and with the money so obtained, he went, after a year's sojourn, to the West India Islands.

He always spoke of his residence in Madeira as one of the most delightful periods of his life.

During a stay of a few months in Jamaica, Mr. Westall added innumerable drawings of this interesting island to his large collection of sketches of foreign scenery. After his return to England, he painted various pictures of foreign scenery; and in 1808, having accumulated a considerable number of water-colour drawings of views in China, India, and Madeira, he opened an Exhibition in Brook Street, but it did not realise his expectations.

In 1810, Captain Flinders arrived in England, having been released from his long and cruel confinement in the Isle of Mauritius, where he was detained, on his putting into Port Louis in his little vessel, on his way home from Wreck Reef. The publication of his voyage, necessarily delayed until this period, was now proceeded with, and Mr. Westall was for a considerable time engaged in preparing his sketches and drawings for engravings; and also in painting pictures, by command of the Lords Commissioners of the Admiralty, of the most important discoveries and incidents connected with the voyage. These were views of King George's Sound, Port Lincoln, Port Jackson, Port Bowen, on the north-eastern coast, two views in the Gulf of Carpentaria; a scene in Kangaroo Island, and the view from the summit of Mount Westall.

The views of Port Bowen and Seaforth's Isles, in the Gulf of Carpentaria, were exhibited in 1812 at the Royal Academy, and attracted great attention from their novelty. They were

\* In the years 1817 and 1824 he exhibited two pictures, Views in the Mahratta mountains, with the Indian army winding down the extraordinary passes.



Mr. Westall.

all views of places, for the most part the first time visited by Europeans. In the foregrounds were displayed the magnificent and gorgeous foliage and flora of this country, painted with great attention to their botanical character.

On his final settlement in England he was employed by many publishers in illustrating various works, amongst the rest by Ackerman, in 1813, who was getting up an embellished edition of the History of the Two Universities, and other public schools. In this commission he was united with Messrs. Uwins, F. Mackenzie, F. Nash, and Augustus Pugin.

In 1811 Mr. Westall paid his first visit to the Lake country, and stopped on his way to make a sketch of Sedbergh for Professor Inman, whom he knew at Port Jackson, and with whom he was fellow passenger in the *Rolla* to China. Professor Inman had gone out as astronomer to Flinders' expedition, but only arrived at Port Jackson just before the voyage was abandoned. From him Mr. Westall received a letter of introduction to the Rev. William Stevens, Master of the Grammar School at Sedbergh, with whom and his family he was afterwards united in the closest friendship.

Mr. Westall was so much charmed with the beauty of the northern scenery that he resided at Keswick or its neighbourhood, during part of every winter, until 1820, when he married; he afterwards frequently visited the Lake country.

While at Keswick he first became acquainted with Southey and Wordsworth, which ended in an enduring friendship.

An accidental circumstance first introduced Mr. Westall to the late Sir George and Lady Beaumont; the latter, when going to replenish her stock of pencils at Mr. Airey's of Keswick, happened to see an unfinished picture of Indian scenery, and on inquiring the name of the artist, who lodged at the house, immediately sent Mr. Westall an invitation to dinner. Sir George Beaumont's well known love of landscape-painting led him to cultivate an intimacy, which resulted in Mr. Westall's spending the greater part of two winters (1813-14) at his seat, Coleorton, in Leicestershire.

In 1812 Mr. Westall was elected an Associate

of the Royal Academy, having long previously been a member of the Water-Colour Society.

After having resided for some years at Dulwich, he paid a visit, in 1815, to Mr. Stevens, at Sedbergh, where he became acquainted with Mr. Stevens' beloved and venerable friend, the Rev. Richard Sedgwick, whose youngest daughter became the wife of Mr. Westall in 1820.

In 1816 he engraved, in aquatint, a work of the noted caves in Chaple le Dale, near Ingleborough; Yordas Cave, and Gordale Scar, near Malham, in Yorkshire. The following year, in company with Mr. Mackenzie, he made a series of views of Rivaulx, Byland, and various other abbeys and celebrated edifices in the north of England, some of which were introduced by Dr. Whitaker in his History of Yorkshire. About this time he put a long-formed project into effect, of engraving in aquatint a series of panoramic and other views of the Lake country, which he continued to increase in number for many years.

In 1832, when on a visit to his brother-in-law, the Rev. James Sedgwick, at the Isle of Wight, he commenced his work of that island.

The number of views and works he had undertaken occupied so much time, that from this period he had little leisure for contributing to the exhibition of the Royal Academy. During several years the only picture he exhibited was a view of Norwich, painted in 1840, for another brother-in-law, the Rev. Professor Sedgwick.

His publications were afterwards increased by the addition of several works; Ragland Castle, in Monmouthshire; Kirkstall Abbey, near Leeds; and Fountains Abbey, Studley Park, &c.

It is singular that Mr. Westall, although so great a traveller, should never have landed on the Continent of Europe until the spring of 1847, when he took a trip to Paris, with which city and its environs he was, as may well be imagined, much delighted.

A few years after his marriage he purchased a house in St. John's Wood, where he resided until his death, with an intermission of seven years; during that time he lived in Surrey, having removed there for the convenience of a son, who was a pupil with Sir John and Mr.

George Rennie, the celebrated engineers; he had only returned to his favourite home about a year and a half. Although blessed in early youth with a strong constitution, a premature old age was brought on by his exposure and sufferings when abroad.

In the autumn of 1847 Mr. Westall met with a very severe accident, not only breaking his left arm, but receiving serious internal injuries. From the effects of this he never recovered; and during the last winter, a succession of severe colds terminated in a bronchial attack, accompanied by dropsy, which carried him off after a few weeks of suffering. Besides the pictures already mentioned, Mr. Westall painted few others of any consequence; for finding that his efforts were not appreciated by the public, he sacrificed his name and fame to the duty of providing for the welfare of his family. Therefore, as he has often been heard to say, "he was reduced to the necessity of giving up his early hopes of fame, for a trade," as he termed his engravings and publications.

The principal works exhibited at the Royal Academy were the following—

1813. "A View of St. Paul's from Bankside," also a "Sunrise," with Bambro' Castle.

1814. "Richmond—Yorkshire," with the view in the Mandarin's garden.

1815. Several views of Cambridge.

1826. "A view of Cape Wilberforce," in the Gulf of Carpentaria, with that singular phenomenon, a waterspout.

1827. "A view in the valley of St. Vincent—Madeira;" also several water-colour drawings of views in India, for Captain Grindley; and also, the following year, several drawings of the Temple of Elephanta.

In 1832 were exhibited the drawings for Sharpe's "Residences of the Poets." In succeeding years he exhibited a few water-colour drawings, views in Jamaica (for the late Lord Sligo), China, and India. In 1848, he exhibited his last great painting, "The Commencement of the Deluge."

His last illness intercepted the progress of a painting of "Wreck-reef a few days after the loss of the *Porpoise* and *Cato*," which he commenced a short time previously.

The following sketch of his character, as a painter, has been kindly furnished by Mr. John Landseer, the engraver, A.R.A. :—

"The integrity and moral character of William Westall are unblemished; his manners were mild and unassuming, or, as Goldsmith has it—

'—gentle, complying, and bland;'

and his style as an artist partook of these elements, being chiefly remarkable for a combination of fidelity with amenity, and an entire absence of everything ostentatious, or too ambitious for the occasion. While his trees were characteristically varied (and his Australian and other exotic trees with a certain portion of botanical discrimination); and while his rocks and castles, and sacred caverns, were solemn and grand; his cottages were places of sheltered pastoral comfort. His colouring was chaste, and his chiaroscuro harmonious—never flashing, or forced, or meretricious. The obtaining of fleeting popularity was quite out of his way: the artist was never obtruded before the demands of the subject; and hence Westall's *forte* was rather landscape portraiture, than the treatment of ideal subjects; hence too, and from a corresponding want of critical discrimination on the part of the public, he was not, as a landscape painter—one, too, who had seen much more of the world than his academical brethren—duly appreciated, although justly valued by the judicious few. As instances, may be mentioned, the apparent neglect of his Brook Street Exhibition, and the real neglect of rather a large picture from his hand, a grand mountain scene with a lofty waterfall; a "View among the Ghauts of Hindostan," a picture possessing much of the charming grey aerial tone and just degradation on which the early fame of Turner was founded: this picture long hung with far too little notice, against the walls of the Pantheon exhibition room."

A bust of the late Mr. Westall is now being executed by Mr. E. J. Physick.

PASSAGES FROM THE POETS.



Drawn by F. Goodall.

Engraved by G. Dalziel.

THE SOLDIER'S DREAM OF HOME.

"At the dead of the night a sweet vision I saw,  
And thrice ere the morning I dreamt it again."

T. CAMPBELL.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by Mason Jackson.

VILLAGE HOMES.

“—— embosomed soft in trees.”

THOMSON.



*F. R. Pickersgill*

EVERY lover of Art, and all who feel proud of its success as an element of national greatness, must find satisfaction in reflecting that as yet no symptoms of premature decay are manifest in the artistic body. True it is that year after year branches wither, and young and apparently vigorous shoots drop away; the former having yielded rich and glorious fruits, and leaving behind them precious seed,—and the latter after producing buds of promise that bid fair to reach maturity; but there is a vitality in its constitution, at present, which seems to defy the hand of time, and disposes us to regard the future with increased hopes of its bringing with it a still more abundant harvest. We lament those who are gone

“With all their blushing honours thick upon them;”—

Reynolds and Barry, Opie and Northcote, Hilton, Wilkie, Etty, and a host of others; and it may be we are too sanguine respecting the future: yet we see around us those who, if their lives are prolonged, will not be unworthy to wear the mantle of their predecessors, if they do not impart to it a higher dignity. It will be the fault of such should our expectations not be realised; all who came before flourished in a comparatively ungenial soil, unbroken and uncultivated, with little sympathy to urge them onward, and still less of that watchful control and careful superintendence so necessary to ensure perfection. It is far otherwise now—there is the excitement of previous examples to stimulate,—their works to study and to teach,—their errors to serve as a warning,—the experience of the old and the wise, still left, to direct,—and, above all, a public capable of appreciating excellence, with the desire to search it out, and the will to reward it. With such advantages we again say that our “young” school ought not to be satisfied with doing simply as others have done, they must go beyond them, or be content to suffer reproach where failure scarcely admits of excuse. It would be no very difficult task to point out many who have already earned for themselves an honourable name, and who, at an earlier age, have yet produced works surpassing those of their predecessors; these are the men to whom we are looking to sustain and to advance the Arts of the country. There are others, indeed,

of whom we encouraged similar hopes, but who, having reached a certain point of excellence, seem satisfied therewith and afford no further promise;—travellers weary of the journey up the rough mountain-path, pleased to see the woodlands and pastures smiling a little below their feet, but unambitious of gaining a loftier ascent where the eye takes in a world of creative Art;—loiterers by the way, more intent upon gathering flowers than earning an immortality of greatness;—thoughtless spendthrifts of that time which they cannot recall, and unmindful of the sun which hastens to its setting, ere what should be the labour of their life is half accomplished.

Mr. F. R. Pickersgill, A.R.A., is a young artist who has arrived at Academical honours at an unusually early age, but not before he had justly earned them. He was born in London in 1820, and it may be as well to remark here that he is in no way related to the venerable Academician of the same name. After receiving the usual school education, his uncle, Mr. Witherington, R.A., discovering in the youth a taste for the Arts, undertook to superintend his studies, and accordingly some time was passed, under the guidance of his relative, in drawing the figure from plaster casts.

In 1839 Mr. Pickersgill exhibited at the Royal Academy a drawing in water-colours of “The Brazen Age,” from Hesiod; and at the end of the same year he became a student of that Institution; but it is somewhat remarkable in one who has since done so well that he never succeeded in the competitions for the prizes. This fact should prove a consolation to others who are striving after honours which yet elude their grasp, and should stimulate them to perseverance, while they must bear in mind that “the race is not always to the swift.” In 1840 appeared his first oil-picture, “Hercules fighting Achelous under the form of a Bull;” in 1841, “Amoret delivered from the Enchanter;” in 1842, “Œdipus cursing Polynices;” and in 1843, “Florimel in the Cottage of the Witch,” and “Dante’s Dream.” In our remarks on the Academy Exhibition of this year we briefly alluded to the latter picture, observing that “the artist promises well, and possesses much ability.”

In the same year was opened to the public

the first exhibition—that of cartoons—in Westminster Hall; Mr. Pickersgill contributed to it “The Death of Lear,” to which one of the ten prizes of 100*l.* each was awarded, his name standing third on the list. In 1844 his academy picture was “The Brothers driving out Comus,” and during the same year he painted a fresco for the Westminster Hall Exhibition, which he himself confessed to have proved a failure, so far at least as the manipulation was concerned; this was very likely to have been the case—it was so with many others—the process being entirely new to our artists generally; the work, however, was the first and last attempt of Mr. Pickersgill in that style. The following year (1845) he prepared two pictures for the Royal Academy, “Amoret, Æmylia, and Prince Arthur, in the Cottage of Sclaunder,” purchased by the late Mr. Vernon, and now in the Vernon Gallery; and “The Four Ages,” selected by Mr. Longman. Both of these works obtained honourable mention from us when they were exhibited. The proposed gathering of pictures, &c. within the walls of “Old Westminster,” began now to put our artists on their mettle; and among those who girded on their armour for the coming contest in this peaceful warfare was the subject of this notice; he commenced “The Burial of Harold.” But the campaign was delayed for a year, the troops went into quarters, (to continue our figurative language) the palette and pencils were laid aside by some, and devoted to other purposes by others. Mr. Pickersgill employed a portion of the intervening time in working for the Academy, to which he sent four pictures, the most important being an incident in the history of Venice, connected with the civil discords that disturbed the peace of that Republic during the tenth century; the subject was “The Flight of Stephano Caloprini;” we remember the picture as displaying talent of no common order. At length the doors of Westminster Hall were thrown open, and the public admitted to the feast which the “younger” hands of the profession had prepared for its gratification; for it will be remembered that scarcely one of our elder artists contributed to this exhibition. Mr. Pickersgill’s picture obtained the first prize of 500*l.*, a glorious and well merited reward for its rare excellence of execution: it was purchased by the Commissioners for another 500*l.* In this year he sent to the Royal Academy “The Christian Church during its Persecutions by the Roman Emperors;” and in the November following was elected an “Associate” of that Institution, being then only twenty-seven years of age, an unusually early period of life for one to be chosen for academical honours. In the following year his contributions to the Academy were a picture intitled “Idleness,” and a subject from the “Fairie Queene”—the “Contest of Beauty for the Girdle of Florimel;” and in the past year (1849) a subject from “Comus,” and another from the “Orlando Furioso.”

We have thus, briefly, sketched out Mr. Pickersgill’s career, and given a list of the principal works he has painted; it will be seen that, from the first, he has made choice of a high range of art, and that his success has kept pace with his aim. The Greek lyric and tragic poets, Spenser, Shakspere, and Milton, are the fountains from which he has drawn his inspirations; and to what more noble sources can a young and aspiring mind go for purity and elevation of thought? But he who frequents them must not expect those springs of wisdom and knowledge to open up to him spontaneously, they must be sought after diligently and laboriously, yet when found, they amply reward the seeker; they are pleasant to the eye and sweet to the taste.

Mr. Pickersgill’s pictures are distinguished by careful and accurate drawing, (we should think he had studied Flaxman with some attention,) and by judicious colouring, although in a few of his works this latter quality would be improved by more power. He has within him every material to constitute a first-rate artist; time, and application, and a reliance on his own innate capacity will, or we are greatly mistaken, ultimately elevate him to a very high rank in his profession.



## A DICTIONARY OF TERMS IN ART.

**ART.** This term employed in a collective sense comprehends all the products of the Plastic and Graphic Arts; it is also extended to the Orchestric, Rhythmic, and Mimic Arts, but in the present instance we limit ourselves to the consideration of the former—the Arts of Design.\*

"ART," says Müller, "is a *representation*, that is, an activity, by means of which something internal or spiritual is revealed to sense. Its only object is to *represent*, and it is distinguished by its being satisfied therewith, apart from all practical activities which are directed to some particular purpose of external life. The more immediate determination in Art depends especially on the kind of connection between the internal and the external, the *representing* and the *represented*. This connection must absolutely be one imparted of necessity in the nature of man, not assumed from arbitrary regulation. It is not a subject of acquisition, although it may exercise greater or less influence on different natures and different stages of civilisation. At the same time, this correspondence in Art is so close and intimate that the internal or spiritual momentum immediately impels to the external representation, and is only completely developed in the mind by the *representation*. Hence the artistic activity in the soul is from the very beginning directed to the external manifestation; and Art is universally regarded as a *making*, a *creating*. The external or *representing* in Art is a sensible form; now, the sensible form which is capable of expressing an internal life can be created by the fancy, or present itself to the external senses in the world of reality. But as even ordinary vision, and much more every artistic exercise of the sight, is at the same time an activity of the fancy, the *form-creating* fancy in general must be designated as the chief faculty of representation in Art. The creative fanciful conception of the artistic form is accompanied by a subordinate but closely allied activity—the representation or embodiment of the form in the materials—which we call **EXECUTION**. To the internal or *represented* in Art—the spiritual life, whose corresponding and satisfying expression is the artistic form—we apply the term *Artistic Idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form. The *Artistic Idea* is never an idea in the ordinary sense; as it can never be rendered in an entirely satisfactory manner by language, it can have no expression but the work of Art itself. It lies in the notion of a work of Art as an intimate combination of an Artistic Idea with external forms, that it must have a *unity* to which everything in the work may be referred, and by which the different parts, whether simultaneously or successively existing, may be so held together that the one, as it were, demands the other, and makes it necessary. The work must be *one* and a *whole*.†

\* "These arts are distinguished from each other in this, that the one, Sculpture, or the Plastic Art, places bodily before us the organic forms themselves, and that the other, Design, or the Graphic Art, merely produces by means of light and shade the appearance of bodies on a surface, inasmuch as the eye only perceives corporeal forms by means of light and shade. The relation of Sculpture and Painting, as regards their capabilities and destination, is already hereby defined in its main features—the Plastic Art represents the organic form in highest perfection, and justly holds by its apex, the human form. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness in its subjects, but on the other hand great clearness belongs to its character. Painting, which immediately represents light (in whose wonders it truly shows its greatness), and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere and making all nature a representation of ideas. The Plastic Art is in its nature more directed to the quiescent, the fixed—painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former; Sculpture is therefore better adapted for the representation of character, Painting for expression. Sculpture is always bound to a strict regularity, to a simple law of beauty; Painting may venture on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole."—MÜLLER, *Ancient Art and its Remains*.

† "Deep feeling is the only true source of lofty Art. It is *feeling* which reveals to us true ideas and correct intentions, and gives that indefinable charm, never to be conveyed in words, but which the hand of the painter, guided by the poet's soul alone can diffuse throughout all his works. From religious feeling, love, and devotion, arose the silent inborn inspiration of the old masters; few, indeed, now seek their hallowed inspiration or tread the paths by which alone they could attain it, or emulate that earnest endeavour to work out the principle of serious and noble philosophy, which is discoverable in the works of Dürer and Leonardo."—SCHLEGEL'S *Aesthetic Works*. London, 1849, H. G. Bohn.

**ATTITUDE.** The position of the whole body in a state of immobility, either instantaneous or continued. In this respect **ATTITUDE** differs from **Gesture** and **Action**, the term is more particularly employed in speaking of portraits, in which case it conveys the idea of a certain preparation on the part of the painter to give a good *pose* to his sitter.

**ATTRIBUTES.** By attributes we understand subordinate natural beings, or products of human workmanship, which serve to denote the character and action of the principal figures. These things are not so closely connected with spiritual life and character as the human body; they must therefore be founded on faith, custom, and the positive laws of Art. And here the inborn sense of the Greeks for noble and simple form, and their great simplicity of life, came to the aid of Art. Every employment, situation and effort of life found in certain objects borrowed from nature, or created by the hand of man, a characteristic and easily recognised sign. Also in the creation of **SYMBOLS**, to which belonged animals, vessels, and arms dedicated to the gods, there was revealed, besides a religious fancy and a childlike naïveté of thought (to which much bolder combinations are as deficient as in reflection), a growing sense of appropriateness, and in a certain sense of artistic forms. In ancient Art the figures were principally distinguished by their often redundant attributes, but attributes in a period of improved Art became very desirable additions, and clearer developments of the idea expressed by the human form in general and allegorical painting thus found in them many welcome expressions for abstract ideas. With the attribute was often united a reference to a definite action borrowed from religion and life: and in this Greek Art had the skill of saying much with a few touches, the language of ancient Art thence arising requires much study, since it cannot be divined by the natural feeling in the same way as the purely human language of gesture. The interpretation is often rendered more difficult by the principle which belonged to Greek Art, of treating in a subordinate manner, diminishing in size, and making less careful in execution, everything that did not belong to the principal figure. This negligence of the accessories was carried so far, that in figures of fighting gods and heroes, their adversaries, whether monsters or human figures, were frequently diminished, contrary to every requirement of modern Art, which demands more real imitation and illusion—because the noble form of the god or hero is of itself capable of expressing everything by attitude and action.\* **ATTRIBUTES** in Christian Art when employed for the clearer designation of the personages of the old and new Testament are highly poetical. Ancient Christian Art preferred *attributive action* to dry attribute. Thus we see † an old man with children on his knee symbolising Abraham, who may also be recognised by the knife in his hand. When Christ appears over the couch of his mother with a child on her arm, the Virgin Mary is symbolised. In the carvings on old Christian sarcophagi, Christ has a staff: in old pictures, a globe. The ladder of heaven is a striking attribute for the patriarch Jacob, and the harp for king David. The Virgin on the half-moon represents the Conception of Mary: her girdle in a man's hand is a sign of the Apostle Thomas. The pen-case and writing materials betoken the Evangelists and Fathers of the Church, but especially St. John. Books or rolls of manuscript symbolise the gospel, and with *Alpha* and *Omega* upon them, Christ, or the Evangelists, or the Apostles. A crutch in the hand is the attribute of the Egyptian Anthony, the staff (sac) formed like a T which he sometimes bears, is only an idealisation of the crutch. St. Ambrose is represented with a rod, because he defended the church against the entrance of the Emperor Theodosius. A model of a church held in the hand (the special attribute of St. Barbara), betokens the titular saint of the church, and sometimes its founder or benefactor.

**AU PREMIER COUP.** (*Fr.*) **ALLA PRIMA.** (*Ital.*) **PRIMA PAINTING.** This method of oil-painting has been revived to a considerable extent during the few past years, and, in the hands of painters possessing true genius for their Art, with remarkable success. Among the French painters who have taught and practised this method with singular ability, we may specially instance Couture, whose magnificent picture of the *Decadence of the Roman Empire*, in the gallery of the Luxembourg, may be justly pronounced one of the noblest productions of modern Art. **PRIMA PAINTING**, or painting *au premier coup*,

\* Vide MÜLLER'S *Ancient Art and its Remains*.

† On the imperial Dalmatica among the treasures of St. Peter's at Rome, on the great Mosaic in the Cathedral of Torcello, and elsewhere.

as its name implies, consists in *painting in at once, at one touch*, contrary to the practice usually recommended of "dead colouring," "first stage," "second stage," "finishing," &c. "Whoever wishes to learn *Prima Painting* must form a strong resolution never to try to finish his work by over-painting." The practice of *Prima Painting* is fully detailed in a work recently published,\* which is worthy the most attentive and repeated perusal of the artist. *Prima-painting* is based upon a thorough knowledge of the relative qualities and properties of colours, and of the peculiar effects of under and over painting with *opposite* colours.

**AUREOLA, GLORY, NIMBUS.** From a very early period in the history of Christian Art, it has been customary to depict that "halo of light and glory," that luminous nebula supposed to emanate from and surround divine persons. When it is limited to the head only, it is termed **NIMBUS**; when it envelops the whole body, it is the **AUREOLA**. These attributes are very characteristic in Iconography, and it is important to the artist to study their varieties, else he may be led to commit the greatest errors; confounding, perhaps, the creator with the created, the living with the dead, in his works. The **Nimbus** is of Pagan origin, and was with much opposition admitted into Christian Art. It was probably derived from the Romans, who ornamented the statues of their divinities and emperors with radiated crowns. The colossal statue of Nero wore a circle of rays, imitating the glory of the sun; and similar insignia are seen on medals, round the heads on the coins of the consuls of the later empire. This custom was discontinued in the middle ages, and after the eleventh century: the **Nimbus** was exclusively employed to distinguish sacred personages, as the Saviour, the Virgin Mary, Angels, Apostles, Saints, and Martyrs. **NIMBI** are properly depicted of gold; but sometimes in stained windows they appear of various colours.† They are of various forms, the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented. In that of Christ it contains a cross more or less enriched; in subjects representing events before the Resurrection, the cross is of a simpler form than in his glorified state. The **Nimbus** most appropriate to the Virgin Mary consists of a circle of small stars; Angels wore a circle of small rays, surrounded by another circle of quatre-foils, like roses, interspersed with pearls. Those for Saints and Martyrs were similarly adorned; but in the fifteenth century it was



customary to inscribe the name of the peculiar saint, especially the Apostles, round the circumference. A **Nimbus** of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal Father; and his symbol, the Hand in the act of Benediction, was generally encompassed by a **Nimbus**. When the **Nimbus** is depicted of a square form, it indicates that the person was living when delineated, and is affixed

\* The Art of Painting restored to its simplest and surest principles. Translated from the German of Libertat Hundertpfund. London, 1849, D. Bogue.

† "I believe these coloured glories to be symbolical, but am not sure of the application of the colours. Among the miniatures of the *Hortus Deliciarum*, painted in 1180, is a representation of the celestial paradise, in which the Virgins, the Apostles, the Martyrs, and Confessors wear the golden nimbus; the Prophets and the Patriarchs, the white or silver nimbus; the Saints who strove with temptation, the red nimbus; those who were married have the nimbus green; while the beatified penitents have theirs of yellowish white, somewhat shaded."—DIBROS, *Iconographie Chrétienne*, p. 168.

as a mark of honour and respect. From the fifth to the twelfth centuries, the Nimbus assumed the form of a disc or plate over the head. Thence to the fifteenth century it appears as a broad golden band behind the head, composed of concentric circles, frequently enriched with precious stones. From the fifteenth century it became a bright fillet over the head, (and this is the mode of representation most frequently adopted in the present day); in the seventeenth century it disappeared altogether, to be revived again in the nineteenth. As an attribute of power, the Nimbus is often seen attached to the heads of evil spirits. In many of the illuminated books of the ninth and following centuries Satan wears a Glory. It is also seen in a representation of the Beast of the Apocalypse, six heads of which have the Nimbus; the seventh, wounded and drooping, is without that sign of power.

**GLORY.** As stated above, the Aureola is the Nimbus of the whole body, as the Nimbus is the Aureola of the head; the word is derived from the Latin *Aura*, a gentle wind, zephyr, exhalation. The Aureola and the Nimbus are of a similar nature—"a solid light, a transparent cloud," but they are often confounded. The Aureola is as a mantle of light, which envelops the body from head to foot; its use is much more limited than the Nimbus, being confined to the persons of the Almighty, Jesus, and the Virgin Mary. Sometimes, however, it is seen enveloping the souls of the Saints, (never the bodies), and of Lazarus. The variations in the form of the Aureola, depend upon the position of the person represented; if erect, the Aureola is oval, elliptic, or almond-shaped; if seated, it becomes nearly or quite circular; sometimes the oval is placed within a circle; at others, the Aureola forms four lobes, each encompassing a salient portion of the body, one comprising the head, one the feet, the others the arms. The Aureola is frequently intersected by a Rainbow, upon which is seated Jesus or the Virgin Mary. The AUREOLA is rarely depicted in pagan Iconography, and is much more restricted in its use than the NIMBUS. We have shown that the Nimbus of the head, and the Aureola of the body, differ notably, yet both are composed of the same elements, are sometimes figured in the same manner, and convey to many the same idea: glorification, apotheosis, divinity. It is, necessary, therefore, that a single word should comprehend the combination of these two attributes, and be the generic term of both kinds of Nimbus: therefore we call GLORY the union of NIMBUS and AUREOLA, the Nimbus being peculiar to the head, the Aureola to the body, and the term GLORY is extended to the former and the latter united.\*

**AURIPETRUM, AURIPENTRUM.** An economical substitute for gold used in mural painting in the middle ages; it consisted of leaves of tin foil varnished, the gold colour being imparted to it by the addition of saffron. Another substitute was called PORPORINO, a composition of mercury, tin, and sulphur, similar to the gold powder used in chromo-lithography and woodcut printing.

**AURIPIGMENTUM.** The name given by the Romans to ORPIMENT, or the yellow sulphuret of arsenic.

**AVENTAIL (AVANT TAILLE, Fr.)** The movable front of the helmet, which covered the whole face, and through which the air was breathed. In many instances the sight could only be obtained by a space left for the eyes between the lacing of the helmet and aventail. This under various names was soon superseded by a more convenient and airy face-guard,



\* The Nimbus is an insignia which may sometimes appear microscopic in its dimensions, but it is always great in importance. A sculptor who makes or reproduces a Gothic statue, a painter who restores an ancient fresco or painting on glass, should pay the most scrupulous attention to this character encircling the head in certain

such as the visor. The Normans called *nasals*, *cheek-pieces*, and all other protections for the face, *ventailles* or *aventailles*.\*

**AVENTURINE.** A brownish-coloured glass interspersed with spangles, which give it a peculiar shining appearance; it was formerly manufactured at Venice, and employed for many ornamental purposes. Its manufacture was kept secret, but it is known that its peculiar brilliancy was due to the presence of copper filings. French chemists have succeeded in preparing this glass by fusing together for twelve hours a mixture of 300 parts of pounded glass, 40 parts of copper scales, and 80 parts of iron scales, and afterwards cooling the mixture slowly.

**AXE.** In Christian Art the axe is the attribute of the Apostles Matthew and Matthias. Thomas à Becket has sometimes the Axe as an attribute, but this is an error, it should be a Sword.

**AZURE.** Many blue pigments are described by medieval writers under the general term AZURE, which differ materially in their composition. The German Azure was the native blue carbonate of copper, which yielded as fine a colour as ultramarine, although it is not so permanent, at least in northern climates. The Egyptians used a similar blue pigment, which has retained its brilliancy nearly unimpaired during three thousand years. The German *lazarstein* yielded a pigment which was called *asurblau*. Ultramarine was sometimes called *Azure*; but the various substances known to the early Italian painters as *Azzurro della Magna*, *Azzurro de Lombardia*, *Azzurro Todesco*, *Azzurro Spagnuole*, *Azzurro de Anglia*, were only the blue carbonate of the oxide of copper. Azure is a name given also to COBALT.

**AZURE (Fr. AZUR, Blue.)** A light or sky-coloured blue. Azure, in herald-painting, means the blues in the Arms of persons whose rank is below that of a baron. In engraving, this colour is always represented by regular horizontal lines.

**AZZURRO DI BIADETTO (Ital.)** The artificial carbonate of copper. The *Biadetto* now sold in Italy is the artificial pigment which is imported from England. It is identical with *BICE* or *Cendres blue* (Samder's Blue).

**AZZURRO DI POZZUOLI** differed from the above, it was the *Pestorian azure* described by Vitruvius; a kind of glass composed of sand, nitre, and copper filings (AVENTURINE) used, when ground, chiefly in fresco-painting. It is sometimes called *SMALTO*.

**BACCHANTES.**—The persons who took part in the festivals of Bacchus. At first only women were allowed to do this, but Paculla Mitia at Rome obliged young men to appear, and consequently the feasts became scenes of riot and debauchery. The Bacchæ mentioned in ancient myths were the female attendants upon the god, during his journey to India. They were also called *MENADES*, *Thyades*, *Lenææ*, *Bassarides*, and *Mimallides*. They wore vine-leaves in their hair, the skin of a tiger or roe over their shoulders, and carried the *THYRSUS*, or staff entwined with vine-leaves. When inspired by Bacchus they performed miracles, such as wreathing serpents in their hair, taming wild beasts with the hand; and whenever they touched the earth with the *Thyrsus*, honey



figures, else be inured the danger of reducing a saint to the condition of a man, or of transforming a simple mortal into a god. This error is frequently committed by modern artists in the representation of religious subjects; hence the Nimbus in Iconography, is what the fingers and mammae are in zoology, characters very small to the eye, but very important to the sense.

Ample details of all the various forms and applications of the GLORY are given in DIDRON'S *Manuel d'Iconographie Chrétienne*.

\* Our cut exhibits an Aventail of the time of Edward III., as worn by a figure of St. George at Dijon.

and milk streamed forth. The Bacchantes are represented on ancient vases and reliefs as very beautiful, their extravagance being expressed by the thrown-back head and dishevelled hair; they carry *Thyrsi*, swords, serpents, a torn skin of a kid, and timbrels. Their garments are generally flowing, but in more recent antiques they are transparent; the figures never wear a girdle; they are occasionally naked. Sometimes we see the *MENADES* (*i. e.* the mad Bacchantes), exhausted with frenzy and sunk in slumber, with serpents coiled round them. The Bacchic Nymphs are more spiritual Bacchantes, with a less excited demeanour; these were also occasionally female satyrs. The wife of Bacchus is the true ideal of a Bacchante. The blooming graceful Ariadne (who must never be confounded with the nymph Cora), is the acmé of Bacchic female beauty. The female Satyrs and Fauns belong to the Bacchic nymphs: they have short noses and laughing faces; they hold a flute and the *PRIAPUS*, and are playing with a Satyr child. Many Gems have beautiful Bacchic heads; and in reliefs, vases, sarcophagi, urns, and in the pictures at Herculaneum are found the figures of half-naked dancers. On many Gems is seen depicted a maniac wounding herself in Bacchic frenzy, or half-naked, kneeling in ecstasy before an altar, and holding a female image playing on a flute; there are great Bacchantes carrying the same idol. The other representations of these Bacchantes are—*Menades* on a panther, with Bacchus on an ass, led by *Silenus*; they are sometimes riding upon the Bacchic Bull, which is swimming across the sea; or they are reclining against a sea-horse; a Bacchante (a beautiful figure, resembling *Venus*), playing the lyre, and singing in praise of the god; another receiving the caresses of a young Faun; a third on the back of a Centaur, whom she overcomes by seizing his ear with her right hand, while she guides him with an inverted *Thyrsus*, and supporting herself by her right knee, she thrusts her left leg against his back. *Thalia*, *Irene*, *Galene*, *Opora* (carrying fruits), and *Comedy*, are found among the Bacchic women; on the latter, Bacchus is fastening a mask, and a Satyr the buskin.

**BACKGROUND** in painting is the space behind a portrait or group of figures. The distance in a picture is usually divided into the foreground, middle-distance, and background. In portrait-painting, the nature and treatment of backgrounds has varied in the hands of almost every master, yet there are certain recognised methods which are more worthy of imitation and study than others. In most of the portraits of Titian, Vandyke, and Rembrandt, the backgrounds represent only *space*, indicated by a warm brown gray tone, and this treatment is the most effective; the spectator's eye is at once attracted to the face, from which the attraction is not distracted by frivolous accessories, but the tone of colour in backgrounds must depend upon the tone of the carnations in the flesh. Asphaltum, Bitumen, and other warm transparent browns deepened with blue, appear to have been most frequently employed by the above named painters.

**BACULUS, BACULUM, BACILLUS, BACILLUM** (Lat.) In works of ancient Art, personages are



frequently represented bearing or supported by long sticks or staves. These may be divided into two kinds: the *BACULUS*, borne by kings and others in authority, and by divinities, as a mark of distinction, or as a defence; sometimes gilt and ornamented. It was the original of the more modern sceptre. Another, of smaller size, was commonly borne by shepherds, herdsmen, rustics, and travellers, as seen in our engraving. The *BACILLUM* was simply a walking-stick.

**BADGE or COGNIZANCE** (in heraldry). During the middle ages, when great heraldic displays were universal, the badge was adopted as a mark of distinction; it was somewhat similar to a *CREST*, but not worn upon the helmet, and occasionally embroidered upon the sleeves of servants and followers, on the caparisons of horses, and on robes of state; they were also introduced on Seals and in the details of Gothic edifices, as well as for the signs of Inns. The Cross of St. George has from the time of Edward III. been the badge both of

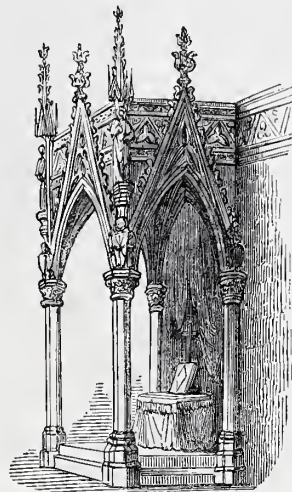
our kings and the nation. Its use was for a while nearly superseded during the wars of the Roses, when this flower, red or white, became the badge of the rival houses. The Thistle is the Badge of Scotland, and the Harp of Ireland. For a long period badges were of considerable importance, and the legislature frequently interfered to prevent their being worn by any but the personal retainers and servants of the nobility, but they have gradually fallen into disuse, and are now nearly forgotten.\*

**BADGERS (BLAIREAUX, Fr.)** Brushes made of the hair of the Badger are used in oil-painting as *softeners*, for blending or melting the pigments, as it were, into each other, and imparting a smoothness to the surface. They differ in form from the brushes with which the pigments are applied, being open and spreading at the end, like a dusting-brush. The use of these brushes is much to be deprecated; it belongs to the degenerate method of painting; "they are the veritable form-destroyers."<sup>†</sup>

**BAINBERGS (BEIN-BERGEN, German.)** Shin guards. The term for the greaves or jamba first used by the military as an additional protection, less vulnerable than the chain-mail with which the body was protected. They first appear upon the monumental effigies of the thirteenth century, and led to the entire adoption of plate-armour. Our illustration is obtained from the brass of Sir John De Creke, in Westley Waterless Church, Cambridgeshire. It is of the age of Edward III., and very clearly exhibits the mixture of chain-mail with plate, which was then usual in the knightly caparison.

**BALDACHIN, BALDACHINO (Ital.)** A tent-like covering or canopy of wood stone or metal, on the exterior as well as interior of buildings, over portals and altars, thrones, beds, &c., either supported on columns, suspended from the roof, or projecting from a wall. The Italian word corresponds to our **CANOPY**, signifying a piece of furniture carried or fixed over sacred things, or the seats of kings and persons of distinction; but the term has a more extended sense in other countries. They were formerly common over fire-places, and many still exist in this country. Those of the Eastern fireplaces in the Gürzenich hall at Cologne are remarkable; they are pyramidal in form, and of perforated work, similar to those in the Cathedral at Regensburg, placed over the altar; the font has a similar Baldachin. The Baldachin in St. Peter's at Rome, placed over the bodies of St. Peter and St. Paul, the work of Bernini, is among the most celebrated; it is the largest work of the kind in bronze, "an enormous *conceit* of architecture," but it is not destitute of ingenuity, brilliancy, and grandeur. Over the marriage-gate of the Upper Church of St. Mary at Bamberg, is a splendid specimen of an ancient German Baldachin, projecting from the wall, it is supported by two slender pillars, and is remarkable for elegance of form. These structures afforded opportunities for a rich development of ancient German Art. The form of the Baldachin, for the most part, is square, but there still remain many of hexagonal shape, executed towards the latter end of the fifteenth century, having metal ornaments. Statues were placed under small Baldachins in the churches and houses of the old German style; for example, the

statues of Agrippa and Marsilius on the façade of the Gürzenich at Cologne, and on the above mentioned altar at Regensburg; the statues stand under small Baldachins, pyramidal, perforated, and terminating in flowers. Portable Baldachins were chiefly used at the coronation of Emperors and Kings, under which the newly crowned sovereign walked, clad in ermine and purple. Baldachins over beds were customary among the ancients, whence we have the word *tester-bed*, the roof being like a canopy, and representing an artificial sky. Portable Baldachins are used in the East as the necessary appendages of dignity. And we also find them carried at solemn catholic processions over the Pope, and sometimes at the celebration of the oath of allegiance. See **CIBORIUM**.



**BALDRIC, BAUDRICK (BAUDRIER, Fr.)** A plain or ornamental band, belt, or girdle, worn pendant from the shoulder diagonally across the body, to the waist, and employed to suspend a sword, dagger, or horn, much used by warriors in ancient and feudal times. It frequently encircled the waist, and as an ornamental appendage served to denote the rank of the wearer.\*



of honey when fresh, is of a very pale yellow colour, and of an agreeable odour. When genuine, it should be completely soluble in pure turpentine, forming with it a beautiful glassy colourless varnish, called crystal varnish, and much used for varnishing maps, prints, drawings. It is often called *Balm of Gilead*.

**BALSAM OF COPAIBA or COPAIVA, CAPIVI.** An Oleo-Resin usually obtained from S. America, by making deep incisions in the trunks of trees; it is liquid, of an oily consistence, transparent, of a strong odour, nauseous acrid taste, and of a pale straw-colour; soluble in alcohol, ether, and oils, but insoluble in water. It possesses the property of *drying*, and has been recommended and used as a vehicle in oil-painting, as a varnish, and as a substitute for linseed-oil in printer's ink.

**BALTEUS (Lat.)** The ancient Baldric used to suspend the sword, dagger, or quiver; usually made of leather, and frequently richly ornamented. It was worn over the right shoulder when used to sustain the sword, and over the left to support the dagger when worn on the right side.

**BAMBOCCIATA. (BUMBOCCIADA, Ital. BAMBOCHADE, Fr.)** Rustic. This term is applied to a class of compositions which represent nature in an every-day rustic



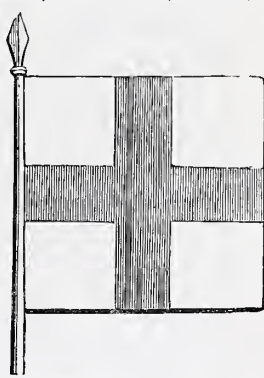
\* A curious specimen of an ornamental Baldric, decorated with bells, is given above, from an illumination in Royal MS., 15 D. 3, executed toward the end of the fourteenth century.

and homely manner embracing the most ordinary actions of life, such as fairs, festivals, &c., and unlike the elevated style of painting, does not abstract from natural accidents and deformities without seeking to exaggerate the whims of nature—but on the contrary applies itself to represent her *naïvely*, and herein the **BAMBOCCIATA** ranks higher than compositions of **GROTESQUE** figures with which it must not be confounded. This particular style of **GENRE** painting was practised by Teniers, Van Ostade and Brower, but Peter Van Laar first introduced it into Rome about the year 1626; he, on account of his deformity, was called **IL BAMBOCCIO**, or the *Cripple*, and fixed his unfortunate *soubriquet* to the style in which he excelled. Painting can only admit of Bambocciata in the same way it does the Grotesque—employing in it only figures of small size. Sculpture absolutely rejects both.

**BANDEROLLE, BANNEROLLE.** A Banner or Flag, usually about a yard square, several of which were carried at the funerals of the great. They generally display the Arms of the deceased's ancestors, especially of those which brought honours or estates into the family: these Arms fill the entire flag, which is on some occasions fringed with the principal metal and colour of the arms of the deceased.\*

**BANNER, (BANNIÈRE, Fr.)** Under this general term are included all those indications of authority, command, rank, or dignity used in civil, military, or religious affairs, which are known as Standards, Ensigns, Flags, Colours, Pennons, Pendants, Gouffansons, &c.; they usually consist of a piece of velvet, silk (taffeta), or other textile material, either of one uniform colour, or parti-coloured, fastened to the upper part of a staff or pole, generally hanging loose, but sometimes fastened to a kind of wooden framework; they are of various forms and sizes, and frequently richly ornamented with tassels and fringe. In Catholic countries, Banners form an important feature in religious services, processions, &c., to which they impart great splendour; before the Reformation, all the monasteries in England had Banners preserved in their wardrobes, from which they were brought on anniversaries, festivals and other important occasions, and sometimes displayed on the battle field; these religious Banners contained a representation of some particular saint or symbol, such as the Cross, or the picture of Jesus Christ.† The military Banner, or

**STANDARD** constituted the rallying point of the forces under one general commander; besides this, in feudal times, the King's own Banner, the Banners contributed by the religious societies, the Banners of the nobles and other leaders were brought into the field as well as into tournaments and other pageants, such as coronations, funerals, &c., where their profusion and variety must have imparted great splendour and picturesque effect to the scene. It does not appear that military Banners were used by the ancients, the Standards seen on monumental remains appear to be entirely carvings in wood and metal. In



\* Vide *A Glossary of Terms used in British Heraldry*, Oxford, 1847. The engraving represents the Banderolle which was placed at the head of Cromwell at his magnificent funeral, and exhibits his arms:—*sable*, a lion rampant, *argent*; impaling Stuart, *or*, on a fess chequy, *argent* and *azure*, an escutcheon *argent*, debriused with a bend fretty, *or*.

† When used in processions, such as coronations, they are proportioned according to the rank of the bearer, and vary in size from six feet square to three feet.

‡ The national Standard of England is a religious Banner, being composed of the crosses of St. George, St. Andrew, and St. Patrick. The banner of St. George, in its simple originality as the flag of England, is depicted in our engraving.

\* It is lamented by a writer in the *Retrospective Review* (N. S. vol. i.), "that so beautiful an appendage of rank to fortune should not be more general; the general adoption of embroidered badges would give employment to a much greater number of industrious people, than might at first be imagined, and hence, at the same time that they increased the splendour of their equipage, they would do infinite good to a large portion of the most useful class of the community." Our cut exhibits a Medieval badge of bronze, the shield beautifully enamelled, and is one of the kind anciently worn by retainers in royal and noble families.

† Vide *The Art of Painting Restored to its Simplest and Surest Principles*. By L. HUNDETFUND. London, 1849.

former times Corporations had their Banners, and the several trading companies, which still retain them, as for instance the Livery Companies of London.\*

**BARBARA (St.)** The patron Saint of those who might otherwise die impenitent. Her attributes are, 1. The Cup, given her as a sign that those who honoured her could not die without the sacrament; 2. A Tower, her father having shut her up in one when a child; 3. The Sword by which she was beheaded; 4. A Crown, which she wears as a symbol of victory and reward. St. Barbara, who was the patron saint of Mantua, was a favorite subject with the artists of the middle ages. Raffaëlle introduces her in the *Madonna del Sista*, kneeling by the side of Mary. The St. Barbara painted by Beltraffio is particularly magnificent. One of the most beautiful representations of this Saint is a figure given in oak depicted in Heideloff's *Ornamentik des Mittelalters*. The expression of the features is pure and beautiful, and the waving hair exquisitely carved.

**BARBITON.** The name given to the Lyre of Apollo.

**BARNABAS (Sr.)** Representations of this saint are seldom to be met with, except in the works of the Venetian artists. He is usually depicted as a venerable man, of majestic mien, holding the Gospel of St. Matthew in his hand. The subjects are chiefly taken from the Acts of the Apostles, and from the life of St. Paul.

**BARTHOLOMEW (St.)** The Apostle, generally depicted with a knife, and his skin in his hand. The horrible scene of his being flayed alive, by order of the chief magistrate of Albanopolis, who condemned him also to be crucified, has been painted by some artists. In these pictures, St. Bartholomew is represented as standing headless, and holding his skin with the head attached to it in his hand. Sometimes he carries an axe or a lance, but in St. Sebald's Church at Nuremberg, he is drawn holding a curved knife in the left hand, the position of which is very striking, while in the right he holds his garment. In the Last Judgment by Michael Angelo, in the Sistine Chapel, Bartholomew is represented with the skin in one hand, while the other exhibits the martyrrium.

**BARYTES, or BARYTA.** An alkaline earth, the oxide of the metal Barium, commonly found combined with sulphuric acid (*sulphate of Barytes*) in ponderous spar, and, united with carbonic acid, (*carbonate of Barytes*) in the mineral *Witherite*. The sulphate of Barytes is extensively employed to adulterate **WHITE LEAD**. It is also used in water-colour painting, and is known as **CONSTANT WHITE**, and **HUME'S PERMANENT WHITE**. Although very ponderable, yet it does not possess sufficient body to work well, being scarcely visible when first laid on; its use is limited to miniature-painting, for representations of lace, &c. The pigment known as *Lemon Yellow*, is erroneously stated to be the *chromate of Barytes*, but this salt is decomposed by the sun's rays. Lemon yellow is most probably *chromate of strontian*.

**BASALT.** Common basalt is a stone bearing much resemblance to the lava of Vesuvius, in fact it may be considered as a solid coloured lava, which it most frequently is. There are two kinds of Basalt, the black and the green, the latter being of various shades. The Egyptian and Grecian statuaries have worked in both kinds; in the former they have carved animals. Only the best artists worked in Basalt. In front of the Balustrade on the northern ascent to the Capitol are two lions casting forth water, and splendidly carved in black Basalt; they are of ancient Egyptian workmanship. In the Florentine Gallery is a remarkable Torso of green Basalt; it is that of a youthful figure, naked, powerful and finely formed, apparently that of an athlete, and the work is minutely delicate, even to the hair. Considering the almost unconquerable hardness of the material, the delicacy with which these and other works are finished is wonderful.†

**BASIL (St.)** Representations of this saint, who was Bishop of Cesarea, are very rare. He is represented in Greek pontificals bareheaded, with an emaciated appearance. One of the mosaics of St. Peter's at Rome, designed by Subleyras, represents the Emperor Valens fainting in the presence of St. Basil. This work is highly extolled by Lanzi.

\* The study of this subject is of the greatest importance to the Historical Painter, but few sources of information are available. We must refer him to MEYRICK'S *Critical Enquiry into Ancient Armour, &c.*, to the *Retrospective Review*, vols. i. and ii. (N.S.) and to the *Penny Cyclopædia*, from which our information on this subject is chiefly derived.

† If space allowed the attempt, we might give a comprehensive list of works executed in this material, but we must content ourselves with referring to the works executed in Basalt in the collection of Egyptian antiquities in the British Museum.

**BASCINET, BASINET, or BASNET.** A bason-shaped helmet of various shapes, globular or conical, plain or fluted, worn during the reigns of Edward II. and III., and Richard II. At the apex which is more or less pointed, we frequently find an arrangement for attaching the scarf or crest; sometimes a wreath of velvet, silk, or cloth, enriched with jewels and goldsmiths' work was worn over the Bascinet. In actual combat the tilting helm was worn over the Bascinet. See MEYRICK'S "*Illustrations of Ancient Arms and Armour*."

**BASILISK.** A fabulous animal said to have come from an egg laid by a hen thirty years old, and hatched by a toad in the water. This animal grew to an enormous size, having the body of a cock, the beak and claws of polished brass, and a long tail, which resembled three serpents, and had three points. The glance of the basilisk caused death, therefore being itself invulnerable, it could only be conquered by holding a mirror before it, when it burst, frightened at its own image. In Christian Art, the Basilisk is the emblem of the Spirit of Evil. St. Basil regards it as the type of a depraved woman.

**BASKET.** A basket containing fruit and flowers is the peculiar attribute of St. Dorothea.

**BASONS.** These vessels were used in churches for various purposes, such as collecting alms and oblations; for washing the hands of bishops during the celebration of the sacred rites; to hold the crucets



containing the wine and water—suspended with pickets to hold burning tapers before altars and shrines. They were made indifferently of silver, parcel or whole gilt, copper gilt, brass, either quite round or sex-foil, with enrichments of chasing, engraving, and enamelling.\*

**BAS-RELIEF (BASSO-RELIEVO, Ital.)** Figures which have a very slight projection from the ground, are said to be in **BAS-RELIEF** (low relief), in contradistinction to those which are in **MEZZO-RELIEVO**, or in **ALTO-RELIEVO**. The sort of composition proper to bas-reliefs resembles that which is suitable for a picture, in the great number of characters which it admits, and in the mode in which they are disposed upon one, two, and three planes, profiling them one before the other, and realising as painting does, the appearance of the effects of linear perspective; on this account Bas-relief has been called sculptured painting.

**BASTERNA.** A kind of litter or palanquin,

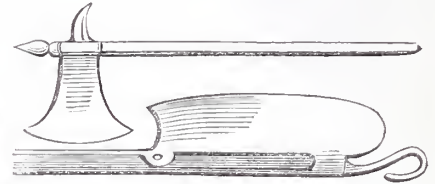


in which women were carried in the time of the Roman Emperors; it resembled the **LECTICA**, but differed in being a close carriage; it was borne by two mules, and similar vehicles are still in use on the continent. During the middle ages they were commonly used by the noble and wealthy, and our cut represents a Royal litter, from a MS. of the fourteenth century, in the British Museum, Royal Lib. 16. G. 6.

\* PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. The most interesting and beautiful enamelled basons of the thirteenth century are figured in WILLEMIX'S *Monumens Français Inédits*, vol. i. Our engraving exhibits one of a similar date, prepared by the Society of Antiquaries, and containing a series of beautifully enamelled subjects connected with hunting and hawking.

**BAT, RERE-MOUSE.** This creature, between a bird and a beast, was frequently introduced in ancient sculptures, especially under stalls.

**BATTLE-AXE.** From the earliest times the Axe has been used as a military weapon. It is frequently seen depicted on ancient monuments, sometimes with but one head, at others, as in the Amazonian Axe, with two heads or edges, (**BIPENNIS**). It appears to have been regarded as peculiar to barbaric nations, and was not used by the Romans. The date of its introduction into this



country is uncertain, but fragments of battle-axes have been found among Druidical remains. The pole-axe differed from the battle-axe, in having an edge on one side and a sharp point on the other; it is considered to have been introduced by the Normans.\*

**BATTLE-PIECE.** The representation of battles has been made a special class of painting. The numerous figures, persons, and incidents, the crowd, the confusion, the number, and sometimes the revolting character of the details, do not allow of this style being treated with anything but small figures; and by the term **Battle-piece** we usually call those pictures which are treated in this manner. When the figures are of life-size, they come under the historical class. Raffaëlle's *Battles of Constantine*, and the *Battles of Alexander* by Le Brun, are not called **Battle-pieces**, far less can those great artists be designated painters of Battles, which term can only be applied to him who chiefly occupies himself in painting in the manner first mentioned. One of the most splendid specimens of a **Battle-piece** is the Pompeian Mosaic of the Battle of Issus, discovered in 1831. The composition is of the highest order, and it exhibits a thorough knowledge of perspective and foreshortening.

**BAYEUX TAPESTRY.** This singular monument of the Middle Ages consists of a web or roll of linen cloth or canvas, upon which a continuous representation of the events connected with the conquest of England by the Normans is worked in woollen thread of different colours, in the manner of a sampler. Its length is 214 feet and twenty inches in width, being divided into seventy-two compartments, each bearing a superscription in the Latin language indicating either the subject or the person or persons represented. It is edged on both the upper and lower parts by a border representing birds, quadrupeds, sphinxes, and other similar subjects. It is traditionally said to be the work of Matilda, Queen to William the Conqueror, and presented by her to the Cathedral of



Bayeux, of which Odo, the Conqueror's half-brother, was bishop. This work possesses much historical interest and value, since it represents the minutest manners and customs of the earliest Norman times in England, and embraces several events of which no other record now exists. It was accurately copied by Mr. Charles Stothard, and engraved one-fourth of the size of the original in the fourth volume of the *Vetusta Monumenta*, in sixteen plates. A portion is engraved above.

\* See MEYRICK'S *Illustrations of Ancient Armour*. Our cut gives examples of the Axe of the time of Elizabeth, and the Scottish Pole-Axe, of a later date.

SIDEBOARD PLATES  
WITH PLASTIC ORNAMENTS.

In the bright epoch of the cinque-cento, when every branch of Art lent its aid to heighten the sensitive pleasures of life in all their various aspects, and to throw a graceful veil of poetry even over the splendour of the rich and great, goldsmiths' work, among the rest, displayed a peculiar style of delicate ornament often affording a refined detail worthy of the overflowing luxuriance of a higher domain of Art. We must not, as is usually done, look to the works of Benvenuto Cellini, who had, really, no share in guiding the development of so naïve and refined an expression of artistic feeling. He was accustomed to treat such works rather in a spirit belonging only to pretensions of the highest order, and, in his own compositions, we find nothing of that innocent, almost child-like simplicity, which characterises, at the epoch we have named, this branch of Art-manufacture.

In illustration of our meaning, a plate, the design (No. 2) of which we lay before our readers, may afford a good and striking example. The large surface of this dish (the destination of which was, rather to increase the splendour of a side-board, than to serve any purpose of immediate utility) is divided by successive circles into compartments of very graceful proportions. A general view conveys only the idea of a mass of arabesques which make an agreeable impression upon the eye even without regard to the inward meaning of this fantastic composition. Looking however a little more closely at the objects which seem to be concealed, rather than distinctly brought forward, by the peculiar mode of arrangement, we perceive indications of that spirit of poetical treatment to which we have alluded. If we examine, in fact, the figures composing the frieze which surrounds the whole, we presently discover that the parable of the Prodigal Son is here represented with the same charming simplicity of style which we find only in the popular stories and ballads of the olden time. The character of the figures themselves is very peculiar, but wonderfully adapted to the language in which the story is originally related. The revelry of luxurious banquets contrasts forcibly with the patriarchal simplicity of the feast given by the happy father, who once more presses his beloved son to his paternal bosom—but above all with the touching scene representing the unfortunate youth kneeling before the swine-trough.

The moral signification of this scriptural story is alluded to by the figure placed in the centre, personifying Temperance, who sits enthroned between the symbols of rural industry, but who holds in her hand a cup of wine to cheer and refresh the wearied labourer when the hours of daily toil are over.

The space between the moral inculcated by the central group and the illustration of it by the story surrounding the plate, is filled up by two successive circles composed of a rich network of lines, enclosing figures, masks, stags, and fruit, forming a fine arabesque pattern.

Formerly works of this description were enjoyed only by the favoured few, whose wealth enabled them to appropriate such rare and precious specimens of artistical skill. The process of electrotyping has now, by its power of infinite multiplication, brought them within reach of the many, who with moderate, even limited, means, may thus surround themselves with the choicest productions of genius.

Mr. Elkington who has received a finely chased model of this plate from Rome, has multiplied it by the above process, and thus offers to the public the opportunity of becoming possessors of this beautiful specimen of mediæval workmanship.

Nearly to the same epoch belongs a sacramental plate, (No. 5) which, in a style modified by its sacred destination, represents angels holding the instruments of the Passion, surrounded by arabesques, which enclose them in mandorle-shaped figures. In the centre appears the Resurrection, offering a striking yet consolatory contrast to those symbols of death and martyrdom.

The beautiful disposition of the decoration of this plate has inspired the Duke de Luynes with the idea of a composition conceived in an analogous spirit (No. 1.) It represents the six days of the week, with Sunday in the centre. The latter is indicated by the quadriga of the Sun-god, while the former appear as the gods from whom the days of the week have received their names.

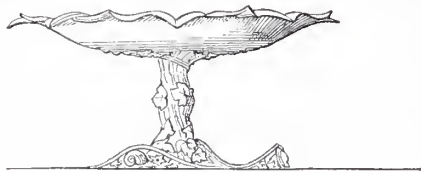


An arabesque plant, taken from the sylphium on the beautiful coins of Cyrene, forms the connecting link between the discs surrounding the six gods. Two griffins are placed upon the convolutions which spring from each side of the plant, and each rests its paw upon the medallions enclosing the figures of the gods. The whole composition is in that pure Greek style, a more extensive acquaintance with which we have lately learned to appreciate from vase-pictures, and in which the learned Duke is a most profound connoisseur.

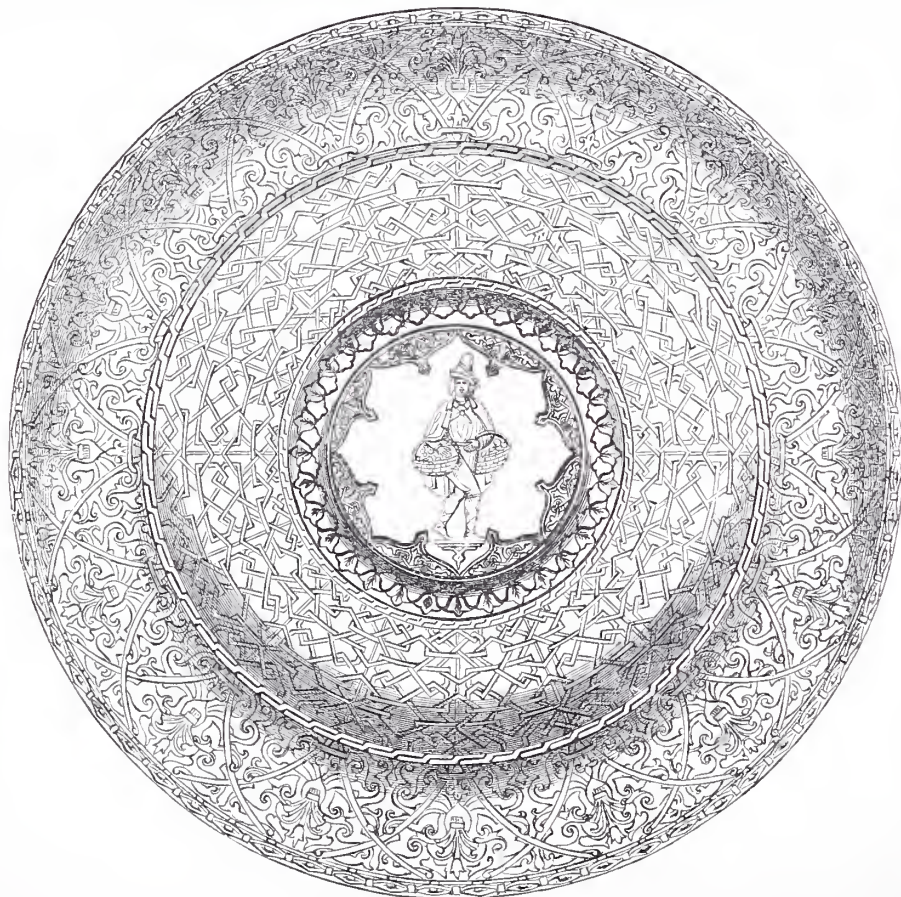


This is intended for a dessert-plate, and it is, indeed, a graceful idea to present fruit or sweetmeats upon a ground decorated with the symbol of a day of rest and enjoyment, and surrounded by those of six preceding days of labour.

The series of the latter does not present a simple succession, but rather an antistrophic opposition, a mode of representation adopted even by Raphael in his wonderful mosaics of the Capella Chigi, engraved lately in a pure and conscientious style by Mr. Gruner. Luna, riding on horseback, and covered with a dark veil, represents Monday, and may be considered as the bright splendour of his four foaming steeds, waves, opposite to the (Monday) Lundi. We drawing on his greaves upon the toils of war. Mercury (Mercredi) in ready to receive the com- is enthroned opposite to were, of the whole week



are expressed. The execution of this design displays a refinement which has hitherto only been effected by carefully engraved dies. Electrotyping is, however, the only process by which a perfect fac-simile of so large a surface can be reproduced without deteriorating from the original sharpness of execution. This also is now to be obtained at a trifling expense compared with the enormous sums paid in former times by princes and noblemen for high finish in works of this description.



A plate, intended for fruit, presents the mask of a little Bacchus ornamented by a crown of vine-leaves, which form a basket ready to receive the bounteous gifts of that god by whom every tree and every product of the garden was protected (Nos. 3 and 4.) The idea is a pleasing

one, that from underneath a mass of heaped-up fruits, gradually appears, uncovered, the smiling face of a deity to whom mankind owe the choicest treasures of the garden and the orchard. Used as a sideboard decoration this plate would have an effect no less brilliant than agreeable, in combination with the other (described above), according to the fashion of former days. In order to render it available for a table, a stand has been added in an appropriate style, composed of the twining roots and branches of trees upon which the plate rests, like a sun-flower on its stem, clasped round with ivy and embellished with shells and flowers.

The so-called Lazzaroni plate presents a rich Alhambra-like pattern, which fills up the interstices between the wires of a light basket-work, forming the motive of the whole basin (No. 6.) The interior is composed of a net-work of lines of the same character laid upon a dead background. This portion contrasts by its flatness with the richness of the border and that of the inner circle, in the centre of which appears an Italian lazzaroni, bearing on his arm baskets loaded with fruit from the lovely shores of Sorrento. Those who have inhaled the balmy air of those charming regions will be able to appreciate the merit of this design, in which, under the squalid wretchedness of the Italian beggar, the practised eye can yet discover, and render available for the purposes of Art, traces of that inborn nobility and grace which characterise the present race of this country.

We conclude with a general remark respecting the manufacture of similar objects, which hitherto have only been found in the dining-room and on the breakfast-tables of princes and the high aristocracy, their reproduction being not less expensive than the number of them was limited by the character of the workmanship itself. There existed in those times only two processes by which such works could be multiplied, neither of which afforded the certainty and facility requisite for manufacturing purposes. We allude to the arts of embossing, chasing, and fire-casting. The latter encounters extraordinary difficulties in the management of large surfaces, and even if the results were less coarse, much inconvenience arises from the great bulk of metal necessarily employed in this process. Both modes of treatment, however, require the aid of handiwork, which entirely excludes the mechanical means requisite for the re-production of refinements, after all, not to be obtained by other methods.

Electrotyping, on the contrary, preserves the slightest and finest details of beauty in the original work, and affords to sculpture the same advantages which the arts of design have for many centuries enjoyed by means of copper, steel, and wood engraving, including the use of woodcuts. Neither are the advantages which this mode of re-production offers, in any way diminished by want of solidity in the material employed. To artists of fertile invention this discovery presents a wide field for the exercise and display of their powers before the eyes of a public eagerly desirous of participating in the more refined enjoyments of Art, and affords to the public itself the means of fully gratifying this newly-awakened taste for a higher and better expression of artistic feeling.\*

EMIL BRAUN.

\* These beautiful specimens of galvano-plastic workmanship are to be found in the elegantly fitted up show-room of Messrs. Elkington. These gentlemen, with the most praiseworthy skill and perseverance, are now exerting themselves for the re-production and multiplication of the finest specimens of ancient and modern art-manufactures, adapted to the wants of the present day. The models are for the most part furnished by the galvano-plastic works established in Rome by Dr. Emil Braun, Secretary to the Archaeological Institute in that city. Dr. Braun's learning and refined taste in Art eminently qualify him for the direction of such works, which are executed by skilful artists regularly trained for the purpose; electrotyping requires a totally different method from the old process of chasing and fire-casting, by which, more especially from the latter, mere slovenly copies were generally produced, instead of the genuine fac-similes produced by the electrotype.—Ed. A.-J.



COLIN AND LUCY.

Drawn by E. M. Ward, A.R.A. Engraved by F. Brunton.



THE BONNIE BAINNS.

Drawn by B. Carboville. Engraved by J. Baslin.



THE EVE OF ST. JOHN.

Drawn by J. N. Paton, R.S.A.

Engraved by F. Branston.

OF THE M  
C O D



THE BEGGAR'S DAUGHTER  
OR  
BEDNALL GREEN.

Drawn by J. Gilbert.

Engraved by Vizetelly.



## BRITISH BALLADS.\*

It is now several years since the earlier portions of these beautifully illustrated volumes were first presented to the public, and, inasmuch as they were published serially, a considerable time elapsed ere they were completed; but even this is so far back, that comparatively few of the present readers of the *Art-Journal*, can be aware of the existence of the work from the specimens of the engravings which we introduced when the publication was brought to a close in 1844. The recent demand for a re-issue, in its completed form, would of itself be sufficient justification for a notice at this time; but putting aside any personal feeling we may have in the success of a work which, during its progress, was truly a labour of love, and for which, therefore, it is unnecessary to apologise; sure we are that most of our readers will thank us for placing before them, on the two preceding pages, examples of the exquisite wood-cuts that adorn the volumes, and which it is not too much to say, are among the finest that modern Art has produced.

The primary object of the editor of the "Book of British Ballads" was to show that English artists were as capable of excelling in this branch of Art as those of Germany and France, although it had long been the fashion with critics to extol the one and to decry the other; the encomiums bestowed on the work as its successive numbers appeared, were sufficient to prove that he had judged rightly. In selecting our native "ballads" as the arena for the display of native "Art," he had a twofold object: to offer to the public a collection of the best of these quaint but heart-stirring songs, culled from the masses of inferior or objectionable compositions by which previous compilers had too frequently surrounded them; and to give the artists every variety of subject for the exercise of their respective pencils. To accomplish the first of these purposes the collections of Percy, Evans, Ritson, Pinkerton, Scott, Motherwell, Jamieson, Buchan, Herd, and many others less widely-known, were laid under contribution; while in carrying out the second he secured the services of Messrs. Herbert, R.A., Creswick, A.R.A., Redgrave, A.R.A., E. M. Ward, A.R.A., F. W. Pickersgill, A.R.A., W. P. Frith, A.R.A., Tenniel, E. Corbould, J. N. Paton, R.S.A., Townsend, Fairholt, Franklin, Selous, J. Gilbert, H. Warren, and numerous other artists of established reputation. The engravings were entrusted to Messrs. Orrin Smith, Linton, Williams, Dalziel, Nicholls, Walmsley, Bastin, Armstrong, Landells, Vizetelly, Green, &c., &c. Among both these classes of artists are some who may date back their professional success to the time when their names first appeared in connection with the "Book of British Ballads."

The two volumes contain fifty-two poems, many of them being of considerable length; each ballad is prefaced by two pages, with decorative borders of introductory matter, giving its history and supplying such information concerning the subject as it was possible to obtain; then follows the ballad itself, each with a head-piece and tail-piece, of the size and character shown in the annexed specimens. The intervening pages occupied by the successive stanzas are embellished with woodcuts, also descriptive of the text, so that there is not a single page without its appropriate illustration.

"The Bonnie Bairsns" is taken from Allan Cunningham's "Songs of Scotland;" it begins thus:—

"The lady she walk'd in yon wild wood  
Aneath the hollin tree,  
And she was aware of two bonnie bairsns  
Were running at her knee."

"The Beggar's Daughter of Bednall Green" is a well known old ballad, the original of which is preserved in the British Museum. "The Eve of St. John" is from the pen of Sir Walter Scott, and describes a tragic occurrence which tradition assigns to a particular locality in Roxburghshire. Tickell, the friend of Addison, was the author of "Colin and Lucy;" it is an exquisite example of the comparatively modern ballad, touching, pathetic, and true to nature; it refers to an incident in Irish life, which is supposed to have passed under the observation of the poet.

The specimens of the engravings here given, and these few lines of explanatory remarks serve to show the nature and the plan of the work. Of the admirable style in which the illustrations are executed, we may speak without being deemed egotistical; they have seldom or never been surpassed; the only merit claimed by the editor is that of having placed in the hands of the artists, materials which they have so well applied to his purpose and their own reputation.

\* The Book of British Ballads. Edited by S. C. Hall, Esq., F.S.A. Published by G. Virtue, 25, Paternoster Row.

## ON MURAL PAINTING.\*

BY MRS. MERRIFIELD.

I MENTIONED in a preceding number of this Journal, that several kinds of mural painting were practised in Italy, with some of which we are well acquainted, while others are, as yet, only partially known and described. I proceed now to offer some further observations on the present state of some of the mural paintings of northern Italy, in order to assist those interested in the subject, and who may not have the opportunity of making personal observations, in determining what situations should be chosen, what processes should be adopted, and what colours should be used, so as to ensure the beauty and durability of mural paintings.

It is easy to perceive that the worst enemies with which this kind of painting has to contend, are damp, and the careless preparation of the wall. The action of damp on mural paintings is insidious; it frequently operates unseen, until the injury has gone too far to be arrested by the skill of man, and perhaps the first indication of its existence is the commencement of decay in the picture. A knowledge of the way in which damp operates on buildings, and of the means of preventing injuries to paintings from this cause, involves a practical acquaintance with architecture, and especially with the chemistry of architecture—for this science, like painting and agriculture, has also its chemistry. I shall not venture to make any remarks on this subject; I will merely observe, that among those to whom, in all questions connected with Art, we always look for examples, the old Italian painters, the Arts of painting and architecture were frequently united in the same person; and indeed, when these artists were so generally called upon to decorate churches and other public buildings, a knowledge of architecture was essential to the production of a harmonious effect. It would be easy to multiply instances of painters who were celebrated for their skill in architecture, but it will be sufficient to refer to Giotto among the earlier masters, and to Michael Angelo and Raffaele among the cinquecentisti. Among the architects who were also painters may be mentioned Leon Batista Alberti, Bramante, and Sansovino.

The visible effects of damp on pictures are, however, sometimes so obvious, that many useful lessons may be learned from studying the present appearance of mural paintings, without possessing a deep knowledge of the primary causes of their decay. I will mention a few observations which occurred to me on this subject, first premising that in some cases damp causes the plastering to fall off, while in others it destroys the colours. Generally speaking, the intonaco adheres firmly to the walls, in the frescoes at Milan, Novara, Bergamo, and Brescia, but the damp, ascending from the earth, and beginning at the lower part of the pictures sometimes consumes the colour. The frescoes on ceilings are frequently in a better state of preservation than those on the external walls of buildings. In ceiling-frescoes those parts always fade first, where the roof joins the side walls, and although the progress of damp may be prevented by the application of some hydrofuge, it would be a safe plan not to begin a fresco-painting within four or five feet from the place where the walls unite, and along which the pipes for carrying off the rain-water are carried. The interval might be filled with arabesques *en grisaille* † to suit the general design, and as these arabesques would be independent of the picture, they might be executed in tempera, or encaustic, and any damage they might receive from damp or other causes, could be repaired without touching the fresco-painting. The frescoes by Bagdadore and Rossi, on the ceiling and upper part of the semi-cupola of Sta. Afra, at Brescia, are in good preservation, while those on the lower part of the cupola and on the walls have suffered from damp. The same may be observed of the frescoes by Calisto da Lodi, Il Moretto, the Campi, Appiani, and others, on the walls of the Church of Sta. Maria

\* (Continued from page 38.)

† That is, in black and white. Sometimes browns of different shades were used instead of black.

presso S. Celso at Milan, which are nearly obliterated by damp; while those on the cupola painted by Appiani in 1795 are as fresh as if just painted. It is reported that this artist had a secret process for painting both in oil and in fresco, but the preservation of the paintings in this cupola is undoubtedly to be ascribed to the precautions taken by him to secure his work against damp, by covering the inside of the dome with a hydrofuge consisting of pitch and sand, to which the intonaco afterwards applied, adhered firmly. In some cases, as I have before observed, the intonaco and plaster bulges, and scales from the walls. This will probably be the fate of a fine fresco, now preserved under a glass case, in the Church of S. Lorenzo at Milan; a portion of the plaster in the centre of the picture has bulged, and a crack has formed along the middle of it; unless this can be laid flat and again attached to the wall, the destruction of a considerable and important part of the painting will be the result. The successful operation of repairing the frescoes by the Carracci in the Farnese Gallery and others by Raffaele by means of metal clamps or nails, may perhaps be repeated in the case of this picture with advantage. It is certain that the application of any cement which retains moisture, will add to the danger; even plastering the wall behind a fresco at Milan which showed symptoms of decay from damp, accelerated the evil it was intended to guard against, and the moisture from the fresh mortar, penetrating through the walls to the picture, destroyed it. This is not a solitary instance; Mr. Wilson mentions in his report on fresco-painting, a similar case of the destruction of a fresco, solely from plastering the back of the brick wall on which it was painted. In some cases the decay of frescoes may be attributed to the presence of salts in the colours. We are told by Vasari that this happened to certain pictures by Buffalmacco, who, in order to paint the flesh with greater facility, was accustomed to spread over the whole surface a coat of "morello di sale" which caused the formation of salts that consumed the white and other colours. The use of a pigment of this nature, may have occasioned the partial destruction of one of the paintings in the Monastero Maggiore before-mentioned. The picture is situated in a corner of the building, and while the draperies and accessories are perfect, the flesh-colour has completely disappeared, leaving the bare mortar visible on the spaces formerly covered by the flesh, the form only of which remains. Had damp alone been the cause of this injury, its effects would have been more equally distributed, instead of being confined to the flesh. The appearance of the picture in the state described was singular, and it is the only instance of the kind which met my observation. It will convey a useful lesson as to the extreme importance of attending to the purification of the colours.

Vasari informs us, that in his time precautions were sometimes taken to secure the walls on which frescoes were intended to be painted, from the effects of damp; had this been always the case, we should not now have to regret the loss of so many valuable pictures. The firmness with which early mural paintings adhere to the wall cannot escape observation; it is a most satisfactory evidence of the goodness and durability of the old technical processes. The instances are, of course, rare that enable one to learn much respecting the intonaco on which mural pictures are executed, from a mere inspection of the surface; such opportunities do, however, occasionally occur, and the first remark which suggests itself on such occasions is the difference in the thickness of the intonaco in early pictures as compared with those of a later date. In the former the intonaco is frequently extremely thin. There is a picture in the Cathedral of Chambéry which bears the date "September, 1490," in Lombard characters. It is painted on a very thin intonaco or ground spread upon the stone wall, which is visible in a few places where the ground has scaled off. The wall has been marked with the chisel to give the intonaco a proper hold. The extreme rapidity with which this ground must have dried, as well as the colours used in the painting, apparently

precludes the supposition of its having been painted *entirely* in fresco. The painting is older in style than might be anticipated from the date, and is a proof that there was, at the period when this picture was painted, little communication between the schools of painting in the mountainous districts of Savoy, and the Milanese school over which Leonardo da Vinci was then presiding. The background of the picture had probably been blue, but is now a blackish green. The head-dress of the Virgin is vermilion, and around the picture is an arabesque border also of vermilion, shaded with the usual dark-red colour. The former colour, as well as the white, is very bright, the paint is laid on in such body as to show the marks of the brush, and the shadows are softened, not hatched. The picture has a polished or glazed surface, and as the marks of the brush are visible, this polish must have been produced by the application of some substance of an unctuous nature on the surface, and not by friction. The purity and brightness of the white paint preclude the idea of an oleo resinous varnish having been used.

Another example of a thin intonaco may be seen on one of the mural paintings of a later date, in the Church of Sta. Maria delle Grazie, at Milan. The intonaco, and indeed the colours also in this picture are so thin, that the shape and colour of the bricks are seen through them.

It was frequently the custom of the earlier painters to execute in relief certain parts of the picture, such as the glories of saints, crowns, and similar ornaments, in metal. Montorfano has done this in the large fresco before-mentioned in the Refectory of the Convent of Sta. Maria delle Grazie. These ornaments in relief, which were frequently gilded, were adopted occasionally even so late as the time of Gaudenzio Ferrari, by whom they were occasionally used. An example of these reliefs occurs in one of the frescoes by this artist in the Gallery of Brera.

A close examination of the mural paintings of different periods in Upper Italy, makes us aware that a material change took place, probably towards the latter part of the XVIIth century, not only as regards the state of the surface, but the handling also. In early mural paintings, such as those by Giovenone, Ambrugio Borgognone, Avanzi, and others, the shades are softened, and the hatchings are not so apparent as in those by later masters. In the frescoes of Luini and Gaudenzio Ferrari, the flesh-colour has been first painted, and then the dark shades have been hatched upon it, these paintings have, moreover, a smooth and shining surface; in some of the modern Italian frescoes, on the contrary, the shadows are painted first, and the flesh-colour hatched above them; the surface of these pictures is rough and granular, and does not shine. The hatchings in the frescoes by the Carracci in the Palazzo Fava at Bologna, although at least twelve feet from the ground, are distinctly visible, and from this cause the paintings appear unfinished and sketchy.

We grave inhabitants of the cold North can scarcely realise the effect of the façades of houses in a whole street being adorned with frescoes glowing with the liveliest colours; yet we know that this was not unusual in Italy, and the remains, among many others, of the paintings by the Campi in one of the streets of Cremona, and those by Lattanzio Gambara on the façades of many houses in Brescia, still exist, and bear witness of the fact. These touching mementos of former prosperity, dear to the moralist as the painter, recall to the mind the palmy days of Italy, when her merchants were princes, and the streets of her cities were thronged with gay cavaliers and noble ladies clad in the rich and picturesque costume of the cinque-cento.

Of the numerous frescoes painted at different periods in Italy on walls exposed to the air, the greater part are in a ruinous condition; some are entirely obliterated, while of others there remain only a few patches of colour, which appear bright and lively when compared with the bare walls which surround them. These colours are chiefly of the warm kind, yellows and reds; the cooler colours, such as blue and green, having frequently disappeared; occasionally, however, even the blues and greens also are preserved, but the design is often so nearly

effaced as to be scarcely distinguishable. This is the case with many of the external frescoes by Lattanzio Gambara at Brescia; some however are nearly perfect. The prevailing colours are warm yellows and reds, with little blue, the last name colour is in one instance well preserved. The surface of these frescoes is uneven, and the dust, lodging on them, conceals great part from sight. Injudicious attempts have been made to clean and restore some of these paintings, and the consequence is, that they are in a worse state than before; the restorations have, therefore, been discontinued.

On the south wall of the town of Bassano, not far from the yard of the Albergo della Luna, and on the south side of the wall (which is built of brick) are the remains of two external paintings in fresco. The figures are not quite so large as life; the one on the right hand, the whole of the head and face of which has been destroyed by violence, appears, from the drapery and accessories, to represent a bishop. The intonaco, which is very thin, is damaged on the lower parts of the pictures, but the part left adheres firmly to the wall. The surface of the fresco is smooth and shining like glass, and as far as my recollection serves me, the colours are blended without hatchings. The colours—a fine red earth, a copper-green, and a mixed colour formed by the addition of yellow to the green—are extremely bright and vivid; and as these colours must have been exposed to the noon-day sun for a very long period, it is a sufficient proof that they do not fade by exposure to light, and that if the intonaco can be made durable, the picture will last. It appears to be established beyond a doubt, that the fading of the colours in fresco-painting, where the proper colours are used, is to be attributed entirely to the action of damp and defective intonachi.

Compared with Verona and other cities of the north of Italy, frescoes enjoy but a brief existence at Venice. The external frescoes, by Tintoretto, on the façade of the Casa Marcello a San Trovaso, mentioned by Boschini, are nearly obliterated; the figure of Cybele, and the wheels of her chariot, are just visible. Casa Marcello is now called "Ca Tofete." The side of this palazzo is distant about twenty feet from that of the Palazzo Bolani, and on the side of the latter, facing the Ca Tofete, and about ten or twelve feet (as it appears to me) from the ground, is an architectural painting in the manner of Paolo Veronese; I mean as to the style of the architecture. This fresco is quite fresh and perfect, but the blue of the sky is rather heavy, and the painting is quite different in character from those on the Ca Tofete, and yet tradition ascribes this also to Tintoretto: it is supposed, however, by those who are better informed, to have been painted about the end of the seventeenth or the beginning of the eighteenth century. Had it existed in Boschini's time (1674) he would undoubtedly have mentioned it as well as the other frescoes at Venice.

On the exterior of a palace near the Ca d'Oro, (so called from the gilding with which it was formerly decorated, which is still visible in parts) on the Canal Grande, in the same city, are the remains of a fresco by Visentini, which must have faced nearly west; the colours which are chiefly red, yellow, and green, are extremely vivid, but the surface of the fresco is so much injured that it is difficult to trace with the eye the forms of the figures; a female figure is still, however, tolerably perfect.

Some few external frescoes are at the present time in such a perfect state as to make one desire to penetrate the secret of their preservation: some of the best preserved of these paintings are sheltered either by a loggia or by a projecting roof; but this is not always the case, and the frescoes by Campagnola, over the principal door of the Church of S. Antonio, and elsewhere at Padua, are instances of frescoes having received no injury from long exposure to the air without any protection of this kind. The great technical defect of these pictures by Campagnola is that the blues have acquired a heavy indigo colour, but this defect is by no means peculiar to paintings in the open air.

Generally speaking, external frescoes at Bologna, when protected by a portico or loggia,

are well preserved; blue is, as usual, the colour least durable, although, in many cases, this stands well. I thought I could distinguish by the difference in the colour, that in some frescoes smaltino had been used instead of the usual blue; the former has always somewhat of a red tint; the latter is of a purer blue, or inclines slightly to green; but in the frescoes under the arcades of S. Francisco (now the post-office), painted by the scholars of the Carracci, the usual blue pigment has been used, and the deepest shades of blue are not darker than sky-blue, or the pigment called "Biadetto," or "Turchino," except in one instance, namely, the sash of the mad woman, who is springing over a chair placed upon a table (an exquisite picture, full of life and nature), where the colour is deeper and brighter, and resembles ultramarine. In one of these frescoes is a boy in a recumbent posture dressed entirely in blue; in this instance the colour has remained, but the shades have fled, and the blue is of one uniform tint.

These frescoes are by various masters, and the different styles of painting are distinguishable as you walk along under them, as well in the design as in the costume and colouring: the figures in many of the paintings are as large as life; in others they are small, a variation in size which does not add to the effect, the eye being unprepared for the change. The tone of colouring is light and aerial, and harmonises with the blue (of the same depth as Turchino in the darkest parts), the pure colours being used as darks, and relief being produced by the addition of white, not of dark pigments, and thus is secured that lightness of effect which characterises the best frescoes. Generally speaking, the intonaco is even, but in some of these paintings the surface is undulating, and on these the dust has lodged so as greatly to obscure the picture. The outline of all has been marked out on the wet intonaco (as we see by the smooth line) with a large nail or other tool, and in many cases this has been done with so heavy a hand that the dust has lodged in the deep indentation, and the figures appear to be outlined with white chalk. This defect is particularly apparent in the figure of a man in the foreground of one fresco, where the strongly developed muscles have a hard white outline.

The colours used, appear to have been earths, except the blue, and one yellow drapery, which is extremely vivid and out of harmony with the rest, and which is too bright to have been ochre.

These frescoes are painted on the upper part of the arcades, so that it is impossible for the rain to touch them. Their present appearance, and that of the other frescoes to which I have alluded, are a confirmation of what I have before remarked, namely, that there is no doubt of the permanence of the earthly colours in fresco; the difficulty consists in preparing an intonaco which shall be proof against the injuries arising from damp.\*

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

### CHEMISTRY OF ORGANIC COLOURS.

#### II. INDIGO, &c.

INDIGO is perhaps the most important of all the colours produced by the vegetable kingdom. The plants which yield this valuable substance are few in number; they belong to the genera *Indigofera*, *Isatis* and *Nerium*, but nearly all the Indigo of commerce is produced from the first of these. The *Indigofera* are leguminous plants which are indigenous to the equatorial climates. The *Indigofera anil*, a native of tropical America, is cultivated in that region extensively, while in the East and West Indies, the *Indigofera tinctoria* is the plant which claims the most attention. This genus *Indigofera* includes a great many productive species, all of which are natives of the warmer regions of the earth; but some of the plants which produce Indigo, as the *Isatis tinctoria*, or Woad, and the *Polygonum tinctorium*, are found in the more temperate climates, the former growing in many parts of England and

\* To be continued.

Ireland, and being cultivated in large quantities in Belgium and France. At present the largest quantities of Indigo are produced in Bengal, where it forms a leading branch of the East India Company's trade, and in Guatemala; but the political state of Mexico and the Texas has much interfered with the Indigo trade of central America.

The Indigo is secreted in the cellular tissue of the leaf, and it remains colourless so long as the tissue is perfect.—When the leaves wither, oxygen is absorbed—a process of slow combustion indeed takes place—they become covered with many small blue points, which are indications that the coloured Indigo has begun to form, and that the season for collecting them has arrived.

Dioscorides mentions *Indicon*, and Pliny describes *Indicum* as a blue pigment believed to have been brought from India, and used in painting and dyeing: there is not much doubt but these authors describe substances of the same kind as our Indigo. Dioscorides says the *Indicon* was scraped from the sides of the pans in which the infusion of the leaves producing the colour was placed; and Pliny speaks of two kinds, one of which adheres to reeds in the form of scum and slime, and the other obtained as a crust upon the sides of the vessel in which it is produced. The *Indicum*, Pliny says, belongs to the astringent medicines, and was employed to cleanse and heal wounds.

A very careful examination into the history of Indigo has been made by Beckmann, and published in his "History of Inventions and Discoveries," to which we are principally indebted for the following interesting facts. Beckmann appears to think that the ancient authors comprehended many very different productions under the name of *Indicon*, and that the *Nigrum Indicum* of Arrian, Galen, Paulus Ægineta, and others, was merely some Indian substance of a carbonaceous character. At the same time from his examination of the works of Avicenna and the other Arabian Physicians, he believes them to have been perfectly acquainted with the Indigo or Indian woad from a very early period. In 1193, *indigum* is named as one of the articles which paid duty at Bologna.

Marco Polo, who wrote his travels in the thirteenth century, states that he saw the Indigo plant in China, and he describes the mode of preparing the dye from it in that country. Nicolas Conti, in the year 1444, mentions *endeo* among the articles of merchandise from Candiar. The native woad appears to have been long used for dyeing blues and purples by the Italians and other European nations, as well as by our Anglo-Saxon fathers. The Italians were the first people who employed the Indigo of the East instead of the woad, and arrived at any degree of perfection in their process of dyeing with it. Its use rapidly extended over Europe; Vaseo de Gama probably introduced Indigo into Portugal on the return of that navigator from the East Indies; and in 1516 we find Barboza, a Portuguese, who accompanied Magalhaen, has given the value of good Indigo at Calcut.

There appears to have been a great struggle between those who employed the indigenous woad, and those by whom Indigo was gradually introduced into Europe. We find even sovereigns forbidding by edict the introduction of Indigo, and the people of the Netherlands are particularly censured for the part which they took in its importation. Indigo was represented as being a most destructive article, and went by the name of the *devil's dye*. Even in England the use of Indigo was long kept back, from an absurd impression that it injured the wool, and that it was a fugitive colour. We find in the statutes of Elizabeth that searchers were employed to seek for Indigo and Logwood, and burn them wherever they were discovered. But this dye-stuff was afterwards legalised by the act of the same Sovereign, no woollen goods being to be dyed black with the gall-nut, madder, or other materials that had not been rendered blue by the use of woad or Indigo, or by a mixture of these substances.

Indigo is prepared from both the fresh and the dried leaves. When those recently gathered are employed, they are thrown into a large vat

or cistern of water, and being kept pressed tightly together by beams of wood placed across the surface, the whole is allowed to ferment. The process of fermentation occupies from fourteen to eighteen hours, during which time bubbles appear upon the surface, at first colourless, but gradually changing to a blue or purple. When this is the case, the liquor is drawn off into another cistern (it is of a yellow colour), and either by hand or by some mechanical means it is kept in a state of agitation for some time; at length, under the process of heating, the Indigo gathers into flocks and precipitates. The object of the disturbance by beating—so necessary to the formation of Indigo—is to liberate a large quantity of carbonic acid, and to admit to the newly-developed colouring matter the quantity of oxygen which it requires.

When the dried leaves are employed, they are infused with six times their bulk of water, and allowed to macerate for two or three hours, with almost constant stirring for that period. The fluid is then drawn off into the *beater vat*, and being subjected to the operation already described, the Indigo is precipitated.

The blue Indigo thus obtained is still a mixture, being combined with *Indigo-red*, or red resin of Indigo, *Indigo-brown*, and *Indigo-gluten*. These substances are separated by acids, alkalies, and alcohol, and the Indigo-blue left behind combined with some earthy matters. To procure Indigo-blue in its utmost purity, the blue must be acted upon by deoxidising agents, such as the protoxide of tin or iron, or sulphurous acid, when it is converted into *white Indigo*, which is insoluble in water, but soluble in alkaline solutions. The solution of white Indigo in lime-water is exposed to the action of the air; the Indigo again absorbs oxygen, and is precipitated of a fine blue, when by digestion with dilute muriatic acid the foreign earthy matters are removed, and we obtain, by these means, *absolute Indigo*. This, in the mass, has a fine cast of a purple red, and it gives, when rubbed, the characteristic copper lustre, but in powder it is a fine blue. It is a property of pure Indigo that it volatilises at a temperature of 554° Fahr., subliming in a purple vapour, which condenses into shining slender needle-like crystals.

From the very accurate chemical investigation of Mr. Crum, we learn that Indigo is a compound of—

Carbon . . .	73.22
Oxygen . . .	12.60
Nitrogen . . .	11.26
Hydrogen . . .	2.92

Pure Indigo being treated with concentrated sulphuric acid is completely dissolved, and very curious compound chemical bodies are obtained. We first have the blue sulphate of Indigo, which constitutes the *Saxon blue*, or *Chemic blue* of the dyers; secondly the hyposulphite of Indigo is formed; and we have, lastly, the formation of *Phenicine* or Indigo purple.

To separate these from the dark-blue solution in which they are combined, the acid liquor is diluted with a very large quantity of water, and perfectly clean wool or flannel is immersed in the filtered liquor. The blue acids combine with the animal matter, leaving the other substances free. The wool is then scoured with water containing a small portion of alkali, which produces a blue compound of the two Indigos which is to be evaporated to dryness. Alcohol being poured on the residuum dissolves the blue hyposulphite, but leaves the blue sulphate undissolved. By means of acetate of lead and sulphuretted hydrogen, either of the two acids can be obtained. Indigo-blue sulphate of potash, or as it is sometimes designated in conformity with the nomenclature of Mr. Crum, who terms the blue sulphate—*ceruline*, the *ceruleo-sulphate of potash*, is much employed to give starch a blue colour, and when made into balls or cakes with starch it forms the *thumb* and *cake-blue* of washerwomen. This is prepared by extracting the blue colour from the wool by water and carbonate of potash, evaporating to nearly dryness, and treating the residuum with alcohol and acetic acid. This pigment is known among artists as *precipitated Indigo*, *soluble Indigo*, and *blue carmine*.

The colours of the salts of ceruline are of

great brilliancy and beauty, but it unfortunately happens that they all change by sunshine, becoming grey, or greenish grey, with great rapidity. This change is thought to arise from the separation of a small quantity of combined water from the ceruleo-sulphate.

Since Indigo is insoluble, and that it is necessary that it should be in solution to penetrate the woollens, cottons, or silks which are to be dyed blue by its use, it is required that it should be rendered soluble, by some process, for this purpose. We have shown that by certain processes blue Indigo can be converted into white Indigo, which is soluble in very weak alkaline solutions, and that blue Indigo is itself soluble in acids. According to the character of the dye required, one process or the other is therefore adopted, and, since the processes are in many respects curious, and involve many remarkable chemical changes, we shall proceed to a succinct description of those which are most commonly employed.

The *Indigo Vat*, as it is technically called, requires woad dried Indigo ground to fine powder, madder, potash and lime, and common bran. The vat is filled in the first place with water—the softer the better—since many of the salts found in hard waters act chemically to the injury of the colour—the fire is kindled and the ingredients are introduced. The temperature is not allowed to rise above 160° Fahr., and it is maintained at this point until the deoxidation or discoloration of the Indigo commences. According to the condition of the ingredients employed, this may take place in from ten to twelve hours, or it may be retarded for several days.

After a longer or shorter period, however, blue bubbles appear on the surface of the fluid in the vat; ammoniacal gases escape abundantly from the solution, and the liquor becomes of a pale wine-yellow. It is now in a fit state for the dyer, and by attending to certain phenomena, with which practice alone familiarises the operator, the bath can be kept in a proper condition for some months. Bran and madder with Indigo and potash have to be added occasionally to supply the material agents in producing the colour required.

The theory of the *Indigo Vat* is, notwithstanding the advanced state of chemistry, but ill understood. It is evident that during the process of fermentation, the carbon of the saccharine and glutinous matter of the bran, madder, and woad, takes oxygen from the Indigo to form carbonic acid, which escapes, leaving a deoxidised Indigo soluble in the alkaline solution behind; but we have in the process the formation of acetic acid and ammonia, which appears to prove that at the same time some water is decomposed. May we not from this infer that white and blue Indigo differ from each other in this—that the blue contains the elements of water which, escaping, leaves it white?

However this may be, the permanence of the Indigo-blues depends upon these very peculiar changes which we have endeavoured briefly to describe. The yellow liquor of the vat penetrates the fibre of the woollen, cotton, or silk, and by exposure to the action of oxygen the Indigo is again formed in close combination with the organic fibre, as a fine blue. The woven fabric, after having been subjected to the action of the dyeing liquor, is well cleaned at the fulling-mill, and prepared for the market.

The *Cold*, or *Copperas Vat*, as it is called, differs from the former in the employments of the protoxide of iron (the sulphate of the protoxide), as the reducing agent. It is well known that any solution of the sulphate of iron (common copperas) exposed to the air, is rapidly covered with a film of the peroxide (red-rust) of iron. It has absorbed an additional quantity of oxygen from the atmosphere, and this is the result. Now, when this salt is mixed with blue Indigo it obtains its oxygen, by which it is converted into a peroxide from that substance, and the deoxidised white Indigo remains. If therefore a little lime or potash is in the mixture, a yellow solution of a similar character to that already described is obtained, and the results in dyeing are nearly the same, the rationale of the operations differing in no material features.

## DAVID SCOTT R.S.A.\*

Other modes are sometimes employed, but the principle is in all cases the same—the Indigo is to be rendered soluble that the fibre may absorb it, and it is reconverted into coloured Indigo in the closest possible combination with the cotton or other fibre.

Barth, of Grossenhayn, in Saxony, discovered in 1740 the process of dissolving Indigo in sulphuric acid, and from this circumstance the blue produced by this means has been called the *Saxon blue*. Smoking sulphuric acid is employed, four parts of which will dissolve one part of Indigo. The acid being poured into a proper vessel, the Indigo in fine powder is added to it, and the whole is kept cool by being placed in another vessel of water. If the mixture becomes heated, some of the Indigo is decomposed, and an injury is produced to the colour, and a loss sustained on the colouring material. After all the Indigo is dissolved, and the solution has returned to its normal temperature, it is diluted with twice its weight of soft water.

We have already stated that wool possesses the very peculiar property of separating the Indigo blues from the acid, and availing himself of this the dyer used the sulphuric acid as his solvent. The *soluble blue*, or, as it is sometimes called *distilled blue*, is produced by placing wool which has absorbed the blue of the *acid vat* in a solution of carbonate of potash and boiling them together. The blue forsakes the wool, leaving it of a dirty yellow, and the fluid assumes the peculiar blue colour. When wool is to be permanently dyed with this sulphate of Indigo, it must be first boiled in alum, (sulphate of alumina) then treated with the boiled liquor, and these processes must be several times repeated in order to obtain the required uniformity of colour. With sulphate of Indigo almost every shade of blue is dyed, and also greens, olives, and greys, and it is employed to give character and permanence to some other vegetable colours, particularly those obtained from logwood.

*China or Indian Ink, Bistre, &c.* A great many blacks and browns are preparations of carbon. The more important of these are lamp-black and ivory black. The former is prepared by burning oil, highly carbonised spirits, or tar, in such a manner that the carbon of their smoky flames is all condensed upon a cold surface fitted for receiving it. A very great difference exists between the blacks thus prepared; and for the finer purposes of the artist very great care is required in the operation. Ivory-black is prepared by calcining ivory dust in close vessels, after which it is levigated and mixed with oil or gum accordingly as it is to be employed as an oil or water colour. China or Indian ink has been long celebrated, and much mystery has been thrown around its mode of preparation. It is evidently nothing more than a very carefully prepared lamp-black, said to be formed by collecting the smoke from the oil of sesame, combined with a peculiar gum which in many respects resembles the gum formed from starch by the action of sulphuric acid. Many varieties of charcoal are employed by artists, but although they vary in their density and darkness they all originate in the calcination of vegetable or animal matter of a selected character, and the process requires no description.

The brown colour called *Bistre* is prepared from the soot of burnt beech. A large quantity of beech-wood being set on fire, it is allowed to burn freely, the heat being so regulated that combustion should not be too energetic, the smoke from the burning material being collected in chimneys properly formed. The more compact portions of the soot are collected and passed through silk sieves. This fine powder is infused in water and frequently stirred with a glass rod. The coarser parts being allowed to settle, the supernatant liquor is drawn off into another vessel. The finer portion then settles—the water is drawn off—more water is added and the mass is subjected three or four times to this process, by which an impalpable powder is eventually obtained. This is mixed with gum-water made into cakes and dried. *Bistre* is seldom employed as an oil colour, the mineral kingdom furnishing browns which are in every respect superior to it for all the purposes of the artist.

ROBERT HUNT.

BIOGRAPHIES of artists are now so numerous, and are constantly appearing in such thick ranks, that one is disposed to hail the advent of such works with somewhat of indifference; the generality are the same incidentless compilations, or else are so much alike in their incidents that unless one has known personally the subject of the memoir, they contain little to keep up the interest of the reader. Poor and helpless childhood, buoyed up by inexhaustible hope; obscure drudgery and sober sadness at thirty; and at last death, or a cheering ray of prosperity, at forty. Such is an outline of the careers of the great majority of our successful and unsuccessful artists.

The career of David Scott is of the unhappy category;—the ray came, but it was only to cast illumination upon the end. In the details of the life of this painter, however, there is much that is not ordinary, and the manner in which it has been pictured by the brother, William Scott, is still less ordinary. It is in the shape of letters to a friend, and as far as the mere biography goes, a few words will suffice to explain its scheme. Some opening preliminary observations are followed by pedigree and parentage; anecdotes of early boyhood; early youth at St. Leonard's; the painter's beginnings; Journal; letters from abroad; residence in Rome; first successes; changes; writings on Art; thoughts and speculations; notes on pictures, &c.; poetry; way of life at the end; closed by Death, on the 5th of March, 1849, aged forty-two.

For details of the life, we must refer the reader to the book itself, though it is rather a psychological essay than a biography, and David Scott's career is but the particular thesis of illustration; and, in our opinion, it is a good one, and one that offers a useful lesson to many a poet and painter who is even now stemming the wave that overwhelmed Scott. His bark was ambition, and praise or acknowledgment, as he termed it, his haven. His ambition seems to have been equalled only by his impatience for fame. With all his labour, and it was great and constant, his habitual solitude seems to have deluded him into the idea that others went by the royal road to eminence, and that he alone had his own path to cut. He seems to have been ignorant that other men had toiled as much, and perhaps even more, than he, for that little meed of praise which the world and he himself had charily awarded them. This is one of the great sins of disappointed men; they are constantly quarrelling with the world for not doing by them what they themselves habitually neglect to do by others, yet are so engrossed with self and the fortunes of self that they are actually unaware of their inconsistency. This is the way with many men who have passed away without even making their misfortunes known.

The same was, in a great measure, the case with David Scott, not particularly so, but the fact is evident; and his biographer, his brother, has not attempted to disguise this fault, but with a candour which characterises the volume throughout has openly reproved it, and well too.

In reference to his brother's notes of thoughts, hopes, and memories in his Journal, in which disappointment is paramount, the author observes:—"May we not properly inquire here how far the mental state indicated by these notes is a true state or a good? In relation to itself and to self-culture it is of course alone to be considered. As related to family and the world it is irreconcilable. It assists and participates in the pains, pleasures, and struggles of none other about it; it scarcely acknowledges any identity but its own; the insatiable *me* sees nothing but obstacles in the *not me*. Moreover, how could he reasonably have been successful, suddenly daring the greatest difficulties of Art. Boyhood, even that of an intellectual giant, must wait the endowment of experience; nothing but experience can give just originality or afford wisdom—could we at once achieve, what would become of after-life?"

There is truth, and valuable truth, in all this. The artist, from the necessarily solitary character of his labours, is too apt to magnify his difficulties; from his dwelling long on one idea, it acquires an importance with him which does not belong to it, and which he never can get the world to recognise; hence disappointment, eventually magnified into injury, and that morbid sensitiveness which ultimately involves the incapacity of its subject.

The book contains many extracts from the painter's Journal in Italy. The professional remarks are brief and chiefly technical; but his

\* Memoir of David Scott, R.S.A., containing his Journal in Italy, Notes on Art, and other Papers. With Seven Illustrations. By William B. Scott. Adam and Charles Black, Edinburgh. 1850.

observations which have no reference to himself or his anticipated position, are often characterised by sound judgment and vigorous and acute thought. Speaking of the school of Florence, he says:—"The Florentines—the covers of large canvasses—after the time of Michel Angelo, are degraders of Art. They paint interminably; and what do you see? Ever the same. There is no expression, no history. The older masters are venerable, stern, and true: from them Michel Angelo arose, having, as is the case with the great masters of all the schools, received materials of Art at their hands; he gives them harmony and ease. Add the individual characteristics, more or less powerful, and there is the Michel Angelo, the Raphael, and the Titian." Again, of Rome:—"The modern Romans have many things to master them: they are domineered over by former greatness. A slave to ideal superiority is in the heaviest bondage. All attempt at the repetition of former greatness, by the institution of universities, academies, rewards, is putting a pair of bellows into the nose-hole of a skull, with the hope of making it breathe again."

Of something nearer home, he well observes:—"At this moment, there are some who would again reduce the wide field of Art to the narrowest limits. There are some who look upon themselves as the truly enlightened, and who take an important standing on this ground. The kind of Art we speak of may be an off-shoot from a wider movement, and in a measure connects itself with a momentary false activity in theological matters. It is a compound of antiquarianism and of gentle religious sentiment, not without sanctimoniousness and superciliousness in the mixture, although this is exhibited in a form resuscitated from a time so long past, that we view it as poetic. The endeavour is not to enter into the spirit of Christianity, but to enter into its *forms of thought*, as expressed by men some centuries ago; things that to a British mind cannot, or ought not to, have even vitality.

"This novelty in the treatment of painting is remarkable in this country, inasmuch as it is completely at variance with the current of English Art hitherto, and also with that of Germany, in which it has already spread to a large extent over all the different departments of painting, and where indeed it originated.

"There is something like exhaustion or senility," he continues, "in this recurrence to past standards. It is like the mistaken efforts of an individual, and never will or can become more than a sectional and limited movement; for it is evident that it is not an accession of wisdom, and that it is obviously supported by party feeling singularly at variance with the general tendency of thought in the present day."

The work is illustrated by seven etchings by the author; one of them is an expressive head of the subject of the memoir from a painting by himself; another is a very spirited and faithful etching of David Scott's great work, "*Vasco de Gama encountering the Spirit of the Cape*." The phantom is grandly introduced; the whole composition is full of life and incident, and the picture is one of the greatest and most successful efforts of the British school; it is a subject for which the vigorous style of the painter is peculiarly adapted.

We are glad to find that this picture is public property, and has found a very suitable resting-place in the painter's native land. It was purchased by subscription, and is now placed in the Hall of the Trinity House at Leith, there to remain a monument of the maritime enterprise of the past, and a stirring incentive to bold spirits of the future.

This biography is a generous tribute of fraternal affection; it may have been a work of much labour, literary, and artistic, but the judgment of the biographer has not been absorbed in the partiality of the brother; the author has been spared the delicate task of speaking of some of his brother's principal pictures, by quoting the remarks of a friendly pen in the *North British Review*; and he has candidly reprehended his brother's perpetual and mistaken introversions. As already observed, the psychological character of this memoir gives it a freshness not at all ungrateful in this class of book, which is too often a mere repetition of circumstances told over and over again, the subject only being different. The perusal of the book may do good service to many an aspiring painter who may be hastening himself into a similar despondent ecstasy to that which seems to have made up the greater portion of the life of this gifted, but by far too sensitive, artist. Let the young artist beware how he gives way to a morbid sense of injustice because the world does not view *his* efforts with *his* eyes; let him estimate them rather by the measure with which he metes out his commendation to others, and he will find that he has no cause either to despond or to complain.

W.

## THE CARPET MANUFACTURE

OF MESSRS. REQUILLARD, ROUSSEL, AND CHOQUEIL.

THE pages of the *Art-Journal* are, like the Exposition of 1851, open to the Industry of all Nations. The only requisite claims for introduction here are those of Art. Wherever excellence is to be met with, it is our duty and privilege to record it, for the double purpose of showing patrons that which is most worthy of their encouragement, and of inciting British manufacturers to the continued struggle after perfection: a struggle which is now happily the aim of the entire manufacturing world. A faithful account of what has been done, and of what is being done, was never so necessary as it is at the present time. No circumstance in detail in the Industrial Arts is so trivial as to be neglected now, since every manufacturing contributor to the Great Exposition of next year, is, properly speaking, unarmed for competition unless fully aware, each in his own department, of the productions of other nations and individuals, which it must be his endeavour to equal or to surpass. This fact scarcely can be too much insisted upon, because if overlooked, it will materially tend to place the industrial efforts of Great Britain in a less honourable position than they ought to occupy by the side of those of the Continent.

While preparing to lay before our readers an account of the contents of the French National Exposition of last year, we felt that one of the distinguishing features of the collection was the excellence of the carpets and furniture tapestries there brought together; we were compelled to regard them as very far superior to any performances of our own country in the same branch; and from that moment determined to devote to the subject a more extended space than could be allowed in our general notice of the Exhibition; we therefore with this object in view paid a visit to the establishment of Messieurs Requillard, Roussel, & Choqueil, at Paris, in the Rue Vivienne (No. 20), a firm which has perhaps surpassed all others in the excellence and variety of its carpets and moquettes; and we now, after having taken sufficient time to enable us to illustrate our observations by engravings, fulfil our promise of drawing public attention to the subject of French carpet manufacture.

The French have always been prominent in the eyes of Europe for the perfection they have attained in the fabrication of carpets, tapestries, wall-hangings, and all articles of a similar nature; but it must be remembered that they were the first in the field, and that the patronage of a luxurious monarchy, in the midst of aristocratic imitators, had a favourable influence on this interesting and necessary branch before the Revolution, while since then a similar result has been attained by opposite means. An improved feeling for design, a progressive study of chemistry, and the necessity for economy, have been the agents in furthering the manufacture of such works as are being constantly produced at the present day, and which, in many respects, rival the best performances of the period of Louis Quatorze; the latter had also the disadvantage of being made for a narrow and exclusive class, while the manufactures of our own age constitute one of the necessities of the people, and are executed so cheaply as to come generally within their reach.

This manufactory, the products of which we now attempt to describe, exists at Tourcoing, in the department Du Nord, and some stress, whether on a real or imaginary foundation,

has been laid on the purity of the water in this district as being favourable for preserving the brilliancy of the colours employed. The establishment occupies regularly the labours of 2,500 workmen, and its monthly receipts for carpets and moquettes amount to 250,000 francs. By the word "moquettes" we must be understood to mean the stuffs manufactured so largely by the French, and so fashionable at the present day, made of the same material as the carpets, though of a finer quality, and intended for the coverings of furniture, as, for instance, the backs and seats of chairs, sofas, door-hangings, table-covers, curtains, &c.; and these, as they do not receive the same amount of trituration as the carpets themselves, will last, at the least, for ten years scarcely impaired.

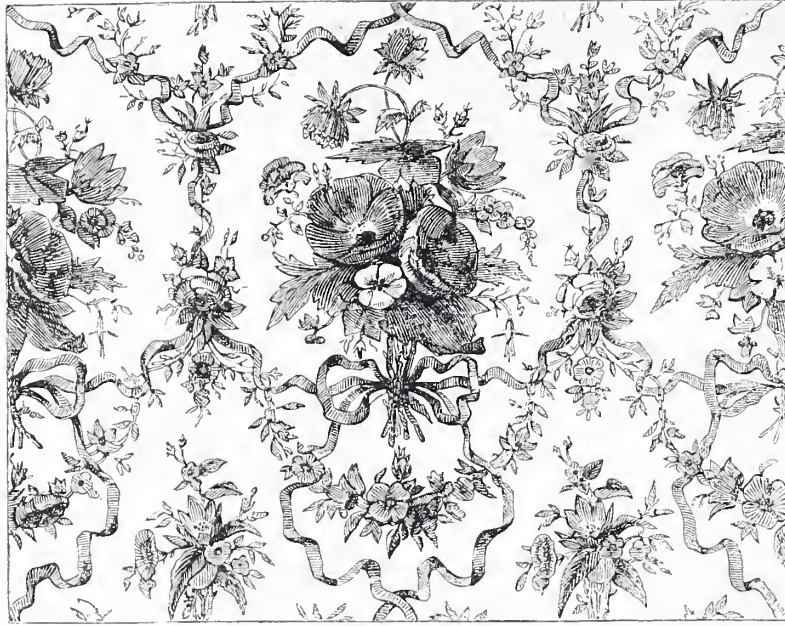
The establishment under consideration is represented in London by that of M. De Labroue, Regent Street, where many choice examples of the manufacture may always be seen, both of carpets and moquettes.

The peculiarities of French carpet-work refer to texture, colour, and design. In point of texture it presents a beautifully soft and velvet-like surface, the principles of which ought to be well investigated by the English manufacturer.



The colours employed are of the utmost depth and brilliancy, aided alike by the natural gloss of the material, and by the taste for arrangement which seems so innate with the French, that a Parisian lady will intuitively dispose a bouquet of flowers with such elegance as to make it a fit subject for the hand of a painter. Nor must it here be forgotten that the science of chemistry is more deeply inculcated and more ardently studied abroad than it is in our own country; a fact truly remarkable, when we consider how eminently we are a scientific people, while for the most part the reputation of the French rests upon opposite grounds.

The third peculiarity we have noticed is respecting the art of design. We have heard, and are willing to believe, that the firm in question has paid premiums to the first artists of the country for furnishing designs. How happy would it be if the same enterprise were exhibited by our own capitalists instead of the plan which is too often adopted of



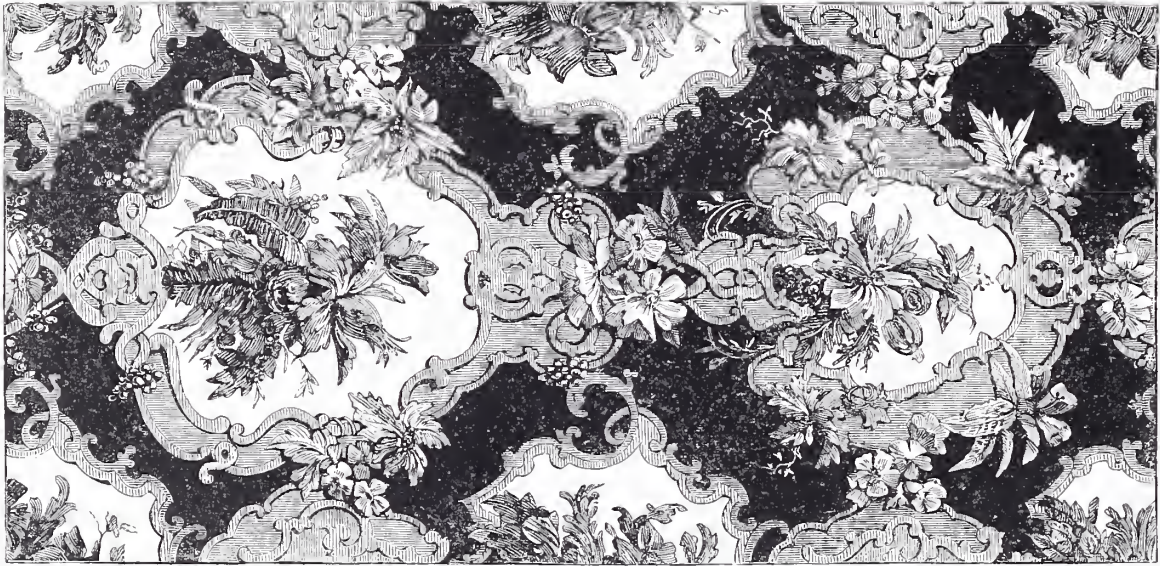
of carelessly copying a pattern of Continental origin! It is true that in this respect much has been done recently by Messrs. Whytock of Eden and Messrs. Templeton of Glasgow, but these gentlemen have not yet overcome all the difficulties which energy, rightly directed and tempered by care, may eventually surmount. We earnestly hope that the manufacturers of Kidderminster will in the Exposition of next year prove themselves alive to the importance of the subject on which we are now insisting.

The first of the six subjects we engrave from the works of Messrs. Requillard, Rousset, and Choqueil, is the pattern of a magnificent carpet on a dark ground richly covered with roses, which contrast agreeably with smaller flowers, and these again with masses of naturally coloured foliage. A bunch of lilac in this pattern is executed with an effect worthy of all praise.

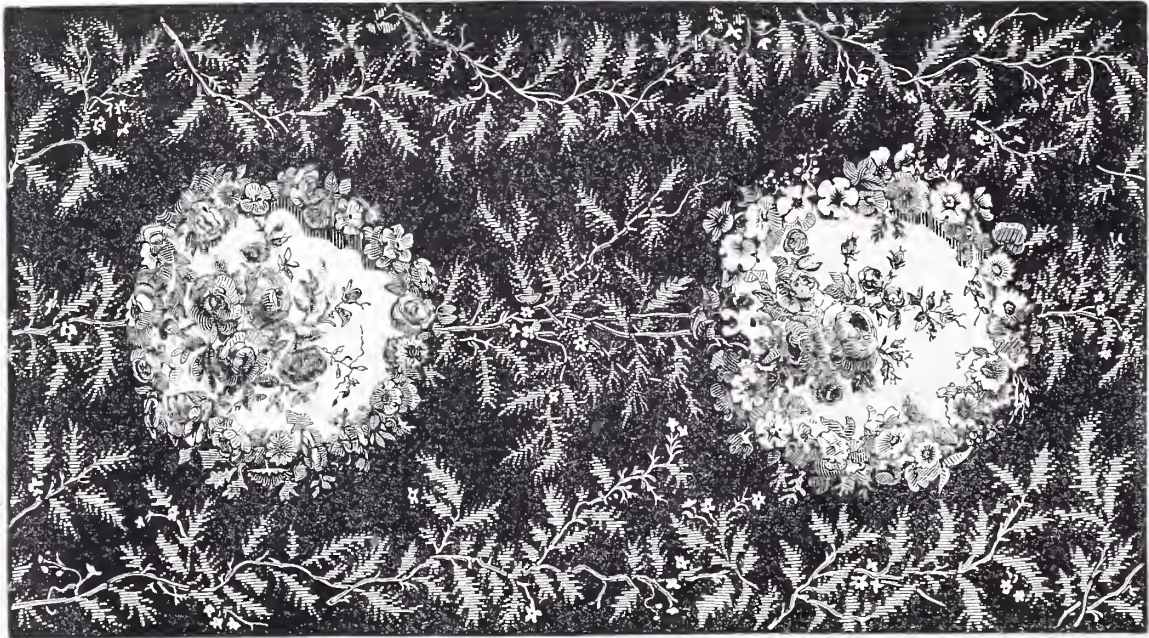
On the present page we offer three patterns of moquettes, the first of which is perhaps the most chaste in design, consisting simply of a series of bouquets strung together with ribands; this

leaving design to chance, to a mere workman, or

sign, consisting simply of a series of bouquets strung together with ribands; this



would be particularly elegant for a set of chairs in a room having all its decorations "en suite." In the other examples a more conventional style of orna-



mentation has been adopted, but they are notwithstanding very suitable for positions in which mere copies from nature would almost be inadmissible.

The carpets and moquettes of Messrs. Requillard, Roussel, and Choqueil, are, as may be readily imagined, manufactured on a large scale for exportation to every part of the globe. It is said, that owing entirely to the publicity given to these works by the French Exposition of 1849, 10,000*l.* worth have been disposed of to Russia alone; a sum large enough to secure a considerable number of the best productions of this firm, but which would be very insufficient in purchasing many fine specimens of the works of Beauvais or the Gobelins.

The first subject on the present page is similar to the example which heads this notice, excepting that the colours of the design differ exceedingly. The grouping of the flowers, their selection so as to secure variety of form and harmony of colours, and the tasteful introduction occasionally of large masses of leafage, render this moquette one of the most elegant of the establishment; while its dark shades of red and black are happily suitable for the velvet-like texture of the material itself.

These moquettes may be applied to a hundred different purposes. For wall-hangings, chair-backs, sofas, and other pieces of furniture, perhaps no material is so gracefully appropriate, as being soft

and pleasing to the touch, and eminently durable. Its necessarily high price of course prevents its universal adoption, but in the drawing-rooms of the wealthy it is certain to find a place, while the carpets will make their way into the apartments of the middle classes.

The last subject we engrave is a portière or door-hanging, of magnificent design and workmanship, richly ornamented with flowers, scroll work, and the imperial arms of Russia. Of course, for the last, any other armorial bearings might be readily substituted.

With this example we take leave of the establishment of Messrs. Requillard & Co., earnestly recommending to the manufacturers of our own country, on the one hand, an adoption of the principle employed by the French in the selection of the best artists for furnishing designs, and, on the other, a more devoted study of chemistry for the purpose

of securing a greater brilliancy of colours than has hitherto been attained in England.

There can be no doubt that attention to these matters would be eminently crowned with success, and eventually throw out of the field the claims of foreign carpet manufacturers to the palm of excellence. At a time when every branch of manufacture is receiving improvements which are loudly called for by the public, and its increased education in Art, and at a time moreover when British industry has to compete with the entire world—objects of such universal adoption as carpets, ought not to be overlooked or neglected, but should be represented by examples, which, when placed in the general Exposition of 1851, may fairly rival the best exertions of foreign hands. Carpets have long since ceased to be mere luxuries: they are now among the necessities of life, and all classes are interested in their improvement.

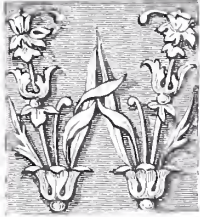


## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## SHRINES IN BUCKINGHAMSHIRE.



WE have made frequent pilgrimages to Shrines that enrich Buckinghamshire. It is one of the most interesting—if not the most interesting—of our English counties; and once, thanks to the kindness of the late Sir John, and Lady Frankland, Russell, we spent

a day at Chequers Court,\* interested not only by the tell-tale dwelling—its long galleries, its Cromwellian portraits,† its stores of gems, its varied trophies of the past and beauties of the present time—but by the memory of those sorrows which enshrine the name of Lady Mary Grey, whose sufferings excite sympathy, and who would have slept for ever in a forgotten grave, but for the cruelty

tude even in his day to have supplied the monarch shade and shelter. It is banded with iron, and conjectured to have been at least



KING STEPHEN'S TREE.

coeval with the foundation of the house. It is only to be regretted that it could not have been the old Haw-tree of primeval celebrity, from which the family, who during many years inha-

crowded hall where his country's laws were made and defended—naturally summoned up. It was well to have looked upon his monument, and entered the pew where he had worshipped in earnestness and truth, and prayed for consolation during his time of trial. Our own memories and musings were, perhaps, a thought too much tinged with pride, because that he was a native of our own island—never more beloved than when most miserable; and the galaxy of glorious names which have illuminated the whole world by their radiance, will always serve to show what its people might have been, but for the neglect and misconception of one party, and the unwise agitation of the other.

In this churchyard is the grave of another great man—that of Edmund Waller; but the name of the poet is far less truly famous than that of the orator and statesman.

Hall Barn, the ancient mansion of the Wallers, was a large quadrangular edifice, now destroyed; Gregories, another portion of the estate, was situated close to Beaconsfield Church, and here the poet resided in 1686, and his widow, after his death. Waller's tomb is one of the most conspicuous in the churchyard, and is of quaint and peculiar design, as will be seen from our faithful delineation of its aspect; the pyramid which surmounts the tomb is supported by skulls, to which bat's wings are appended, a ghastly memento of the last end of man.

Edmund Waller, the son of Robert Waller, Esq., of Agmondesham, Bucks, and the descendant of an ancient and honourable family, was born at Coleshill, Herts, on the 3rd of March, 1605. His mother, to whom he was indebted for the early direction of his mind, was the sister of the patriot John Hampden. He was twice married; between the death of the first, and his union with the second wife, the more valuable productions of his muse were given to the world. He had become the suitor of the Lady Dorothea Sidney, daughter of the Earl of Leicester, whom he immortalised as Saccharissa, a name 'formed, as he used to say, pleasantly, from *saccharum*, sugar. Yet he describes her as haughty and scornful, and places the passion with which she inspired him in contrast with his love for the more gentle Amoret. Although unsuccessful with both, his fate sat lightly on him.\*

As a politician, he was unworthy his mother's blood; fickle and unsteady—shifting like a



CHEQUERS COURT.

practised towards her by Elizabeth. Her room, at Chequers Court, is a small dark chamber, looking over the roofs and walls of a house that was her prison. We shall presently make some notes concerning the melancholy course of her young life.

The mansion—successively the residence of the Hawtreys and Russells—is situated in a little valley, surrounded by irregular eminences, clothed to their summits with beech trees, interspersed with box, larch, and holly, in a very picturesque manner. The house is said to have been originally built about 1326, re-erected about 1566, and modernised, with great taste, by the late Sir Robert Greenhill Russell, Bart., and still more recently improved by its last possessor, Sir Robert Frankland Russell, Bart. It stands on a small but very elegant parterre, ornamented with beds of shrubs and flowers, and enclosed by a light iron fence.

The grounds are full of valuable records—associations with the past—near the south-west angle of the building are the remains of an elm known for centuries as King Stephen's tree, and said to have been one of sufficient magni-

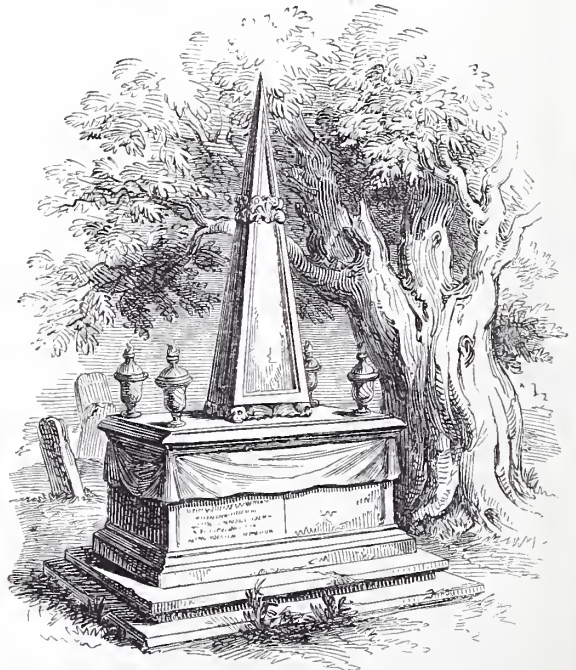
bited the mansion, might be conjectured to have derived their name.

Yes, many happy, thoughtful, and, at least to ourselves, profitable, days, have we spent in that birth-county of liberty—Buckinghamshire; but that of last autumn—when our visit was to the grave of William Penn—was especially delightful, not only because of the places we examined, but because of the companionship of those who accompanied us on our way.

The country was reposing in all the self-satisfied luxury of an abundant harvest. The tangled hedges, rich in their winter store of 'blaes' and berries, were of every variety of tint; the partridge whirred over the stubble; and but few birds chanted the vespers of summer-time.

The foliage of the trees was hardly changed, and as we drove towards Beaconsfield, we passed some timber that might be called unrivalled. The tomb of EDMUND BURKE, who is buried in the village church, and who died in the house not far off, is worthy of a pilgrimage; and to this Shrine—honourable alike to Ireland and to England—our earliest visit must be made; but the neglected churchyard of Beaconsfield—where the dock and the nettle triumph over the graves, and pigs are permitted to go and come without hindrance—is sadly at war with the reverential feeling which the memory of an eloquent and able statesman—one upon whose words the senate hung, and whose eloquence told as much in the closet as in the

\* Saccharissa and her lover met long after the spring of life had passed, and on her asking him 'when he would write such fine verses upon her again,' the poet somewhat ungallantly replied, 'O, madam when you are as young again!'



THE TOMB OF EDMUND WALLER.

\* Chequers takes its name from the King's Exchequer, he having palaces here and at Hawtre.

† On the death of Sir F. Russell, in 1664, who had been governor of Ely and Lichfield, and one of the Parliamentary Assessors in the time of the Civil Wars, as also one of Oliver Cromwell's lords, Sir John Russell, of Chippenham, having succeeded to the title, married Frances, youngest daughter of the Lord Protector Cromwell, relict of Robert Rich, son of Lord Rich, and grandson of Robert, Earl of Warwick, by which means so many relics of the Cromwells came into the possession of the family. Among the portraits are those of Cromwell when a child, and at mature age; his mother; his wife; his son Richard, afterwards Protector; and Henry, Lord Deputy of Ireland; his eldest daughter, Bridget; Elizabeth, wife of Mr. Claypole; his third daughter, Mary, wife of Thomas Falconberg; his youngest daughter, Frances, above named, who became possessed of Chequers. There are other mementos of the period preserved within these walls, in portraits of Thurloe, Lambert, Cornet Joyce, &c., as well as Cromwell's swords and slippers.



weathercock—from the Commonwealth to the King, from the King to the Commonwealth, and then to the King again. Measly securing his own safety, by appearing as a witness against his associates, in a conspiracy to overthrow the Commons when arrayed against the Crown, and whining out a pitiful moan for pardon at the Bar of the House, in which he had previously held the languago and maintained the bearing of a man, he succeeded in purchasing his life at the expense of honour, and was for many years an exile in France. Through his various changes of fortune he was followed by his yielding and convenient muse. The most vigorous of all his poems is a 'Panegyric to my Lord Protector,' whom he praises in the extreme of poetic extravagance; but—the Second Charles ascends the throne, and the zealous royalist is ready with his greeting to the monarch 'upon his happy return.' The political poet, however, seems to have been estimated at his full value, and was left with no other recompense than his laurels.

He died in London, in the autumn of 1688, disappointed in his wish to have relinquished life on the spot that gave him birth, 'to die like the stag where he was rous'd.' He is described as possessing rare personal advantages, exceedingly eloquent, and as one of the most gallant and witty men of his time; so much so, that, according to Clarendon, 'his company was acceptable where his spirit was odious.'

Waller obtained a reputation greater than his deserts. He has been absurdly styled the father of English verse—landed as 'finding English poetry like the ore in the mine, some sparkling bits here and there, and leaving it refined and polished;' and, 'as understanding our tongue the best of any man in England.' Even Dryden says, 'The excellence and dignity of rhyme were never fully known till Mr. Waller taught;' and one of his biographers, after quoting the panegyrics of some of his contemporaries, adds, with stranger simplicity, 'we must confess there is something more great and noble in Milton.' As a lyrical poet, however, his claims upon our admiration are by no means inconsiderable. 'Waller's smoothness' was the theme of Pope; but this is his chief merit. To compare him with Shakspeare and Ben Jonson, his predecessors, or with Milton and Cowley, his contemporaries, even in smoothness, that secondary quality of the poet, is absurd.

His mind was undoubtedly a narrow one. In his conceptions there was nothing grand nor lofty; in all he produced there is not the slightest token that any topic of his muse had ever touched his heart. He was a flatterer—and a servile one. His devotion to women was mere gallantry—a fashion of the age in which he lived. Of tenderness, pathos, or that true love which breathes from the soul as well as the lips, he knew nothing.

How opposite in all things great and good was he to that far greater Poet whose home we visited next.

As the day advanced, we found ourselves in the primitive village of Chalfont, where Milton resided when, terror-stricken, he fled from the great plague of London, sheltering within a ragged vine-covered cottage, not far from that of his Friend Elwood the Quaker; this house, at the extremity of the village, is supposed to have been built by some of the Fleetwood family, whose arms are over the door. Elwood's acquaintance with the poet resulted from Jeremy Pennington, son of the Mayor of London who was executed as a regicide in the days of Charles II., and 'he had an intimate acquaintance with Dr. Paget, a physician of note in London, and he with John Milton, a gentleman of great note for learning throughout the learned world, for the accurate pieces he had written on various subjects and occasions; this person having filled a public station in the former times, lived now a private and retired life in London, and having wholly lost his sight, kept always a man to read to him, which usually was the son of some gentleman of his acquaintance whom in kindness he took to improve his learning.' For the advantage of thus reading with Milton Elwood took a lodging in Jewin Street. When the plague came, Milton desired him to take a house

in the neighbourhood where he resided. He says, 'I took a pretty box for him in St. Giles's Chalfont, a mile from me, of which I gave him notice.' Elwood was imprisoned, but on his release he made a visit of welcome to him, and proposed 'Paradise Found' as a theme for the poet, and a pendant to his greater work. Milton made no answer; but on his return to London wrote 'Paradise Regained,' and in a pleasant tone said to me, 'This is owing to you, for you put it into my head by the question you put to me at Chalfont, which before I had not thought of.'\*

We stood beneath the over-hanging beams, where a tall man could not more than stand erect. We noted the thick walls, the deep embrasure of the quaint windows, the ochrey hue of the cracked tiles, the ambitious roses, blushing beneath the broad vine-leaves, and vying in beauty with the purpling grapes; the housewife's pride, sweet rosemary, which only flourishes where woman loves to labour; the antique lavender knotted and knarled to the root, but sending forth such spikes of fragrance,



MILTON'S HOUSE AT CHALFONT.

that the very earth was grey from its sweet blossoms; the sheds around, such as an artist loves, their patched, worn-eaten roofs, mosaic'd by all hues and growths of mosses: the shining path-stones that marked the way from the low unprotecting gate to the house-door might have been hallowed by the poet's tread, and the huge trees on the other side of the road, screened him from the hot sun during his hours of meditation, or while listening for the horses' tramp, that told of news from the plague-stricken city. What a day of interest and emotions—of mysterious combinations between the present and the past—did we spend amid these scenes! how all the movement of our own actual times seemed low, and speculative, and void of high ambition. But that feeling did not often jar upon our senses; there was so much to see beyond the beauty of the full, rich, ripe, glowing scenery of the hills and valleys, so much that made the heart beat and the eyelids moist, so much to make us proud that England reared such men; for we had recognised the outline of those well-known hills—the Chilterns—where HAMPDEN drank in the pure air of liberty; and we had sheltered beneath the roof that sheltered MILTON, and we had knelt beside the tomb of BURKE, and then forward! to seek the grave of PENN, in the lonely burying-ground of Jordans!

But we have lost sight of the sad story of the Lady Mary Grey, and its associations with the ancient and venerable Mansion of Chequers Court; we must therefore intreat the reader to accompany us thither once again.

While we think over the sad destinies of many noble houses, some claim more than others the sympathy it is impossible not to bestow, in different degrees, upon all. More of this has been given to the lovely Queen of Scotland than perhaps to any other woman, and to the end of time her history will suggest themes for poetry and painting; but the nonoffending daughters of the house of Grey command, in addition to our sympathy, feelings of reverence

and respect which cannot be yielded to Mary Stuart. The deplorable destiny of Lady Jane Grey, eldest born of Henry, Duke of Suffolk, by the imperious daughter of Henry VII., is recorded in one of the darkest pages of English history. The fate of Jane's sister Catherine was almost as unhappy,—in punishment for contracting a marriage with the Earl of Hertford without previously obtaining the Queen's consent, she was doomed to the Tower, where she passed the remainder of her days, and was only liberated by God's mercy, in 1567, from the vile prison-house of earthly bondage, in which her youth and loveliness withered like a sickly plant deprived of light and air. One of the Harleian MSS. contains a most affecting paper entitled 'The manner of her departing,' which no eye can linger over without being dimmed by tears. But there was yet another sister—from what can be gathered, not over wise, or witty, or even blessed with comeliness—appointed, in the spirit of concentrated cruelty, by the Queen, as one of her Maids of Honour; described by Cecil as the most diminutive lady at Court, and by

Sandford as slightly deformed. It has been argued, that with the example of the fate of her two sisters before her, this little creature should never have thought of matrimony! Those who so said, knew little of the deep-seated yearning in every woman's heart for affection; yet, in bestowing her affections upon the giant-like Serjeant-Porter—Mr. Thomas Keys—she doubtless considered he was far too humble to be suspected of any 'treason,' and fancied that

with her lowly choice she might have been permitted to pass into the disgrace and obscurity, which would have been elysium compared to her position about the Royal person. But no. All the ruffs at court stood upright at the outrage perpetrated against propriety by the Lady Mary Grey. Sir William Cecil noted it in a letter to Sir Thomas Smith, saying, 'The Serjeant-Porter, being the biggest gentillman in all this Court, hath married secretly the Lady Mary Grey, the best (i. e., smallest) in all the Court. They are committed to several prisons;' and again, 'the offence is very great.'

It was evident that her Royal Mistress lay in wait for an opportunity to destroy the last of these ill-starred sisters. The insignificance of the 'great giant Porter,' the witlessness and simplicity of his lady-wife; their utter incapacity to injure or even offend, might have protected them against any tyrant in the world—even in those days—except Elizabeth Tudor; but the indignation of the sycophant court rose in arms against the sister of Lady Jane Grey! And in the State-Paper Office are some documents, a portion in the handwriting of Sir William Cecil, entitled 'Articles for the Examination of the Lady Mary Grey.' The marriage was performed, it appears, by a somewhat unsightly priest—'old, fat, and of low stature'—in the 'Serjeant Porter's Chamber, by the Water Gate, at Westminster;' and the questions asked at that examination were no less frivolous than impertinent; the little gifts she confesses to—the 'love-tokens'—are touching from their simplicity. The 'giant-lover' had given her first 'two little' rings; next 'a ring with four rubies and a diamond;' 'a chain,' and 'a little hanging bottle of mother-of-pearl.' The honeymoon was certainly passed in separate prisons; two days after the marriage it was known to the Queen; the husband was committed to the Fleet; and a letter was dispatched to the keeper, stating that 'her Majesty had taken his offence much to heart.' The words in italics are underlined in the original.

The poor lady's immediate fate is more obscure; but at last it was determined by the PRIVY COUNCIL that she should be sent to the country,

\* Life of Elwood, by Himself

and given in charge to a certain Mr. Hawtrey, of 'Chequers,' in Buckinghamshire; there to remain 'without conference with any, suffering only one waiting-woman to attend upon her, without liberty of going abroad, for whose charges the Queen's Majesty will see him the said Mr. Hawtrey, in reason, satisfied;' subsequently, however, the Lady Mary was allowed a groom as well as a gentlewoman, and the clause concerning her 'going abroad' was in a degree modified.

Any one not sleeping under the nightmare of Elizabeth, and whose dreams were not disturbed by memories of the absent, must have enjoyed Chequers Court, even as a prison! It is a place to linger in and love, a delicious vision of beauty and romance, one of the 'places'—see one ever so many—that can never be forgotten.

Whether the poor prisoner was permitted to wander over 'velvet lawn,' or visit the 'silver spring,' or enjoy the refreshment of the 'happy valley,' we cannot now ascertain; the persecutor and the persecuted have long since gone to 'their account;' and the dark waters of oblivion have passed over the sufferings of the young bride. Perhaps she never lost herself or her sorrows in the labyrinths of the hill, she could not even see from the window of her attic. We must not look upon those abundant beauties, and conjure her fairy-like form as adding to their interest.

It seems that Lady Mary was removed from Chequers Court after an imprisonment of two years, and delivered to the care of her maternal step-mother, the Dowager Duchess of Suffolk, who lived—in the Minorities! but the Minorities then and now were very different. Still the change must have been great from Chequers, to a neighbourhood so unhealthy. Her step-mother had small 'plenshing' to store her rooms, and even entreats the Queen to lend her 'some old silver pots to fetch her drink in.' 'A basin and an ewer,' she adds in a housewifely letter extant, 'I fear were too much; but what it shall please her Majesty to appoint for her (*i. e.*, the Lady Mary), shall be always redy to be delyvered againe whensoever it shal please her Majestie to call for it.'

The Queen seems to have had pleasure in moving her victim from place to place, for we next find her under the roof of Sir Thomas Gresham, who sorely felt the heavy weight of the charge; frequently, during a period of three years, praying she should be removed from him. Toward the latter end of this time poor Keys died, most likely in prison. Sir Thomas writes that she (Lady Mary) hath grievously taken his death, and that she desires the Queen's leave to *keep and bring up his children*. The entire kindness and lovingness of her nature is greatly shown in this simple and beautiful request; moreover, during his lifetime, though she had always signed herself 'Mary Grey,' doubtless to pleasure Elizabeth, after his death her womanly seuse of right conquered every other feeling, and in her heart's first grief she signed herself 'Mary Keys.'

In process of time her liberty was restored, and it may be she was restored also to what the world would call 'favour;' for on the first of January, 1577-8, she presented the Queen at Hampton Court with 'two pair of swete gloves, with foure dozen buttons of golde, in every one a side perle, and received in return a cup with a cover weighing eighteen ounces.'

Soon after this she died—on the 20th of April, 1578—in the parish of St. Botolph Without, Aldersgate.

Truly the memory of this simple-minded and most unfortunate lady, was more with us at Chequers Court than was perhaps consistent with more striking and important associations. The sombre air of several of the rooms, the stillness and loneliness of the scene, the deep shadows that came and went, seemed to belong especially to this youngest of three most unfortunate sisters. And yet, but for the persecution and persevering cruelty of Queen Elizabeth, we should not have given a sigh to the memory of that sister of 'Lady Jane Grey,' who could so far forget herself as to marry the Serjeant-Porter of the palace which some might have held to be her birthright? Such will be the invariable result of persecution.

## THE NELSON COLUMN.

TRAFALGAR SQUARE.

WILLIAM RAILTON, ARCHITECT.

WHETHER as an isolated episode to our series of sculptural subjects to which it bears in its details some analogy, or as the precursor of other illustrations of distinguished architectural productions, we feel sure that our selection for the third embellishment of the present number will be deemed of general interest; and, as a love for his theme is the first essential of a biographer, so we are determined to give to this work, in spite of our innate partiality for painting and sculpture, at least a plain and fair review.

Ten years have elapsed since the Nelson column was begun, and the successful debut of Architecture, in the business of commemoration and biography, startled the world of Art. Public (or at least party) feeling ran high against it, and a select Committee of the Commons, in reporting to the House, put forward a number of statements and preconceptions which the result has proved to be perfectly chimerical; but the check given to the subscription list was positive and irremediable. Of the professional artists whose opinions were obtained, no one was more opposed to the erection of a column than Sir Francis Chantrey; no one was more likely to be heard with deference; and when raising his voice against an *architectural* design, none seemed to recollect that he was a *sculptor*, and that in his own words, "*the tanner is always for leather.*"

The main points of apprehension entertained by the Committee were, that in the view from Whitehall, the portico and cupola of the National Gallery would be concealed, and the general effect of the edifice injured. Secondly, that the site was unfavourable for the column itself; and further, that as the funds fell so far short of the estimated cost, the design could be but imperfectly carried out.

We will consider these points *seriatim*, and, approaching the Square from Westminster and Whitehall, we hold ourselves free to select just points of view for each object of interest as it successively attracts contemplation; and to vary our point of sight as we change our purpose, from viewing a group of edifices *ensemble*, to that of contemplating singly each component of the mass. We come in connection with our immediate subject, and the general view of Trafalgar Square, to the point adopted for the engraving; and we think the able artist, whose highly-successful work we copy, has shown equal judgment in the choice of his position and in the treatment of the scene. This view then most completely negatives the first assertion; but the station is yet too remote for the direct observation of the National Gallery, which, indeed, would nowhere be more advantageously seen than from the platform about the column, unfortunately, in this respect not accessible. Nothing could, indeed, be more desirable for a building like this gallery, whose main defect is a want of boldness, than to mask it by the preponderating consequence of some other object till the spectator has made a near approximation. Bald, indeed, would this grand area appear, unless studded with objects and features of interest; and, "if," said Professor Donaldson, "any other ornamental erections are to be placed in Trafalgar Square, and restricted to being subordinate in scale to the National Gallery, the area will consist of a vast space occupied by insignificant objects. The only way to restore to it that importance which it deserves, and which it has lost through the National Gallery, is to place within it a lofty towering edifice, to which all the buildings around will be subordinate and form the background."

On the second point the opinion given in the report seems diametrically opposed to the evidence taken, *ex. gr.*, Mr. Blore had no hesitation in stating the position to be peculiarly favourable for a lofty object, such as a column or obelisk; Mr. Decimus Burton thought the position very favourable; Sir Francis Chantrey deemed it the most favourable to be found or imagined; Professor Donaldson pronounced it one of the finest in the world; Mr. Hardwick thought it altogether an eligible site; Mr. Sidney Smirke and Sir Richard Westmacott both viewed the position as most favourable.

Mr. Joseph Gwilt, on the other hand, held the position to be unfavourable from want of a background of sky and foliage; and Professor Cockerell preferred two columns; "such a column," says he, "on a pedestal 43 feet high, the whole being 170 feet high, will have no ill effect on the National Gallery and the surrounding buildings on the score of its scale and dimensions viewed from the north, west, and east sides of the square, because I

believe that the juxtaposition of colossal and ordinary proportions has been practised in all times and in all styles of architecture with success, especially by the ancients, who observed this principle more strictly than the moderns. Witness the column of Trajan in an area of 82 feet by 62 feet; that of Antonine in a square not much larger; the ivory and gold colossal statues of Jupiter and of Minerva, which occupied the entire nave of their temples. Again, the Tower of St. Mark, at Venice, 42 feet wide at the base, and 316 feet high, in a square 562 by 232; the Column of London and that of the Duke of York, none of which can be said to deteriorate from the architecture in connexion with which they are seen. The placing such colossal objects in extensive areas, as in the front of St. Peter's at Rome, Place Louis XV. at Paris, at St. Petersburg, and other places, is wholly a modern practice and a departure from the principle of effect on which they were originally founded by the ancients. My conclusion, therefore, is not that the proposed column is too large for the site, but that the site is too large for the full effect of the proposed column."

The opinion of Mr. Deering, R.A., may be given *in extenso*.

"I think the proposed Nelson Monument presents that precise character of altitude most to be desired at the particular site intended, where a great and wide street of entrance necessarily branches off right and left into a principal artery of the metropolis, and where the idea of termination is the impression most essential to be avoided; for we must recollect that the object is not to arrive at Trafalgar Square or the National Gallery—it is to convey to the mind of the stranger the true and peculiar character of our capital—its endless continuation.

"If this view be correct, the worst object would be a plain unbroken mass, which, like the County Fire Office, to its site (grasped by the eye at once) conveys the idea of obstruction, and limits consideration to its own pretensions alone, as the sole object of the whole arrangement. The broken line of architecture in the National Gallery obliges the eye to travel along its length, but the proposed form completely gets over the difficulty, presenting a magnificent object in the vista of approach while it leaves the idea of space beyond, and suggests the idea of divergence without obstruction where that idea is most essential.

"I cannot suppose the effect would be unfavourable upon the National Gallery, for although that building could be no longer seen in its whole extent from any point more distant than the column, I doubt whether its broken character of outline and laboured details, as well as smallness of parts, do not require that it should not be seen as a whole, beyond the distance whence those features could be visible at the same time, and so form as it were a part of the design. But on the whole I think it equally certain, that in its magnitude this monument in reducing to comparative insignificance not only the Gallery but St. Martin's Church, (its pedestal being nearly as large as the portico and the whole nearly as high as the spire of that building), will also be a monument equally unfavourable to the memory of those who spoil the National Gallery inside and outside, for the assumed sake of a building, of which the importance will be thus placed in its true light.

"But notwithstanding, we must not forget that the great end should be to adorn the metropolis, and not to persuade the unwilling of the architectural beauty of Trafalgar Square or any particular building around its circuit."

On the third point it appeared, that to meet Mr. Railton's estimate of 28,000*l.* there was a subscribed fund of not more than 18,000*l.*, which, after payment of the first contract for the column proper, left about three thousand only, applicable to all the ornaments and accessories; but Mr. C. D. Scott, the energetic secretary of the memorial to Nelson, (at whose feet his father had fallen mortally wounded a short time previous to the hero's own death), showed that of the 18,000*l.*, two-thirds had been subscribed within a couple of years, and expressed his conviction that abundant contributions for completing the undertaking as designed would be readily obtained when the public were satisfied that it would be carried out.

The strong and unswerving rebuke by Mr. Railton upon the violation of all good faith that must ensue upon the revocation of the grant of the site made by the Government, and the representation that assuming the subscription to have reached its maximum, it would cost the country as much to undo what had already been effected as to complete the monument, were however of chief efficacy in subverting the effort to quash the erection of his work.

This effort, though not successful, in fact was sufficient to subject the work and its author to



DRAWN BY C. HAWKINS

ENGRAVED BY J. B. ALLEN

# THE NELSON COLUMN.

TRAFALGAR SQUARE.

WILLIAM RAHLTON, ARCHITECT.



great unpopularity; and although the grant of the site was not rescinded, the public desire had been effectually estranged, and the government have been slow to award funds for its completion; but that a reaction is now setting in, the most ample evidence may be gleaned from the constant attention given to the subject by the press.

This reverting current of feeling has no doubt been fostered by the appearance of one of the long-looked for bas-reliefs, and the assurance that the others are in a state of great forwardness.

The commemorative subjects comprised in Mr. Railton's design are St. Vincent, Copenhagen, Nile, and Trafalgar, respectively entrusted for execution to Messrs. Watson, Ternouth, Woodington, and Carew, and who have been left entirely unfettered in the treatment of their work, except on some governing principles requisite to insure uniformity and agreement.

An impression has been promulgated that the colossal lions at the angles of the podium are to be abandoned, but we regard it as entirely unfounded, or we should indeed say with the *Athenæum* that Mr. Railton has been most unfortunate as regards this commission, because not only does his name attach in spite of himself to the disarranged proportions, and fame report him falsely to half the artist world of Europe through the incompleteness of his work, but even the hope of an ultimate consummation would be denied him if the lions, which were to give a breadth to the base and a meaning to the whole, were to be given up. "Their necessity," says the *Naval and Military Gazette*, "for giving to the work not only a general completeness, but that nationality of character to which it has so admitted, and so just, a pretension must strike all who take the trouble to form an opinion on the point;" and the *Observer* writes forcibly, "It is hoped, it is entreated of the Government, that they will without any longer delay give orders for the completion of this monument, which, as it now stands, is a satire upon the sea service and a memento of national ingratitude to departed heroism rather than a symbol of naval glory!"

We confess, that regarding Mr. Railton as the representative organ of the Column, we have deemed his unbroken silence somewhat apathetic, but are relieved by hearing that he has addressed a memorial to the Government, from which some fruit may be reaped in the current session of Parliament; and we have most unalloyed pleasure in finding that in expressing his views on the general completion of Trafalgar Square, for which he was at one time consulted, he has put forward a suggestion for occupying the vacant pedestal at the north-west angle of the square, by an equestrian statue of Her Majesty.

All this is, indeed, devoutly to be wished, and we trust the day is not distant when Mr. Railton will see his designs matured, and the Nelson Column appreciated as one of the celebrities of modern achievement.

### THE COLLECTION OF COUNT PEPOLI.

THE important collection of pictures possessed by Count Carlo Pepoli demand more notice at our hands than we usually give to private collections, inasmuch as they comprise pictures of a high class which may be depended upon as genuine, and not the mere marketable fabrications of the dealers. All who are acquainted with European history, or who have read Sismondi's work on the Italian Republics, will know that the Pepolis were Lords of Bologna, and of several other cities, as far back as 1334, when the Palazzo Pepoli was first built. They struck their own money and medals, and formed the Gallery now under consideration, which came from the Palace at Bologna, just named. The fondness for the Arts, which is recorded by Lanzi and others, as shown by early members of the family, and the extensive patronage they bestowed on the most famous men of the day, enabled them to adorn their walls with frescoes and pictures, and to make their home a shrine of Art known and appreciated by all elevated minds. The Count Carlo Pepoli, the present possessor, is about to dispose of the whole collection; and the cause of the immediate sale is his departure from England. He is well known in Italy as an amateur, and a writer on Art, and personally as an honourable descendant of a noble house. Almost all these pictures are in their original carved frames, and have the attestation of the magistrates of Bologna that they were sent from the Pepoli Palace.

Among the pictures forming this important collection is a "Madonna and Child," by Correggio, which has always been prized by the Pepoli family as one of its most valuable heir-looms. It is a work of much sweetness and beauty, and was always greatly admired by the late Sir David

Wilkie. "A Madonna with a Crown of Thorns" is another sublime conception by the same master, abounding in expression. There are four very important pictures by Guido, which were painted by that great artist for the Pepoli family; they are a "Madonna and Child;" the "Virgin and Mary Magdalen," a picture combining great beauty, with strong expression of passion; "St. Francis in Prayer;" and "Medea." A fine Ludovico Carracci, the "Madonna with a Book," a beautiful picture, which has always been highly esteemed. There is also a very lovely "Holy Family," by A. Carracci, a cabinet picture, especially rich in its colour; and a very fine "Altar-Piece," by Paul Veronese, an exquisite "Barocci;" and a "St. Peter in Prison," by Salvator Rosa.

Among the pictures of lesser note, in many instances fine, and by artists whose works are of rare occurrence in England, we may note those by Lionella Spada, Simone da Pesaro, Orazio Sammachini, Bartolomeo Passarotti (one of whose pictures passed in his own day for the work of Michael Angelo); Michele Desubleo, the pupil of Guido; Pietro Fascini, the pupil and afterwards the rival of Carracci; a fine "Madonna in the Clouds," by Benvenuti L'Ortolano di Ferrara; and a "Flagellation," of wonderful power, by Dosso Dossi di Ferrara. These last named artists and their works are almost unknown in England, though highly esteemed in Italy.

Among the landscapes are two very fine and powerful pictures by Iriarte, a Spanish painter, whose works remind us of Rembrandt; and among the portraits, two by Juan de Juanes, the chief painter of the school of Valencia, whose pictures are rarely to be seen out of Spain. They are portraits of the Prince and Princess Gonzaga of Mantua.

The collection comprises examples of the various great Continental schools, and contains many real gems of art; the history of which is as satisfactory as their execution is great; and it must be evident that this adds greatly to the interest with which such a collection can be studied, when it is felt that we see the genuine and undoubted work of the masters whose labours comprise it.

### SCENERY OF THE STAGE.

MR. LUMLEY has auspiciously taken the initiative of the lyric drama for the season with entirely new decorations of both opera and ballet. The mythical tale of Medea is recorded of such remote antiquity that no vestiges of Art-conception exist, offering any contemporaneous type or character; the painter called on to illustrate this story is consequently compelled to fall back upon the most rude elements of architectural construction, with no other data than vaguely transmitted poetical traditions, and to depend on the primitive simplicity of principles, however ill adapted for the magnificence demanded in theatrical representation. This difficulty has been ably overcome by Mr. Charles Marshall, in his adoption of the utmost purity of lines, and the absence of those ulterior refinements of ornament which attested the perfection of Hellenic architecture; in massive forms, indicating the dawn of Greek thought, and yet, not free from the germ of Egyptian grandeur; skilfully but sparingly decorated with polychromatic hues, and conceived in a vivid sunshine with a masterly distribution of light and shadow: the eyes of the audience were charmed, and the cultivated mind relieved from any pain of palpable anachronism, or the senseless jumble of discordant varieties. The first and the last scenes given to the "Medea" are cognisant of pure taste, strictly appropriate, and of high artistic excellence.

In a ballet all that is light, and gay, and fantastic in decoration responds to the poetry of motion which constitutes the essence of its pleasure. The artist-painter, here, has boundless play for the most romantic fancy—for structural combinations of gold, and jewels, and crystal, while the floral region, in its profusion of brilliant tints, becomes a despotism necessity. In the final scene of the new ballet, entitled "Les Metamorphoses," all these absolute requirements were united. An arched pavilion is supported by slender porcelain columns grouped together and entwined by roses. It opens on the distant view of an ancient Château, environed by formal parterres and quaintly trimmed arboreous arcades. The gay scene of a "Bal Masque" is given beneath this gorgeous pavilion, rendered dazzling to bewilderment by a vast corona of gas suspended over the bustling dance, and linked to the sides by waving garlands of flowers, most singularly intermixed with real blazing jets of the same light. The ensemble offered a brilliant conclusion to an elegant and splendid entertainment.

### ART IN CONTINENTAL STATES.

FRANCE.—The *Moniteur*, of March 1, contains a report addressed to the President of the Republic by M. Dumas, the Minister of Commerce and Agriculture, relative to the co-operation of France in doing honour to the invitation from England to transmit specimens of its best productions for the Exhibition of 1851. It expresses the natural ambition of the manufacturers to maintain their well-earned reputation for taste and power of production, and urges them to redoubled efforts on this occasion. The duties of the committee are proposed to be—1. Affording information to the French manufacturers as to the conditions upon which their productions will be admitted. 2. Centralising information as to the transmission of these productions. 3. Concerting with the Royal Commission in London all the necessary measures for the transport, the reception, and the final placing of these productions. At the same time the Minister reserves to himself the nomination of one or more commissioners who shall make a report upon the exhibition, and which will eventually be published. For this purpose a selection has been made of the most distinguished men representing the various sciences, arts, and manufactures of France, and who, by their talents, their experience, their patriotic devotion, and their independence of character, have been deemed most worthy to assist in establishing more intimate mercantile connexions between two countries so evidently designed to co-operate for the benefit of mankind; and it is fervently to be hoped that this mission to London may be an earnest proof of the desire of closer union, and of that noble emulation in the arts of peace, which are the best evidence of advance in order, labour, and the general progress of nations towards happiness and prosperity. The following list of the committee contains the names of many men well known in the scientific and manufacturing world; among them M. Charles Dupin, whose works on Great Britain created so much sensation:—Messrs. Payen and Balard, chymists, M. Fontaine, the architect; M. Sallandrouze de Lamornaix, the celebrated manufacturer of Aubusson carpets and tapestry; Messrs. Morin, Chatellier, and Combes, engineers, and others, whose names are found in the general list which is given as being approved by the President of the Republic. It is to be hoped that the co-operation and the experience of this commission will tend to fix the decision of our Royal Commissioners on many points on which, for want of previous training, they are necessarily as yet only scantily informed. The members of the Royal Commission are, MM. Charles Dupin, member of the Academy of Sciences, Representative of the People, President of the Central Jury of the National Exhibition of 1849, President; Tourret, late Minister of Commerce, Vice-President of the Central Jury; Payen, member of the Academy of Sciences, Professor of Commercial Chymistry at the Conservatory of Arts and Manufactures, Secretary of the Central Jury; De Kergolay, member of the Central Society of Agriculture, Secretary of the Central Jury; Le Chatellier, Engineer of Mines, Secretary of the Central Jury; A. Munerel, Representative of the People, President of the Committee of Woven Stuffs; Michel Chevalier, Professor of Political Economy at the College of France, Vice-President of the Committee of Metals; Combes, Member of the Academy of Sciences, President of the Committee of Machinery; Pouillet, member of the Academy of Sciences, President of the Committee of Instruments; Balard, Professor of Chymistry at the Academy of Sciences, Vice-President of the Committee of Sciences and Chymistry applied to the Arts; Fontaine, member of the Academy of Sciences, President of Fine Arts; Ebelmen, Director of the National Manufactory of China at Sèvres, Vice-President of the Committee of Pottery and the plastic Arts; L. de Laborde, member of the Academy of the Fine Arts, President of the Committee of Arts; Heucart de Thury, member of the Academy of Sciences, President of the Committee of Agriculture and Horticulture; Legenlie, President of the Chamber of Commerce at Paris, late President of the Central Jury; Sallandrouze de Lamornaix, late Deputy of the department of La Creuse, member of the General Council of Manufactures, member of the Committees of Woven Stuffs and of the Fine Arts; A. Morin, member of the Academy of Sciences, Director of the Conservatory of Arts and Manufactures, member of the Committee of Machinery; A. Barbet, late Peer of France, late Mayor of Rouen, manufacturer of floor and other painted cloths, member of the Committee of Woven Stuffs.

Such an array of names as this actively co-operating with our own Committees, must tend to advance the great object in view.

## THE VERNON GALLERY.

## YOUTH AND PLEASURE.

W. Etty, R.A., Painter. C. W. Sharpe, Engraver.

Size of the Picture 5 ft. 2 in. by 3ft. 10 in.

THIS is a strictly allegorical work; it was exhibited at the Royal Academy, in 1832, without a title, but in its stead was the following quotation from the Poet Gray:

"Fair laughs the morn, and soft the zephyr blows,  
While proudly riding o'er the azure realm,  
In gallant trim the gilded vessel goes,  
Youth at the prow, and Pleasure at the helm,  
Unmindful of the sweeping whirlwind's sway,  
That, hush'd in grim repose, expects his evening prey."

Mr. Etty's ideas on the subject he has illustrated are best stated in his own words, which have been communicated to us:—"The view I took of it is a general allegory of Human Life, *morally*, where what we see here portrayed in its fabulous sense, is often real. How like the joys, the hopes, the buoyancy of youth, when all above is sunshine, and all beneath is flowers. They snatch at the bubbles of pleasure, of amusement, and of promised happiness; delighted with the chase and pursuit, till the roar of the whirlwind of distress, and misery, and death, awakens them from their pleasant dreams and sweeps them to the general doom—"the Valley of the Shadow of Death."

The composition of this magnificent work exhibits a poetical mind of the highest order, wherein every figure furnishes an idea. The centre one of the group appears most eager in the pursuit of enjoyment; she is striving to catch a bubble that a boy behind has just launched into the air. "Youth" and "Pleasure," ostensibly the pilots of the bark, but occupied with other matters, and heedless of the course they pursue, allow it to drive at will; the figures sporting in the stream or following in the wake of the vessel, would fain participate in the enjoyments of the crew even at a distance; one especially appears to be supplicating for admission to the already overladen bark, allured by the magic of its beauty, and the merry voices of its occupants. Perched on one end of the spar to which the sail is fixed are two doves, emblems of the simplicity and innocence so strikingly contrasted below. In the dark mass of clouds portending the coming storm, is the shapeless winged figure—the "Whirlwind"—ominous of evil.

This picture will ever be regarded as one of the glories of Etty's pencil. In the brilliancy and harmony of colouring, transparency, and delicacy of touch, it is equal to his best efforts. One such work as this is sufficient to immortalise an artist.

## CORRESPONDENCE.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION.

DEAR SIR,—On Tuesday, 15th January, the Council held their usual half-yearly meeting, for the reception of the Treasurer's Report, and also for the relief of applicants; when thirty-five cases were presented, of which thirty-three were relieved by donations, amounting to 301*l.*, being the whole disposable balance of the half-year's account in the treasurer's hands. There are two features connected with this statement to which I beg to solicit your attention, and entreat your assistance.—The first is, that of these thirty-five applicants for relief, there was only one who at any time had assisted the funds of the Institution; while from the specimens of talent on the Council table, it was evident that many of the applicants, or the husbands and fathers of others, had attained to that high standing in their profession which would have enabled them either personally, or relatively by their influence with their patrons, to have benefited the funds of the Institution. This fact should suggest to other artists the importance of their assisting in the support of an institution to which it is possible that either themselves or their relatives and dependants may have recourse in the time of their distress. If they cannot support by pecuniary assistance, they can recommend it to their patrons, or assist by becoming stewards at the anniversary festival, to which the Institution stands so much indebted for its means of usefulness. Again, Sir, when I contemplate 301*l.* divided among thirty-three cases, how small a pittance can be assigned to each, where talent, former station in life and character, should have commanded much more. If British benevolence with a noble generosity can raise, as it has and is doing, 14,000*l.* in a few weeks, for the destitute daughters of suffering humanity, surely as large or even a larger amount

might with equal ease be obtained for the relief of those to whom the country is so much indebted, not only for gratification and enjoyment, but for the cultivation and improvement of our taste and influence; to say nothing of the importance of the Fine Arts in the advancement of the interests of the country as a manufacturing nation.

So much do I feel the weight of these obligations in soliciting increased support for deserving and distressed artists and their widows and orphans, that I venture to ask it, not more as a sacrifice at the shrine of benevolence than as an offering upon the altar of justice.

I remain, Dear Sir, &c.,  
J. H. MANN,  
Chairman of the Council.

[What can we add in favour of the appeal so urgently set forth in the above communication? Year by year, since the existence of our Journal, have we advocated the undoubted claims of this Society to a large and liberal share of public patronage, and have endeavoured to make the artist, able to contribute to its support, feel the importance of so doing; yet we find that little or no progress has been made to increase its funds, and enlarge its sphere of practical usefulness. We are perfectly aware how varied and numerous are the calls on charitable benevolence, yet it appears to us that those societies, whose object it is to assist destitute artists, receive less attention than many others, although the pleasure and profit derived by thousands from the works of their hands is surely not exceeded by the labours of any other class. There is scarcely a trade or handicraft carried on in our huge metropolis which has not its endowed almshouse for decayed members, independent of considerable funds for the sick and the destitute, and yet about 600*l.* or 700*l.* is all that can be collected annually, on an average, for those who administer so largely in their days of health and vigour, to the enjoyment of almost the entire community. We will hope the appeal once more put forward will not be made in vain; there is a "luxury in doing good," and a reward promised to the doer of it;—"he hath dispersed abroad, he hath given to the poor, his righteousness remaineth for ever."—*Ed. A. J.*]

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The days for the reception of the pictures for the exhibition are the 8th and 9th of April, and the exhibition will open as usual early in May. It has been reported that the Academy contemplates affording their non-academical contributors "a varnishing day;" this would be an inestimable advantage to many, who might materially improve their works on seeing them contrasted with those of others.

THE ROYAL ACADEMY.—Our "Obituary" this month contains the names of two members of the Royal Academy—one who has long been a valuable contributor to its exhibitions, and has done some service towards upholding the character of our School; the other, almost a stranger to the Institution, as we have stated in our biographical notice. Thus there are at the present time seven vacancies in the two constituent parts of this body—three as Academicians, and four as Associates—none of which can be filled up for many months, in consequence of the absurd laws regulating the elections, which, in justice to the whole body of artists who are not members, should at once be repealed, and which would not be tolerated for a day in any other corporate body. There are some twenty or thirty candidates for the rank of Associate kept in suspense for nine months—a suspense altogether unnecessary—while those who may happen to be elected are deprived of the prospective honours for a whole season, a period of no little importance to them if the position be worth anything. It is still worse with the three vacancies among the Academicians—these must remain so for nearly an entire year. We showed last month that because Mr. Etty chanced to die on the 13th of November, instead of the 10th, his successor could not be appointed till February 1851; but had he died three days earlier, the vacancy would have been filled up in the February of the present year. Such arrangements as these are downright puerilities, and cannot be defended on any tenable ground whatever; they argue a determination in adhering to the "good old paths," that is truly ridiculous.

We are no advocates for unseemly haste in burying the dead out of our sight and memory, nor would we assist those who seek indecorously (if such there be), to pass over their graves to occupy the vacant seats; but what is there to prevent the election taking place at the expiration of a month, or six weeks at farthest, after the decease of a member? How much anxiety would then be spared—and consequently how much sweeter would be the reward to the recipient. *Bis dat qui cito dat* is a motto that appears not to enter the minds of the Royal Academy; strange it is that this Institution should remain stationary in its laws and regulations, where reform is so loudly called for, and while all else are moving onwards.

THE OLD WATER-COLOUR SOCIETY.—The gallery of this society will open as usual about one week before the Royal Academy. The number of this Society is not full, at least one vacancy is generally reserved.

THE NEW WATER-COLOUR SOCIETY.—The works intended for exhibition in the gallery of this society will be received on the 8th of April; the figure compositions that we have had an opportunity of seeing are productions of high character. There have been no recent elections to this body.

ART-UNION OF LONDON.—The subscription list of this Society closes, according to custom, at the end of March, but the last day of the month being Sunday, we understand that subscriptions will be received on Monday; there will thus be still time for those of our readers to enter their names who may have forgotten to do so.

THE SOCIETY OF BRITISH ARTISTS.—The gallery of this Society was opened on the 25th of March, with a collection of works of a character much higher than any that has for some years appeared upon these walls. Among the members who especially distinguish themselves are Anthony, Herring, Pyne, Hurlstone, the younger Wilson, Montague, and some others, whose works will be noticed at length in our next number.

THE NATIONAL INSTITUTION.—This is the name by which, in future, the growing nucleus of the proposed "free" exhibition will be known. The establishment of a free exhibition is a project worthy of an advanced intelligence; and had an institution been formed on such a basis in this country, with all the onus of rent and taxes, the triumph had been greater than the vaunted maintenance of open institutions in those countries where the means are supplied by the respective governments. The first and principal item, however, of several hundreds of pounds, would crush the immaturity of any such project, and hence the necessary recourse to a charge for admission in aid of the funds. Since the experiment, with its disadvantageous site at Hyde Park Corner, has really justified (in the main a desideratum) the acquisition of other premises with extended views, it may be assumed that the permanent success of the institution is no longer problematical. The situation, as we have already stated, of the new premises is Regent Street, directly opposite the Polytechnic Institution; the rooms are finished, and the exhibition will be forthwith opened. The time of opening is, we believe, later than last year, but it must be remembered that much has been done in a brief space. This society proposes the addition of a new feature—THE EXHIBITION OF THE WORKS OF FOREIGN ARTISTS. After all, the great lesson is learned from immediate comparison; we should rejoice to see side by side with the productions of British painters, those of some of the continental schools; and we believe that foreign artists would find it advantageous to send good pictures here for exhibition; none but really good works would serve either the painters or the purposes of the institution. There exists, we know, a strong desire on the part of continental painters to make their works known in this country, and it cannot be doubted that many of them will avail themselves of such an opportunity, if the invitation be freely given. It will however, be understood, that such an arrangement could only be effected for the next and succeeding seasons. Under all circumstances, the "National Institution" opens with accessions of reputation, and highly favourable prospects, which will be infinitely more available in Regent



W. ETTY, R.A. PAINTER.

C. W. SHARPE, ENGRAVER.

YOUTH AND PLEASURE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
3 FT. 2 IN. BY 3 FT. 10 IN.

PRINTED BY M<sup>S</sup> QUEEN.





Street than they possibly could have been at Hyde Park Corner.

**THE VERNON COLLECTION.**—There is reason to believe that the Vernon Collection of British Pictures will be removed from the cellar in Trafalgar Square to the spacious rooms at Marlborough House, the residence of the late Queen Adelaide. This will be on all accounts most desirable: at present they are in great danger of injury daily: it is, indeed, somewhat surprising, and much to the honour of "the people," that as yet no accident has occurred; it is also to the credit of the officers employed to protect them. At Marlborough House they will be seen to great advantage, and be placed in safety. They will probably remain there until a National Gallery is built by the Nation; and it is by no means unlikely that such National Gallery will be erected on this site.

**FOLDING DRAWING MODELS.**—There are few engaged in teaching the rudiments of drawing insensible to the advantages which their pupils derive by working from models, especially of such objects as would hereafter enable them to sketch from nature. The mere copying of geometrical forms is very well for a beginning, but they do not sufficiently indicate, to the inexperienced eye of a young learner, the application to which such forms have ultimate reference. Moreover, the models that are now commonly used are cumbersome and otherwise objectionable in many respects; to obviate these objections, Messrs. J. Fahey and B. R. Green, members of the New Society of Painters in Water-Colours, and artists of long experience, have for a considerable time been engaged in designing and executing a series of *card-board* models, which we desire strongly to recommend to every teacher of drawing. These models consist of buildings, and portions of buildings of various kinds, one side of each showing the simple outlines of the various parts; and the other side coloured to imitate the natural object. They can easily be folded together so as to occupy but a small space in a table-drawer; in brief, we regard them as ingenious, as they are practically useful.

**SUBURBAN SCHOOL OF DESIGN.**—An example has been set which we hope to see extensively followed: arrangements are in progress for establishing a School of Design in the populous district of St. Pancras; the object being to give the means of agreeable and profitable occupation to workmen, and by improving their tastes under judicious culture, to aid the great movement which is everywhere influencing British Manufactured Art. A public meeting is about to be held to forward this very laudable project, and in our next we shall probably be in a condition to furnish all the necessary details; for the present it will suffice to say, that the committee contains the names of many gentlemen of high repute; and that the "masters" who have tendered their services are among the very best which the metropolis could supply.

**ROYAL ASYLUM OF ST. ANN'S SOCIETY.**—The Anniversary Festival of this most excellent Institution will take place early in June. We shall be glad to hear of a large attendance of friends and patrons on the occasion.

**THE DIORAMA.**—The two pictures now exhibited here are, "The Shrine of the Nativity," and "The Castle of Stolzenfels." The former was exhibited some years ago, but the latter is a new picture, painted by Nicholas Meister, of Cologne. The Castle of Stolzenfels is presented under two effects with intermediate gradations, being seen first under an aspect of stormy sunset, the tower of the castle and portions of the distant landscape being lighted up by the rays of the sun, which are brought forward with much brilliancy by the contrast of strong masses of shade. The light gradually fades, night comes on, and the thunder-storm bursts over the castle with a singularly real accompaniment of rain and thunder. The Castle of Stolzenfels is near Coblenz, and immediately overhangs the Rhine at its junction with the river Lahn. The scenery in this district is equal in picturesque and romantic interest to any which the Rheinland affords. "The Shrine of the Nativity" is an old favourite with the public, and has not lost any of its attractions.

**THE PANORAMA OF THE NILE.**—A new picture has been added to this attractive exhibition; it is a representation of the interior of the temple of Abou Simbel, which is introduced after the view of the second cataract. It is shown under an effect of torch light, which breaks with great force upon the enormous statues of Rhamses the Great, and shows the figures and sculptures almost as sharp and clear as they were three thousand years ago.

**ORIGINAL DESIGNS.**—We are desirous of correcting an error which appeared in our last number, under this head. The design for a finger-plate was inadvertently assigned to Mr. W. H. Rogers; it is the work of Mr. H. Fitzcook.

**LINEAR PERSPECTIVE.**—Mr. Herdman, of Liverpool, has requested us to insert the following communication, in answer to a number of inquiries as to when and where illustrations of his new system, as propounded in the columns of our Journal, may be seen:—"A series of drawings and paintings are in preparation which it is deemed advisable to exhibit first in Liverpool, in order that the views selected may be tested by examination. For the like purpose, views in London will be selected for exhibition there; but as it is absolutely necessary these views should be placed on the line to examine the accuracy of their principles, and as a certainty of their being placed on the line could not be depended upon in the metropolitan exhibitions, arrangements will have to be made to exhibit them alone, and of which due notice by advertisement will be given."

**EXPOSITION OF 1851. LONDON MOVEMENTS.**—A ladies' committee has been formed at the Duchess of Sutherland's mansion. A vestry-meeting at Marylebone is about to co-operate with other parishes in aiding the general result. A grant of 1000*l.* was moved for in the Court of Common Council, but was substituted by one for 500*l.*, which was granted. We are glad to see that working-men are on the alert to aid in their humble means; those in the employ of Messrs. De la Rue, of Bunhill Row, have forwarded five guineas; and those of Mr. Thomas Cubitt, 14, 5s. 6*d.* to the commissioners. Kensington has very nobly set an example to the suburban districts, which we wish to see extensively followed.

**IN THE HOUSE OF LORDS,** on the 19th of March, Lord Brougham put a question to the Earl of Carlisle respecting the erection of a building in Hyde-park for the Great Exhibition in 1851. He trusted that no such erection would be allowed in what had been called "the lungs of London," and suggested the Victoria-park as a fitter locality! The Earl of Carlisle replied that an application from the Commission to erect such a building had been made to the Government, who, as they knew that the projected exhibition was sanctioned by the Sovereign, did not feel themselves justified in throwing any obstacles in its way. Besides, he did not see why their Lordships should be more tender of the aristocratic lungs of one portion of the metropolis than to those of the densely-peopled district around the Victoria-park; his Lordship added that the building would be "temporary," to last "a year or so;" upon which Lord Brougham said, "then this will be a very expensive sort of thing. I warn you that the west-end of London will become uninhabitable during the month, the philosophic month, of this exhibition."

**MONUMENT TO LORD JEFFREY.**—The recent death of this eminent critic has aroused his Northern friends to meet for the purpose of obtaining a suitable monument to his memory. It was proposed and carried, that an architectural erection of that kind should be constructed in Edinburgh, and committees have been appointed in Edinburgh and London to carry out such intention.

**PEN AND INK DRAWING.**—There is at present on view at Messrs. Colnaghi's, in Pall Mall, a portrait of the late Right Hon. Thomas Grenville, drawn by Mr. Minasi, in that peculiarly beautiful style we have heretofore commended. The drawing is for sale, and it will rejoice us much to hear that the venerable artist has found a purchaser for his really clever work.

**BANQUET AT THE MANSION HOUSE.**—We regret that the close of the month prevents our noticing so fully as we could wish, the banquet given on Thursday, March 21, to the friends and promoters of the great exhibition of 1851. The Prince Albert honoured the Lord Mayor with his presence on the occasion; and the interest felt by provincial towns was shown by the attendance of no fewer than one hundred and twenty-three mayors and other representatives of corporate bodies in England, ten provosts of Scottish towns, and four mayors of Ireland. The Archbishop of Canterbury, the Bishop of London, the Marquis of Lansdowne, and a large body of distinguished persons were also present; the principal foreign ministers and representatives; the Commissioners for the Exposition; a large number of Aldermen; Masters of City Companies and the Chairmen of Committees of Common Council; the Vice-Chancellors of Oxford and Cambridge; the Governor and Deputy-Governor of the Bank of England; the Deputy-Chairman of the East India Company, and other influential City men. The speech of his Royal Highness was characterised by all that warmth of feeling, and soundness of judgment, which he has so eminently displayed hitherto; the speeches of Lord John Russell, Lord Stanley, and Sir Robert Peel, were also in the best possible taste, as also was the toast proposed by the Earl of Carlisle—"The Working Men of the United Kingdom"—who received that amount of considerate respect which ought to be gratefully felt by that important body. The noble response which such a meeting as this must be to His Royal Highness's views, cannot but be grateful to him, and augurs favourably to the ultimate triumphant success of a great national movement.

**THE ANNIVERSARY DINNER** of the Artists' Benevolent Fund took place on the 23rd, too late in the month for us to do more than notice the fact.

**UNIVERSAL BROOCH PROTECTOR.**—Under this appropriate title, Mr. Tucker, of Exeter, has invented a security for brooches of a valuable description, which is effected by this means with no more trouble than is necessary with the ordinary kinds. Its freedom from all complication, and its applicability to every description of brooch, at a trifling expense, will, we have no doubt, recommend it to general adoption.

**JOHN KNOX'S HOUSE, EDINBURGH.**—This interesting relic which has so narrowly escaped destruction, is now in course of repair and restoration, and will, when completed, resist the ravages of time probably for as long a period as has elapsed between the Reformer's era and our own. The front of the house, toward the High Street, has been restored to its original condition; and the removal of the comparatively modern bow-windows, revealed the original framework of ornamental stone ones beneath, composed of pilasters, cornices, and vases, in the style of the Renaissance, and which give entirely new features to the building, that had been hidden for a long series of years. The lower story has its doors and windows of stone restored to their pristine sharpness, and the old *fores stair* is reconstructed after the old model, so that the entire effect of the building is now similar to what it must have been when the fiery reformer inhabited it.

**DIORAMA OF HER MAJESTY'S VISIT TO IRELAND.**—A moving diorama, by Mr. P. Phillips, has been opened at the Chinese Gallery, Hyde Park Corner, which embraces the principal points of the Queen's memorable visit to Ireland; commencing with her landing at the harbour of Cove. It comprises views of Killarney, and the entire of that picturesque neighbourhood, Bantry Bay, the river Lee, Dundalk, Armagh, Belfast, &c., concluding with Her Majesty's departure. The whole series of views are admirably painted, and give a perfect idea of the many beauties which the admirer of picturesque scenery will find in the Sister Island. The atmospheric effects are exquisitely managed, and the entire panorama is one of the best of its class. Every scene is a picture, as well conceived and painted as if for the adornment of a gallery, and reflects the highest credit on the taste and ability of the artist.

**THE FEMALE SCHOOL OF DESIGN.**—In our notice of the recent exhibition of drawings and models by the students of this Institution, we directed the attention of manufacturers to the unusual display of excellence manifested in most of these designs, and at the same time suggested to them the advantages that might be derived by appropriating some of the drawings, &c., to a practical purpose. The hint thrown out has been taken, for we understand that the following have been selected by different manufacturers:—a model for a salt-cellar by Miss Burrows; a design for a table-cover by Miss C. Palmer; design for chintz by Miss A. West; six designs for muslin by Miss Edgeley; a design for a table-cover by Miss A. Carey; also a design for paper-hanging by the same young lady. Commissions have likewise been given to Miss Gann for a mosaic-table and a Brussels carpet; to Miss Palmer for a panel-paper; and to Miss Edgeley for print dresses. All this, though little by comparison, is encouraging, as it may be the means hereafter of increased business between the manufacturer and the designer; the former having found a market where he may make his purchases advantageously will doubtless resort to it for the future. We hope to find this the case, and that we shall have to record many more transactions of a similar nature.

**THE DEPARTURE OF THE ROYAL SQUADRON FROM KINGSTOWN.**—This forms the subject of a picture which is now being exhibited in the rooms of Messrs. Lloyd, on Ludgate Hill, before passing into the hands of the engraver. The artist is Mr. Kendrick, R.H.A., and of his work it is but little to say, that of all the works illustrating incidents in regal Progresses that have come under our notice, this picture is incomparably the best. The moment chosen is that when the *Victoria* and *Albert* is about to pass the lighthouse on the easterly pier of Kingstown Harbour, followed by the *Fairy*, the *Vivid*, and the *Stromboli*. The Queen, Prince Albert, and the royal children appear on the paddle-box, responding to the farewell of the crowds that throng all the available space commanding a good view of the royal yacht. The materials are highly picturesque, the whole of the rear parts of the composition presenting very properly a scene of much animation. The artist has disposed most skilfully of the difficulties which necessarily present themselves in a picture like this, which, we rejoice to hear, has been purchased by the Queen.

**ALLEGED "SKETCH BY MICHAEL ANGELO."**—An article has appeared in the *Times*, and been copied thence into several journals, to the effect that the original sketch which the famous artist arranged previous to painting the fresco in the Sistine Chapel, has been "discovered;" and being discovered, is, of course, brought to England, where Italian picture-dealers have always believed there is more money than wit. There can be little doubt that the *Times* has been grossly deceived in this matter; it leaves, indeed, the question whether the drawing is an original, a copy, or a forgery, to be determined "by connoisseurs." But any article in that mighty journal has a character of authority; and, in this instance, danger may arise to some unfortunate nobleman or gentleman who will be solicited to "buy." There is not only a total absence of even a shade of evidence to support the idea that the sketch referred to is an original sketch, but there is convincing proof to the contrary,—such proof being mainly supplied by the wretched character of the work itself, upon which no "connoisseur" can look and for a moment hesitate under which class to place it,—originals, copies, or forgeries. The readers of this Journal need not, we think, be told to "open their eyes" to the perpetual frauds that are practised upon the ignorant, or the heedless, in the matter of "manufactured old masters." We have laboured in vain if we have left them any excuse in the event of their becoming victims.

**THE KING OF HOLLAND'S PICTURES.**—The famed collection of Dutch pictures formed by William III. of Holland is to be disposed of by his executors, and the Emperor of Russia has empowered agents to secure them for himself.

**ROYAL SCOTTISH ACADEMY.**—Mr. John Watson Gordon, A.R.A., has been unanimously elected President, in the place of Sir Wm. Allan, deceased.

**DRAWINGS IN CRETA LEVIS.**—A large number of drawings, figures and landscapes, have been forwarded for our inspection, produced with the *creta levis*, or permanent drawing-chalks, manufactured by Messrs. Wolff & Sons. They are by Mr. Kearney, a member of the New Society of Water-Colour Painters, and are very beautifully executed. But our object now is chiefly to direct the attention of the amateur and the young artist to the material, so well adapted for sketching from nature, as a substitute for water-colours, from which it is scarcely distinguishable. Chalks of every shade and colour are manufactured, so as to enable the artist to complete his subject, however diversified, without any other medium; they have truth, depth, and brilliancy, and blend harmoniously together,—moreover, they cannot be obliterated, unless severe means are used for that purpose. The *creta levis* may be had either in cedar, like ordinary pencils, or without, as the common chalk; the former are far preferable as more conveniently handled. It may be used upon any paper, though the tinted paper manufactured by Messrs. Wolff, for this especial purpose, is what we would recommend. On looking over these drawings one can scarcely avoid contrasting the means and appliances for the practice of Art now with those of former years, and the advantages in our favour are nowhere more noticeable than in what may be termed "dry materials." We used to have only the lead pencil, black, red, and white chalks, and these in their *rude* state. Now we get every colour, manufactured in a neat, portable, and cleanly form, so that an artist departing on a sketching tour finds he has nothing else to do but pack up a few dozens of these, with a roll of paper in his knapsack, and he is equipped for his expedition in every artistic requisite.

**THE BRITANNIA TUBULAR BRIDGE.**—A series of views, or rather scenes, is now exhibiting in Regent Street, near the Polytechnic Institution, representing the most interesting objects on the railway route leading to this colossal wonder. Although ostensibly said to be painted by, and under the direction of Mr. J. W. Allen, the well-known landscape-painter, yet the greater portion of its meritorious execution is due to one of our most eminent stage decorators. The various views are highly diversified, and would be rendered additionally instructive to juvenile visitors, if the lecturer were a little more clear in his explanation of the principal antiquarian, manufacturing, and agricultural features on the line.

**PICTURE COPYING EXTRAORDINARY.**—Mr. Sant's picture of a half-length figure resting on a globe, personifying Astronomy, is one of the most attractive works now exhibiting at the British Institution, Pall Mall. Although only a month had elapsed from the first opening of this gallery, yet a spurious copy of it in oil has already appeared; and was offered for public sale at an auction room near Leicester Square. Is there no way of putting a stop to so disgraceful a procedure? Cannot the copyist be detected? We imagine, in this instance, the copy was made up from a published wood-cut.

**IMPORTED PICTURES.**—We are enabled to publish the following statement of the number of pictures imported into the United Kingdom in the year 1849.

From Prussia . . . . .	34
" Germany . . . . .	1,066
" Holland . . . . .	1,946
" Belgium . . . . .	2,430
" France . . . . .	3,498
" Spain and Portugal . . . . .	526
" Italy . . . . .	1,723
" Other Countries . . . . .	1,678
Total	12,691

**AN EXTENSIVE DEALER** in old pictures, old prints, old coins, and—whether good or bad—anything old, having collected together a mass of rubbish of the Florentine School, furnishing up the same, and giving it the benefit of fine frames, has been offering his gatherings to the government for the very pitiful sum of twenty thousand pounds!—the original cost of the collection being possibly as many shillings, but the veritable

value of which, for any useful purpose, is about as many pence. Fortunately, for Art and the country, Lord John Russell has been sufficiently well informed upon the subject, and declines the bargain; the inference of course is, as usual, that "a glorious opportunity has been lost," &c., and that "Art in England is ruined!"

**THE EXPOSITION OF FRENCH INDUSTRY.**—This bazaar has re-opened with a new selection of objects for sale; but it is not now pretended that it has any relation whatever to the great Industrial Exposition of Paris. As a trading speculation it may be a fair and a just one. As we have heretofore said, the prices of the objects are very far higher than those asked for them in France; but this is the business of the buyer. We must protest against the collection being regarded in any other light than that of a shop, in which goods of foreign manufacture are sold and bought.

**THE RENAISSANCE.**—Mr. R. Wornum has been recently lecturing at the Government School of Design, Somerset House, "On the Origin and Peculiarities of the Renaissance Period of Decorative Art;" in which he ably traced the history of the style from its origin to its close, pointing out its peculiarities, and concluding by recommending the *method* rather than the *design* of the old artists in this style to the student. The lecture was chiefly remarkable for the clearness with which the lecturer dissected the style and descanted on its history.

**FOLEY'S GROUP OF INO AND BACCHUS.**—This elegant composition has been reduced by Cheverton's process, in metal, for Alderman Copeland, who intends to produce it in statuary porcelain for the approaching great Industrial Exhibition. The reduced copy is about two feet in length, and was on view for a few days at the establishment in New Bond Street, previously to preparing the mould for casting the copies. We have no doubt that these porcelain copies will be among the most attractive works in the Exposition of 1851.

**MR. LESLIE'S FIFTH LECTURE ON PAINTING**, was honoured by the attendance of ladies,—a first step in reformation which augurs well for the future. It is needless to say that the number of amateurs and patrons was proportionably large, and the attendance of students, exhibitors, and visitors, was very numerous; they completely filled those seats which heretofore have been but sparingly occupied. The surprise was so great at seeing a column of ladies advance into the room, that the most cheering and deafening applause ensued for several minutes. The walls on this occasion were adorned with many of the choicest pictures by Constable and R. Wilson, lent by their possessors to gratify and instruct the audience. Mr. Leslie's lecture displayed the highest order of thought and reasoning on the subject he selected, which was landscape-painting. It may perhaps not be out of place here to say, that much additional gratification would be afforded, if the ante-room, where the presentation pictures of the members of the Royal Academy are hung, were to be indulged with sufficient lights to enable them to be seen. The collection is of high interest, and on the lecture nights numerous persons are always groping about, close to the canvasses, in faint hopes of being able to get a glimpse of their artistic excellence.

**THE FLORIFORM PARASOL.**—The Messrs. Morland, of Eastcheap, have fabricated a novelty in these useful articles, which forms an elegant and pleasing variation from the long worn Claremont. Our readers will remember a suggestion made some time back in the *Art-Journal*, by a lady-correspondent, who pointed out the applicability of the forms of flowers to the uses of the parasol. The hint has been adopted and carried out by the Messrs. Morland with good effect; and the result is an elegant and graceful novelty which cannot fail to be popular among persons of taste.

**ART IN SOUTHAMPTON.**—A public meeting has been held recently in this important town to form an association for the promotion of Art, and provide a studio for the use of its members. From the manner in which the proposition has been received, we may argue the success of the movement.

## REVIEWS.

**THE HIGHLAND FERRY BOAT.** Engraved by J. T. WILLMORE, A.R.A., from the Picture by JACOB THOMSON. Published by LEGGATT & Co., London.

There is a class of pictures of which, notwithstanding their frequent appearance amongst us, the eye never seems to be weary, nor from which the thoughts turn as from objects that neither interest nor profit. And the reason why we always give such works a hearty welcome is obvious; there is so large a mass of material, and of so diversified a character, from which a painter may make his selection of subject, that with apparent sameness in all, we still find something "ever new." Mr. Thomson's picture of "The Highland Ferry Boat" is of this class; we have seen a multitude of scenes in the Highlands during the last twenty years, yet we are not tired of them, for the hand of the artist must indeed be unskilful, and his mental vision very circumscribed, who cannot extract beauty from a land so peculiarly rich in the picturesque.

This picture was exhibited in Westminster Hall, in 1847, under the auspices of the Royal Commission; it then received from us as large a portion of commendatory notice as we could find space for; we spoke of it as "an interesting, original, and valuable work, truthful and effective in composition, and painted with very considerable ability." None of these excellent qualities are lost in the transference of the subject; in fact, we think the composition tells with even more spirit in the engraving than in the painting. The scene lies near the head of a loch, from whose shores rises a range of bold and wild mountains; the time is evening, for the long deepening shadows of one high mass of rock are stretched half over the opposite pile, the central and more distant hills being steeped in sunshine. The "Ferry Boat" occupies the entire breadth of the picture in the foreground; it is laden with a varied, but highly characteristic group, of which the centre is a grey pony, across whose back is slung a fine stag, the result of the day's "stalking;" standing in the rear of these are two sportsmen, one of whom resembles Prince Albert, accompanied by their dogs. The remainder of the passengers consists of a bagpiper, men, women, and children, homeward-bound after the labours of the day, all sufficiently expressing how each has been employed; these, with the two rowers, complete the entire freight of the boat. The scene is altogether one of great interest, and although belonging to a school of which Landseer stands unequivocally at the head, Mr. Thomson shows he is not a plagiarist, however strongly we are reminded of him who has hitherto almost monopolised the "Highlands" to himself. Mr. Willmore has had his work to do in executing so large an engraving, where every square inch is well covered with subject, but he has done it faithfully and effectively, uniting delicacy with breadth in a manner we have rarely seen surpassed, even from his own *burin*. We understand that the publishers have received the especial permission of the Highland Society of London, of which Prince Albert is President, to dedicate this print to them.

**ANTONINA, OR THE FALL OF ROME: A Romance of the Fifth Century.** In Three Volumes. By WILLIAM WILKIE COLLINS. Published by R. BENTLEY, London.

The last time we met Mr. Collins, it was as his father's earnest and eloquent historian, rendering facts simply and naturally—without ostentation, and yet with a manly and honest pride in the memory of a beloved and deservedly honoured parent. The great English landscape-painter's monument was raised long before his death; but the chaplet, woven by his son, and laid as an offering upon his tomb, added to its interest, and made the world better acquainted with a man so thoroughly devoted to Art. In "Antonina" Mr. Collins has boldly rushed, not only into fiction, but fiction of the highest kind, enlisting our feelings in the events of the FIFTH CENTURY—by no means an easy task—and stimulating the imagination by the most vivid scene and actual portraiture of the eventful and mighty past. His subject was gigantic, yet not beyond his grasp, enshrined as it is in gloomy grandeur; the pulses of life beat strongly and naturally in the heart of the Goth, and beneath the toga of the Roman; the plot or plan has been laid with much care, the circumstances are well placed, the characters formed by the times in which they lived stand firmly and boldly out from the canvas of this remarkable picture; in painter's phrase, the "effects" are well "massed," the "lights and shadows" harmoniously "balanced," or if, at times, the peal of the organ, the tolling of the deep-mouthed bell, overpower

the soft breathings of the flute, or the gentle music of Antonina's cherished and stricken lute, there is no jar, nothing untuneable in the solemn strain. The style is throughout, with very few exceptions, exceedingly graceful and impressive, frequently rising into language so nervous, so eloquent, and at times so epigrammatic, that it is hard to believe this, that doubtful thing, "a young author's first book of fiction." The character of our Journal precludes our giving much space to any publication unconnected with the Fine or Industrial Arts; but we assure our readers that there is matter in these volumes from which both the painter and the dramatist may draw inspiration; they are crowded with pictures, and full of the most dramatic "situations" and "effects." The author's descriptions are indeed all pictures, and if his "dialogues" be comparatively feeble portions of the romance, the characters are suggestive of the richest poetry. It may be, there are expressions we would wish omitted, and one or two scenes too passionate for a work that anticipates a large drawing-room circulation; but they are evidently introduced to preserve the *keeping* of the whole; they are *statuesque* but by no means indelicate: still we would there should be no stain on such a noble fiction, and a little careful reading for a second edition would sweep away every chance of the author's being misunderstood by any portion of the reading public.

Mr. Collins is the most honest writer of romance we have met with for years; yet the foot-notes show, to our thinking, too much of the *lay-figure*, which he knows so well how to drape; if he must quote "Gibbon" for the satisfaction of his conscience, we wish he would place these notes in the appendix; they disturb the rich current of the story. We like to abandon ourselves to perfect belief in such a romance, to feel the dark and powerful influence of Goisvintha, to render homage to the mighty Alaric, to honour the gloomy, yet, earnest worshipping Christian, Numerian, to spur the vacillating Hermanic, who, however Mr. Collins may think, we deem unworthy of the affection he inspired. We do not like to be told by a foot-note that we are revelling in a dream, and that we must be awakened to look into "Gibbon's Decline and Fall;" no—the great skill of the mechanist consists in producing the effect without displaying the cause. But the author of "Antonina" has produced a high toned and most remarkable book.

**THE ORIGIN OF THE STOCKING-LOOM.** Engraved by F. HOLL, from the picture by A. ELMORE, A.R.A. Published by LLOYD, BROTHERS & Co., London.

Perhaps nothing manifests the entire change which of late years has passed over the tastes and feelings of the English nation more than its estimation of the various classes of Art. The relish for battles and sieges, and the multifarious scenes which follow in the train of war, has passed away; even historical events, unless of a peculiarly interesting nature, have little attraction for the multitude; yet if referring to some matter which connects, even through the lapse of many years, the present time with the past, or if the narrative records some scene of a domestic nature, however remote, the picture will assuredly find a host of admirers. Accordingly the publishers of engravings, having ascertained this fact, are meeting the demands of the public by the issue of subjects like the one before us, and others of an analogous character, which, if not works of high historical Art, fall little short of it, and in most instances possess far more interest. Mr. Elmore's picture will be remembered by many who visited the exhibition at the Royal Academy in 1847; the story of the subject is briefly that of a member of the University of Cambridge, who in the year 1589 was expelled his college for marrying contrary to the statutes. Having no fortune, his wife was compelled to contribute to their support by knitting, and the husband while watching the motion of her fingers, conceived the idea of imitating those movements by a machine. The incident is touchingly told, almost painfully so, for it is painful to witness noble features blending thought with sadness, as in the husband, and beauty overshadowed by sorrow, as in the young mother; both outwardly manifesting how "weary a thing" is poverty. The "inventor" of the loom has been reading, but the book is held half closed in his hand, while with great earnestness he marks the movement of the knitting needle. The engraving, which is in the mixed style of line and stipple, is upon the whole good, especially the figures; but there are portions that would have borne a little more strength without disturbing the harmony of the picture. The publishers we understand, have other works in the hands of engravers, of a character that cannot fail to be popular.

**HAGHE'S PORTFOLIO OF SKETCHES:** Belgium, Germany. Published by T. MCLEAN, London.

To every lover of the picturesque in architecture, but especially to an artist of Mr. Haghe's endowments, with the eye to select and the hand to delineate whatever is most beautiful, a sketching tour through Belgium, Germany, or Flanders, must be a source of infinite pleasure. In each of these countries there is gathered together so rich an assemblage of quaint old edifices, ecclesiastical, civic, and domestic, most of them connected with important historical associations, that the traveller, wherever he roams, has always some object of more than ordinary interest presented before him.

We "moderns" may boast as we please of our wealth, and our progress in the refining arts of civilisation, but we shall never make the former subserve the purposes of the latter to the same extent of grandeur and magnificence as did our forefathers. Noble were the structures they reared, and destined to last for centuries of years, yet are they venerable now; and when time shall have laid their glories in the dust, as he will certainly do with some of them ere many more generations shall have passed away, there appears little likelihood of others, equal in costliness and beauty, rising up in their room. The age in which we live is in most matters too selfish; we build for ourselves—and for our children—*perhaps*; but their posterity will have to be their own architects. Here and there an edifice is erected which may survive a few centennial eyes, but in most cases the sand-brick, and the plaster, and the painted pine, will be found sorry substitutes for the marble, and the stone, and the knotted oak which our predecessors used. The modern "lamps of architecture" are, we fear, not intended for a lasting display. We sometimes wonder where the future artist who, like Mr. Haghe, would seek subjects for his pencil amid the picturesque of by-gone ages, will find them to any extent when those that now exist are swept away; few records will there be of our doings, and fewer still, worthy of being so perpetuated: yet let it not be understood that we are here casting even a shadow of blame on the architects of our time—they could build as did others, with the same means at their command; it is their misfortune to live at a period niggard in its high patronage of their profession.

We have before journeyed with Mr. Haghe in the countries whither he now leads us, and a pleasant pilgrimage he has always made it; yet have we never so much enjoyed his company as in the beautiful volume whose pages we have just turned over; for he carries us not only to the places here delineated, but he contrives to add to the interest of each respectively, by associating the scene with some historical incident worthy of commemoration; so that the work is not only a series of admirable architectural sketches, but also a series of historical pictures. Moreover, these groups of figures are introduced with a spirit and effect that, in our judgment, almost surpass the treatment of the structural portion of the work. There are altogether twenty-seven views, each printed in three different tints, which has enabled the artist to give his "sketches" (as he modestly, yet not quite appropriately, calls them,) the appearance of tinted drawings, allowing for the absence of positive colour: this novel method of producing lithographic prints gives to the work an advantage over all which have gone before it, since drawing on stone was first practised. To do full justice to the entire publication we should go through the whole number of subjects *seriatim*, and discuss the merits of each; this, however, our space forbids us to do, and we can only point attention to a few of the more striking scenes. No. 2, "A Confessional in the Church of St. Paul, at Antwerp," is a richly carved modern structure, the principal features of which are four life-sized statues also carved in wood. In No. 4, which shows the exquisitely carved "Stalls of the Church of St. Gertrude at Louvain," the artist has introduced a group of warlike figures who have obtained entrance into the church, and are attacking the monks while engaged in their religious services. No. 8, is a costly "Altar-tomb of Lalaing, in the Church of Hooghstraeten;" No. 9, "The Interior of a Domestic House at Antwerp" is treated with a beautiful effect of *chiar-oscuro*. The magnificent example of wood-carving by H. Verbruggen in the "Pulpit at St. Gudule, Brussels," is seen in plate 12, most admirably brought forward; No. 13 is the "Rood-screen and Chandelier in the Church of Aerschot;" the chandelier is the work of Quentin Matsys, whose skill as a blacksmith appears also in the iron-work represented in the following plate. No. 15 is a fine specimen of monumental sculpture, "The Tomb of the De Merode Family, at Gheel." The rich Gothic architecture of the seventeenth century is seen in the nearest portion of the "Town Hall of

Ghent," No. 16; and in the "Town Hall of Oudenarde," No. 18. No. 19 is a beautiful "Altarpiece in the Cathedral of Ratisbon," recently restored by the late King of Bavaria. No. 22, "The Entrance to the Church of St. Sebald, Nuremberg," forms a capital picture, mainly attributable to the introduction of some cleverly drawn figures. The same may be said of No. 24, a judicial scene in the "Town Hall of Antwerp." No. 27 represents a hawking party at the entrance of the "Castle of Heidelberg," treated with exceeding spirit. We can only add in conclusion that a more elegant publication of its kind never issued from the press; the drawings have been most carefully and artistically printed by Messrs. Day and Co.

"AND YE SHALL WALK IN SILK ATTIRE."  
Engraved by S. BELLIN, from a Drawing by MISS S. SEICHELL. Published by LLOYD, BROTHERS, & Co., London.

The burden of this favourite old Scotch ballad is well suited to the pencil of Miss Seichell, whose beautiful drawing of "The Momentous Question" gained so many admirers two or three years back. She has been scarcely less fortunate in her treatment of the present work, where the avaricious old mother is endeavouring to win the "poor broken heart" of her daughter from its "Donald," by the display of a "silken gown," the gift of a richer suitor. "Tis a vain effort; neither the silk nor "siller" can entice the young heart from its affections, nor corrupt it with the splendid bribe. The figure of the girl is a charming personation, that well bears out the character. The print altogether is worthy to be ranked with the best of its class—a class that sometimes teaches a more wholesome lesson than works of a higher standard in Art.

THE ART OF LANDSCAPE PAINTING IN WATER COLOURS. By THOMAS ROWBOTHAM, Professor of Drawing to the Royal Naval School, and THOMAS J. ROWBOTHAM, JUN., Member of the New Society of Painters in Water Colours. Published by WINSOR & NEWTON, London.

Books containing instructions for Water-colour Art are now very numerous, but, in many of them, the principles which they advocate are frequently set forth in a manner so obscure and prolix, as to embarrass rather than enlighten the student. Every English painter of eminence has been his own master, has achieved for himself that distinction of style on which his celebrity rests; but yet there are initiatory lessons to be learnt, and it is our desire and our duty to speak favourably of those which are best fitted to convey those lessons. The little book before us recommends the student to attach himself to no particular style, but to follow nature as closely as possible in application of the general rules of Art, with a view to the formation of a style, which he may call, and feel to be, his "own." This brief and pithy treatise, laying open all the manipulative cunning, and mechanical execution of modern Water-colour Art, will be eminently useful to all who strive in the dark for those enchanting effects which, after all, are to be learnt only as the leger-de-main of the Art. At the commencement of the book, the qualities of papers and the properties of colours are described in a manner which conveys much useful information to the beginner; and then the delicate processes of effacing, scraping, correcting flaws and accidents, are treated of to show the various methods of producing some of the most striking effects in nature. The names of the authors sufficiently guarantee the character of the work; few artists have enjoyed a higher reputation than the elder Mr. Rowbotham, and few of the rising school promise to win a more honourable distinction than the younger.

MODERN TOMBS, OR GLEANINGS FROM THE PUBLIC CEMETERIES. By A. W. HAKEWILL. Published by LONGMAN & Co.; London.

This is a laudable attempt on the part of Mr. Hakewill to draw attention to that which is good in composition, in our public cemeteries, and to show the necessity for employing talent of a higher kind than that of the mere mason or mechanic in the construction of monumental memorials. The publication will consist of at least fifty designs, selected with reference to taste in composition, and represented geometrically to a uniform scale. The idea is good, and the selection made by Mr. Hakewill in this first part of his work shows much judgment, and cannot fail to make the work an useful reference-book for all who need it.

KING RENÉE'S DAUGHTER. Translated by THEODORE MARTIN, ESQ.

It is most unnecessary, as far as the author and translator of this most exquisite of modern dramas are concerned, to add our praise to the abundance they have already received; but we should not be at peace with ourselves did we not express our gratification that what is so pure and holy, and withal so simple, has met in its varied dresses, the homage of all circles. Mr. Theodore Martin is known to many as a poet, and to others as a well practiced lawyer; this union of poesy and law is by no means uncommon; but it is rare to find a man so successful in both. Mr. Martin has, in this instance, carefully unlocked one of the richest caskets of northern literature, and the chrysolite repays the trouble a thousand fold. This particular translation was done for Miss Helen Faucit, a lady whose long absence from the London boards is a subject of regret and surprise: but we believe she rendered ample justice to the poet's delicate creation in Scotland, where the poem is greatly admired. We hold it as a proof of the return to a purer and better taste, that this play, with Mrs. Stirling as the blind Princess, was so wonderfully popular at a minor theatre; it is suggestive of beautiful subjects to the painter, and well worthy of taking its place as one of the *classics of the studio*, from which the highest in Art may receive inspiration.

VESTIGES OF OLD LONDON. By J. WYKEHAM ARCHER. Published by D. BOGUE, Fleet Street.

We are lovers of London, and hence inclined to look favourably on all that pays deference and honour to that "chamber of kings." The industrious and pains-taking artist who has devoted himself to the task of delineating the Vestiges before us, is well known for his enthusiasm and knowledge of his subject. He proposes to engrave and describe all such places and things as are worthy of record, either on account of their intrinsic merit as specimens of ancient Art, their beauty as picturesque objects, their peculiarity of character, or association with remarkable events. As a specimen of the variety afforded by this plan, the contents of the first part may be noted. It consists of views of the last of the Old Bulk Shops, at Temple Bar; Dryden's house, in Fetter Lane; Milborn's Almshouses, Crutched Friars; Kingsland Chapel; and two plates of Roman Antiquities—the *vestigia* of the conquerors of the world. The etchings are capitally done; Dryden's house is admirable; the letterpress is characterised by research and ability, and the work altogether is highly creditable to Mr. Archer.

TEN COLOURED VIEWS TAKEN DURING THE ARCTIC EXPEDITION. By W. H. BROWNE, ESQ., R.N. Published by ACKERMANN & Co., London.

The "regions of thick-ribbed ice" are here faithfully delineated by one of Sir James Ross's lieutenants, who has shown much power and truth in his views of this inhospitable land. There is a *vraisemblance* about them all which is pleasant to see; a compliment which we cannot pay to the places they represent. The cheerless glaciers, murky skies, and snow-capped peaks, make us involuntarily pray for the safe return of such hardy men as have ventured thus far for geographical knowledge. There is a savage grandeur and a sublimity about some of these scenes, of a very striking kind; and we may instance the Bivouac at Cape Seppings, "the castled crags" near Whaler Point, Port Leopold; Noon in Midwinter, and the views exhibiting atmospheric effects generally, are particularly well rendered. The work is a valuable addition to our knowledge of the Arctic regions.

REMARKS ON THE ARTICLES WHICH HAVE RECENTLY APPEARED IN THE "RAMBLER," RELATIVE TO ECCLESIASTICAL ARCHITECTURE AND DECORATION. By A. W. PUGIN. Published by DOLMAN, London.

This is a remarkable pamphlet, and one which deserves careful reading and reflection. The opinions here promulgated and enforced are those formed upon the experience of a life of thought and practice in architecture, and go towards exalting and defending the true principles of pointed architecture. While eulogistic in its praise, Mr. Pugin has honestly shown its failures, even in his own hands; but he has boldly traced them to their proper sources; that meddling interference and meanness which cramp and destroy so many fine architectural imaginings. This pamphlet may almost be considered as an autobiography of the writer, inasmuch as he has dwelt upon his own personal history and experience so largely, and spoken

so truly on all points. Whatever views he puts forth, and however much they may clash with those of many who read them, they are evidently the result of deep conviction, and there is an earnestness about them which enforces attention and respect. He is as strong in pointing out the instances of crippled design and bad proportions in his own buildings, as in those of other men; attributing all to inadequate funds, or injudicious interference; so that he declares he has passed a life "in thinking of fine things, studying fine things, designing fine things, and realising very poor ones;" a conclusion, however, which we cannot allow. With regard to the decoration of churches, he instances some unfortunate daubings which some of his own have undergone, and concludes that painted windows are of more vital importance, as to fitness and beauty, than painted walls. He draws a sensible contrast between the devotion of the old artists and the new, and he points to inmates of monasteries, like Angelico and Fra Bartolomeo, who might devote their talents and lives to church decoration; "but, in these days, painters (and devout painters, too), fall in love, marry, have large families, and require to be well paid for what they do. Indeed, a painter, by his position, is entitled to large remuneration. In most professions a man can gain by the labour of others; but a painter is alone. But a few years of a short life are open to him to obtain a competence for his declining years; he has not only to look to the present, but the future: and, by an illness or an accident, he may be disabled for life. *Painting that is worth having can never be cheap.*" Mr. Pugin has placed these last words in italics, and they are worthy of note; so, also, is his testimony in favour of native ability; he says:—"Some visionary people imagine, that German artists can be procured for almost nothing; but let those who labour under this delusion try the scheme in practice, and they will soon discover their mistake. I, to my cost, have endeavoured to import religious painters, and the result was, my paying a good sum to get rid of my engagement." England is considered as an *El Dorado*, and what was ample at home is dissatisfying here. There is much else in these two dozen pages worth knowing and reflecting on, and we recommend their perusal strongly.

ARCHITECTURAL PUBLICATION SOCIETY. Part III. of Vol. for 1849-50.

The onward progress of this Society seems evident from the spirit with which its publications are carried out. A series of excellent illustrations of Architecture has already appeared, and we have here a quantity of text, very good of its kind, and abounding with extracts and reprints of the works of the fathers of the Art, as well as some of more modern time, a plan which gives the subscribers a body of literature of a rare and valuable kind, now scattered over the field of letters. At the end of this part we perceive a list of terms proposed to be inserted in a Cyclopaedia of Architecture, to which contributions of drawings and notes are solicited from all quarters, in order that a perfect work of the kind may be obtained by general co-operation.

THE HISTORY OF ANCIENT ART AMONG THE GREEKS. Translated from the German of JOHN WINCKELMANN, by G. N. LODGE. Published by J. CHAPMAN, London.

The celebrated work, a portion of which forms this volume, has long since passed the ordeal of criticism, and been established as a classic work of reference in every well-selected library. Perhaps no man ever lived better qualified than Winckelmann for the task he has chosen, and his history of Ancient Art is as remarkable for its purity of taste and knowledge of the subject as it is for its Historic and Antiquarian information. Not contented with presenting to view the most beautiful monuments of human genius, he investigates and exhibits the sources of their beauty, the characteristics of their style, and the reasons why they still command the admiration of the world. His opening chapter is a very remarkable one, devoted as it is to a philosophical consideration of the grounds and causes of the progress and superiority of Greek Art beyond that of any other nation, and he traces it upwards from the innate love of personal beauty so remarkably developed among this early people; increasing and ramifying on all sides until ugliness of any kind became as intolerable an offence to the eye, as evil manners or personal vices would be to civilised nations of the present time. Every facility was offered for the proper cultivation of taste; it was publicly encouraged and rewarded, while the Arts were in every way fostered. It is impossible for any artist or lover of Art to rise unimproved from the perusal of this volume, the result of the experience of so learned and tasteful a mind.

## THE ART-JOURNAL.



LONDON, MAY 1, 1850.

ROMANISM AND PROTESTANTISM  
IN THEIR RELATION TO PAINTING.

It is often asked, is not Romanism more favourable to the development of high Art than Protestantism? Have not all the great monumental works of painting been produced by Roman Catholics? Have the Protestants produced a single great painter who has devoted his labours to the Church? These, and similar, are questions that occur more frequently than many of us would suppose, not in England so much as in other European countries; but even in this country the idea of an antagonism in Protestantism unfavourable to the development of what is termed historical painting does exist:—Romanism being assumed to be decidedly favourable, and Protestantism as decidedly unfavourable to it. We use the term Romanism without the slightest irreverential allusion; we merely wish to speak of these two different forms of Christianity, so far as they have been represented to be antagonistic as relates to the development of the art of painting; and as the impression of the inferiority of Protestantism is more than generally spread, its truth is a legitimate question of criticism for the consideration of this Journal; and the object of these remarks is to show that the assumed advantages of Romanism are founded on a few special circumstances which have no bearing on the abstract question itself, but are wholly derived from *ex parte* evidence, such as the destruction of works of Art by the iconoclasts of the sixteenth century, and a few other examples of local fanaticism. All reactions are violent at starting, but reaction is an abnormal state, especially in religious matters where the feelings are too often allowed to get the better of the judgment; and in the case of these iconoclasts, the supposed faults of a system were indiscriminately visited upon everything that proceeded from it. This was solely the result of party animosity; what one upheld, the other destroyed, and what brought this extraordinary vengeance more particularly upon the works of Art was, that the great mass of these works was in honour of individual saints, and not of the Church or the progress of Christianity itself. The very cessation of the iconoclasts is a virtual disclaimer of the principles which instigated them. There is nothing whatever antagonistic to the highest development of Art in Protestantism itself, whatever may be the feelings of some individual Protestants; Protestantism has no affinity whatever in this respect with Judaism and Mahometanism, which, on the contrary, are essentially antagonistic to imitative Art.

We were once told by an Italian gentleman in Florence,—“You English will never be painters, you believe nothing.” It would certainly be very difficult to produce a picture of anything, where there is no faith in anything. Again by a learned German in Munich and an Art-critic too, it was asked:—“How is it that the English have never produced a single great painter; West was an American!”—of course implying a limitation of the designation *great*

*painter*, to History and Religion, as understood; and it is a limitation which courtesy may perhaps grant, on an occasion.

Here are certainly two hard positions, anything but flattering to the Englishman; we need not delay to examine whether they are true or not, but let us rather investigate how such opinions came to be entertained; there is nothing without its cause; the *never will* of the Italian seems to be borne out by the *never have* of the German; and although the admission about West may perplex the solution, it is evident that both impressions have proceeded from the same idea, that Protestantism is essentially antagonistic to the development of high religious Art, which is on the other hand signally fostered by Romanism.

Now, this is the question: is it so? Is the Romanist a better judge of the work of the Protestant, than the Protestant of his own work, or that of the Romanist? Assuredly not. It requires a long time to recover the effects of such excitement as is indicated in the ruthless iconoclasts both of England and Holland in the sixteenth century. All this long period was time lost to the Protestant; the period has scarcely yet expired. The Romanist, however, was still progressing on his course, his advantage, therefore, is incalculable; there can, indeed, as regards the past, be no comparison; the suggestion of the German, therefore, must accept, in this its answer; for it was, of course, relative as to what had been done elsewhere. We must then test the proposed question by the inherent qualities of the two elements themselves, or rather by the examples of the one that has produced so much, and ascertain what is peculiar to it, and what it has in common with the other. There are thousands of pictures in Italy and other Roman Catholic countries, which are decidedly opposed to the spirit of Protestantism; these, therefore, are peculiar to Romanism. But there are, again, thousands of a more universal character which Protestantism might unconditionally recognise; and these cannot be claimed by Romanism, because it is not to any peculiar virtue of Romanism that they owe their existence. Any English painter, notwithstanding his Protestantism, might and would be proud to own them; and, in this fact, is disproved the postulate of the Italian, regarding the Englishman's scepticism. On the contrary, one might safely affirm that there is little in any one of the greatest monumental works of the Italian schools of painting, which the Englishman might not cordially assert; and, therefore, as far as his mere belief, or Protestantism, is concerned, might not emulate. The idea that Romanism itself confers a talent upon its professor for anything extrinsic and independent of it, is too fanciful to merit the slightest consideration.

The question now very much resolves itself into an investigation of the peculiar and common grounds of these two great Art-provinces; and we will endeavour to show that their greatness is in the common, while the *peculiar* is without general interest, and however dear to local partialities, has never conferred the slightest dignity on Art.

Art was forbidden the Jews because they imitated the idolatries of the Egyptians; but in every part of the Scriptures it is *Idolatry*, and not *Art* that is deprecated. This is the spirit of the second commandment; we start, therefore, with the assumption that there is nothing inherently offensive in Art itself, in the imitation, or in the work of imitation, but simply in its abuse when made. The position or estimation of Art, accordingly, and its powers for good or for evil, depend upon the state of the human mind acted upon by it; for evil, where superstition and ignorance prevail,—for good, where wisdom and intelligence prevail; and this more or less according to the various degrees of superstition or intelligence.

With the early Christians, as in immediate antagonism with the Pagans of Greece and Rome, one of whose greatest characteristics was the love of images, images were magnified into a source of evils, and being viewed only in this light, were visited with the most inveterate anathemas, a crusade against them being inculcated as a Christian duty.

This was a period in which Art was avoided

as sinful, because imagined to be destructive to religion; and this opinion was maintained with all possible vigour, as long as any traces of Art-fostering Paganism remained in the civilised world. But no sooner had the Art-prohibiting religion attained the complete ascendancy, than the persecution ceased; and it was immediately discovered that Art, in itself, was so far from being inimical to religion, that it might be safely had recourse to to propagate that very faith, the zealous advocates of which, for three hundred years, had employed their greatest energies in sweeping it from the earth; not only visiting their vengeance on the work of Art itself, but on the artist also, who could not be baptised until he had forsworn his idolatrous profession, and who, if he recurred to it, was excommunicated. The celebrated Gnostic and philosopher, Hermogenes, against whom Tertullian wrote one of his treatises, was a *painter*; and this appears to have been as great an offence in the opinion of Tertullian, as his profession of what are termed Gnostic principles. The Gnostics of Africa were the only Christian sect of this period who did not follow the example of the Roman Church and wholly repudiate Art.

This Christian persecution of, or crusade against, Art, was at its height in the time of Tertullian, who lived in the second century; and it continued with some rigour until the close of the third; but in the course of the third, pictorial and plastic representations were mixed up with the early Christian symbolism, and were tolerated by the Church with certain limitations. The great limitation was that what was *adored*, was never to be represented. This was decided by the celebrated canon of the council of Illiberis, in Spain, in the beginning of the fourth century. This canon, however, literally prohibited pictures from the churches altogether, “*lest what was worshipped and adored should be painted on the walls.*” This was, however, a very important qualification of this picture prohibition, for the exclusion was the most limited possible; there was prodigious scope left for the development of Art, provided the spirit only of the canon were observed, and this is, in fact, all that was observed; saints were not adored, and accordingly their images were not excluded, and thus, in the Martyrology, a vast and exciting field was opened to the dawning Art. Some of the great prelates and writers of the fourth century point emphatically to Art as a means for the spreading of the Christian Church, as Gregory of Nyssa, and Gregory of Nazianzus; and Basilus of Cæsarea even exhorts the painters of his time to perpetuate with their colours the martyrdoms of the saints. This was the great resource of the early Church paintings and mosaics; and this Christian Martyrology has ever been the most universal and distinctive theme of Art under the influence of Romanism; quite irrespective of the peculiar spirit of the several ages through which it has lived, down even to the Classic *cinque-cento* period, when the antagonistic spirit of Protestantism commenced anew against her Art the persecution which Rome itself had twelve hundred years before exhausted on that of ancient Greece, after a perseverance of about three centuries. The Protestant crusade against Romanist Art was, however, after the first outburst at the end of the first half century, more of a passive than an active character, rather *unproductive* than *destructive*, and so it is now. Protestantism has been unfavourable to Art not by what it has done, but simply by what it has left undone; inherent mischief, therefore, cannot be predicated of it, because it has not yet been tried; it has, like the Romanism of the first three centuries, only just outlived its blind animosity against that which its antagonist loved, for no other reason than that it was the delight of its antagonist.

About three hundred years after the promulgation of Christianity, the Romanist prelates at Illiberis formally excluded pictures from their churches; about three hundred years after the Protestant schism, Protestant prelates in London likewise formally excluded pictures from their churches; but as the Romanist exclusion appears to have been very shortly followed by a general admission of pictures into the churches,

we may hope that the Protestant prohibition will not prove more efficacious or lasting, although still vigilant even at this day, as a recent instance proves. It is a fact that we have still, in the middle of the nineteenth century, our Terricks, who will "not open their doors to Popery," in the shape of a pictorial illustration of scripture. But how difficult it would be to show wherein is the "Popery" in hanging over our altars, or on the walls of our churches, pictures of such incidents as "Christ blessing little Children," "Christ's Sermon on the Mount," "Christ weeping over Jerusalem," "The Feeding of the Five Thousand," "The Healing of the Sick," and endless others, expounding the religion of love, proclaiming and honouring its founder, in a manner at once intelligible and impressive, to the most simple capacities. These things *are* read and recorded in our churches, each picturing as he listens, according to his capacity; and faint and inadequate indeed must be the pictures of many, even of those who hear and understand the words of Holy Writ; but what idea must those form who imperfectly hear, and less perfectly understand? The miracles themselves were acted pictures for the multitude with whom preaching would not avail; what they saw indelibly impressed their minds; the eye in the humbler classes is always better educated than the ear; nearly all their notions sufficiently distinct to be practically available must be derived from what they see. This has been well understood for ages by those in authority, both in early and modern times; children will derive ideas with pleasure from prints when they will neither listen nor read, and many a child will read a story simply to gratify the curiosity raised by an impression received from a print. But to go to greater examples, Quintilian (*Inst. Orat.*, vi. 1, 32) gives an instance of the extraordinary power attributed to painting by the ancients. When a man was accused of some atrocious act, to secure an adequate punishment if guilty, his case did not rest upon the persuasive eloquence of the advocate, but a *picture of the act* was exhibited in court. Quintilian disapproves of this, and it was, in fact, greatly to the disadvantage of the accused, for the judge might be too much shocked by the contemplation of the act itself to impartially weigh the evidence: the means resorted to to make an impression were too strong; no eloquence on the part of the advocate for the prosecution could be considered an undue advantage, but an *exhibition* of the act itself took the mind by storm.

A modification of this principle was carried out in the middle ages; it was common in the courts of justice of the Low Countries to hang up pictures of remarkable judgments which had been made in the course of the world's history, those in which justice had prevailed to the exclusion of all other considerations. The pictures of the "Golden" Judgment of the Emperor Otto III., by Stenerbout—now two of the brightest ornaments of the gallery of the King of Holland, at the Hague—were only lately removed from the Justice Hall of Louvain, for which they were originally painted. A more appropriate example here, one, indeed, which perfectly illustrates the position, is that of Paulinus, Bishop of Nola, in the close of the fourth century: he decorated two churches, which he had recently built in his diocese, with pictures, and the Bishop himself gives an account (NATALIS—Münter, *Sinnbilder, &c. Einleitung.*) of his motive for so doing, as it was such a rare thing to decorate a church with paintings in Italy. The Bishop's explanation is notable: it appears that drunkenness was then, as now, a very common vice, and the celebration of the festivals of the saints, by bringing large concourses of people together, afforded unusual temptations, and thus became incentives to drunkenness and other debaucheries.

Paulinus, therefore, in hopes to correct these abuses, as the people were unable to read, and, perhaps, indisposed to, or incapable of listening, imagined that his moral lessons might be most efficiently conveyed by graphic representations. He accordingly selected prominent passages of Bible history, and the Christian Martyrology; which by their novelty, their stirring incidents,

and attractive form would be sure, he thought, to promote reflexion and enquiry that would lead ultimately to the most beneficial results. The scheme was a noble one; there was nothing of Idolatry in these works, the most narrow-minded bigot could not distort their influence to any such tendency, they were destined to lift up the mind out of its sensual debasement, where nothing else would avail, to the elevated contemplation of noble deeds, and to the earnest imitation of worthy examples; that Paulinus met with some success there can be no doubt, though probably it was by no means commensurate with his intentions. His example was soon followed by other prelates and the subsequent misunderstanding of the objects of such works, is not to be attributed to any inherent impropriety in the works themselves but to the low debasement of the human mind, and the fault was, as the canons of several councils show, not in the people but in the priests, who gave an undue weight and influence to the works and the images of the saints, which on several occasions were decreed veneration, with the formal honours of salutation, the kiss, genuflexion, and burning of lights: by Gregory II., in 730, and by Adrian I. in 787, at the second council of Nice, and lastly at the celebrated Council of Trent, in 1563.

This was the pure act of Romanism, and in opposition to the Eastern Church. That the real spirit of these decrees was not thoroughly understood by the populace is not remarkable. The grosser form of Christian idolatry commenced only with the priestly sanction of the veneration of images; of course not in themselves adorable, as Gregory himself explains in his epistle to Leo III., but as memorials of those whom they represented. Still this fine distinction in the face of injunctions for acts of adoration was not to be made by an uneducated populace, who knew only the images, and obsessed by a superstition commensurate with their ignorance, it was next to impossible for them to appreciate exactly the nature and purport of these memorials which their bishops had set up; and instead of examples of fortitude, and incentives to higher or nobler aspirations, they were looked upon themselves as sacred images and mediators, and from mere moral records or spiritual symbols, they were converted into material saints and became the objects of real worship. The veneration was transferred from wood and stone to canvas; and all religious works were vested with a species of sanctity, and till the period of the *cinque-cento*, Art itself became almost monopolised by monastic asceticism and the martyrology,—a consummation, not a greater violation of common sense than it was of the antecedent practice of religious Art.

This was the state of Art during Roman supremacy, after the decay of the Eastern Church and empire; the Greek Church, however, was the mistress of the Latin in all the great Art-cycles of the Christian Church, and their subjects were of a far more Catholic character before the Roman supremacy, and the prevailing subjects such as perhaps even the most scrupulous Protestants could not object to the tendency of on the most simple minds. Many are pure religious dramas or epics in the most impressive and instructive form, for the inculcating or spreading the leading principles of Christian morality, as well as affording the best exposition of many of the doctrines of the Church.

These cycles were visible embodiments of the prophecies, indirectly pointing to Christ's second Advent, or the perfect Church; historical lonely in semblance.

The great features of these cycles are:—From the Old Testament—the Fall; Noah in the Ark; the Sacrifice of Abraham; Moses taking off his Sandals; the Destruction of Pharaoh's Host; the Battles of Moses and Joshua; Job in sackcloth and ashes; the Ark of the Covenant; Sampson carrying away the Gates of Gaza; David and Goliath; Sannael anointing David; the Ascension of Elijah; Daniel in the Lion's den; Jonah and the Whale; Jonah in the Shade of the Gourd awaiting the destruction of Nineveh; Nebuchadnezzar's Image; and the Three young Men in the fiery Furnace.

From the New Testament:—the Visit of the Virgin Mary to Elizabeth; Joseph's Dream, and

the Journey into Bethlehem; the Nativity; the Adoration of the Three Kings; Christ disputing in the Temple; Christ baptised in the Jordan; Christ with the Apostles; the Marriage at Cana, and the Conversion of Water into Wine, Christ's first Miracle; Christ and the Woman of Samaria; Christ and the Canaanite Woman; the Feeding of the Five Thousand; the Healing of the lame Man; the Resurrection of Lazarus; Christ walking on the Waters; Christ's entrance into Jerusalem; Peter's denial; Christ before Pilate; the Crucifixion; the Entombment; and the Resurrection of Christ.

Later, a special cycle, relating to the Virgin, became very general, known as the "Joys and Sorrows of the Virgin," which comprised several of the New Testament series but differently treated; the joys and sorrows were each seven:—Of the Joys,—the Annunciation and the Coronation of the Virgin are the first and last, and the most frequent of the Joys occurring as single subjects; here her part is principal, in the others only secondary, as in the Visitation of Elizabeth, and in the Adoration of the Kings.\* These cycles were, of course, gradually extended; the apostles, but especially St. Peter and St. Paul, became prominent, and many special cycles were developed, which occur constantly in the manuscripts, and in stained glass windows.

Now all these subjects are of a Catholic character, and not more Romanist or Greek than Protestant in sentiment; they cannot, therefore, be claimed as Romanist developments, but belong to Christian Art in its widest sense. These cycles, however, do not comprise one-tenth of the popular subjects of representation which from time to time have engrossed the attention of the Christian artist, and these again are not one-tenth of the general subjects of interest which a single gospel even might suggest, without having recourse to either legend of saint or martyr, or any mere ecclesiastical institution, which might excite sectarian difference.

All that is ecclesiastical is not gospel; but it is in the ecclesiastical where differences arise, and if we divide Christian Art into these two provinces, the general and the special, we shall discover that all our differences are in the special province; while the general, whatever it may be in practice, is in principle common to both. It cannot be denied that there is a common ground, or that these two provinces are distinct, and that the special is all that is proper to a Church.

If the admission of these general or gospel subjects into our churches, is opening the doors to what it is pleased to call "Popery," then can there be no discussion as long as "Popery" is inadmissible. But it must require the idiosyncrasy of a Terrick, to discover Popery in such works as the cartoons of Raphael, or in the pictorial representation of any passage from the Life of the founder of the Christian religion, or in a practical illustration of any of the cardinal virtues of Christian morality. Dr. Terrick's prohibition of itself is perhaps not a matter of serious regret; such works as the English school produced some seventy years ago, allowing those of West and Angelica Kauffmann to stand as fair specimens, are not such as are best fitted to decorate a church, or do credit to a national school of Art; it will require something in every respect more substantial, and more circumstantial, to produce those impressions on the senses calculated to excite reflections and resolutions in the spirit of the great truths and doctrines of Christianity, and the infinite powers of love. The work has been happily reserved for an abler school and a more tolerant public; for though we still have our Terricks, the days of their influence are numbered, and our cold grey walls will yet be clothed with glowing tints, and change their chilling mildew and whitewash, suggestive only of rheumatism and ague, for the vivid scenes of the human soul in its progressive stages, aggregate and individual, from the patriarchs and prophets of old, to the humblest recipient of the divine image and grace in the ordinary daily offices of love and charity, in our own day; engendering associations of Christian realities, elevating the thoughts from

\* On these cycles, see an interesting note by Mr. Eastlake, in the translation of Kugler's "Handbook of Painting,"—Italian Schools.

the fetters of this life's worldly cares, to a clear and palpable notion of a substantial existence and a substantial future; bringing the mind at once into the best state to listen and reflect on the importance of a religious faith, and all this without for one instant suggesting the notion of idolatry. Yet these are the engines of perversion, and it is better, we are told, to be frigidly devout in a charnel-house, reeking with the vapours of dead men's bones, than to be glad in the midst of storied walls telling of Christ and his apostles, of redemption and salvation charming the present and brightening the future—this is materialism, sensualism, in a word "Popery."

Strange to say, widely different from the early Christians, it is with us colour not form which engenders Paganism or Popery; the early Christians, with all their jealous exclusion of images or anything very approximate to the human form, never deprecate colour. We deprecate colour only, for a single glance at the interior of St. Paul's or Westminster Abbey, will discover not only a tolerance of human images, but an absolute partiality for the figure in Pagan costume; but who has surmised danger to the Church on this account; yet artistically considered, it is neither more nor less than a masquerade. Colour seems to be the great stumbling block to the adequate decoration of our churches. Colours, like—

"Chintzes are gaudy, and engage our eyes  
Too much about the particoloured dyes."—SWIFT.

So with pictures, statues not having this chintz defect which offended the old weavers, are perfectly orthodox.

Such being the Art-condition involved by the two Churches or sects of a Church, are they the necessary consequences or proper exponents of these two forms of religion? The Romanist result seems by the experience of fifteen hundred years to be inevitable; the existing Christian Art *par excellence*, is a Romanist development, that especially of the *Renaissance*; the *cinque-cento* does not come under the category. But the case is very different with the Protestant development, which is yet in embryo.

The present Protestant exclusiveness is no more a fair exponent of the capabilities of Protestantism in relation to Art, than was the early Christian deprecation of all species of image, a fair exponent of what Romanism is capable.

Of Romanism, we have positive results; of Protestantism, as yet, only negative. The idea of Protestantism being more spiritual in its essence than Romanism is pure arrogance; if there is a difference in this respect, it is that in Protestantism we have a spirit without a body, while in Romanism we have both spirit and substantial body too. Exactly what we wish to see is Protestantism in its substantial body, not only in our churches, but everywhere. How do dark vaults and cells, or bleak stone walls, harmonise with the gladness of righteousness? are they not rather the fitting types of that outer darkness where there is weeping and gnashing of teeth? It is not ordained that we should always worship in sackcloth and ashes.

However the principle of religious decoration is fully admitted in the introduction of stained glass figure windows; and its limitation there is only an imperfect carrying out of a principle, and the designedly imperfect carrying out of any principle is simply folly. We should never pretend to argue with any who maintain that a man who cannot satisfy himself with an abstract idea is necessarily material and sensual. Every worthy idea may be worthily embodied, and if an idea will not bear the test of embodiment then is it worthless, for the mind itself naturally embodies every idea that passes through it; a vague image is a proof of a vague idea. If the image of the mind is not vague, then the realisation of this image cannot impair the mental image, but on the contrary will supply a reality to those who unaided had but the vaguest notions.

If a religion is incapable of being substantially realised in its operations in Art, then is it clearly impossible to conceive a definite idea of what its operations are. This is not the case with Protestantism, its capabilities are infinite; and as it is not a religion remarkable for its ceremonial, its tendencies are of a more general

character than those of Romanism, which, dwelling much on its peculiar ceremonies, appeals rather to habit or education than to the more universal impulses of the heart; of all its peculiarities, however, it has hitherto dwelt most on penance, on mortification. Spanish Art is little more than one great exponent of Romanist asceticism; this is fear not love, and under no condition can it be grateful to the human heart, except in that morbid state, exhibited in highest perfection, by the Indian Yogi.

Faith, Hope, and Charity, are all capable of being represented in Art; not in an abstract manner only, but on the contrary, far better in the form of practical examples, or by their works. Romanist Art exhibits many grand specimens, and these constitute one great class of general subjects which do not belong peculiarly to Romanism, but to Christianity itself; and every good example, might, without scruple, be adopted by Protestantism. Every virtue belongs to this category, and as an example of how a Protestant can treat such matters we may refer to Etty's great pictures lately exhibited at the Society of Arts, which are, and were expressly designed to be by the painter, illustrations of the practical operation of the several virtues represented; and how infinitely superior to cold abstract impersonations: the drama against allegory. There is scarcely a chapter in the sacred scriptures, which does not offer matter for a thousand of such pictures, each conveying an impressive and instructive lesson, without the aid of either peculiar dogma or prejudice. Profane history is almost equally rich without recourse to fiction, or those well-used mines—*Don Quixote*, the *Merry Wives of Windsor*, and the *Vicar of Wakefield*; worthies it is to be hoped, who will be soon allowed some respite from the stage, as well as the clever handiwork of Charles II.'s laundresses. It is not one of the least of Etty's merits that he never did anything of this kind.

As a grand example of Faith, on this general practical system, and it is the only one worthy of a great painter, we may instance Raphael's picture of the "Transfiguration;" the woman's faith that the Apostles could cure her child. "Christ in the Garden," frequently represented by Romanist painters is another; as is also the woman anointing the feet of Christ with the spikenard that "might have been sold for three hundred pence and given to the poor," as suggested by Judas Iscariot, and this is Faith and Hypocrisy at once. Such subjects are clearly general, and belong no more to Romanism than to Protestantism. Such of the martyrdoms likewise as are not mere legends are the common property of every division of the Christian Church, more especially those which belong to the history of its early establishment; there might be a difference of method and accessory, but the subject itself, *ceteris paribus*, would be equally well treated by the Protestant as by the Romanist artist. And it is incontestable that all the greatest works of the Italian schools, and those of the widest reputation, are such, by reason of their *Catholic*,—of their general character,—and not their Romanist or special features; as for example, every work of Michelangelo, and nearly every work of Raphael's, if not by its subject, at least by its treatment.

There is nothing whatever peculiarly Romanist in the ceiling of the Sistine Chapel, or in Michelangelo's "Last Judgment;" they are equally approved by Protestant and Romanist critics, or rather, have met with more commendation from the Protestant than the Romanist. The case is identical with the cartoons at Hampton Court, the triumphs of Raphael's pencil; it is the Protestant critic that has accumulated glory on these works, because of their Catholic character. And it is from such works as these that Protestantism will take its cue, when once clear of its barren prejudices and antipathies. Their day has not gone by, it is only now coming on; Raphael was before his time, his best works, indeed, are so essentially human, so universal, that they are appropriate to the good of all times and countries, and to the English pre-eminently, unless we have attained that anticipated consummation when every sentiment must have reference either to cotton or to iron.

But perhaps a cotton cloth on an iron stretcher may satisfy the exigency, and Art escape.

In the whole Art of Venice too, the general prevails far over the special; there is little in the gallery of the Academy at Venice that the most fastidious Protestantism could take offence at. The same, indeed, may be said of the whole Art of the "*cinque-cento*" schools, in which sense and sentiment are not only equally balanced, but everything is generalised,—the subject itself is rendered subordinate to Art. It was then only that Art was really perfected; it was freed from the trammels of Romanism, and this is what the Romanist critics have termed the profanation of Art. It has been declared that the "Dispute on the Sacrament," or the great fresco of the Theology, in the Vatican Stanze, was Raphael's last great work,—his subsequent productions are profane,—the School of Athens, the Heliodorus, the Attila, the Borgo, the Cartoons, the Transfiguration,—all!

Then to recapitulate, there is a general and a special character in Romanist Art which is derived from the combination of two distinct qualities, the Catholic or Christian, in its wider sense, and the Romanist or Sectarian, in its peculiar character, and all that is great in Art belongs to the former, and *ceteris paribus* again, might as naturally proceed from a Protestant school as a Romanist; that it has not done so yet is simply because that school is yet incipient. If, however, we impropriate Romanism of so much, what is left to it? Its ecclesiastical legends, its martyrdoms, its mortifications, its votive offerings, its conciliations, atonements, commemorations, and sacrifices; its ceremonies, its pomp, its seclusion, its monastic severity, and asceticism. These subjects make up the great numerical strength of Romanist Art, and these would be lost to a new school except as supplying occasional historical materials; but what would Art itself lose by surrendering these themes; or what the Roman Catholic churches by giving up the innumerable votive pictures with which they are disfigured; or what even would the great galleries suffer by losing their St. Jeromes, St. Antonies, St. Francis, St. Brunos, and a host of others, such as may be specially treated, if their places were supplied by pictures of a universal character of sentiment, such as some instanced above. The churches would be infinite gainers, and the great galleries would convey a far more agreeable impression, and allow their visitors to pass out glad in their hearts rather than in a gloomy reverie on the miseries of humanity, wondering why such things are, and whether their day will ever pass away. Who can enter the very fine gallery of Bologna, as regards the display of technical skill, without being impressed with the unhappiness of life in general, and of the Bolognese in particular. The pictures are almost exclusively Bolognese, and they are almost exclusively of a miserable tendency—their very tone is that of gloom and despondency; all is mortification, conciliation, sacrifice. One would think that these painters or their employers thought, that to be glad or to rejoice was wicked, so sedulously have they excluded joy or love from their works; they are the offspring of a religion of fear—not of love. And it is for such works as these that Art is especially indebted to Romanism, and it is in this province only that Protestantism will be found deficient in its capabilities with reference to Art. Assuming this peculiar development to be highly objectionable, and even injurious to the human mind and to progress, we must maintain that the capabilities of Protestantism are infinitely superior to those of Romanism as hitherto experienced. It is owing to these peculiar Romanist expressions that there has as yet been no great Protestant school of Art; Art has not yet surmounted the great barrier of prejudices which these very works engendered against itself.

As to the want of ceremonies in the Protestant churches, this is but a slight drawback to the development of Protestant Art; that is but the shell of Art which depends upon mere outward form or costume, and all ceremony and all costume, of whatever faith or people, is common property in historical matters. Protestant Art is therefore not deprived of this

interesting source of the picturesque, though it is really a very secondary matter. As Church ceremonies are not such subjects as Protestantism can dwell on, it is less likely to waste its energies on anything so hollow, but will reserve them for more real and more natural states, in which the far more picturesque and more varied civil costume will be ever at its service.

The above is a mere sketch of a very interesting and, to Art, important subject; we leave others to prosecute the enquiry further. Of course, we do not anticipate the conversion of those who assume that the Protestant Church is of that inherent spiritual character that it can and will dispense with all forms and ceremonies whatever, whether in worship or in Art; or that no illustration of the practical operation of any love, or grade of charity, can be in the least degree enlightened or strengthened by the Art of the painter. Assuredly no labour is thrown away, and least of all, the labour of that beautiful Art, which cannot appeal in vain even to the infant; and with this we leave the subject, exhorting artists to dwell in the *spirit* of their religion, and not in the revival of a dead ceremonial, or the affected resuscitation of the old *quattrocento* form of Art, a shell, of which the kernel has been consumed these four hundred years past.

R. N. WORNUM.

### THE VERNON GALLERY.

#### SIR THOMAS MORE AND HIS DAUGHTER.

J. R. Herbert R.A., Painter. J. Outrim, Engraver.  
Size of the Picture, 3 ft. 7½ in. by 2 ft. 9½ in.

In this picture Mr. Herbert has selected a subject which, as a passage of history, possesses little material for the powers of an historical painter; yet, from its very simplicity, and from its exhibition of elevated character it is one of great interest.

In the year 1534, Sir Thomas More, who succeeded Wolsey as Lord Chancellor, which office he held till his resignation in 1532, was committed to the Tower by Henry VIII. partly to punish him for refusing to assist that monarch in his marriage with Anne Boleyn, but particularly because he declined to acknowledge the king's ecclesiastical supremacy as head of the Reformed Church—More himself being a zealous Roman Catholic. Here he remained till he was brought to trial, condemned, and executed in the following year. "During his imprisonment," says his son-in-law and biographer, Roper, who married his favourite daughter Margaret;—"one day looking from his window, he saw four monks (who also had refused the oaths of supremacy) going to their execution, and regretting that he could not bear them company, said: 'Looke, Megge, dost thou not see that these blessed fathers be now going as cherefully to their deaths, as bridegrooms to their marriage? By which thou may'st see (myne own good daughter,) what a great difference there is between such as have spent all their days in a religious, hard, and penitential life, and such as have (as thy poore father here hath done) consumed all their tyme in pleasure and ease:—'" and so he proceeded to enlarge on their merits and martyrdom. "By which most humble and heavenly meditation," writes another of his biographers, his great grandson, Cresame More,—"we may easily guess what a spirit of charity he had gotten by often meditations, that every sight brought him new matter to practise most heroicall resolutions."

As we have said, there is little here to draw forth great expression of character, and yet what more noble expression can the human features take than that which shows them serene and resigned under injustice and the prospect of an untimely death? Erasmus, his friend, says—"With More you might imagine yourself in the company of Plato;" but the unaffected piety of the former was based on safer and more solid grounds than the philosophy of the Greek, and sustained him under trials to which the latter was not subjected. A calm submission to his fate, whether of life or death, is what we should look for from the character of More, in the circumstances wherein he now stands; so that the melancholy procession to which his eyes are directed is not trouble to him, though foreshadowing, as he believes, his own doom, while to his daughter it is too painful to be looked on. Mr. Herbert has made these feelings abundantly manifest in his work, which is altogether an excellent example of one of our best historical painters; it is dignified and eloquent.

### SOCIETY OF BRITISH ARTISTS.

TWENTY-SEVENTH EXHIBITION,—1850.

THE twenty-seventh Exhibition of the Society of British Artists consists of 735 works, including miniatures and sculpture: the collection, as heretofore, taken as a whole, is by no means a satisfactory proof of the progress of the British School; but among the paintings here gathered there are many which possess high merit, and confer honour upon the respective artists: we have, indeed, but little evidence of advance, nor will it be expected in this Society, inasmuch as while every now and then one of its most effective members drops off from the body, there seems to be no indication that we are to be compensated for such defections by an augmented accession of strength from without. With the Royal Academy on the one side, and the National Institution on the other, we fear we must consider the Society in Suffolk Street to have seen its best days: that it has been useful no one will deny; but that it has been usually subjected to ill management is quite as certain: the acquisition of a charter appears to have conferred upon it no great benefit; its schools are, we understand, deserted if not abandoned, and we may deplore as a calamity to Art, that decadence, which timely care, consideration, and liberality might have prevented.

The few "good men and true" who cleave to the society will not be sufficient to sustain it, unless some steps are taken to obtain the co-operation of others as strong in power and in popularity.

The Exhibition this year if equal, is certainly not superior, to the exhibitions we have witnessed in Suffolk Street during the last four or five years.

No. 9. 'On the French Coast—Fishing Boats coming In,' J. WILSON, Jun. This artist now professes himself a painter of marine subjects, and those which he exhibits in this department possess even a higher power than he has shown in landscape. The sea in this picture is on the right; the left of the canvas is occupied by houses and harbour scenery. The water and sky are charmingly painted; we see the movement in both, and feel the breeze by which it is excited. The light on the landside is too sparingly dealt with: the effect would be much enhanced by its passing over the quay.

No. 12. 'Portrait of George Clint, Esq.,' C. BAXTER. A striking resemblance, and full of animated intelligence.

No. 19. 'Interior of a Stable,' J. F. HERRING. The principal tenant of the stable is a well-conditioned grey horse; the subordinates are a dog, a goat, a cat, and a varied "assortment" of ducks. In the painting of the horse's coat the good old classic rule about the concealment of the art is successfully carried out; no artist ever painted straw, ducks, tares, and a stable-lantern with so much truth as this painter.

No. 20. 'Sunset Scene in Holland,' A. MONTAGUE. The old Dutch painters did not know the wealth they possessed in the dirty, picturesque houses that overhang their muddy waters. A flock of these occupies the right of the composition, and a boat, with a crew of women, is pulling in. The colour here is much richer than the proper local colour, a circumstance pronouncing favourably for the skilful treatment of the material.

No. 23. 'The Folly of Extravagance,' E. PRENTIS. We are here shown how a gentleman, having wasted his patrimony, is compelled with his wife and child to quit the halls of his fathers. The scene is the entrance hall of a mansion; and, as usual in the works of the painter, we find every item of the composition painted with the most scrupulous nicety. The subject is however by no means agreeable; and the subject is not told with truth.

No. 31. 'Ehrenbreitstein,' J. B. PYNE. The view presents the fortress from the opposite side of the river, under an aspect of sunset. The sky is warm and clear, and the castellated height is coloured by the red rays of the departing sun. The picture is, as usual, painted in a very high key, and is remarkable for brilliant

colour. The artist contributes also 'Thames Recollections,' 'The Wreck Ashore,' &c.

No. 38. 'Portrait of the son of Edward Hopwood, Esq.,' F. G. HURLSTONE. This is a boy carrying a pup, the mother of which, a fine hound, is looking anxiously after her offspring. The youthful figure shows a more careful manner than has been seen in the works of the painter of late. The dog is admirably painted by Ansdell. Mr. Hurlstone exhibits, in all, thirteen pictures, every one of which is more carefully painted than others he has recently executed.

No. 42. 'The Minstrel,' A. J. WOOLMER. Two figures, a lady and the minstrel—the former a repetition from a picture of last year. There is often much in the works of this painter that approximates very closely to great excellence, and again much that is unintelligible. Parts of this picture are in every thing unexceptionable.

No. 54. 'Study at Trefriw—North Wales,' A. CLINT. This is a captivating passage of river scenery—a wild nook luxuriant with trees and effective herbage, and abounding with stones that encumber the water course. It is a subject of a class different from that to which this artist has hitherto devoted himself, and it seems to have been painted on the spot. It is highly successful in its close imitation of nature. Five other works are exhibited by the artist, some of which are close river scenes.

No. 50. 'The Usurer,' D. W. DEANE. A small study of an old man, beautiful in colour, and distinguished by a very skilful disposition of chiaroscuro.

No. 60. 'Railway—by Moonlight,' J. TENNANT. There is little of pictorial sympathy between the two propositions of the title. The moonlight effect is rendered with much truth and fine feeling, the light being repeated in the water of a stream, which occupies the near breadth of the canvas, and on the right bank of which is seen the train, an association that vitiates the sentiment of the principal effect. The works of this painter are more substantially natural than perhaps at any preceding time. His 'View near Chiswick,' cannot be surpassed in the qualities of light, lustre, and tranquillity.

No. 70. 'The Pilot Boat,' J. WILSON. An unhandy looking craft, but probably a good sea-boat. She seems to have just dropped astern of the ship with which she may have left the harbour. This is a large picture, sharing largely in the spirit, accurate balance, and other good qualities, which distinguish the works of its author, to all of which double value had been given by a more careful finish. There is much truth in the water, and probably no artist ever arrived at a similarly happy result with apparently so little labour; it is this easy felicity in the water which demands for the sky, the distance, and the objective, a greater amount of care. This artist contributes many pictures, some of which remind us of early works.

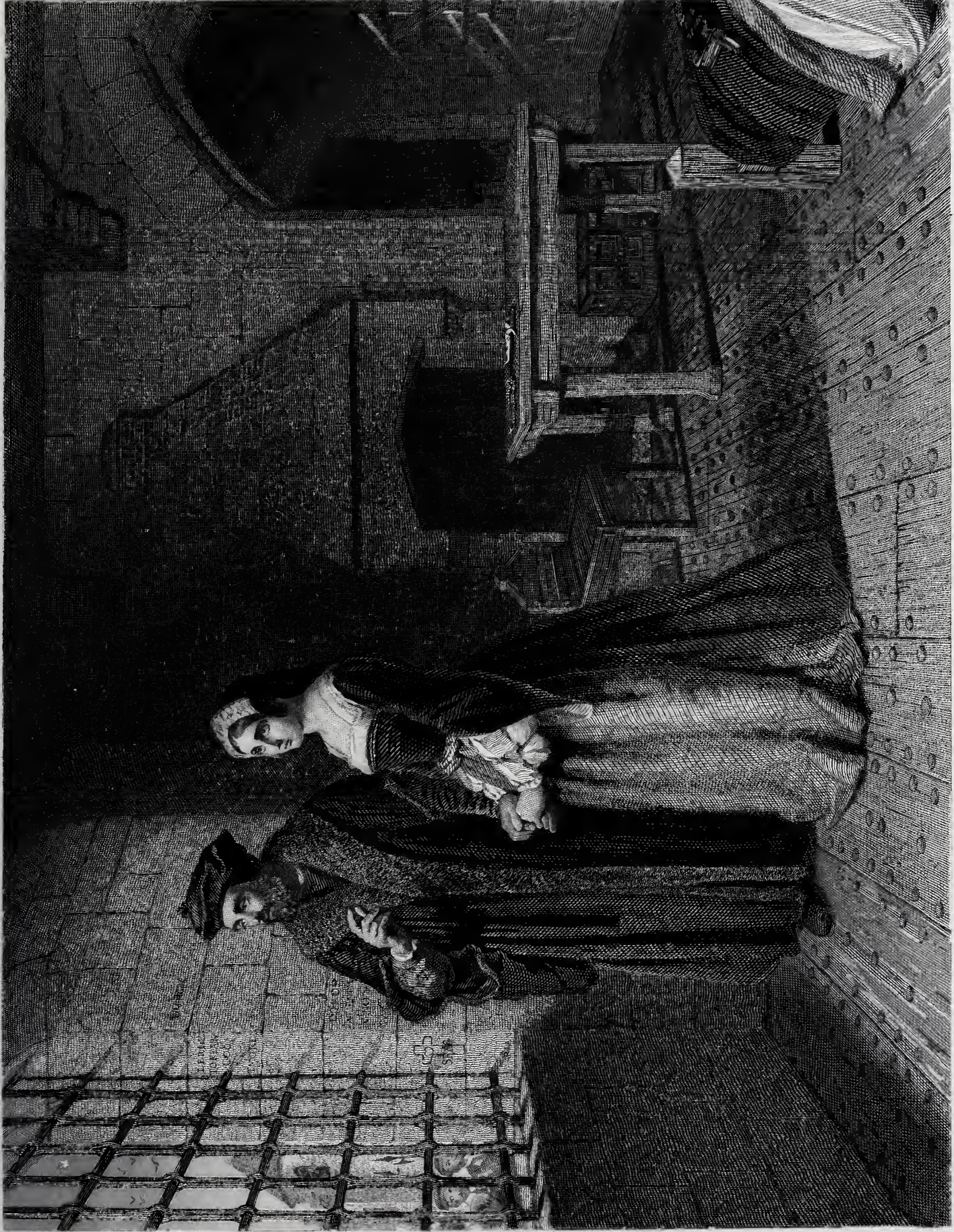
No. 75. 'Poulterer and Dealer in Game,' J. F. HERRING. Mr. Herring presents himself here as, in legal phrase, the "licensed vendor;" but his fowls have generally gone off so well in their feathers, that we had thought it altogether unnecessary to offer them plucked. We humbly submit that these rows of plucked fowls detract from the value of the composition, the execution of which is equal to the very best works of the golden period of the Dutch school.

No. 85. 'On the Greta—Coast of Cornwall,' S. R. PERCY. We transcribe the title as we find it, not without a misgiving that some printer's Puck has been amusing himself by confounding the geography of the catalogue. The Greta that we wot of is a Yorkshire stream, so jealously beloved by the neighbouring trees, that they annually enshrine her in a temple of verdure. The subject is a passage of close river scenery, painted with an earnestness of tone perhaps a trifle too grave. The truth, substance, and power of the work would have been displayed to greater advantage by a little more light.

No. 86. 'The Deserted,' J. H. J. MANN. A study of a female figure accurately drawn, and painted in a manner careful and substantial.

No. 87. 'A Bacchanalian Dance,' W. SALTER. In this *xopos* of nymphs, the artist surpasses everything of the same class which he has yet





J. R. BERDELT. R.A. PAINTER.

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SIR THOMAS MORE  
FROM THE PICTURE IN THE VERNON GALLERY

THE VERNON GALLERY  
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exhibited. The figures are numerous, variously disposed, and display brilliancy and life-like warmth in flesh-painting. The draperies, which are worked up to the highest key in colour, display in arrangement of line, and association and opposition of tone, much successful study. This name is appended to other works of much merit.

No. 90. 'Derwentwater—Cumberland,' J. A. HAMMERSLEY. A passage of scenery selected with a fine feeling for the picturesque, and treated with a becoming sentiment. It exhibits in colour, in comparison with preceding works, that improvement consequent upon greater harmony and maturity of tint.

No. 94. 'At Lilly's, the Painter's, and see the Portrait of the Duchess of York. I hence to my House, where I took great Pride to lead her through the Court by the Hand, she being very fine, and her Page carrying up her Train,' J. NOBLE. Pepys is here presented to us *en bourgeois gentilhomme*. He is attired in a black coat, with nether ceremonials, also sable. His pride and pleasure are shown in the manner in which he conducts Mrs. Pepys through the court. She is, as he observes, "very fine," being dressed in white satin. There are other figures in the composition which contrast unfavourably with Pepys and his wife, inasmuch that they were better absent. The principal figures are much in the spirit of the text.

No. 97. 'Sunmons to Milking,' A. R. C. CORBOULD. One of the most forcible animal pictures we have for some time noticed. It contains two cows, simply accompanied by some willow pollards, and a few items, such as might be seen from a farm paddock. The cows are finely painted, and the effect and execution are striking and masterly.

No. 100. 'Waterfall near Haeg, between Christiana and Bergen—Norway,' W. WEST. The features of this composition are essentially different from those of the scenery of our own country, and of that which we are accustomed to see as the subject-matter of the majority of our landscape essayists. It represents a waterfall brought forward under a breadth of light, inasmuch as to show the minute and careful drawing and painting of the prominent portion of the picture—that is, a ledge of the rock, over which the water is precipitated—and this is rendered with a truth that the most fastidious geologist cannot challenge.

No. 101. 'Portrait of his Grace the Duke of Manchester,' T. H. ILLIDGE. The figure is presented as the size of life, the pose is erect and easy, and the general treatment unaffected, a rare merit in these days.

No. 107. 'Portrait,' J. BARCLAY. This appears to be a portrait of a veteran member of this society, a marine painter, the petrel of the North Sea. The head is carefully painted, and the resemblance sufficiently striking.

No. 115. 'The Shower,' E. J. COBBETT. The title is admirably supported by the treatment of the picture, which, like all those of its author, bears the freshest impress of nature.

No. 117. 'Hazy Morning on the Thames, near Medenham,' H. J. BODDINGTON. The works of this painter usually present, as a rule, an aspect of subdued light, but here we have—maugre the filmy haze—an uncompromised breadth of daylight. The picture is large, and so luminous, that we feel the sun to be somewhere near, and look for him with shaded eyes through the mist. The near sedges, water-docks, and shaded pool, are painted with fine feeling, as is the meadow on the left bank.

No. 118. 'A Portrait,' H. MOSELY. That of a lady, a life-sized figure, standing in a pose easy and graceful; the features, which bespeak the inward intelligence, are painted with much life-like freshness.

No. 121. 'Winter,' A. MONTAGUE. Certainly in effect the best production of the artist. The materials consist only of a few ragged old houses, a figure or two, which, by the way, should have been in motion, for it is very cold there—and a few patches of snow, with some inconsiderable items. It may be said to be easy to paint frost pictures, yet if it were so we should see more than we do, of commendable quality.

No. 124. 'The Village Pastor relieving the

Poor,' J. GODWIN. The prominent impersonation in this composition, is that favourite character of Goldsmith, the country clergyman. The immediate text is from the *Deserted Village*—

"His house was known to all the vagrant train,  
He chid their wanderings but relieved their pain;"

and hence we find him busily ministering to the necessities of every variety of vagrant. He has all the benevolence of Goldie himself, and his guests are in everything up to the utmost latitude of the reality.

No. 125. 'A Recollection of the Alps,' J. N. DE FLEURY. The scene is a wild mountain pass, which rises from the foreground to a rocky ridge closing the view. It abounds with passages of fine colour, and the definitions show the earnestness with which it has been studied.

No. 144. 'Windings of the Wye and its Junction with the Severn as seen from Windclyfe,' H. M. ANTHONY. We cannot concur in the epithet "eccentric" in application to this picture; we see nothing in it but a singularly enthusiastic interpretation of nature which has led to results that it is most probable will never again be seen in the works of this artist. The *last glaze* has rendered the shades so importunate as to force them perhaps too much, but when the eye is relieved of them, nothing can be more beautifully true than the description of the Severn, which traverses the canvas into distance; portions also of the Wye and the country beyond are charmingly painted. The subject is one of high and honourable ambition, it is rendered in a manner purely original and independent of all antecedent examples of art, and the errors of the work are those of an intelligence of no ordinary power.

No. 150. 'In the Park of St. Cloud,' J. D. WINGFIELD. A small picture with figures in picturesque costume, characterised and grouped with much taste.

No. 161. 'Putting on the Headdress (Panno),' F. W. HURLSTONE. This is a life-sized figure, representing an Italian woman putting on the well-known head-gear of the peasants of Italy. There is in the study, animation, movement and character, inasmuch as to constitute it the best of this class of work lately exhibited by the artist, and forcibly reminding the spectator of those which years ago were exhibited under this name.

No. 177. 'Lane Scene,' E. WILLIAMS. The subject is extremely simple, but it is rendered in a manner perfectly natural, and distinguished by the neat execution which prevails in the works of this painter.

No. 187. 'An Interior,' J. C. GOODEN. Small and very sketchy, but admirable in colour and effect.

No. 191. 'A Winter Night in the Highlands,' F. K. FAIRLESS. This is an interior with two figures seen by the light of a fire; the manner is free, but the effect is full of truth.

No. 196. 'Cooper's Hill with Windsor Castle in the Distance,' J. W. ALLEN. This is a large picture in which is represented a great extent of the fertile and beautiful country in the neighbourhood of Windsor. In the left distance appears the castle and on the right is seen the Thames, the line of which is screened from the eye by intervening objective towards the centre composition. The sky presents two aspects; on the left it is clear and tranquil, on the right a rain cloud breaks over the middle distance. The subject has been carefully studied, and the veritable face of the country is faithfully described.

No. 200. 'Gustavus Smith, Esq., Salcombe Mount, Devon,' T. W. MACKAY. A portrait of no ordinary merit; the head is most accurately drawn, and brought forward in a manner at once forcible and unaffected.

No. 231. 'An Italian Mother and Child,' A. JEROME. These two figures are well drawn and firmly painted, but the poses and general treatment are too apparently like those of the *Madonna della Seggiola*.

#### SOUTH-EAST ROOM,

No. 209. 'The Fisherman's Home,' T. CLATFER. An interior, with the fisherman and his wife, both figures lighted by a bright fire; the effect is faithfully rendered.

No. 232. 'Il Reposo,' A. J. WOOLMER. A small round composition with two figures, Mary and Joseph, with the Infant Jesus. The sketch contains quality which would be charming if accompanied by careful study.

No. 236. 'Portrait of Isabella Stewart,' C. BAXTER. This is a head, a production exquisite in every quality valuable in portrait-painting. It is beautiful in colour, animated in expression, and truly simple and natural in general treatment; so much simplicity and sweetness are rarely seen.

No. 241. 'Winter,' E. HASSELL. The foreground of this composition seems to be an orchard or paddock, a little beyond which is a mill and a farm-yard. The ground is covered with snow, and many aged trees are dispersed in their nakedness on the left of the composition; these with their trunks and branches are painted with infinite nicety.

No. 245. 'Hungarian Peasant Girl,' J. ZEITZER. She leans against a bank, waiting till her water pitcher be full. With a little more care, and less of the cold and grey tones with which the artist works, this sketch would be much improved.

No. 246. 'Crossing the Stream,' J. J. HILL. A study of a country girl, barefoot and bare-headed, carrying a child under her arm across a rivulet. The movement of the figure is free and natural; it is accurately drawn and harmoniously coloured.

No. 252. 'Pastoral Repose,' H. M. ANTHONY. This is a study possessing qualities of a very high order; the immediate foreground consists of grass and aquatic herbage growing on the bank of a river or stream, beyond which rises a screen of trees, which closes the view, with the exception of a glimpse here and there between the masses of foliage. These principal elements, the trees, water, and strip of foreground, combine in a beautiful passage of the most perfect unity. When we say that the truth of this picture resembles very much a Talbotype, its character will be at once understood.

No. 256. 'Study of a Head,' W. GALE. Small and very carefully finished, elegantly dramatic in taste, and studiously refined in sentiment.

No. 257. 'Evening—a Woodland Dell,' E. HASSELL. A small picture, the subject of which is a close wooded scene presented under an evening aspect. It is agreeably painted.

No. 261. 'The Cottage Door—Winter,' J. WILSON, Jun. Simply the gable end of a farm house, with trees and accidental objective brought forward under an aspect of frost and snow. This is a companion to another picture showing the same house surrounded by the luxuriance of summer. These pictures are perhaps the best of the *terra firma* subjects the artist has painted.

No. 268. 'On the Leder—North Wales,' W. WEST. The stream winds over a rocky bed which is shut in by hills, the circumstances constituting a composition of much pictorial interest. The limpid current, and the stones and rocks are rendered with infinite truth.

No. 274. 'River Scene—Moonlight,' E. WILLIAMS. A small picture, in which the artist displays great power in dealing with this effect.

No. 306. 'Robin Hood's Bay—Yorkshire,' J. DANBY. Seen under an effect of sunset which appears to have been studied immediately from nature. The manner is free, but somewhat too crisp.

No. 307. 'Evening on the Thames, near Medenham,' J. D. WINGFIELD. This in effect is certainly the best production we have ever seen exhibited under this name. A gaily ornamented barge is moored at the river-side, where has landed a picnic party wearing the costume of the last century, some walking, others yet seated on the green sward. The picture has been everywhere very carefully studied.

No. 322. 'Landscape and Cattle,' E. J. COBBETT. This picture being small is too high for inspection; the cattle appear to be on the bank of a stream, on which is also a group of trees. The rays of the afternoon sun enter the picture on the left, shedding a mellow light over the whole; this aspect is admirably sustained throughout.

No. 332. 'Thames Barges and Shipping beating

to Windward,' R. H. NIBBS. We are here in some reach below Gravesend with a barge carrying a tanned lug-sail directly ahead, and a schooner, a bark, and other craft at no great distance. The barge is the principal object, it is carefully drawn, and the whole is characteristic of the river.

No. 334. 'Fresh from the Lake,' H. L. ROLFE. A dish of fish, composed of trout, perch, and small chub, painted with more of the freshness of actual life than we have ever seen in this department of Art; nothing can exceed the success with which the colour and brilliant scaling of the fish are imitated.

We regret that want of space compels us to close our notice of this Exhibition with the titles only of other works possessing various degrees of merit, as 349, 'Fruit Piece,' by W. DUFFIELD; 366, 'Too Late,' J. W. GLASS; 372, with an incorrect French title, J. GRAY; 378, 'Glen Massan, Argyleshire'; 397, 'Tower looking towards Denzy, near Cologne on the Rhine,' J. V. DE FLEURY; 408, 'Gillie and Pony,' T. J. BARKER; 420, 'A Study,' J. HARRISON; 460, 'Milton and his Daughters,' A. J. WOOLMER; 529, 'Boats in Leigh Bay,' J. C. GOODEN.

In the Water-Colour Room may be instanced—551. 'The New River at Canonbury,' W. W. FENN; —. 'Hollyhocks,' V. BARTHOLOMEW (an exquisite group of flowers); 567. 'Interior,' G. POPKIN; 583. 'Interior of a Welsh Cottage,' S. READ; 600. 'Sketch of Mrs. Mowatt, the American Actress,' MISS FOX; 611. 'Brooch Miniatures,' MRS. V. BARTHOLOMEW; 620. 'Cleopatra,' MISS C. E. F. KETTLE (a miniature historical composition of great merit); 679. 'The Great Staircase, Aston Hall,' A. E. EVERITT.

The Sculpture is limited to six productions, contributed by F. PEYFFERS, D. HEWLETT, and C. FOX.

### THE NATIONAL INSTITUTION

FOR THE EXHIBITION OF MODERN ART.

THIS institution—in its chrysalis state called the "Free"—has grown into importance as rapidly as any other of its class, even under circumstances peculiarly favourable. This will assuredly be deemed the *annus mirabilis* of its minority; with its new name and new locality it assumes a sudden power which astonishes its creators not less than its by-standing friends. The private view was afforded on the 12th of April, with arrangements for the comfort of visitors which cannot be surpassed. The number of works of Art is three hundred and seventy-three; it may be said that the list is not long—it will also be said that there are no really objectionable pictures, and certainly not an inch of "scrambling" canvas on the walls. On the other hand, there are pictures that would confer honour on any school—on any period—works distinguished by qualities that reach the high-water mark of the best times of painting. With unity and liberality in its councils this institution must flourish; but if it become a hermetically sealed society, with intestine divisions, melancholy experience warrants the assumption that it will decline in popularity and respectability; and then no human effort can save it. The youth of the National Institution is healthy and promising; we sincerely pray that its maturity and age may be honourable. We shall endeavour to do as much justice to the collection as our limited space will permit.

No. 2. 'A Highland Ford—Lochaber,' R. R. M'LAN. The scene, and the figures from which it derives life have been carefully studied from nature. A company of Highland wayfarers, apparently returning from hunting, are about to ford a stream, which lies in their homeward passage to the neighbouring clachan. The gillies, dogs, and the landscape in which they are circumscribed are all purely characteristic.

No. 7. 'Portrait of Mrs. Hoole and Children,' J. G. MIDDLETON. The lady and the elder of the children are agreeably grouped. The heads of both have been profitably studied—that of the latter is eminently successful.

No. 8. 'Mill at Nafford—Worcestershire,' W. E. DRIGTON. The material of this picture is of the simplest kind, and the feeling with which it is brought forward is an honest and unaffected desire to realise a veritably natural aspect. The near section is occupied by the waters of a mill pool; the mill itself is on the left, and beyond this and the water rises a screen of trees. The movement, depth, and lustrous surface of the water are rarely seen so felicitously combined as in this work.

No. 19. 'Dressed for Conquest,' M. WOOD. A small figure—an ultra-fashionable lady of the last century, whose taste, like that of the actor in the epigram, is to "rustle in French silks." She is giving the last adjustment to her toumure before the glass. The figure perfectly sustains the spirit of the title.

No. 22. 'Don Quixote entertained at an Inn, which he believed to be a Castle,' R. W. BUSS. The burlesque is well met in the composition; in the full enjoyment of the error which he has committed, we find the Don seated, still wearing his easque, and drinking from the long tube which the landlord has inserted into his mouth. All the figures contribute to the prevalent vein, and the minor objective is appropriate.

No. 27. 'Thought is free—Caliban, Ariel, and his Fellows,' A. FUSSELL. The subject of this picture is derived from Caliban's description to Stephano—

—"the isle is full of noises,  
Sounds and sweet airs, that give delight, and hurt not;  
Sometimes a thousand twangling instruments will hum  
About mine ears," &c.

We find accordingly the gentle monster asleep, and the spiritings of which he speaks are realised by Ariel and an atmosphere of shapes that descend upon, and hover over him. The picture evidences an exuberant and fertile imagination, but it seems to have been worked out under certain misconceptions, which injure its composition and effect.

No. 29. 'Wood Scenery,' P. W. ELEN. The subject is simply a road shaded by trees, the substance and masses of which are judiciously relieved by the alternations of light and shade. This is the best picture we have seen exhibited under this name.

No. 30. 'Fruit Piece,' W. DUFFIELD. Consisting of a pine, some red grapes, plums, &c., all painted with the most perfect truth.

No. 31. 'The Graces,' W. BARRAUD. These are the heads of three fox-hounds grouped in good taste, well drawn, and full of animation.

No. 34. 'On the Banks of the Thames, near Hurley,' A. GILBERT. A passage of river-side scenery, in which is conspicuous a row of pollards, a favourite feature in the works of this artist; the foreground is a most successful transcript from nature.

No. 35. 'Fishermen's Children on the French Coast,' E. J. COBBETT. The composition to which they give life is a coast view, affording as a foreground, a portion of a green bank descending to the shore, which throws off into distance a continuation of the same sea-bank. The little figures are painted with a brilliancy and firmness which contrast favourably with the airy sweetness of the distance; it is the best picture of its class that has ever been exhibited under this name.

No. 39. 'An Old Mill,' F. W. HULME. An ancient and dilapidated structure, flanked on the left by a dense group of trees; the ragged little building is made out with infinite care, and coloured with much sweetness.

No. 41. 'Noon,' A. W. WILLIAMS. This is the most important composition that has yet been essayed by this artist. The title is accompanied by a quotation from Thomson's Seasons, but the picture is not, we believe, in anywise imaginative, being entirely wrought after studies of Welsh scenery. It is professedly a warm landscape, its aspect proclaims the maturity of the year and the prevalence of the yellow, but not the serene leaf. The foreground is a piece of rough herbage forming the bank of a river which traverses the composition and beyond which are a group of trees telling in relief against the neighbouring mountains, one of which lies in shade on the right. The triumph of the picture consists in its colour and play of light, the sun

is clouded, but here and there, now on the trees, now against the hill side, the fitting rays shoot down with enchanting effect; this work in short is transcendently rich in colour, masterly in execution, and wrought out in right earnest research of a solution of some of the most difficult of nature's problems.

No. 42. 'View near Huddersfield,' J. PEEL. The right half of this picture is closed by trees, the left is open to distance. The foliage tints are mellowed; in comparison with those of preceding works, the touch is peculiarly crisp.

No. 45. 'Gallioti showing to Louis XI. the first Specimen of Printing,' R. S. LAUDER, R.S.A. The subject, it will be remembered, is from Quentin Durward—Gallioti startles this French Tiberins by foretelling to him the future influences of the new invention, but the latter is consoled by the persuasion that the mighty revulsions will not take place in his time. The king is seated, he wears a buff tunic over a mailed jerkin, and points at the characters on a scroll held before him by Gallioti, who offers a striking contrast to the successfully sinister description of Louis. The philosopher is a fine commanding impersonation, attired in a black robe, and remarkable for his firm and upright bearing—a qualification which has the effect of enhancing the demerits of the villainous compound which the painter so forcibly presents to the spectator. The head of the king is an admirable study, and the canvas otherwise is most worthily devoted, as everywhere entertaining the eye with picturesque and appropriate material.

No. 50. 'Outskirts of an English Village,' J. C. BENTLEY. The prominent object is a wooden bridge, beyond which is seen a village church with other objects combining in agreeable composition. The picture is rather large; it is painted with much firmness, and evinces a close observation of nature.

No. 55. 'Here's his Health in Water,' R. R. M'LAN. This is an incident of the '15, one of the years of the last century held memorable in the Highlands. The scene is the interior of the prison in the Castle of Carlisle, where we see a Highland gentleman in chains whom his family has been permitted to visit. He drinks the health of James the Third, in which his son joins him; the lesson will remind the spectator of that given by Hamilcar to Hannibal. The wife, with a younger child, sits weeping by the side of the prisoner; and an elderly lady, his mother, stands on the left. The story is emphatically told, the point touchingly dwelt upon, and in power the picture far excels all that have preceded it by the same hand.

No. 57. 'Samson, a Study,' E. ARMITAGE. "And Samson caught an hundred foxes, and tying firebrands to their tails turned them loose among the Philistines' corn." The passage is read simply and literally; Samson, a figure of heroic size, stoops to seize the foxes; he looks round with an expression rather of apprehension than of malignant triumph. The style of this figure is that of the French school; it is impossible too highly to appreciate the nerve and firmness which it derives from its vigorous and beautiful drawing. The head is a masterly study, but it wants the reflection of hatred of the Philistines. This admirable figure seems to constitute a part of some larger composition.

No. 58. 'On the Thames, looking towards Putney,' E. WILLIAMS, Sen. This is a moonlight view, a phase in which this artist eminently excels; the success of the vapoury atmosphere and clouded sky in this picture is perfect, and not less true is the manner in which the light is broken on the trees, water, and near objects. The painter is, we believe, among the patriarchs of the profession, but he never could have painted more effectively.

Nos. 61 & 62. 'Cupid and Psyche,' DESANGES. Two small compositions, showing the two figures in different relations; both sketches are powerful in colour and charming in effect.

No. 65. 'Medenham Abbey—Evening,' G. A. WILLIAMS. The Abbey is seen from the opposite side of the Thames, and a very forcible effect is realised by the contrast between the deeply toned buildings and trees, and the bright evening sky. The treatment of the water and near

objective contributes to the intensity of the focus of light and colour.

No. 72. 'Landscape,' NIEMANN. The works of this artist present a marked difference from those of antecedent periods, inasmuch as they are characterised by a much greater sobriety of tone and colour. This is a large picture, and it appears to be a composition, but extremely simple, as consisting of only two principal parts, the left section closed by trees, and the right opening into distance; the forms are few, but they are effectively employed, and nowhere invalidated by any minute manipulation destructive of breadth. It is a solitude; there is no trace of life—a deagation which, together with its profound gravity of subject, contributes to a sentiment more profound than its author has reached in any former production.

No. 75. 'The Nest of Birds,' E. J. COBBETT. Two youthful figures circumscribed in a very sweetly coloured piece of landscape.

No. 76. 'The Highland Coronach,' R. R. McIAN. This is unquestionably, hitherto, the best production of its author; it describes the lament over the body of Niel Macdonald, son of the Laird of Achtrachtan, "indweller of Glencoe," who was "shot unto death" on the hills between Glencoe and Fasnacloch. The scene seems to be the summit of the hill where, it may be, he met his death: the body lies upon a portion of rock, and a brother or clansman, the prominent figure, kissing, apparently, his *skene dhu*, vows to avenge the death of his kinsman. The action of this figure is most energetic, and the dire oath even reaches the ear of the spectator. The assemblage of mourners is numerous, and the voice and gesture of each impersonation contribute effectively to the narrative; the figures have been all most carefully studied, and the mountain scenery, especially the nearest rocks and ground, cannot be surpassed in truth.

No. 82. 'Portrait,' A. CORBOULD. A small three-quarter length portrait of an artist, in oil; it is very forcibly painted, and infallibly striking in resemblance.

No. 86. 'Fishermen on the English Coast,' E. C. WILLIAMS. A large picture presenting every characteristic of coast scenery. The right of the picture is occupied by boats, cottages, figures, and appropriate material, and the left opens to the sea, over which the sky is black with a coming storm; the whole is painted with firmness, and the colour is agreeably harmonious.

No. 87. 'New Forest, near Lyndhurst,' Mrs. OLIVER. A small picture in which the eye is carried into distance from an eminence whence a road descends into a valley; trees occur in the near and remote parts of the view; the distances are well defined, and the execution evinces much improvement.

No. 89. 'The River Side,' F. W. HULME. A small picture, simple in component, but exhibiting increasing decision of manner.

No. 93. 'The Castle of Indolence,' D. W. DEANE.

"—Where sooth to say,  
No living wight could work ne cared even for play."

The distribution of figures occurs here in a scene partially open, those grouped on the left are accompanied by luxurious accessories and do ample justice to their "pleasing land of drowsyhead." On the right there is a passage of much sweetness formed of a group of those engaged in the serious occupation of *far niente* within the contiguous shade cast by a sculpture of the loving twain, Cupid and Psyche. The colour and execution of the picture are of great excellence.

No. 94. 'A Hunting Morning,' W. & H. BARRAUD. A large picture wherein is shown a grey hunter, the rider of which is being equipped with his spurs. The work shows an advance upon those that have preceded it.

No. 98. 'Fruit Piece,' W. DUFFIELD. Painted with inimitable freshness and colour. This artist represents half an orange with a juicy delicacy that excites the thirst of the spectator.

No. 100. 'The Homestead—Scene in Keut,' R. BRANDARD. A farm-yard with house and outbuildings, drawn with elaborate accuracy and coloured with a harmonious variety of tint. The subject is extremely simple but is rendered highly attractive by its colour and chiaroscuro.

No. 102. 'A Canal View—Yorkshire,' J. PEEL. A composition simply according to the title; the picture is large and contains on the left a broad study of trees, the foliage of which is painted in a manner approaching perhaps an undue degree of crispness. The glimpses of distance are judiciously disposed.

No. 106. 'Marie Antoinette with her Children escaping by the Secret Door from her Apartment in Versailles when the Palace was attacked by the Mob,' M. CLAXTON. The subject is from a remote source, but it is nevertheless the best production we have of late years seen exhibited under this name. It is large, the resemblance to Marie Antoinette is at once determinable, and the narrative is sufficiently perspicuous.

No. 107. 'The Beau,' J. D. WINGFELD. Three figures appear in this work, two ladies and a gentleman, the latter saluting the former as "the beau," according to Goldsmith's description in the *Citizen of the World*. The scene is a garden terrace, which with all its relations is brought forward with the usual good taste of the artist. The costume of the figures is in the piquant fashion of the last century.

No. 108. 'Lowering Weather on the Thames,' G. A. WILLIAMS. A small picture in which the threatening sky is happily responded to by the tone and feeling prevalent in the lower part of the subject; which, although simple, is highly attractive from the manner of its treatment.

No. 111. 'Aqueduct crossing the River Aire at Shipley, Yorkshire,' J. CLAYTON BENTLEY. The subject is judiciously selected for picturesque association—the river expands and occupies the lower breadth of the canvas. The lustrous reflection of the sky has been successfully imitated in the water, and everywhere the eye is gratified by brilliant and harmonious tones.

No. 116. 'A Study,' L. W. DESANGES. This is a female head wearing a coronal of vine leaves and grapes; it is charming in colour and strikingly original in style.

No. 119. 'At Rowe—North Wales,' Mrs. OLIVER. This picture exhibits, especially in colour, a marked improvement upon preceding works.

No. 142. 'A Study on the Gliderfawr—North Wales,' W. E. DIGHTON. This, like all the works of the artist, appears to have been painted on the spot; he is happy in his selections of passages of living nature, which are ever ennobled by his firm masculine style of working.

No. 143. '\*\*\*' W. DEVERELL. The subject of this picture, to which no title has been given, is found in the fourth scene of the second act of "Twelfth Night, or What You Will." The particular incident being the Clown singing to the Duke:—

"Come away, come away, Death,  
And in sad cypress let me be laid," &c.

The Duke is seated listening to the Clown, in a pose which, we humbly submit, detracts from the dignity and gentlemanly bearing of the character. The singer is on the left of the Duke, and near them are Viola and Curio, and on the outside (for the scene seems to be, not a room of the Duke's house, but a gallery open to the garden), are musicians in oriental costume. The manner of the picture is that of the first epoch of the Florentine school, and it supports the opinion of Taddeo Gaddi, that even at this time "Art was declining every day." The artist goes back to those who went before Masaccio, for after him the Florentine school acquired generous breadth and force. The costume is a modification of that worn towards the middle of the fifteenth century. As a whole the work is successful in its imitation of the post-Giottesque epoch.

No. 148. 'A Welsh Farm,' S. R. PERCY. This picture is beautiful in colour, and remarkable for the careful manner in which the forms are made out. The foreground, with its vegetable wealth, is in itself a picture.

No. 154. 'Norman Staircase at the Old Mint, Canterbury,' NIEMANN. The subject is marked by a highly picturesque character, and the artist has given to it a becomingly ragged and venerable texture, emphatically descriptive of its ancient date and present neglected condition. This is among the most successful of his works.

No. 159. 'The Excommunication of Robert, King of France, and his Queen, Bertha,' L. W. DESANGES. This picture illustrates an event in the life of Robert the Pious, King of France, who reigned in the earlier part of the eleventh century. His marriage with Bertha, a cousin of the fourth degree, being forbidden by the canons of the Church, he was excommunicated by decree of Pope Gregory; and the moment of the pronouncement of the anathema is the passage here dwelt upon. The king is seated in state, and his queen kneels in terror at his feet; on the right stands the dignitary who delivers the execration of the Church upon the devoted heads of the king, queen, and the three bishops who had sanctioned the marriage. It is a large picture, thronged with figures of great variety of character, all powerfully expressive, and many energetic in action. Every impersonation is endowed with impressive language, and everywhere the eye is gratified by striking and ingenious effect. The artist dignifies the king, but he was a weak and irresponsible monarch. The military costume is advanced beyond its time, being of a better manufacture than, though of the same fashion as, we see it in the Bayeux tapestry.

No. 161. 'Scene in Sussex—Showery Afternoon, Autumn,' A. GILBERT. The material of this picture is of ordinary character, but it is brought forward under an effect of much poetic grandeur. A section of foreground is backed by a screen of trees, dominated by a sky of great power, contrasting a dark and dense rain-cloud with a light volume of extraordinary brilliancy. The foreground is a study of rare excellence, and the whole forms perhaps the very best work of the artist.

No. 166. 'Maitre Pierre—Quentin Durward and Jacqueline,' R. S. LAUDER, R.S.A. The Maitre Pierre of this picture is the most successful of the profane impersonations ever realised by this artist. We see him in profile, he is seated leaning his head on his hand like an impassive Mephistopheles, whose freezing contemplation almost stultifies poor Jacqueline, and even the stalwart Quentin. Jacqueline is eminently graceful, her features are distinguished by a great measure of feminine beauty; the relation between herself, Quentin, and the king, is most distinctly established. But the emphasis of the work is the head of the last-mentioned figure—in the eye of which is reflected all the dark and cold malignity of the character. This picture is not so full of accessory, as to deprive the figures of their due importance.

No. 169. 'Snowdon—North Wales,' T. S. SOPER. A small round picture, perhaps a trifle cold in colour, but distinguished by a firm and clean execution.

No. 174. 'Scene from Henry IV.,' C. DUKES. This is the scene at the Boar's Head immediately after Pistol had been "quoted" down stairs because he persisted in "doing nothing but saying nothing." Falstaff is red with the exertion of driving him out; he has invited Doll to sit upon his knee, and she on the one side consoles him with equivocal compliment, while on the other Bardolph offers a sedative in the shape of a cup of sack. Mistress Quickly is busied in re-adjusting the furniture which had been displaced in the fray. Falstaff is the most unapproachable realisation in the entire cycle of Shakesperian character. So difficult is it to work up to the stream of everlasting wit, to catch the *geist* of his brief and epigrammatic poesies—for poetry there is under that boundless doublet—so difficult is this that it has never yet been done. The composition of the picture is remarkably spirited, it is brilliant in colour, and the subject at once declares itself.

No. 188. 'Spring Tides—Folkestone—Shakespeare's Cliff in the Distance,' T. C. DIBDIN. The jetty-head and the small portion of the little harbour is at once recognisable. A stiff breeze rolls a heavy volume of water on to the beach—a description which perfectly supports the title.

No. 189. 'A Roman Youth,' J. S. BRODIE. A successful and characteristic study of the head of an Italian boy.

No. 201. 'Œdipus and Antigone,' E. ARMSTRONG. This is a small picture, wherein the subject is treated with admirable taste and feeling.

Having discovered the enormities of which he has been guilty, *Edipus* has deprived himself of sight, and having quitted *Beotia*, has arrived near *Colonus*, conducted by his daughter *Antigone*. We find him here seated by an altar, on which *Antigone* leans speaking to him. The head is a purely classic deduction, from the head of *Homer* it may be; the hands also are distinguished by that squareness of formation which is only obtained from the study of the antique. No. 205, entitled, 'Combining Physical with Moral Consolation,' is by the same artist, and represents a monk with a lighted cigar in his hand, exhorting a peasant woman. Both figures are strikingly truthful.

No. 207. 'A Woodland River,' S. R. PERCY. A large picture, combining the highest qualities of landscape Art. It is a foreground, enclosed by trees, and accompanied by a sky of transcendent grandeur. The trees cannot be too highly praised, and the lower composition presents a study of water, herbage, and aquatic plants that has never been surpassed; indeed, every part of this valuable picture is truly masterly.

No. 208. 'A Study in Fontainebleau Forest,' W. E. DIGHTON. One of those sketches evidently painted by its author on the spot, with a vigorous hand and enthusiastic earnestness. The aspect of nature is here secured, and united to a profoundly poetic sentiment.

No. 225. 'Ecce Ancilla Domini,' D. G. ROSETTI. This is a small picture, the subject of which is the salutation of *Mary* by the *Angel Gabriel*. It is painted in the manner of the *Florentine school*, before the advent of *Masaccio*, every portion being stippled with the utmost nicety. The *Angel*, to whom is given a straight hanging white drapery, stands with his back to the spectator, and offers to the *Virgin* a white lily—the latter also wearing white. The background is white; indeed, so generally white is the picture, that it is only here and there broken by colour—a treatment allusive to the purity of the *Virgin*. The work is perfectly successful in its imitation of the school which it follows.

No. 227. 'A Storm clearing off Dolwyddelan Valley—North Wales,' ALFRED W. WILLIAMS. This is a large picture, forcibly descriptive of the aspect proposed, and possessing all the good qualities which we have already observed in the works of the artist.

No. 244. 'Captivity and Liberty,' MRS. MCLEAN. To say that this is the best picture which this accomplished lady artist has yet exhibited, is not enough; it is a work possessing qualities which would do honour to eminent professors of the Art. The subject is ideal, and it is worked out with a touching sentiment. Two women are imprisoned; one nurses a child at her breast, and looks up, contemplating the movements of two swallows that, having formed their nest in the upper corner of the prison window, are busied in tending their young, and flying in and out of the prison at will; so lucid is the narrative, that the emotions are at once touched. The figures are admirably drawn, brilliantly coloured, and firmly painted; and not only are these of great excellence, but the background, in its broad and free treatment and in colour, is a masterly passage of art.

No. 247. 'A Merry Time—Scene in Kent,' G. A. WILLIAMS. The subject of this work, which is large and full of stirring incident, is a country fair. On the left—the end of the village it would appear—there are some quaint old houses shaded by lofty trees, and hence the lines are carried into the picture, which even to distance is thronged with innumerable figures, all pointedly characterised. It is everywhere distinguished by the most careful execution.

No. 250. 'Knowle Park,' E. J. COBBETT. A study of trees, carefully and successfully rendered immediately from nature.

No. 251. 'A Jealous Man, disguised as a Priest, hears the Confession of his Wife,' D. W. DEANE. These two figures are admirably painted, the man especially, seated in the confessional, is remarkable for beautiful chiaroscuro.

No. 254. 'Portrait,' BELL SMITH. This is a small full length portrait of a lady; she is attired in white, and relieved by a foliage background with a glimpse of distance. The pose is easy

and graceful, and the features are drawn and painted with a finish extremely careful, but still with the preservation of breadth. It is one of the most agreeable works of its class we have seen.

No. 260. 'Mal-Propos; or One too Many,' J. E. LAUDER, R.S.A. A large picture containing two life-sized figures—ladies—one of whom is cognizant of the presence of a visitor, a portion only of whose head appears at the window, and who cannot enter because there is "One too many." The figures are skillfully drawn and painted, and the incident circumstantially described.

No. 277. 'Welsh Mountains,' S. R. PERCY. The treatment of this subject is perhaps as masterly as it could have been in the hands of any professor of landscape art.

No. 280. 'Christ appearing to two of his Disciples on the Way to Emmaus,' R. S. LAUDER, R.S.A. We cannot speak more highly of this picture than to say that it is of a quality which reaches the sublimity of the works of the masters of the art. "It is toward evening and the day is far spent." This is profoundly felt, the sky is darkening and the remnant of light is sparingly broken on the figures. The comparison between the two states is strikingly presented; the Saviour is eminently divine, the disciples are impressively human. Their expression is not that of recognition but of admiration of Christ's exposition of the scriptures. This is a picture that would do honour to any period—any school.

No. 291. '\* \* \*,' J. CLAYTON BENTLEY. A small picture wherein the prominent object is a windmill, beyond which is an extensive open view. The subject is unpretending, but it is treated in a manner extremely agreeable and interesting.

No. 293. '\* \* \*,' F. W. HULME. A view of a village church from beneath some near trees, which cast a shade on the foreground. The effect is that of evening, and it is rendered with a happy tranquillity which communicates an inexpressible charm to the little picture.

No. 298. 'Border Tower on the Yarrow,' H. McCULLOCH. From an admirably broken foreground the eye is led to the Peel-house, which occupies an eminence on the left, the right opens into distance. The picture is harmoniously coloured, and firmly painted.

The Water-Colour Room contains works of great excellence; they are in the whole not numerous, but even those that we might signalise are more than we have space even to mention. There are some highly finished portraits by BELL SMITH, especially a miniature group of exquisite finish and truth. The drawings by NIEMANN are of great power; and those by R. R. MCLEAN are closely imitative of nature. GAVARNI, the French artist, exhibits a drawing entitled 'Le Carnaval à Paris.' W. H. COPE contributes some forcible drawings; and other works of merit are by OAKLEY, MISS M. A. NICHOLS, J. L. BRODIE, &c.

#### ON MURAL PAINTING.\*

BY MRS. MERRIFIELD.

It is rare at the present time to meet with perfect external frescoes which have withstood the vicissitudes of the seasons for two or three hundred years; this is by no means the case with regard to mural paintings in interiors, many of which are still as perfect as when first painted. As examples we may refer to the works of *Bernardino Luini* and *Gaudenzio Ferrari*, the best frescanti of the *Milanese school*. The oil-paintings of *Luini* are so beautiful and so fully imbued with the spirit of *Lionardo da Vinci*, that some of them have been mistaken for the genuine works of that artist. But the frescoes of *Luini* are considered to be superior to his oil-paintings; the latter are known and appreciated in this country, but his mural paintings are necessarily confined to Italy. The beauty and grace of the female figures in his pictures are remarkable. The sweet but melancholy expression which prevails in his oil-paintings is quite *Lionardesque*, but there is a variety in the character of the heads in his frescoes

which is truly charming; I know no artist who would have been more capable of delineating the beautiful and truly feminine characters of *Shakspeare* than *Bernardino Luini*. A *Miranda*, a *Desdemona*, or a *Cordelia*, by the hand of *Luini* would be invaluable. The exquisitely beautiful fresco, representing *Angels* bearing the *Body of St. Catherine* to *Mount Sinai*, will not be soon forgotten by those who have had the good fortune to see it. The state of preservation of his pictures generally is no less remarkable than the excellence of the painting, and the force and harmony of the colours.

*Gaudenzio Ferrari* enjoyed a high reputation in his native country in the time of *Lomazzo*, who never loses an opportunity of extolling his merits. Like *Luini*, his frescoes are superior to his oil-paintings. He was of the old *Milanese school*—a pupil of *Giovenone*; and although he possessed great originality, the influence of *Lionardo* may be traced in his earlier paintings, and that of *Raffaello* (with whom he worked at *Rome*), in those of a later period.

The interior of the Church of *St. Maurizio* (called also the *Monastero Maggiore*), at *Milan* is entirely filled with mural paintings by *Luini* and *Gaudenzio*, which must have been exquisite when fresh; even now they are extremely beautiful, and the general effect from the whole of the interior, the galleries, and the roof being covered with frescoes, is magnificent. The church is built of brick, the surface of many of the frescoes is not flat, but undulating, and the dust lodges on the top. The lower parts of all frescoes are the parts most frequently spoiled by damp. The intonaco adheres closely to the wall. The outlines of *Luini's* frescoes are indented with the style. The greens are generally well preserved; they appear to have been prepared from copper. There are some soft and beautiful greys, for they can scarcely be called blues, in the lower pictures by *Luini*; but the blue in the paintings over the arches in the gallery, each consisting of a three-quarter figure of a female saint with a blue background is of a fine colour. The latter were situated so high, that it was impossible to distinguish whether these blues were in fresco or secco. Some colours had the appearance of lake, others seemed to be shaded with the last mentioned colour; the darkest shades had evidently been retouched in secco. In the painting of the *Assumption*, by *Gaudenzio Ferrari*, the parts painted blue are still of a very fine colour, and the whole picture is in excellent preservation.

Many of the frescoes painted by these two distinguished artists in other localities have been sawn from the wall or transferred to canvas or panel, and are now preserved in the gallery of *Brera* at *Milan*, where they are favourably placed for observation.

*Luini's* frescoes are generally outlined with the style, the indentations of which are visible. This artist appears to have employed a colour which resembled lake in fresco, for on looking along the face of the picture (the picture being placed between the eye and the light), the surface of the fresco appears unbroken both on lights and shades. *Luini* introduces draperies of a fine yellow colour which is still perfect; the lights are of the colour of *Naples-yellow*, either alone or mixed with white, and occasionally gold is employed on his mural pictures. Besides *terra-verde*, he appears to have used a green pigment prepared from copper. Both this painter and *Gaudenzio Ferrari* seem to have been so well aware of the difficulties attending the use of this colour that they rarely introduced it. The small quantity of blue found on the pictures of *Luini* is of a greyish tint inclining rather to red than black. The glassy surface is visible on the lighter parts, but the darkest shades look dull, as if they had been applied in distemper. Some of the draperies are of a fine deep red colour, which appears to be painted entirely in fresco. *Luini's* colours are in general very bright and perfect, the darkest shades being produced by the pure colour, and the gradations made by adding white to the local colours.

Among the principal frescoes by *Gaudenzio Ferrari*, now in the gallery of *Brera*, are the "Adoration of the Magi," and the "History of *Joachim* and *Anna*," two large pictures, divided,

\* (Continued from page 118.)

each of them, into three compartments; and a third picture representing some passages in the life of the Virgin. These pictures being characteristic specimens of Gaudenzio's style of colouring, I procured some engravings of them in outline, and coloured them from the original pictures, imitating as nearly as possible the present state of the colouring. The effect of the pictures is warm and rich; red and yellow are the prevailing colours. Many of the draperies are changeable, or as we should call them, "shot;" these changeable draperies, in which the lights and shades are of different colours, give great variety and richness to the picture. There are white draperies shaded with yellow; light yellow shaded with dark yellow, or with green; darker yellows shaded with red; and red draperies with the folds of a darker tint of the same colour. Many of the figures have pink draperies, which I could not imitate without using lake, and this was the more singular, inasmuch as I found that the lake on my white palette, when placed close to and compared with the original, did not in the least resemble it; but, on the contrary, a mixed tint of light red and Indian red, and in some cases, of Indian red alone, when on the palette, exactly matched the lake colour of the original. I mention this fact without being able to account for it, unless it is to be attributed to the effects of contrast with other colours, or to the mixture of lime with the red, for we know that vermilion mixed with white in oil-painting takes a pink tint. The lake colour, whatever it was, was probably applied before the picture was dry, for it had the same polished surface as the rest of the picture, and as the eye glanced along the face of it, no re-touchings in secco were visible except in the case of the blue pigment, to which I shall again refer. Continuing then to compare the colours on the palette with those on the picture, I found that the darkest lake colours exactly matched Indian red; the colour resembling vermilion corresponded precisely with the vermilion on the palette; and as this colour is by some authors enumerated among the pigments used in fresco-painting, we may conclude that it was actually employed in these pictures where it appears to be so. The deep reds appeared to be painted with red ochre, Indian red being used for the shadows, and a few bright lights were apparently touched with vermilion. The earthy red colours, although perhaps not particularly bright in themselves, gained brilliancy and value by their judicious opposition with cool green, which is freely introduced in these old frescoes. A great deal of terra verde is used, with a more vivid green prepared from copper on the brightest parts. The tones of the flesh are warm, and the hair of many of the figures brown or chestnut. To balance the warm colours, the painter has introduced some white draperies with grey shades, some green draperies, grass beneath the feet of the figures, green trees, and green trappings to a horse. In the two large pictures, Gaudenzio appears to have endeavoured to avoid the use of blue, which is limited to the sandals of a figure in the foreground of each painting; and this blue, which appears to have been a preparation of copper, was certainly laid on in distemper. In another picture, the blue lights on a red drapery, and in a third, the scarf of one figure, and a ribbon round the hair of the Virgin, are the only blue touches introduced by the painter. It may be observed that there are no marks of the style in these, or any other pictures that I have seen by Gaudenzio Ferrari, who appears to have outlined his frescoes with a red earth.

Luini and Gaudenzio Ferrari flourished in the early part of the sixteenth century; I shall now mention the works of an artist who lived about a century later, and who enjoys a great reputation as a fresco-painter.

The mural-paintings by Bartolommeo Cesi (the master of the Carracci) in the chapel of the Archiginnasio at Bologna are, at least as regards the execution, perfect specimens of mural painting. They are extremely well preserved, the only part injured being a portion of the picture in the centre of the ceiling, which appears to have suffered slightly from damp. They are

not executed entirely in buon-fresco. The outline is indented with the style. The joinings of the Tarcas (days' work) are visible, or at least conspicuous, in a few places only where they sometimes cross a large piece of drapery or the ground of the picture. The fact of these joinings being discernible, is a proof that some parts of the pictures were painted in fresco. The surface of the paintings does not shine like those of Luini and others of the Lombard School. The colours consist of 1. A fine scarlet ochre with which lake was imitated; the full colour being used for the shades of draperies, and white being mixed with all the other tints. There is no colour on the walls which can be mistaken for lake, but on the ceiling there is a drapery which may have been painted with this colour. 2. Light and dark ochres, shaded with burnt sienna, with or without umber; the darkest shades are painted with burnt umber, the lights with white. 3. A cool green, which gives intensity to the reds. 4. The shades of white draperies are of a bluish grey, sometimes formed of blue and white with a little black, and sometimes of black and white upon which blue of the usual tint has been hatched. 5. Blue draperies are sparingly introduced, and they appear to have been painted in the following manner. The lights are of pure white, the pigment being mixed stiff enough to keep its place; the intonaco of the colour of sand-stone is visible between the lights and the blue, and sometimes through the thin blue, and serves for the half-lights. This it will be observed is a variation from the practice of the old masters, who always covered the intonaco entirely with colour. The blue, which is of the colour of turchino and no darker, is hatched on the shades, to which sufficient depth is given by repeating the hatchings. This colour is as perfect as any part of the painting. With the exception of the blue and the white draperies, the high lights of the coloured draperies are in no instance of pure white. The various tints appear to have been laid in flat or softened and united with nearly as much facility as in water-colours. Where hatching is introduced, the gradation of the tints is so well observed that the hatching does not by its harshness offend the eye, as in many frescoes which I have seen, particularly in those by the Carracci in the Palazzo Fava. The shadows have the true character of shade, neutrality, and transparency. The flesh is painted with the impasto of oil, and the hatching is not very perceptible.

The subjects of the large paintings around the Chapel are from the history of the Virgin. The figures on the ceiling are smaller than those on the wall, and this, with the lightness of the colours in the former, gives an effect of distance. The painter has introduced into the background pleasing landscapes, which are very retiring, and has diffused over the whole that impression of daylight which prevails in all the best frescoes. I cannot omit to mention a kneeling female figure in one of the angles of the ceiling; she is covered with a white veil, which suffers her features to be seen through it, and which is beautifully painted. It appears to me that the difficulty of painting a transparent drapery of this kind in fresco, without disturbing the colours on the damp wall beneath must have been very great; but if we suppose that the veil was added in distemper when the surface was dry, the difficulty would be in a great measure removed, although, even in that case, one cannot help being surprised at the perfect state of preservation in which we find this figure after a lapse of at least two hundred years.

The mention of the landscape backgrounds in these compositions by Cesi, reminds me of a remark of some writer, the truth of which I have frequently proved, and which is applicable not only to fresco painting, but to all other pictures whatsoever. I allude to the situation of the horizontal line, which, in historical or other subjects, where the figures are the principal object, is, by all the best masters invariably placed very high in the picture, frequently above the heads of the figures. This rule, founded on the first principles of perspective, is so generally observed by them, that it would, I believe, be scarcely possible to find a deviation from it in any old Italian picture. Where a practice

is so universal, it is almost unnecessary to refer to examples; I will, however, direct the attention of the reader to the "Raising of Lazarus," by Sebastian del Piombo, and the "St. Catherine" of Raffaele, in the National Gallery, and also to the Cartoons at Hampton Court, copies of which are in every one's hands. In all these compositions the horizontal line is placed very high, and the landscape backgrounds are very retiring. With precept and example before them, it is astonishing that so many painters of our own era should so frequently have violated this fundamental rule. It is undoubtedly much easier, and a great saving of time, to paint a background of clouds, or even a level expanse of blue sky, with a little bit of distance, not reaching up to the knees of the figures, than it is to fill the backgrounds with a landscape varied with hill, and valley, and river, and diversified with trees, animals, and figures, the whole receding gradually from the eye according to the laws of aerial perspective; but the practice first alluded to is inexcusable, and as a painter cannot, or ought not, to plead ignorance of the laws of perspective, the non-observance of them can only be attributed to the idleness of the artist, or the presumed ignorance of the spectator. The study of perspective is now so generally diffused, that it appears almost superfluous to observe that there cannot be two horizontal lines in the same picture. The eye of the spectator cannot dwell at the same time upon the countenances of the figures, in which the sentiment of the picture resides; and upon the horizontal line of a landscape background which does not reach to the knees of the figures. I will refer, by way of illustration, to the otherwise fine picture by Müller, entitled "Prayer in the Desert," which is known to the readers of this Journal by the engraving in the number for September, 1847. The scene represents a level country, terminated by a range of distant mountains; several figures in the Egyptian costume are arranged in different attitudes on a prayer-carpet near the foreground; these figures are of such dimensions that the low and distant horizon appears just above their knees. Now, supposing the horizon to represent the height of a person of ordinary stature either sitting or standing, and about four or five feet from the ground, the figures must have been giants, not quite so large, it is true, as the celebrated "Pair" which Müller has represented in another and most effective picture, but at least from sixteen to twenty feet in height. If, on the contrary, the figures are supposed to be of the natural size, and to be standing on level ground, it is quite impossible that the horizon could have appeared, unless to a person whose eye is near the ground, so low as it is represented in the picture. In either case, it appears to me, that figures placed so near the foreground, and yet so high above the eye of the spectator (as represented by a point on the horizon of the picture), should be somewhat foreshortened. Other instances of a similar deviation from the laws of perspective might be mentioned, but my object is to point out the error, and to recommend the example of the great Italians in this respect, and not to criticise modern painters.

Let us now recapitulate. We find that the chief sources of injury to mural paintings are damp arising from the earth, or from the infiltration of water, and the imperfect preparation of the wall; and that when due precautions are observed in both these particulars, there is no reason to fear any injury to mural paintings from exposure to the rain and other vicissitudes of the seasons.

With regard to the colours used on mural paintings, we find that the most durable are reds and yellows. On these neither the light of the sun nor exposure to the weather appears to have any effect, and after a lapse of between three or four hundred years, these colours are as bright as when they were first laid on the wall by the painter. The cooler colours, such as blues and greens, are not equally durable, although we have seen that in some few instances green has been found permanent even on pictures exposed to the weather.\*

\* To be continued.

PASSAGES FROM THE POETS.



Engraved by W. T. Green.

TITANIA.

*Titania.* "Come, sit thee down upon this flowery bed,  
While I thy amiable cheeks do coy,  
And stick musk-roses in thy sleek smooth head,  
And kiss thy fair large eurs, my gentle joy,"  
*Midsummer Night's Dream Act IV., Scene 1.*

Drawn by J. N. Patten, R.S.A.



PASSAGES FROM THE POETS.



Drawn by F. W. Hulme, from a Sketch by D. O. Hill, R. S. A.

Engraved by Mason Jackson.

THE MINSTREL'S DREAM.

“Or, when the setting moon, in crimson dyed,  
Hung o'er the dark and melancholy deep,  
To haunted stream, remote from man, he hied,  
Where fays of yore their revels wont to keep.”

BEATTIE'S *Minstrel*.

## ART-MANUFACTURES IN THE CLASSICAL EPOCHS.

BY DR. EMIL BRAUN.

### III.—BRONZES OF PERUGIA.

THE embossing process recommended itself to the earliest art-manufacturers not only by its simplicity and ease, but even by its economy. Metal being in those remote times much more scarce and precious than at present, it was an object to save it as much as possible. Casting requires much bulk of metal, and the fire-process, however improved it may be, can never obtain such a diminution of material as is insured by hammering and ehasing. This, which at first sight appears a trifling circumstance, may explain to us the reason of the enormous efforts made by the oldest art-manufacturers to prepare the metal in such a manner as to become manageable for embossing. Handicraft, in those primitive times was very cheap, whilst the material was perhaps not to be afforded in sufficient quantity at any price.

But a far higher consideration, for practical purposes, is the diminution of weight, in articles not intended to be fixed in a permanent situation, but to be subservient to the hand of man. A shield, for instance, must be as light as a lady's dressing-box. Cast bronze would be inapplicable to either object. On the other hand, no material in the world could present the same advantages as are afforded by metal. Necessity was, therefore, the teacher of one of the most wonderful of human inventions; that is to say, the conversion of the rough ore into a thin sheet, which, by its uniformity, rivals the productions of organic nature, not only the papyrus, but even the skin itself with which nature has carefully protected the animal body. We see it assume the form even of the free moving limbs of man, and shelter and adorn alike the hardy warrior and the maiden delighting in glittering ornaments.

The most useful inventions are generally soonest forgotten. As they become, necessarily, a common good, they are treated as a commonplace improvement, and no one thinks of the difficulties which are overcome in order to arrive at them. As our cylinders furnish us every day with many thousand yards of rolled metal-sheets of every degree of thinness required, we scarcely recollect that there has been a time not very distant from the present, when the same advantages could only be obtained by severe exertion and expensive labour. It supposes a very skilful hand, indeed, to be capable of managing the hammer with the same ease as we see it used in the Art-manufactures of those times which are generally spoken of as belonging to a period of childhood in art, whilst in truth they were possessed of secrets, afterwards entirely lost.

This seems to have been actually the case with this invention, as we may infer from a remarkable circumstance. It is known that the whole of the state archives of the Romans were written on bronze tables, from which they derive the denomination of *ararium*, identical with that of *tabularium*. But is it not very striking to find that all these tables were of cast metal? Would it not have saved many hundred thousand pounds weight, had hammered metal been made use of? Greater solidity cannot have been the reason for deserting the old custom, which has been adhered to in inscriptions on gold, as hammered metal presents at least the same advantages. We must therefore conclude, that in later times bronze metal had become cheaper than the handicraft required to hammer out such thin sheets as are of frequent occurrence in the earlier ages.

Such changes of method often occur in different branches of industry, and we may venture to say that there is not any improvement which does not act at the same time as a drawback. An instance chosen from among the things passing before our own eyes, may prove the truth of an assertion appearing, at first sight, paradoxical. Our century, while it prides itself on the development of a mechanical power formerly neither known nor supposed to be

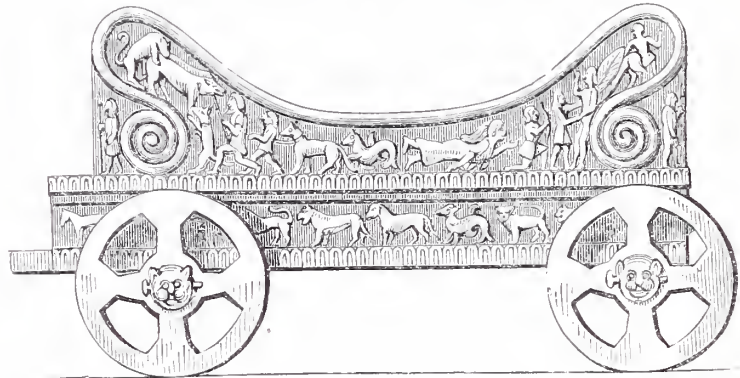
attainable by man, and while it is able to obtain, by means of machinery, results which no handicraft whatever would be able to produce, has lost, on the other hand, much of that careful skill and amazing precision displayed in the products of hand-workmanship belonging to an epoch anterior to that of progress in the construction of machinery. In common life we do not so easily perceive such a striking difference, but those who are obliged to rely upon the refined exactness of philosophical instruments, complain greatly of the change which has taken place in this high department of machine manufacture. The fact is, that whilst in former times no observatory could dispense with English telescopes, now, that of Greenwich itself, not only receives its higher instruments from the Continent, but has been obliged to send them back thither to be repaired; and I have been told by an astronomer of the first rank, that it was his conviction that, ere long, not a single mechanic would be found in England able to handle a file properly. Such a fact is related not for the purpose of imparting blame, but to show by a striking example how, even in this sphere of human knowledge, advantages are counterbalanced by the loss of hereditary or traditional faculties.

But we must turn back to our monuments of primitive epochs, not to leave imperfect the catalogue of the few which have come down to our own times. The first collection of similar remains of which we have notice, was discovered in 1812 at Perugia, and is now preserved, partly in the museum of that town, partly in the Royal Glyptotheca at Munich, for which they were purchased from an Englishman who has rendered the greatest services to the history of ancient art:—I mean Dodwell, who by his highly cultivated taste and real knowledge of monumental antiquity, has done much for the propagation of these refined but most ungrateful studies. He had plaster moulds made from

freedom of ideas, enabling the hand to execute every thing that is required in art. In this respect the bronzes of Perugia are of the highest importance, and we feel ourselves therefore allowed to lay these poor fragments of ruined splendour before the eyes of a public accustomed to hold converse with an entirely different kind of art, and to take delight in works of genius of the highest order. Sometimes, however, it may be useful to learn from children, and so, in questions concerning Art-industry, contrast often teaches more than is to be learnt by a profuse display of objects of dazzling beauty.

The embossed bronze fragments we are speaking of, are supposed to belong to the laid-on ornaments of a chariot, but we know nothing either of the form of the latter, nor of the manner in which the parts were originally adapted. All that we can learn from it is, that it has been the intention to fill up every compartment of this object with figures suited to the peculiar form of the spaces which it presents. There is no doubt that these designs have some meaning even of a symbolical character, but we are entirely at a loss for a key to enable us to enter into ideas of so intricate and mysterious a nature. Could we arrive at a clearer understanding of the language expressed by these signs, we should perhaps admire the vigour of a mode of expression which the human mind attained even in the midst of the difficulties offered by a first beginning. I feel quite sure, that the works of art which inspired Homer to write the description of the shield of Achilles, have not been very different in execution from these specimens, and that the hieroglyphics which he had before his eyes, were in all probability even more condensed in character.

We begin by examining a portion of the composition filling up the swelling lines of a border which forms the edge or moulding of a large metal strip, being the upper portion of the



them, and casts which were sent abroad showed for the first time to those really interested in the history of antiquity, the striking character of primitive Etruscan art, which is identical with that of the oldest Greek workmanship. These monuments, also, were soon afterwards, I will not say forgotten, but at any rate neglected, no writer having taken the trouble to give an exact definition of their real character; and whilst volumes have been filled with empty words and wild conjectures respecting monuments of which we possess nothing but the descriptions of poets or the dry indications given by Pausanias, no one has cared to investigate the actual reality presented to us by their technical workmanship. I honestly confess that it is no easy task to make an exact report of the degree of artistical progress of which these miserable bronze fragments allow us to take cognisance, but without a careful analysis of their peculiar character we cannot hope to attain any clear idea of the history of ancient Art-manufacture. Without knowing the difficulties gradually overcome by exertions of the human mind, we cannot well appreciate, or thoroughly understand, the great merit of later times. It is therefore highly interesting to see how those gifted nations, whom we afterwards see entering into a race of mutual rivalry, have been obliged to begin by creeping like children before they could attain, by slow degrees, a

chariot in our first cut. Beneath it is placed an ornament composed of simple but tastefully arranged cannellures. The design presents the favourite subject of a boar-hunt, which occurs very frequently in monuments of so ancient a date. The wild animal attacked by two dogs, who are eagerly biting him, is placed within the space left by the curling line of a volute, from the height of which it descends as if a sloping hill were indicated by it. A hero is piercing the creature with his sturdy spear, while another follows him with a dog led by a cord. This part of the composition is quite intelligible, but now begins the difficulty. The monster placed behind the dog belongs to the class of those imaginary beings, which, although they are themselves out of nature, allude symbolically to an imaginary sphere of existence, of which they convey a brief but characteristic notion. Here we see a horse's head combined with the tail of a fish distinguished by those fins which nature has conferred on the inhabitants of the deep, enabling them to move with a velocity equalling that of the feathered tribe. It is clear that the inward meaning of this figure can only be symbolical. In this connection of ideas it may be intended to bring before our eyes the locality where this event takes place, and we shall not err greatly if we imagine that it represents the marshes frequented by animals whose charac-

teristic mode of living and moving about, is here indicated by a compound of organs sometimes combined by nature herself in certain beings, forming in an analogous manner the transition from one class of the animal kingdom to the other.

Were the other half of this remarkable composition better preserved, we should not only obtain a clearer idea of the shape of the object to which it was adapted, but we should even be enabled to confirm or modify our ideas concerning the original meaning of this accessory figure, as the continuation of this design represents another hunting scene, which we can infer from the appearance of an archer following a person who seems likewise to be provided with some implement of the chase. Now the subject of this heroic adventure will most probably have determined the artist to adapt to it the other accessory figure, which, this time, displays human features, but is characterised by the fins suited to its body as inhabiting the liquid element. I suppose it to be intended to represent a local deity, who cries for mercy on seeing one of his favourite children mortally assailed. A fragment of a Centaur of the oldest formation, which seems to have occupied this place, is still existing, and is introduced in the restoration which we have made of the chariot.

At first sight such a conventional composition strikes us by its childish character, but looking at the skillful manner in which this design is adapted to the somewhat awkward form of the surface allotted to the artist for the display of his ideas, we are surprised rather than disappointed. We must even confess that there is a certain talent shown in arranging the figures in such a manner that their outlines never interfere with the limits of the whole compartment, more especially if we are acquainted with those laws sanctioned by Greek art, though appearing to us great licences. We mean the change of size of the different figures, which at first sight seems to be arbitrary, but in reality depends upon a rational distinction. The protagonists appear constantly of larger proportions, whilst all secondary figures may be freely adapted to the peculiarities of the composition, and the convenience afforded by the space accorded to the artistic development of an idea. This custom prevails not only on vase-paintings, but even on Athenian bas-reliefs of the most advanced period, and has its analogy also in Greek poetry, above all in tragedy. It is therefore not allowable to smile at the appearance of a figure, belonging to an entirely different system of proportions, which we meet with on the opposite side of the spiral line dividing the two parts of the composition. The aspect it presents is that of a person belonging to the rear of an expedition of warlike character, who is employed on the look-out.

Another fragment of the same ancient monument presents to us a subject occurring very frequently on ancient monuments as well of Greek as of Etruscan origin, without becoming more intelligible by its repetition. The principal motive of all these representations is a monstrous being, which afterwards assumes the aspect of a deity, grasping with both hands the strongest and most cruel animals in the universe. Here this powerful demon is placed by the artist in a sitting position, so as to increase the effect of the enormous exertions made by him in order to keep aloof the assailing animals. His features are what we see afterwards almost exclusively reserved for heads of Medusa, but which are also lent to other frightful mythological conceptions, as for instance to the personification of Terror and Fear ruling the Homeric battles. The mouth is armed with dreadful teeth, and the voracious longing by which this demon is animated, is indicated by the blood-thirsty tongue issuing from the jaws. His power is irresistible even to lions, whose throats he strangles with an iron grasp; but if we examine closely the intention of the design, it appears that the lions are rather intended to assist each other than the figure itself, by which their power is at once paralysed. We are therefore inclined to suppose that it represents one of those great beings which the ancients personified in various ways as the rulers of living nature. But be this as it may, the composition itself

must be considered as perfect from its highly developed architectonic character, a merit always depending on the skillful management of a well balanced symmetry. It is seen in our back view of the chariot in its restored state.



In this compartment, also, every small corner is turned to account, and we meet again with one of those marine horses the symbolic character of which we have already determined, in the space left open by the bulging out of the winding border-line that confines the whole ground of this portion of the composition. In the place corresponding to that occupied in the former cut by a soldier on the watch, we find a long-legged bird stretching out its slender neck with a similar gesture. What may be the particular meaning of it we cannot even guess, as every ground of conjecture is wanting, by the loss of the rest of the design. We can only admire the characteristic mode of expression which already at this epoch manifests itself in the artistic imitation of different forms of animal being. The arrangement is in many respects perfect, and although it might not be advisable to take it as a model for imitation, we can certainly learn much from the laws of style so severely observed in it.

These two pieces of hammered bronze work were discovered together with a great number of other fragments, which are commonly assigned to the chariot, in the Perugian excavation of 1812. A slight inspection of them, however, shows that all do not belong to the same monument, nay, that there is amongst them a great variety of style and workmanship. Archaeologists seldom take the trouble to enter into questions of criticism, but are accustomed thoughtlessly to repeat the notices suggested by excavators, dealers, and artists, rather than to take upon themselves the responsibility of bestowing due consideration upon the subject; and while they are puzzling their heads about the chest of Cypselus, the throne of Amyclae, and such like vain problems, these remarkable remains have now been lying neglected for nearly forty years without having been the object of more than a mere stupid curiosity. No wonder, therefore, that the branch of historical science which is represented by Archaeology should be so little honoured, sometimes even so profoundly despised even by learned men, whilst the public itself testifies a great indifference towards the progress of antiquarian knowledge, because it feels by a sort of instinct that real interest for it is wanting even in those who make pretensions to authority. Is it not striking, that, amongst all the learned men who have treated of these bronzes in one way or another, not a single one has taken the trouble of endeavouring to adapt the principal relics to some rational system of decoration? All speak of chariots in general, or quote the biga of the Etruscan Museum at the Vatican, without giving the slightest hint\* that the shape of the chariot, to which our bronzes have belonged, must have been essentially different. For the plane surfaces of the plates we have just examined, can never have been intended to cover the convex outside of a biga; and if we are called upon to find out a mode of construction suitable for a chariot, we must look out for a totally different species of carriage.

\* The only man who has hinted at the square form of the supposed chariot, has been the late L. Schorn in his excellent catalogue of the R. Glyptothek at Munich.

It is true, that the restoration of a similar monument becomes extremely difficult, when the parts belonging to it have not been examined on the spot by intelligent persons, and in our case the difficulties are increased by their remains having been immediately dispersed, and being now placed in several different collections. This makes it almost impossible to conduct these researches with that exactness and method which alone can insure good results. We might therefore stand excused were we to dispense ourselves from the attempt to discover the real use of these remarkable remains; but we think it still better to endeavour, at least, to enter into the intention of the artist whose ideas were adapted to so peculiar a form, and to show by this experiment that there really does exist some ground motive, forming, as it were, the crystallising point of the whole.

The first rule in similar reconstructive labours is to avoid, as much as possible, minute questions and to be satisfied with great results. There are problems of a secondary order which must rather be avoided than touched upon, and sometimes it is enough to gain a starting point. Now, if we look at the character of the size and of the peculiarities of the form, which the two pieces as yet examined present to us, we soon perceive that they are linked closely together by a certain relationship. Both are of the same height and surrounded by the same border, which is disposed in an analogous manner.

We should certainly be very much at a loss, did we not derive help from the discovery of some ancient monuments of a similar construction; since mere speculation, supported even by the utmost sagacity and shrewdness, would be of little avail in questions of the kind, requiring a solution based upon tangible probability. In this case we are fortunate enough to obtain such a comparative light from an Etruscan bas-relief published by Micali, 2nd edition, tab. lvii. 1., which presents but little interest in itself but which is of the highest importance for our question. A single glance bestowed upon these trifling outlines, representing, as it seems, a funeral procession, shows us the mode of putting our bronzes together, which, as we learn from this drawing, must have been intended for a carriage of the same description, as will be made evident by the restoration which we have made on this account. We lay it before our readers, leaving it to them to decide whether the analogy pointed out by us between the two monuments, the represented one and the remains of the real one, actually exists.



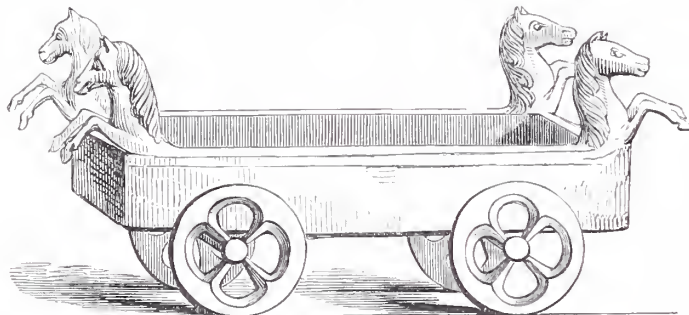
This once granted, very little is required to unite the other smaller piece with the figure strangling the lions. It must have been employed for adorning the back of our supposed carriage, as we have endeavoured to show by the drawing made of this part of the reconstruction, which seems not to leave any considerable doubt, as the combination of the general forms is almost spontaneous. We have, therefore, only to give account of the reasons which have induced us to reconstruct some other fragments of bronze-work, seeming indubitably to have belonged to this sacred implement.

If we look for any other ornamental parts among the bronzes of Perugia, which might be adapted to the chariot, the reconstruction of which we have undertaken, there is one fragment of embossed bas-relief, only, undoubtedly belonging to the same monument as the two preceding compositions. Not only is the style quite identical, but it also presents the very same border-ornament, consisting of a row of cannellures. We think it therefore right to adorn the lower part of the chariot-seat with it, as this vehicle, in the representation of the bas-relief taken from Micali, displays a similar construction. Although a small portion only of the animals belonging to it are preserved, we may

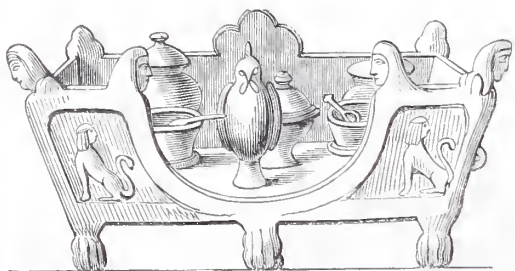
infer from such examples that the continuation did not afford any great variety, as it is a merely accessory ornament. It is also probable that it was repeated on the back, under the combat with the lions, and we have therefore preferred to abstain from introducing any other elements largely afforded by the rest of the bronze fragments; as it seems safer to err in doing too little than to fall into mistakes arising from a sagacity supported by mere arbitrary reasoning.

The lions' heads placed on the centre of the wheels have been introduced there, because amongst the Perugian bronzes there is a mask of this animal, not of hammered bronze-work, but of a very remote date. It was found together with the nail which was intended to fasten the wheel to the axle-tree, and we suppose that this circumstance, more than any other, has caused the idea that by far the greater part of these bronzes belong to a chariot, whilst it can be asserted with certainty only of a few fragments, the adaptation of the remainder being a very doubtful matter. Have we not reason to be satisfied for the present? Is it not better to wait for a moment of more matured consideration, before daring to go farther on in researches of so perplexed a character?

It will be scarcely necessary to remind our readers that all these bronze plates have been intended to cover the outside of the supposed chariot, the substance of which it was constructed having been of wood, as many analogies prove to us, and which is rendered probable by the character of the workmanship. The question of the use to which such a chariot may have been destined, is a totally different one. The subject to which the chariot belongs, appearing in Micali's bas-relief, seems to be of a decidedly funeral character, and we should not wonder, were some one to declare our chariot to be of the same class. We are even inclined to think that it may be a *tensa* constructed for the purpose of carrying round either sacrificial utensils or images of the divinities in sacred procession, as was practised in later times even by the Romans, particularly in those rites adopted from the Etruscans. Not only does Micali's bas-relief make upon me the impression of a funeral chariot intended to be filled up with such idols, but we find not unfrequently similar carriages of a reduced size, though of analogous construction, in Etruscan tombs. In the Egyptian grotto of Vulci were found several, and if we have formerly denied a place to drawings taken from them, it may be useful to add one here, (fig. 4.)



in order to give an idea of the custom which prevailed in Etruria, and which has left traces even in those tables of black earthenware so frequently found at Chiusi, filled up with a great variety of vases and surrounded by a high border cut away in the front to show the contents of this species of portable altar.



This is shown by ent 5, taken from Micali, 2nd Ed., tab. xxvii. 1, 2, while ent 6 gives us an idea of the ornaments on the back of it, which may teach us caution in the reconstruc-



tion of similar objects, without the support of strict and clear analogies. Nobody certainly who had never before seen such a monument, would have been able to put the fragments together in the manner in which they appear here.

To a similar or analogous object may also belong a small disc with a hole in the centre (fig. 7.) for the use of which I cannot find any



other probable conjecture than that afforded by the wheeled perfume-burner of the Galassi-Regulini tomb at Cervetri, and of which we have given a drawing in a former article. The bas-reliefs by which it is adorned represent amongst other quadrupeds a griffin and a sea-horse, while a human being terminating in the tail of a fish seems to be the guardian of this wild flock, like Proteus, who rules the inhabi-

tants of the deep, and has perhaps some analogy with the man furnished with fins who interferes in the Centaur-battle of our chariot bas-reliefs.

Another hypothesis illustrating this curious piece of bronze-work may be afforded by the pedestal of a candelabra, which having been found together with it, shows Etruscan Art to be already considerably advanced. The character of the figures represented on it is strongly pronounced, and we must here for the first time admire not only the technical workmanship, but even the artistic feeling perceptible in the whole design, as well as in the refined treatment of the details. It is hammered out from a very fine sheet of bronze plate, and closed upon three lions' feet, which are of cast-work. The parts are united by fine nail-work, and there are traces of an ancient restoration, proving to us the high value attached to it by the ancients

themselves, who saw it already in a state of decay, caused, perhaps, by its remote antiquity. The care bestowed upon it has, however, not enabled it to escape its destiny. Even now the different parts are separated from one another, and while two façades of this triangular pedestal are preserved in the Royal Glyptothek of Munich, the third lies neglected in a corner of the Museum at Florence or Perugia. The drawings of it already published are not at all satisfactory, and only give a general and vague idea of this remarkable monument, where the embossing work attains for the first time a character of bold and effective high-relief.

The first side (cut 8), represents Hercules without beard, and covered with the lion's skin, holding in his right hand a piece of his bow, whilst the left seems to conceal the apples gathered from the Hesperide tree. The expres-



sion of the features is full of character, and the drawing of the extremities shows already an eager desire to enter into rivalry with the forms created by nature. On the knees the skin is folded in wrinkles, indicating him as the hero who has gone through so many struggles. The forms driven out by the punch have received their last finishing and refinement by delicate chasing. In short, we here, perhaps, for the first time, meet with a real work of Art belonging to this early period.

The second side represents a female deity covered by the skin of a goat, in the same manner as Hercules by that of a lion, as seen in the annexed cut. She is armed with a Boeotian shield, and is generally thought to represent

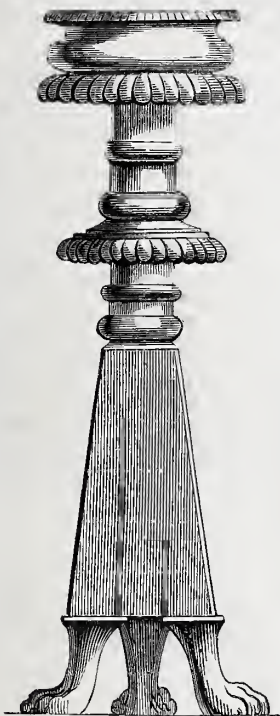


Juno, who appeared in Lanuvium in a similar dress. The composition is, with reference to a work of so early a date, pure and rich, and the undraped parts as well as the drapery itself, including the animal's skin, are treated with refined taste, and show an artistic feeling of an elevated character.

The same must be said of the female figure, on the third side, which we also engrave, veiled and adorned by a rich garment. She holds up in one hand a symbol, which seems to be rather a fruit than a flower. As she lifts her drapery with the other hand, these figures have gene-

rally been supposed to be images of Spes or Hope, whilst they are really nothing more than representations of Venus characterised by the bursting flower-bud. Many are the names conferred upon our figure, but for our purpose it matters less to give her a definite name than to decide whether the supposed Juno with the goat's skin is not rather a Minerva with an old-fashioned ægis. At any rate the one is probably the protecting deity of our hero, while the other presents to him the reward of fatigues gloriously endured.

Although the use of this precious monument is in itself clear, it may still be desirable to acquire a concrete and well-founded idea of the ornamental system to which it more particularly belongs. This can only be obtained by comparing it with some other monument of analogous character and construction. We therefore introduce here a candelabra in the Etruscan Museum of the Vatican, supported by a trian-



gular basis, which, however, presents flat and naked side-views. I do not know whether it would be advisable to attempt a restoration of our monument, its early character making it highly probable that great originalities must have prevailed in those portions of it which are for ever lost.

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

- I. THE PHOTOGRAPHIC CAMERA.
- II. THE TRINOPTIC MAGIC LANTERN.

As the prospect of fine weather and bright skies increases with the advance of the spring, we find many of our readers becoming desirous to avail themselves of the advantages promised by the processes of Photography. To copy nature by the agency of a subtle principle which comes to us in mysterious connection with the light and warmth of the sunbeam—to transfer to our portfolios faithful transcripts of the external world pencilled by so delicate an agent as that solar ray which illuminates it, is certainly one of the most interesting applications of abstract truths with which modern science has made us familiar. In some previous articles in this Journal\* the details of the most important

\* See *Art-Journal* 1848, p. 133; 1849, p. 96, 354, 355; and 1850, p. 39. Those who desire a more intimate acquaintance with the peculiar phenomena of the chemical changes which take place under the influence of sunshine, would not do amiss to study the "Researches on Light," by the Author of this paper.

processes have been already given; our object, therefore, will now be, in accordance with the wishes of many of our esteemed correspondents, to describe the construction of the Photographic Camera, and such particulars of the use of this instrument as will enable such as are at a distance from other sources of information to construct Cameras for themselves, if they choose to do so; to guide them in their choice, if they adopt the wiser course of purchasing from a respectable philosophical instrument-maker; and to enable them to use with facility and certainty the Camera-obscura for procuring Photographic drawings of scenes, buildings, &c.

A mistake is too commonly made by those who are ignorant of Photographic manipulation in conceiving that no difficulties stand in the way of their success, that they have only to buy or prepare paper, and place it in the Camera, when sunshine does all the rest for them; the result being, as they hope, a very perfect picture of the object they desire to copy. It cannot be too often, nor too strongly stated, that to ensure success in any of the Photographic processes demands a very large amount of care on the part of the operator in every stage of the process, and that, even when every precaution has been taken, numerous and often annoying failures will occur. It may be as well to state succinctly the points demanding attention in the preliminary stages.

1st. In the selection of the paper the utmost care must be used to procure such as is free from *specks* or spots of any kind, and it should be of equal texture throughout, and as far as possible uniformly absorbent.\* The longer the paper has been made, provided it is not coloured by keeping, the better it will prove. As the pictures procured in the Camera are *negative* (see the *Art-Journal*, May, 1848,) and positive copies are to be obtained from these the paper should be as transparent as possible, but it should, at the same time, be quite free from small holes, which will be detected by looking through the paper at a bright point of light.

2nd. The chemicals with which the paper is to be rendered sensitive, must be absolutely pure, and every different solution must be uniformly applied; and for every preparation a different brush employed. Extreme cleanliness is necessary to insure success, and in the application of the last and most sensitive coatings, the process must be carried on either in the dark, or under such conditions as will ensure an entire absence of the chemically active rays. Where it is not convenient to exclude the light from an apartment, the use of a curtain of yellow long-cloth will answer the purpose of excluding such rays as are injurious in this stage of the process.

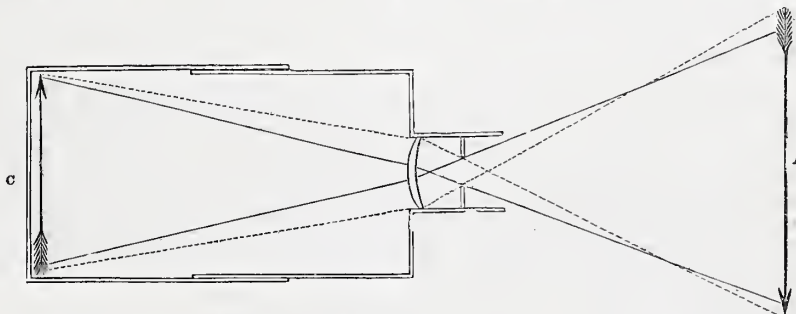
3rd. The last sensitive coating should be applied but a little time before the paper is to be used, as it rapidly loses that extreme delicacy which is required for obtaining the best effects. It need scarcely be stated that the sensitive paper must be carefully excluded from every trace of light, until the moment when the radiations from the object we desire to copy are allowed to fall upon it.

A mode of manipulating with the iodide of

\* The imperfections of the best varieties of paper is a source of common complaint, and even that which is prepared for receiving impressions of our finest engravings is found to lose colour and become spotty, often to the destruction of the print. This in most cases arises from the circumstance that the paper manufacturer bleaches his paper with sulphites; these by exposure to the atmosphere decompose, and yellow or brown spots of sulphurets are formed.

silver has been lately introduced with much advantage. It is as follows: Iodide of silver, which has been precipitated from the nitrate of silver by the use of the iodide of potassium, is re-dissolved in a strong solution of the iodide of potassium. This mixture is to be applied over one side of the paper, which is then to be immersed in a shallow vessel of clean water. The water removes the iodide of potassium, and a very pure and uniform coating of the iodide of silver is left upon the paper; in this condition it may be preserved to receive eventually its sensitive coating of the gallo-nitrate or any other exciting solution of silver.

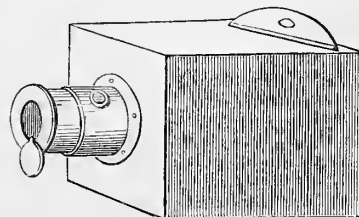
The Camera-obscura is essentially, although a very curious, a very simple optical instrument. The primary form of the dark chamber of Baptista Porta involves the whole of the phenomena. Close the shutters of an apartment on a bright day, and make a small hole in them with a gimlet; the radiations from any external objects pass through this hole, and their spectral images are seen upon the opposite wall or on any screen conveniently placed to receive the picture. If upon the hole a small lens is placed and the screen adjusted to the correct focus, the picture acquires additional brightness and beauty. The main features of construction in the Camera required for photographic purposes, will be immediately understood by reference to the following woodcut:—



A is the external object, a statue, a house, or a tree, of which we may desire to obtain a copy; the rays from it fall upon the lens placed at one end of a blackened box, B; they are refracted by the glass, and they fall, giving a miniature representation, on the screen c. The object of constructing one part of the box to slide within the other, is to admit of an adjustment of the focal distance. Some such arrangement is necessary, since the distance of objects from the lens must of necessity be continually altered within extensive limits, the distance from the lens to the screen must vary accordingly. These adjustments are susceptible of almost mathematical accuracy, and indeed, a well-taken photographic picture may serve as a faithful measure of the height of the buildings which have impressed their images upon it. By the rule of proportion, this is readily obtained, the required data being given.

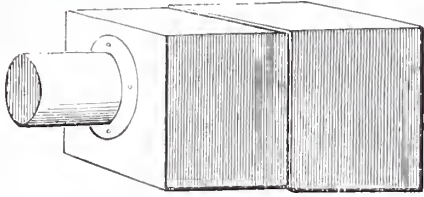
A column for instance is one hundred feet from the lens of the Camera, and a picture has been obtained two inches in height with a focal distance of twelve inches. Now if twelve inches give two inches, what will one hundred feet give, soon answers the question.

For the purpose of showing how simply and easily a Camera-obscura for ordinary purposes may be constructed, we have inserted the following two woodcuts:—



The first being an oblong box, into which is fitted two pieces of brass tubing made to move one within the other like the parts of a telescope, the movement being produced by a rack

worked by a thumb-screw, the lens being fitted into the movable tube. In the other arrangement the parts of the box slide, and the single tube holding the lens does not move. It is not

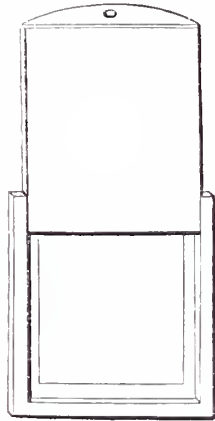


possible, however, by this arrangement to adjust the focus with such nicety as by the former method, but it is more economical. The mode in which the box may be constructed is a very secondary matter in comparison with the character of the lens employed.

In selecting a lens the glass should be as free as possible of striæ, as these tend to distort many of the fine lines of objects. It is essential that the lens should be achromatic, as it is most important that each coloured radiation should be united into one focus. It is, of course, generally understood that the angle of refraction differs for every coloured ray, and that consequently the images of a yellow and of a blue object do not appear with equal distinctness on the same plane—if an ordinary lens is employed—and that the object of the double or achromatic arrangement of lenses is, by combining two kinds of glass, the refractive powers of which are different, and of which the difference is known, to correct this evil. Having, however, corrected for chromatic aberration, we have to obviate the distortions which arise from the spherical shape of the lens. It will be obvious to any one examining a convex lens that the radiations passing—being refracted—through it, must be of unequal focal lengths; and hence the necessity for using concave tables in the large Camera-obscuras upon which the images are received. For the photographic Camera it is not practical to employ any other than a plane surface, and consequently we are compelled to meet the difficulty by modifying the shape of the lens we employ. The best form to insure a flat figure is a *meniscus*, having the radii of its curves in the proportion of two to one. An achromatic meniscus lens is required to meet the conditions, and since the edges of all lenses are their most defective parts, it is always advisable to have the lens of greater diameter than is really necessary for the size of the pictures we desire to obtain, and then by means of a diaphragm, or by opaque colour laid around the outer circle of the glass, to cut off all but the central portions. The great attention that has been paid by Mr. Ross of Featherstone Buildings to the manufacture of lenses for photographic purposes, has resulted in the production of lenses for landscape and portraiture which are equal to any of those for which some towns on the Continent have long been celebrated, and they may be procured at a comparatively low price.

There is one point in connection with the use of the Camera, which is of great importance in practice. It is that the visual focus and the chemical focus of the instrument do not correspond, that is to say, when we procure upon the ground glass which is placed at the end of the Camera, where the arrow, in the first cut, marks the position of the lenticular image, and the picture appears most perfect—we have not obtained that focus which will produce the best chemical effect. The chemical rays have not so great a focal length as the luminous rays, and consequently, after having carefully adjusted the Camera to the best luminous focus, it should be shifted so as to shorten slightly the distance between the lens and the screen. All things being thus arranged, we have only to place the prepared paper in the Camera. The most convenient mode of adjustment is to place, when the paper is ready for use, a sheet in a frame having a glass front, before which slides easily a shutter of wood to exclude all light. Several such frames should be

Camera-obscura, to enable any one to take several sheets of prepared paper into the country. This frame is let down into the place previously occupied by the ground glass, and then the shutter is to be carefully drawn up, and the lenticular image allowed to impress itself on the paper.



The period of exposure to solar influence varies most importantly. Much, of course, depends on the sensibility of the paper, which can only be determined by trial. It, however, often happens that a longer time is required to produce a good picture under the influence of the bright days of summer, than even in the more subdued light of the spring. It has been proved that, relatively to each other, the proportions of light and *Actinism*, the agent producing chemical change, are continually varying. The causes of these variations are unknown; it appears probable that there is a uniform rate of change between Light, Heat, and Actinism, as united in the sunbeam; but it is also certain that changes in the condition of the atmosphere materially influence the Photographic action. Under these circumstances it will be clear that experience alone can determine the length of time during which prepared paper or plate is to remain in the Camera to receive a good impression. The impressed image, whether the Calotype, the Ferrotyp, or as it was first called the Energiatyp, be employed, or whether we use a silver plate iodised—the Daguerreotyp—is at first invisible; it has therefore to be brought out by one of the methods described in the papers already referred to. The most simple process, and, if carefully practised, the most sensitive and effective, is the Ferrotyp, which differs from the Calotype in the use of a simple solution of sulphate of iron, instead of the compound of gallic acid and nitrate of silver.\* On this process Mr. Talbot remarks:—“The same iodised paper as was used in the calotype process, gave the best results. With this and sulphate of iron, he had obtained portraits in one or two second.”†

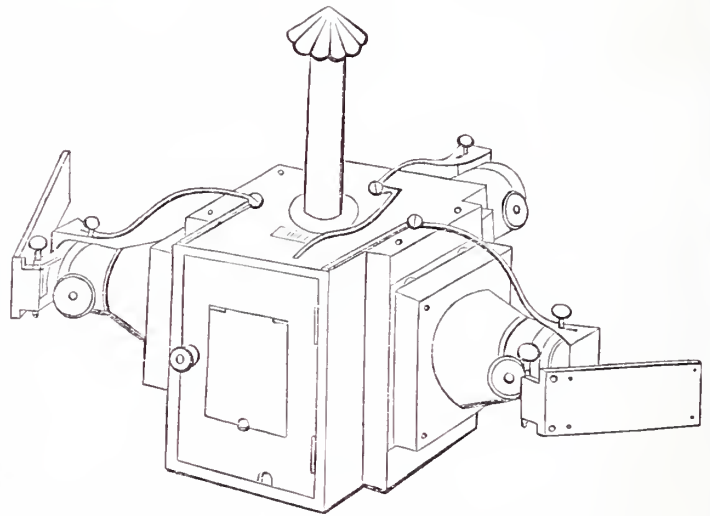
Armed with an inexpensive Camera-obscura, and with a few sheets of prepared paper, any one may now visit any locality, and procure for himself faithful transcripts of the scenery and

\* This process is described in the Report of the British Association for the Advancement of Science for 1844. Under the title of “On the Ferrotyp, and the property of Sulphate of Iron in developing Photographic Images.”  
† British Association, Report for 1844, page 105 of Transactions of Sections.

points of interest around it. The landscape painter already avails himself of this most charming art to catch those fleeting charms of light and shadow which lend so much loveliness to nature; and many of those who aim at the highest walks of Art, employ the Camera in their studies of the living model. With each improvement of the Photographic processes, new beauties develop themselves, and we have pictures possessing all the charms of aerial distance, the natural gradations from the highest lights to the deepest shadows, each middle tint being beautifully preserved, and a wonderful minuteness of detail united to a fine breadth of effect. Every picture taken with a good Camera, becomes a study, and although it wants the charm of colour, it possesses almost every other element of beauty. In the consciousness that, at the same time as entertainment will be afforded to every one who watches the marvellous process of sun-painting, much instruction of a high order will be furnished, and the taste of all corrected; we have penned the brief directions contained in this article.

#### NO. II. BEECHEY'S PATENT TRINOPTIC LANTERN.

The amount of amusement which is afforded by these optical arrangements, which pass by the names of the Magic Lantern and Phantasmagoria is so great, that we are certain we shall interest our readers by some description of an instrument which possesses many advantages over any which has yet been introduced to public attention. This instrument, the invention of the Rev. H. Vincent Beechey, the son of Sir William Beechey, the well-known Royal Academician, is correctly described as possessing, within less compass than a single lantern of the ordinary description, all the powers of two or three lanterns, with only one small lamp of intense brightness, free from the objectionable smell and heat of ordinary lamps, whereby a disc of twenty-five feet for each tube may be obtained;

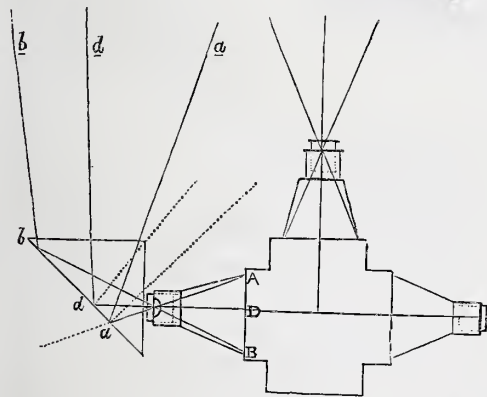


each disc is capable of being darkened to any required extent, without the least shadow on any particular portion of the picture. As these three discs may be thrown either altogether on one circle, or two or three together at various distances in length upon the screen, the number of effects which may be produced may be easily imagined; they present, first, a succession of dissolving views, so accurately and gradually dissolving, that the most experienced eye cannot perceive the process going on. Second, various dioramic effects, as rain, snow, thunder and lightning; succeeded by sunshine and the rainbow; waterfalls with running water; volcanos in eruption, without the necessity for darkening any part of the picture to admit the revolving portion, &c. Third, the introduction of moving figures—boats, steam-boats, with revolving paddles, &c. Fourth, long continuous pictures, thirty feet in length. Fifth, double or treble discs, as the two hemispheres of the globe on the screen at once, full size; or three separate

portions of one diagram of extended length, without crowding, as at present, all the objects into one disc; or two or three moving pantomimic figures acting independently of each other, &c. Lastly, combinations of three moving or revolving slides on one circle, as all the planetary system in motion round a very bright sun, and within a large fixed zodiac, whilst comets perform their eccentric orbits at the same time; or all the vagaries of two or three Chromatropes taken in combination, and permutations of one, two, or three together.

This lantern consists essentially of a square metal-box, into three sides of which are fixed the tubes containing the lenses; and, as will be seen by examining the woodcut illustration, to the two side tubes are affixed mirrors, which are capable of adjustment to any angle. It will be easily understood that by these means we may have either three distinct pictures on the screen at one and the same time, or that they may be easily made to blend, or pass one into the other, thus affording means by which a series of "dissolving views" may be produced, without any of the annoyances which arise from the use of two or more lanterns.

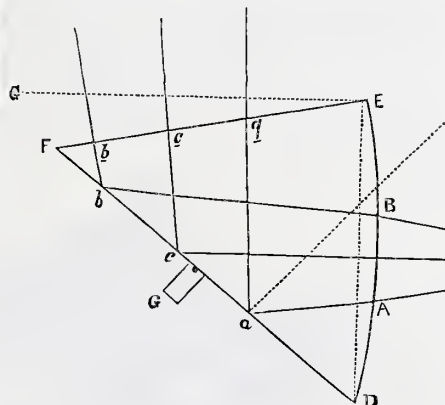
The imperfection in the Trinoptric Lantern as above described lay in the use of reflectors, from which there was considerable loss of light in the side tubes; and although with the oxygen and lime light invented by Mr. Beechey (to be presently described) the pictures were clear and good in a twenty feet disc, yet it was advisable to choose the lightest pictures for the sides, reserving the darker ones for the front. The double surface of glass mirrors also prevented that sharpness and clearness of detail which it is desirable to preserve. The use of prisms instead of mirrors was suggested, but the narrow limits under which the reflection from prisms is confined, rendered it very difficult to get even two perfect discs to be coincident with any high power. This will be apparent when the conditions of perfect reflection from prisms is considered. The reflection obtained at the correct angle is the most perfect possible, but it is only when the incident ray is less than  $41^{\circ} 50'$  that reflection is perfect; at any greater angle the light passes through. If therefore the back of a reflecting prism be inclined at the angle of  $45^{\circ}$  or  $46^{\circ}$ , which was necessary in the old Trinoptric in order to obtain coincidence, it will be evident that part of the disc will be imperfect. Suppose  $a d b$  to be the back of a right-angled



prism opposite the tube  $A C B, A D B$  to be the diameter of the condenser (say  $3\frac{1}{2}$  inches); then if the centre of the object lens  $c$  be six inches from the condenser, the rays  $A C a, B C b$ , will be found to subtend an angle of about  $28^{\circ}$ ; therefore the angle  $A C D=14^{\circ}$ , and the angle  $A a a$ , will be found to be  $62^{\circ}$ , the half of which being the angle of incidence will be  $31^{\circ}$ , which being less than the least angle of perfect reflection by more than  $10^{\circ}$ , a large portion of the left-hand side of the disc will be imperfect. And if, in order to remedy this, the back of the prism be inclined much further back, the disc will never agree with that from the front tube and there is, moreover, danger of some of the rays of the pencil  $B c b$ , missing the back altogether and so spoiling the other side of the disc. Thus the limits within which such a prism can be

employed are very narrow. The front and back of a circular box being firmly fixed to the top and bottom, but having the sides on which the other tubes are fastened moveable by a circular groove and tongue in the top and bottom, so that the two side tubes may be inclined to the front tube at any angle from  $66^{\circ}$  to  $100^{\circ}$ , between the sides, and the front, and back, there are diaphragms of black leather, bent like the bellows of an accordion, to allow of the angular movement, and yet prevent any light from escaping.

The front slides are put in from above, which is found to be even more convenient than in the former arrangement. The front lever, which opens and closes the shutters, is bent to allow of this, and is moveable about a ring round the chimney, whilst a semicircular space in the top above the centre tube allows of the motion of the cranks of revolving slides. Now the lights being placed in the centre of such a box, it is clear that it will, at whatever angle the tubes are inclined, prove true with respect to the light. When the side tubes are placed in such a manner that they form with it an angle of  $68^{\circ}$  or even less, this will allow of the back of the prism being inclined so much less that the angle of incidence shall be sufficiently small, and a perfect disc obtained of 7 feet diameter at 12 feet distance with a plain right-angled prism;



and if a lenticular right-angled prism be employed of about 30 inches focal length, the diameter of the disc will be increased to 9 or 10 feet. This is sufficient for every ordinary purpose, giving a 20 feet disc at 24 feet distance, perfectly bright and only a very slight imperfection at the side furthest from the centre, owing to the lenticular side sloping a little from the direct axis of light.

In order, however, to remove this last imperfection, Mr. Beechey has had constructed a prism which he believes will be found of the most perfect form.  $D E F$  is a lenticular prism of about 24 inches focal length; the sides  $D E, E F$ , are of equal length, viz.  $2\frac{1}{2}$  inches. The back  $D F$ , forms with them angles of  $50^{\circ}$ . The angle  $D E F$  being  $80^{\circ}$ , from a slight inspection of the angles as they are marked in the diagram, it will be seen that without any inclination of the prism, the ray  $C A a$  will make with the back an angle of  $49^{\circ}$ , thus making the angle of incidence  $=41^{\circ}$ , which is an  $\angle$  of perfect reflection. The centre ray  $C c$  enters at right-angles to the surface  $D E$ , and leaves the side  $E F$  also at right-angles, consequently undergoing no refraction whatever. It makes with the direct axis  $C c$  (or the parallel line  $E c$ ) only an angle of  $100^{\circ}$ , so that an inclination of  $10^{\circ}$  in the side tube will bring it perpendicular to the screen and produce coincidence; this is  $12^{\circ}$  less than would bring it to the front. There is a further advantage in this lenticular prism, for if it be so set that it can revolve upon the pivot  $c$ , the plain side may be turned to the lantern, and the lenticular side will come where  $E F$  now is; the consequence will be the immediate obtaining of a lower power.

Thus constituted the Prismatic Trinoptric Lantern becomes a very perfect instrument for lectures and exhibitions. The pictures produced

by the sides are equal to those of the front. Three perfect lanterns are in the hands of the operator at once, which can all be made to bear upon one point, producing the most beautiful dioramic effects. A single light, whether the oxygen and lime lamp, or a small camphine, or good solar lamp, according as the exhibition is large or small, is all that is required, though the oxygen and lime light is greatly to be preferred, as free from heat or smell, and so very superior in intensity.

It is unnecessary to mention the numerous effects of which such a lantern must be capable; whoever has been in the habit of using the large and cumbersome machinery of two lanterns and lamps, or two Drummond lime lights with their great consumption of oxygen and hydrogen, will readily believe that to possess all the power, not of two but of three such lanterns, in one mahogany box, eleven inches in diameter, must powerfully recommend itself to the lecturer and open an entirely new field in the use of the lantern.

The oxygen lime lamp is an exceedingly neat and ingenious contrivance, and from its simplicity and perfection adds much to the value of the instrument.

The lamp is a small fountain lamp, with a circular wick, which is easily fitted to the holder, like an argand burner; it is preferable to use a fresh wick on each occasion. The wick should not be raised too high; but just to produce as much smoke as will be entirely absorbed by the gas. In the exact centre of the wick, and precisely level with the top of it when raised, is a small tube for supplying oxygen. A little oxidation will occasionally be found on the top of this tube, which should be removed with a wire. At the bottom of the oxygen tube is a cup to receive any overflow of oil, screwed on with a connecting joint, at which an India-rubber tube is united, the other end of which is attached to a gas bag, filled with oxygen gas. Apply a

pressure of about twenty pounds, which is effected by placing a weight on the top of the bag, and turn on sufficient gas *only* by the small stop-cock to produce perfect brightness. This should be particularly attended to,—if too much gas is turned on, the lime ball is cooled and gas *wasted*. Exactly over the centre of the wick and oxygen tube, at about three-eighths of an inch above the latter, a small lime ball is suspended by platina wire, which greatly increases the brightness. The lime balls should be kept in a stoppered bottle, and in a dry place; the oil used should be best olive. The lamp consumes about an ounce and a half of oil, and a cubic foot of oxygen, per hour. The oil cistern should always be *filled*—and the wick carefully trimmed so that the surface is perfectly even.

The common mode of preparing oxygen gas from the black manganese is a very troublesome and often an exceedingly tedious process. The following process is therefore given as the most efficient in every respect. Having an iron bottle to which a tube is attached, place in it a mixture of the chlorate of potass and oxide of manganese in the following proportions:—chlorate of potass, eleven ounces; oxide of manganese, two ounces. Screw or lute on your tube, and connecting it with your receiver, place the iron bottle on the fire. If it is tolerably bright, in about ten minutes three cubic feet of gas will be produced.

The bag in which the gas is collected is united to the lamp, and when the wick is ignited a proper proportion of the gas is allowed to quicken the combustion, and by acting on the lime ball to produce the brilliant star of light, which is but slightly inferior to the Drummond light, and far less troublesome.

ROBERT HUNT.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE GARDEN OF SIR THOMAS MORE.



FILE living in the neighbour hood of Chelsea, we determined to look upon the few broken walls that once enclosed the residence of Sir Thomas More—a man, who, despite the bitterness in-

separable from a persecuting age, was of most wonderful goodness as well as intellectual power. We first read over the memories of him preserved by Erasmus, Hoddesdon, Roper, Aubrey, his own namesake, and others. It is pleasant to muse over the past,—pleasant to know that much of malice and bigotry has departed, to return no more,—that the prevalence of a spirit which could render even Sir Thomas More unjust, and, to seeming, cruel, is passing away. Though we do implicitly believe there would be no lack of great hearts, and brave hearts, at the present day, if it were necessary to bring them to the test—still, there have been few men like unto him. It is a pleasant, and a profitable task, so to sift through past ages, as to separate the wheat from the chaff,—to see, when the feelings of party and prejudice sink to their proper insignificance, how the morally great stands forth in its own dignity, bright, glorious, and everlasting. St. Evremond sets forth the firmness and constancy of Petronius Arbitrator in his last moments, and imagines he discovers in them a softer nobility of mind and resolution, than in the deaths of Seneca, Cato, or Socrates himself; but Addison says, and we cannot but think truly, 'that if he was so well pleased with gaiety of humour in a dying man, he might have found a much more noble instance of it in Sir Thomas More, who died upon a point of religion, and is respected as a martyr by that side for which he suffered.' What was pious philosophy in this extraordinary man, might seem phrensy in any one who does not resemble him as well in the cheerfulness of his temper as in the sanctity of his life and manners.

Oh, that some such man as he were to sit upon our woollack now; what would the world think, if when the mighty oracle commanded the next cause to come on, the reply should be, '*Please your good lordship, there is no other!*' Well might the smart epigrammatist write:—

When MORE some time had Chancellor been,  
No MORE suits did remain;  
The same shall never more be seen,  
Till MORE be there again!

We mused over the history of his time until we slept—and dreamed: and first in our dream we saw a fair meadow, and it was sprinkled over with white daisies, and a bull was feeding therein; and as we looked upon him he grew fatter and fatter, and roared in the wantonness of power and strength, so that the earth trembled; and he plucked the branches off the trees, and trampled on the ancient enclosures of the meadow, and as he stormed, and bellowed and destroyed, the daisies became human heads, and the creature flung them about and warmed his hoofs in the hot blood that flowed from them; and we grew sick and sorry at heart, and thought, is there no one to slay the destroyer? And when we looked again, the Eighth Harry was alone in the meadow; and, while many heads were lying upon the grass, some kept perpetually bowing before him, while others sung his praises as wise, just, and merciful. Then we heard a trumpet ringing its scarlet music through the air, and we stood in the old tilt-yard at Whitehall, and the pompous Wolsey, the bloated King, the still living Holbein, the picturesque Surrey, the Aragonian

Catharine, the gentle Jane, the butterfly Anne Bullen, the coarse-seeming but wise-thinking Ann of Cleves, the precise Catherine Howard, and the stout-hearted Catherine Parr, passed us so closely by, that we could have touched their garments—then a bowing troop of Court gallants came on—others whose names and actions you may read of in history—and then the hero of our thoughts, Sir Thomas More—well dressed, for it was a time of pageants—was talking somewhat apart to his pale-faced friend Erasmus, while 'Son Roper,' as the Chancellor loved to call his son-in-law, stood watchfully and respectfully a little on one side. Even if we had never seen the pictures Holbein painted of his first patron, we should have known him by the bright benevolence of his aspect, the singular purity of his complexion, his penetrating yet gentle eyes, and the incomparable grandeur with which virtue and independence dignified even an indifferent figure. His smile was so catching that the most broken-hearted were won by it to forget their sorrows; and his voice, low and sweet though it was, was so distinct, that we heard it above all the coarse jests, loud music, and trumpet calls of the vain and idle crowd. And while we listened, we awoke; resolved next day to make our Pilgrimage, perfectly satisfied at the outset, that though no fewer than four houses in Chelsea contend for the honour of his residence, Doctor King's arguments in favour of the site being the same as that of Beaufort House—upon the greater part of which now stands Beaufort-row—are the most conclusive; those who are curious in the matter can go and see his manuscripts in the British Museum. Passing Beaufort-row, we proceeded straight on to the turn leading to the Chelsea Clock-house.



CLOCK HOUSE.

It is an old, patched-up, rickety dwelling, containing perhaps but few of the original stones, yet interesting as being the lodge-entrance to the offices of Beaufort House; remarkable, also, as the dwelling of a family of the name of Howard, who have occupied it for more than a hundred years, the first possessor being gardener to Sir Hans Sloane, into whose possession, after a lapse of years, and many changes, a portion of Sir Thomas More's property had passed. This Howard had skill in the distilling of herbs and perfumes, which his descendant carries on to this day. We lifted the heavy brass knocker, and were admitted into the 'old clock house.' The interior shows evident marks of extreme age, the flooring being ridgy and scamed, bearing their marks with a discontented creaking—like the secret murmurs of a faded beauty against her wrinkles! On the counter stood a few frost-bitten geraniums; and drawers, containing various roots and seeds, were ranged round the walls, while above them were placed good stout quart and pint bottles of distilled waters. The man would have it that the 'clock-house' was the 'real original' lodge-entrance to 'Beaufort House'; and so we agreed it might have been, but not, '*perhaps*,' built during Sir Thomas More's lifetime. To this insinuation he turned a deaf ear, assuring us that his family, having lived there so long, must know all about it, and that the brother of Sir Hans Sloane's gardener had made the great clock in old Chelsea Church, as the church books could

prove. 'You can, if you please,' he said, 'go under the archway at the side of this house, leading into the Moravian chapel and burying-ground, where the notice, that "within are the Park-chapel Schools," is put up.' And that is quite true; the Moravians now only use the chapel which was erected in their burying-ground to perform an occasional funeral service in, and so they 'let it' to the infant school. The burying-ground is very pretty in the summer time. Its space occupies only a small portion of the Chancellor's garden; part of the walls are very old, and the south one certainly belonged to Beaufort House. There have been some who trace out a Tudor arch and one or two Gothic windows as having been filled up with more modern mason-work; but that may be fancy. There seems no doubt that the Moravian chapel stands on the site of the old stables.

'Then,' we said, 'the clock-house could only have been at the entrance to the offices.' The man looked for a moment a little hurt at this observation, as derogatory to the dignity of his dwelling, but he smiled, and said 'Perhaps so;' and very good-naturedly showed us the cemetery of this interesting people. Indeed, their original settlement in Chelsea is quite a romance. The chapel stands to the left of the burying-ground, which is entered by a primitive wicket-gate; it forms a square of thick grass, crossed by broad gravel walks, kept with the greatest neatness. The tomb-stones are all flat, and the graves not raised above the level of the sward. They are of two sizes only: the larger for grown persons, the smaller for children. The inscriptions on the grave-stones, in general, seldom record more than the names and ages of the persons interred. The men are buried in one division, the women

in another. We read one or two of the names, and they were quaint and strange: 'Anne Rhypheria Hurloch'; 'Anna Benigna La Trobe'; and one was especially interesting, James Gillray, forty years sexton to this simple cemetery, and father of Gillray, the H.B. of the past century. One thing pleased us mightily—the extreme old age to which all the dwellers in this house seemed to have attained.

A line of ancient trees runs along the back of the narrow gardens of Millman's-row,—which is parallel with, but farther from town than, Beaufort-row,—and affords a grateful shade in the summer time. We resolved to walk quietly round, and then enter the chapel. How strange the changes of the world! The graves of a simple, peace-loving, unambitious people were lying around us, and yet it was the place which Erasmus describes as 'Sir Thomas More's estate, purchased at Chelsea,' and where 'he built him a house, neither mean nor subject to envy, yet magnificent and commodious enough.' How dearly he loved this place, and how much care he bestowed upon it, can be gathered from the various documents still extant.\* The bravery

\* After the death of More this favourite home of his, where he had so frequently gathered 'a choice company of men distinguished by their genius and learning,' passed into the rapacious hands of his bad Sovereign, and by him was presented to Sir William Pawlet, ultimately Lord High Treasurer and Marquis of Winchester; from his hands it passed into Lord Dacre's, to whom succeeded Lord Burgley; then followed his son, the Earl of Salisbury, as its master; from him it passed successively to the Earl of Lincoln, Sir Arthur Gorges, the Earl of Middlesex, Villiers, Duke of Buckingham, Sir Bulstrode Whitlock, the second Duke of Buckingham, the Earl of Bristol, the Duke of Beaufort, and ultimately to Sir Hans Sloane, who obtained it in 1738, and after keeping it but two years razed it to the ground; an unhappy want of reverence on the part of the great naturalist for the home of so many great men. There is a print of it by J. Kniff, in 1699, which is copied above; it shows some old features, but it had then been enlarged and altered. Erasmus has well described it as it was in More's lifetime. It had 'a chapel, a library, and a gallery, called the New Buildings, a good distance from his main-house, wherein his custom was to busy himself in



with which, soon after he was elected a Burgess to Parliament, he opposed a subsidy demanded by Henry the Seventh, with so much power that he won the Parliament to his opinion, and incensed the King so greatly, that out of revenge he committed the young barrister's father to the

Tower, and fined him in the fine of a hundred pounds! That bravery remained with him to the last, and with it was mingled the simplicity which so frequently and so beautifully blends with the intellectuality that seems to belong to a higher world than this. When he 'took

count his office dishonoured.' Another reply to the same abject noble, is well graven on our memory. He expostulated with him, like many of his other friends, for braving the King's displeasure. 'By the mass, Master More,' he said, 'it is perilous striving with princes; therefore I wish you somewhat to incline to the King's pleasure, for "*indignatio Principis mors est.*"' 'And is that all, my lord?' replied this man, so much above all paltry considerations; 'then in good faith the difference between your Grace and me is but this—that I may die to-day, and you to-morrow.'

He took great delight in beautifying Chelsea Church, although he had a private chapel of his own; and when last there they told us the painted window had been his gift. It must have been a rare sight to see the Chancellor of England sitting with the quire; and yet there was a fair share of pomp in the manner of his servitor bowing at his lady's pew, when the service of the mass was ended, and saying, 'My lord is gone before.' But the day after he resigned the great seal of England (of which his wife knew nothing) Sir Thomas presented himself at the pew-door, and, after the fashion of his servitor, quaintly said, 'Madam, my lord is gone.' The vain woman could not comprehend his meaning, which, when, during their short walk home, he fully explained, she was greatly pained thereby, lamenting it with exceeding bitterness of spirit.

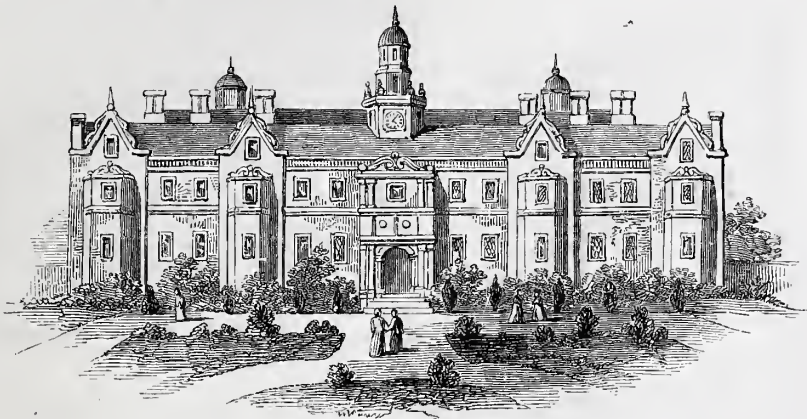
We fancied we could trace a gothic door or window in the wall; but our great desire would have been to discover the water-gate from which he took his departure the morning he was summoned to Lambeth to take the oath of supremacy. True to what he believed right, he offered up his prayers and confessions in Chelsea Church, and then returning to his own house, took an affectionate farewell of his wife and children, forbidding them to accompany him to the water-gate, as was their custom, fearing, doubtless, that his mighty heart could not sustain a prolonged interview. Who could paint the silent parting between him and all he loved so well—the boat waiting at the foot of the stairs—the rowers in their rich liveries, while their hearts, heavy with apprehension for the fate of him they served, still trusted that nothing could be found to harm so good a master—the pale and earnest countenance of 'son Roper,' wondering at the calmness, at such a time, which more than all other things bespeaks the master mind. For a moment his hand lingered on the gate, and in fastening the simple latch his fingers trembled, and then he took his seat by his son's side; and in another moment the boat was flying through the waters. For some time he spoke no word, but communed with and strengthened his great heart by holy thoughts; then looking straight

into his son Roper's eyes, while his own brightened with a glorious triumph, he exclaimed in the fulness of his rich-toned voice, 'I thank our Lord, the field is won.' It was no wonder that, overwhelmed with apprehension, his son-in-law could not apprehend his meaning then, but afterwards bethought him that he signified how he had conquered the world.

The Abbot of Westminster took him that same day into custody, on his refusal to 'take the King as head of his Church,' and upon his repeating this refusal

four days afterwards, he was committed to the Tower. Then, indeed, these heretofore bowers of bliss echoed to the weak and wavering complaints of his proud wife, who disturbed him also in his prison by her desires, so vain and so worldly, when compared with the elevated feelings of his dear daughter Margaret.

How did the fond foolish woman seek to shake his purpose? 'Seeing,' she said, 'you have a



MORE'S HOUSE.

to marrying,' he fancied the second daughter of a Mr. Colt, a gentleman of Essex; yet when he considered the pain it must give the eldest to see her sister preferred before her, he gave up his first love, and framed his fancy to the elder. This lady died, after having brought him four children; but his second choice, Dame Alice, has always seemed to us a punishment and a sore trial. And yet how beautifully does Erasmus describe his mode of living in this very place:—'He converseth with his wife, his son, his daughter-in-law, his three daughters and their husbands, with eleven grandchildren. There is not a man living so affectionate to his children as he. He loveth his old wife as if she were a young maid; he persuadeth her to play on the lute, and so with the like gentleness he ordereth his family. Such is the excellence of his temper, that whatsoever happeneth that could not be helped, he loveth, as if nothing could have happened more happily. You would say there was in that place Plato's academy; but I do his house an injury in comparing it to Plato's academy, where there were only disputations of numbers and geometrical figures, and sometimes of moral virtues. I should rather call his house a school, or university of Christian religion; for though there is none therein but readeth and studyeth the liberal sciences, their special care is piety and virtue.\*'

The King was used to visit his 'beloved Chancellor' here for days together to admire his ter-

prayer and meditation, whensoever he was at leisure.' Heywood, in his *Il Moro* (Florence, 1556), describes 'the garden as wonderfully charming, both from the advantages of its site, for from one part almost the whole of the noble city of London was visible; and from the other, the beautiful Thames, with green meadows by woody eminences all around; and also for its own beauty, for it was crowned with an almost perpetual verdure.' At one side was a small green eminence to command the prospect.

\* The conduct of this great man's house was a model to all, and as near an approach to his own Utopia as might well be. Erasmus says, 'I should rather call his house a school or university of Christian religion, for though there is none therein but readeth and studyeth the liberal sciences; their special care is piety and virtue; there is no quarrelling or intemperate words heard; none seen idle; which household discipline that worthy gentleman doth not govern, but with all kind and courteous benevolence.' The servant-men abode on one side of the house, the women on another, and met at prayer-time, or on church festivals, when More would read and expound to them. He suffered no cards or dice, but gave each one his garden-plot for relaxation, or set them to sing, or play music.' He had an affection for all who truly served him, and his daughters' nurse is as affectionately remembered in his letters when from home as are they themselves. 'Thomas More sendeth greeting to his most dear daughters Margaret, Elizabeth, and Cecily; and to Margaret Giggs, as dear to him as if she were his own,' are his words in one letter; and his valued and trustworthy domestics appear in the family pictures of the family by Holbein. They requited his attachment by truest fidelity and love; and his daughter, Margaret, in her last passionate interview with her father on his way to the Tower, was succeeded by Margaret Giggs and a maid-servant, who embraced and kissed their condemned master, 'of whom he said after, it was homely but very lovingly done.' Of these and other of his servants, Erasmus remarks, 'after Sir Thomas More's death, none ever was touched with the least suspicion of any evil fame.'

race overhanging the Thames, to row in his state barge, to ask opinions upon divers matters, and it is said that the royal answer to Luther was composed under the Chancellor's revising eye. Still, the penetrating vision of Sir Thomas was in no degree obscured by this glitter. One day, the King came unexpectedly to Chelsea, and, having dined, walked with Sir Thomas for the space of an hour in the garden, having his arm about his neck. We pleased ourselves with the notion that they walked where then we stood! Well might such condescension cause his son Roper—for whom he entertained so warm an affection—to congratulate his father upon such condescension, and to remind him that he had never seen his Majesty approach such familiarity with any one, save once, when he was seen to walk arm in arm with Cardinal Wolsey. 'I thank our Lord,' answered Sir Thomas, 'I find his Grace my very good Lord, indeed; and I do believe, he doth as singularly love me as any subject within the realm; however, son Roper, I may tell thee I have no cause to be proud thereof, for if my head should win him a castle in France, it should not fail to go off.'

With the exception of his own family (and his wife formed an exception here), there are few indeed of his cotemporaries, notwithstanding the eulogiums they are prone to heap upon him, who understood the elevated and unworldly character of this extraordinary man.



CHELSEA CHURCH.

The Duke of Norfolk, coming one day to dine with him, found him in Chelsea Church, singing in the choir, with his surplice on. 'What! what!' exclaimed the Duke, 'What, what, my Lord Chancellor a parish clerk!—a parish clerk! you dishonour the King and his office.' And how exquisite his reply, 'Nay, you may not think your master and mine will be offended with me for serving God his master, or thereby

house at Chelsea, a right fair house, your library, your gallery, your garden, your orchard, and all other necessaries so handsome about you, where you might, in company with me your wife, your children, and household, be merry, I marvel that you, who have been always taken for so wise a man, can be content thus to be shut up among mice and rats, and, too, when you might be abroad at your liberty, and with the favour and good will both of the King and his council, if you would but do as all the bishops and best learned men of the realm have done.

And then not even angered by her folly, seeing how little was given her to understand, he asked her if the house in Chelsea was any nearer Heaven than the gloomy one he then occupied? ending his pleasant yet wise parleying with a simple question:—

'Tell me,' he said, 'good Mistress Alice, how long do you think might we live and enjoy that same house?'

She answered, 'Some twenty years.'

'Truly,' he replied, 'if you had said some thousand years, it might have been somewhat; and yet he were a very bad merchant who would put himself in danger to lose eternity for a thousand years. How much the rather if we are not sure to enjoy it one day to an end?'

It is for the glory of women, that his daughter Margaret, while she loved and honoured him past all telling, strengthened his noble nature; for, writing him during his fifteen months' imprisonment in the Tower, she asks, in words not to be forgotten, 'What do you think, most dear father, doth comfort us at Chelsea in this your absence? Surely the remembrance of your manner of life passed amongst us—your holy conversation—your wholesome counsels—your examples of virtue, of which there is hope that they do not only persevere with you, but that they are by God's grace much more increased.'

After the endurance of fifteen months' imprisonment, he was arraigned, tried, and found guilty of denying the King's supremacy.

Alack! is there no painter of English history bold enough to immortalise himself by painting this trial? Sir Thomas More was beheaded on Tower Hill, in the bright sunshine of the month of July, on its fifth day, 1535, the King remitting the disgusting quartering of the quivering flesh, because of his 'high office.' When told of the King's 'mercy,' 'Now, God forbid,' he said, 'the King should use any more such to any of my friends; and God bless all my posterity from such pardons.'

One man of all the crowd who wept at his death, reproached him with a decision he had given in Chancery. More, nothing discomposed, replied, that if it were still to do, he would give the same decision. This happened twelve months before. And, while the last scene was enacting on Tower Hill, the King, who had walked in this very garden with his arm round the neck which by his command the axe had severed, was playing at Tables in Whitehall, Queen Anne Bullen looking on; and when told that Sir Thomas More was dead, casting his eyes upon the pretty fool that had glittered in his pageants, he said, 'Thou art the cause of this man's death.'—THE COWARD! to seek to turn upon a thing so weak as that, the heavy sin which clung to his own soul!

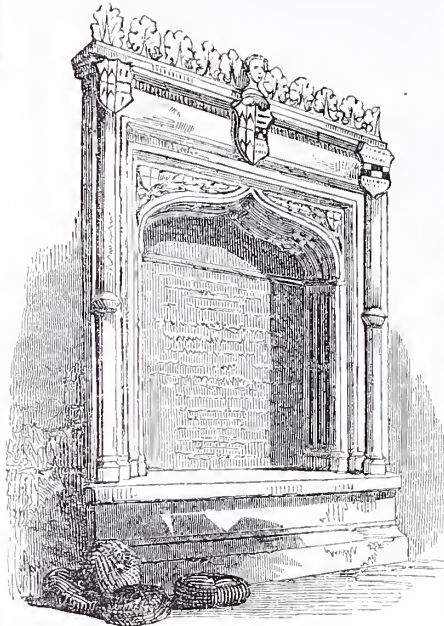
Some say the body lies in Chelsea Church, beneath the tomb we have sketched—the epitaph having been written by himself before he anticipated the manner of his death.\* It is too long to insert; but the lines at the conclusion are very like the man. The epitaph and poetry are in Latin: we give the translation:—

"For Alice and for Thomas More's remains Prepared, this tomb Johanna's form contains. One, married young; with mutual ardour blest, A boy and three fair girls our joy confest. The other (no small praise), of these appeared As fond as if by her own pangs endeared. One lived with me, one lives, in such sweet strife, Slight preference could I give to either wife.

\* Wood and Weever both affirm that the body of More was first deposited in the Tower Chapel, but was subsequently obtained by his devoted and accomplished daughter Margaret Roper, and re-interred in Chelsea Church, in the tomb he had finished in 1532, the year in which he had surrendered the Chancellorship, and resolved to abide the issue of his conscientious opposition to the King's wishes, as if he felt that the tomb should then be prepared.

Oh! had it met Heaven's sanction and decree,  
One hallow'd bond might have united three;  
Yet still be ours one grave, one lot on high!  
Thus death, what life denied us, shall supply."

Others tell that his remains were interred in



TOMB.

the Tower,\* and some record that the head was sought and preserved by that same daughter



ROPER'S HOUSE.

Margaret, who caused it to be buried in the family vault of the Ropers, in St. Dunstan's Church, Canterbury;† and they add a pretty legend how that, when his head was upon London-bridge, Margaret would be rowed beneath it, and, nothing horrified at the sight, say aloud, 'That head has layde many a time in my lappe; would to God, would to God, it would fall into my lappe as I passe under now,' and the head did so fall, and she carried it in her 'lappe' until she placed it in her husband's, 'son Roper's' vault, at Canterbury.

\* Faulkner, in his history of Chelsea, adheres to this opinion, and says that the tomb in that church is but 'an empty cenotaph.' His grandson, in his Life, says, 'his body was buried in the Chapel of St. Peter, in the Tower, in the belfry, or, as some say, as one entereth into the vestry; and he does not notice the story of his daughter's re-interment of it elsewhere.

† The Ropers lived at Canterbury, in St. Dunstan's Street. The house is destroyed, and a brewery occupies its site; but the picturesque old gateway, of red brick, still remains, and is engraved above. Margaret Roper, the noble-hearted, learned, and favourite daughter of More,

The King took possession of these fair grounds at Chelsea, and all the Chancellor's other property, namely, Dunkington, Trenkford, and Benley Park, in Oxfordshire, allowing the widow he had made, twenty pounds per year for her life, and indulging his petty tyranny still more by imprisoning Sir Thomas's daughter Margaret, 'both because she kept her father's head for a relic, and that she meant to set her father's works in print.'

We were calling to mind more minute particulars of the charities and good deeds of this great man, when, standing at the moment opposite a grave where some loving hand had planted two standard rose-trees, we suddenly heard a chant of children's voices, the infant scholars singing their little hymn—the tune, too, was a well-known and popular melody, and very sweet, yet sad of sound—it was just such music as, for its simplicity, would have been welcome to the mighty dead; and, as we entered among the little songsters, the past faded away, and we found ourselves speculating on the hopeful present.

## THE VERNON GALLERY.

### READING THE NEWS.

Sir D. Wilkie, R.A., Painter. W. Taylor, Engraver.  
Size of the Picture, 1 ft. 4 in. by 1 ft. 1½ in.

THIS small picture painted in 1821, passed into the Vernon Collection from the hands of General Phipps; it was purchased after the death of Wilkie, but before the news of his decease had reached England.

When the painter was in the height of his fame England had long been engaged in hostilities with France; the great events consequent on this protracted warfare, which followed each other with such rapidity towards its close, kept the public mind, even of the humblest classes, in a state of eager excitement, and news from the continent was sought after with the utmost avidity by all of every rank and degree. It was this circumstance, no doubt, that suggested to Wilkie the idea of his well-known picture of "Chelsea Pensioners reading the *Gazette* of the Battle of Waterloo," finished in 1822, for the Duke of Wellington. "Reading the News," a kind of "lateral" to the larger and more important work, being exhibited at the Royal Academy in the preceding year, prepared the public for what was to follow.

The knot of news-mongers in our engraving is not, however, composed of the veterans who, for the edification of embryo warriors,

"Shoulder their crutch and show how fields are won;"

but idlers, of whom the major part are neglecting their business to hear, it may be, news of the success of our victorious armies: it is certainly something of marvellous interest, as indicated in their countenances.

We cannot regard this picture as one of Wilkie's happiest efforts, either in composition or colour; the figures of the baker, and the pair conning over the newspaper are in his best manner; with the others he has not been so successful; they are formal in the drawing, and their attitudes are forced. The work has a strong daylight effect, but it is subdued in tone and shows very little positive colour.

resided here with her husband until her death, in 1544, nine years after the execution of her father, when she was buried in the family vault at St. Dunstan's, where she had reverently placed the head of her father. The story of her piety is thus told by Cresacre More, in his life of his grandfather, Sir Thomas:—"His head having remained about a month upon London Bridge, and being to be east into the Thames, because room should be made for divers others, who in plentiful sort suffered martyrdom for the same supremacy, shortly after, it was bought by his daughter Margaret, lest, as she stoutly affirmed before the council, being called before them after for the matter, it should be food for fishes; which she buried, where she thought fittest." Anthony-a-Wood says that she preserved it in a leaden box, and placed it in her tomb 'with great devotion'; and in 1715 Dr. Rawlinson told Hearne, the antiquary, that he had seen it there 'enclosed in an iron-grate.' This was fully confirmed in 1835, when the chance of the church being repaired, the Roper vault was opened, and several persons descended into it, and saw the skull in a leaden box, something like a bee-hive, open in the front, and which was placed in a square recess in the wall, with an iron-grating before it. A drawing was made, which was engraved in our initial letter; Summerly, in his Handbook to Canterbury, says—"in the print there, however, the opening in the leaden box enclosing the head is made oval, whereas it should be in the form of a triangle." We have therefore so corrected our copy.



MR D. WILKIE, R.A. PAINTER.

W. TAYLOR, ENGRAVER.

READING THE NEWS.

FROM THE PICTURE IN THE VERNON GALLERY



THE DECORATIONS OF VERSAILLES.

HAVING recently received from Paris a considerable number of woodcuts from M. Gavard's voluminous and truly beautiful work, "Versailles, Galeries Historiques," we consider this a suitable opportunity of introducing a few of them into our journal. Most of our readers will remember that



we have on former occasions brought this valuable publication to their notice; it will well bear further extract, and the present time, when the public atten-

tion is prominently directed to designs of every kind, is especially appropriate to our purpose.

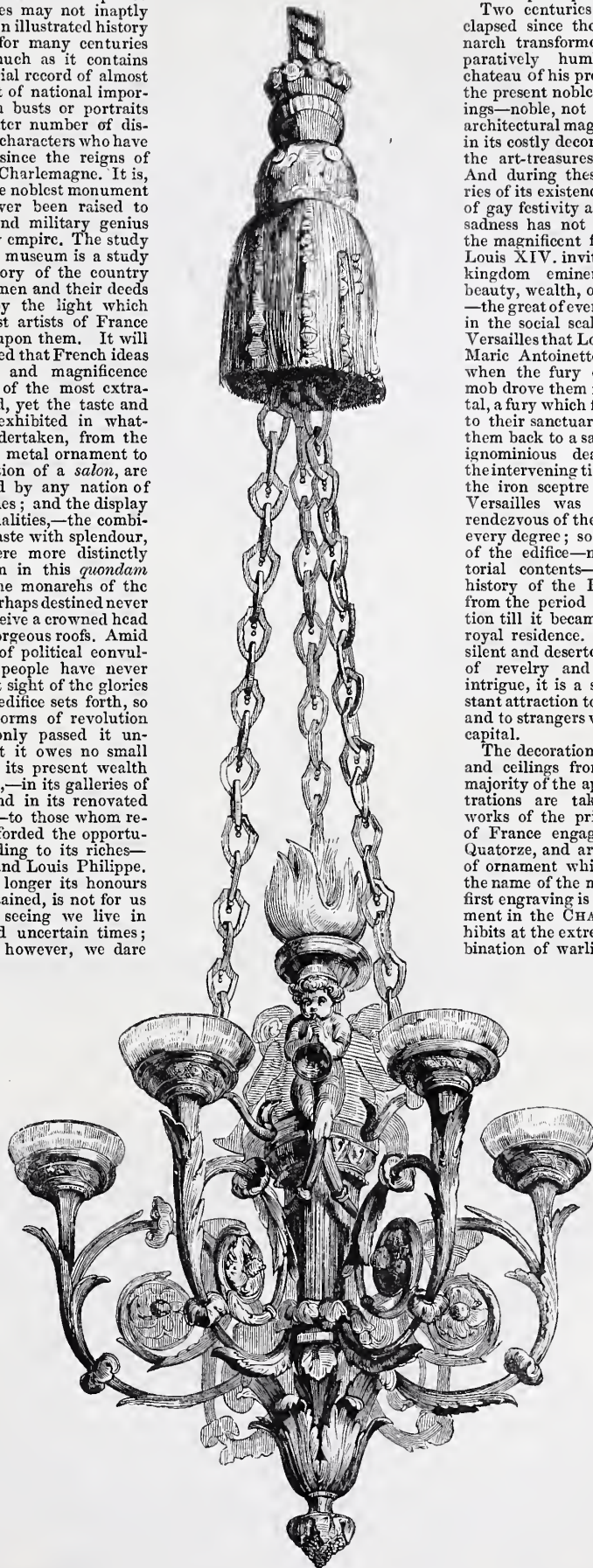
The decorations of the palace of Versailles may not inaptly be termed an illustrated history of France for many centuries past, inasmuch as it contains some pictorial record of almost every event of national importance, with busts or portraits of the greater number of distinguished characters who have flourished since the reigns of Clovis and Charlemagne. It is, perhaps, the noblest monument that has ever been raised to the civil and military genius of a mighty empire. The study of this vast museum is a study of the history of the country where the men and their deeds are seen by the light which the greatest artists of France have shed upon them. It will not be denied that French ideas of luxury and magnificence have been of the most extravagant kind, yet the taste and judgment exhibited in whatever is undertaken, from the design of a metal ornament to the decoration of a *salon*, are unsurpassed by any nation of modern times; and the display of these qualities,—the combination of taste with splendour,—is nowhere more distinctly visible than in this *quondam* palace of the monarchs of the country, perhaps destined never again to receive a crowned head under its gorgeous roofs. Amid the frenzy of political convulsions, the people have never entirely lost sight of the glories which this edifice sets forth, so that the storms of revolution have not only passed it unscathed, but it owes no small amount of its present wealth and beauty,—in its galleries of pictures, and in its renovated splendour,—to those whom revolution afforded the opportunity of adding to its riches—Napoleon and Louis Philippe. How much longer its honours may be sustained, is not for us to predict, seeing we live in strange and uncertain times; this much, however, we dare

affirm,—it will be a dark day for France when she sees the hand of the spoiler busy among the wrecks of so noble a monument of her monarchical power;

for to Louis Quatorze as the founder, and to Louis Philippe as the restorer of this edifice, the glories of it are principally due.

Two centuries have nearly elapsed since the former monarch transformed the comparatively humble hunting chateau of his predecessor into the present noble pile of buildings—noble, not as regards its architectural magnificence, but in its costly decorations and in the art-treasures it contains. And during these two centuries of its existence what scenes of gay festivity and of terrible sadness has not it witnessed: the magnificent fetes to which Louis XIV. invited all in his kingdom eminent by rank, beauty, wealth, or attainments—the great of every department in the social scale. It was at Versailles that Louis XVI. and Marie Antoinette took refuge when the fury of a Parisian mob drove them from the capital, a fury which followed them to their sanctuary, and forced them back to a sanguinary and ignominious death. During the intervening time, and under the iron sceptre of Napoleon, Versailles was the constant rendezvous of the illustrious of every degree; so that a history of the edifice—not of its pictorial contents—would be a history of the French Court from the period of its foundation till it became no longer a royal residence. Though now silent and deserted, as a place of revelry and of political intrigue, it is a source of constant attraction to the Parisians and to strangers who visit their capital.

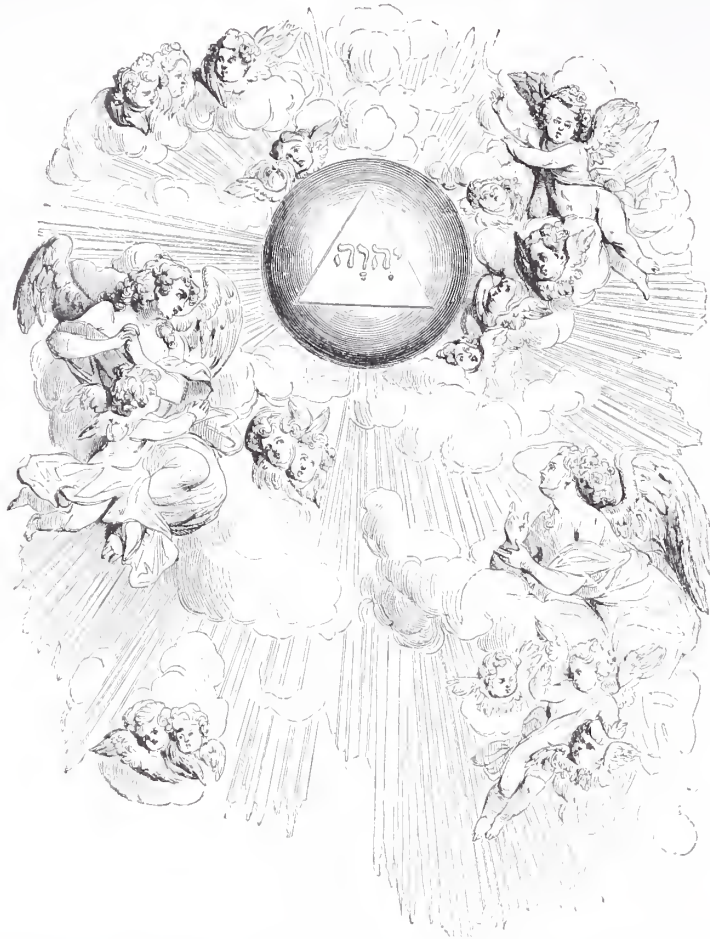
The decorations on the walls and ceilings from which the majority of the appended illustrations are taken, are the works of the principal artists of France engaged by Louis Quatorze, and are of the style of ornament which now bears the name of the monarch. Our first engraving is from an ornament in the CHAPEL. It exhibits at the extremities a combination of warlike parapher-



nal, and in the centre a medallion of a sacred subject, supported by a pair of winged demi-figures. The chandelier hangs in the CABINET OF LOUIS XVI.

The sacred subject of the following cut is one of the numerous designs to be found in the elevated parts of the interior of the CHAPEL, wherein the religious Art of the French nation is exhibited in all its perfection.

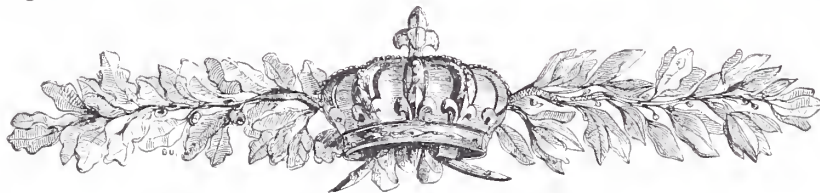
each end by a winged figure with its torch reversed. The CHAPEL again supplies us with two subjects



of winged figures of very graceful design from the ceiling; and slight as they appear, they show the correctness of form and beauty of outline for which

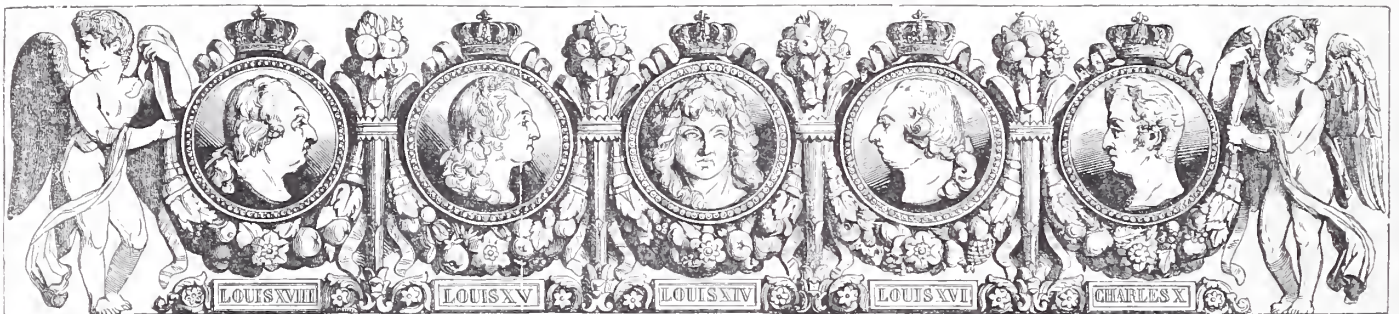


The next design is simply the regal crown between two branches of laurel; it frequently appears in the salons appropriated to the portraits of several royal sovereigns, whether as monarchs of France or as reigning Dukes.

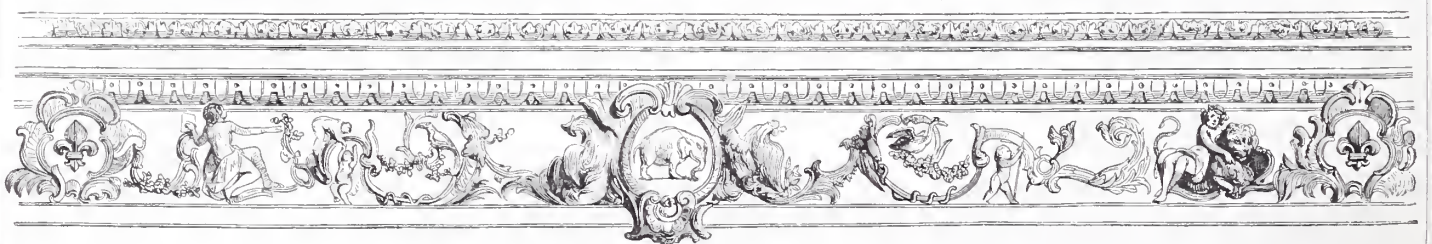


The five medallions extending across the page are from the "MEUBLE DE CHARLES X.," in the Gallery of Statues; they are portraits of the later French monarchs, and the series is terminated at

the artists of France have long been pre-eminent. The pose of these figures is remarkably easy.



The cornice introduced below is copied from the SALLE DES MARÉCHAUX, a noble apartment, containing, as its name implies, portraits of the Marshals of France from the earliest annals of the country to the present time. Many of these portraits are by the first artists of the respective periods.



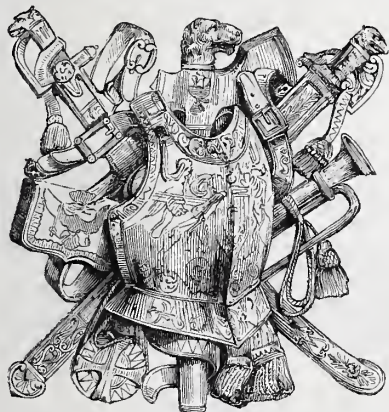
The ornaments which occupy the first column of this page are taken from the BOSQUET DES



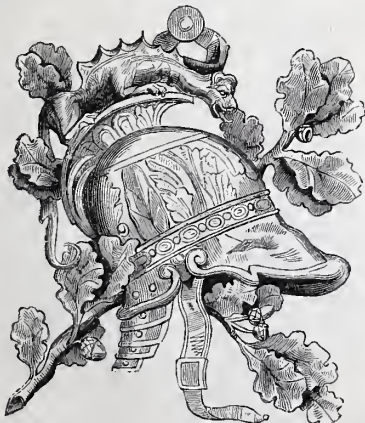
DAMES; they are all of the implements of warfare, some of them being interspersed with leaves, and



tied with bands of ribbon. The grouping of these several objects is admirably managed: the various



galleries which are devoted to the illustration of the military and naval glories of the country are



filled with an infinite number of similar designs, yet differing in their component parts.

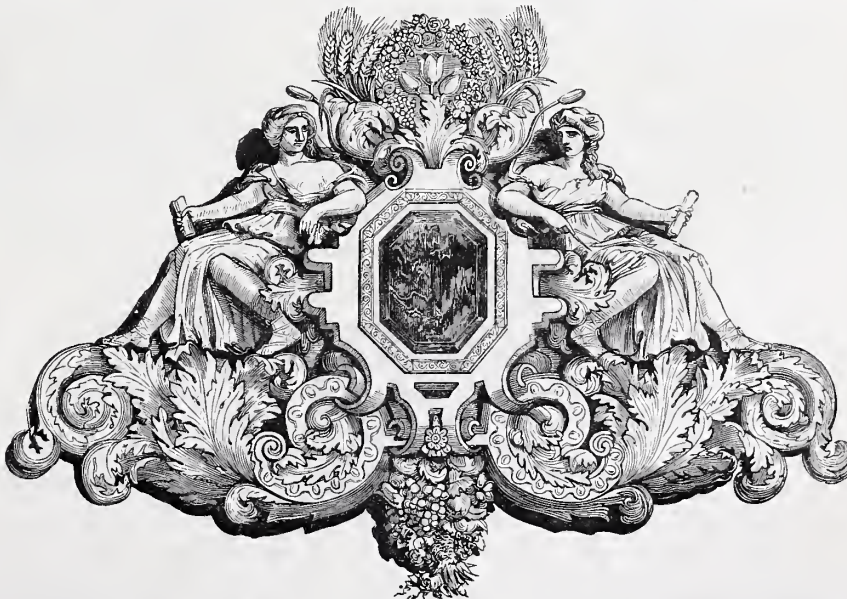
The beautiful heraldic device heading this column appears in M. Gavard's work, on the page that describes the "Institution of the Military Order of St. Louis." The centre, containing the *Fleur-de-lys* of France, has for supporters two *Cornucopie* filled with flowers, the horns themselves being almost



concealed by floriated ornament; the whole is surmounted by the royal crown. The engraving which follows is from that division of the volumes entitled AILE DU NORD, and we should suppose (for there is no explanation of it) that it represents a "dog" attached to the fire-place in one of the apartments; it is

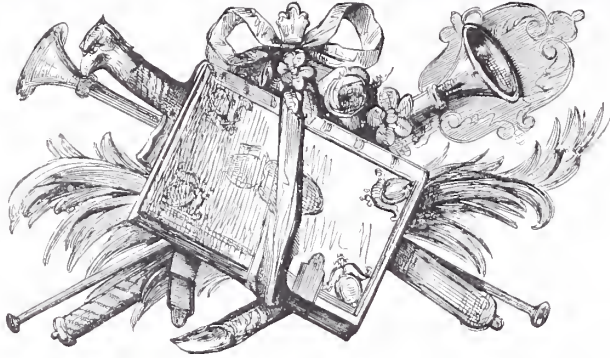


exceedingly rich and beautiful. The last ornament is also from the AILE DU NORD, and from that portion of it which contains the portraits of the great artists of France: the figures supporting the



shield are in perfect harmony with the appropriation of the gallery, while the base of the device is composed, with much elegance, of scroll work mingled with acanthus leaves.

The first and last designs placed across this page are taken from the CHAPEL, one of the "lions" of Versailles, so profusely and richly is it decorated; we could fill an entire number with the *moreaux*



M. Gavard has collected together in his costly publication from this portion of the edifice alone. The two central ornaments are from the CABINET DES BAINS; the composition of these groups completely

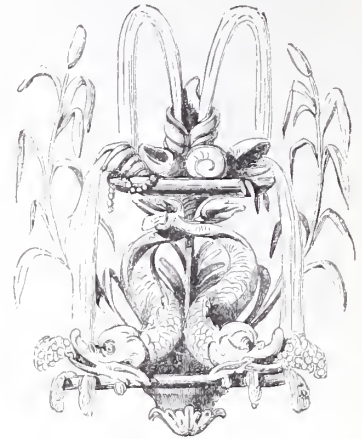


identifies them with the use of the apartments; we recognise in them the various articles indispensable to the enjoyment of the luxurious and healthful bath: reeds and bulrushes typical of the fresh and purifying stream, small vases for holding water, combs, brushes, sponge, bottles of *cosmétiques*, curling



irons, &c. The three smaller cuts are also, we believe, copied from the same source, but the text in M. Gavard's work only incidentally alludes to it, yet as they are composed of objects having reference to water—dolphins, shells, aqueous plants, &c., we presume our conjecture is not far from the truth.

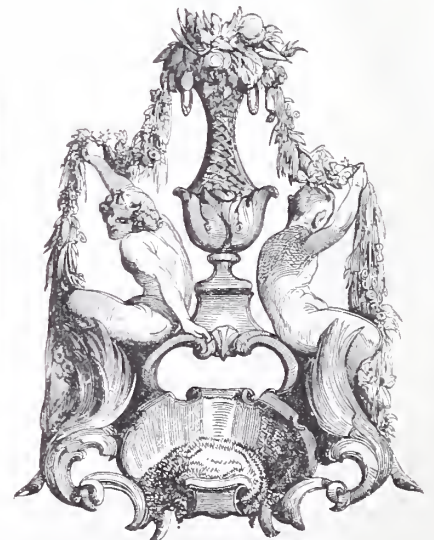
We shall find occasion in future numbers to present our readers with further specimens of the "Decorations of Versailles" as extracted from M. Gavard's volumes. In dismissing the subject



for the present, we would commend them to universal notice; artist, designer, and amateur, will find in them abundant material for study and consideration. The palace both externally and internally, is a grand museum of Art which is an honour to even that great nation. Will the day ever arrive when England shall be found following so bright an example of munificence to her artists? or are we ever to hear the reproaches of foreigners who smile at British patronage of Art, and in their hearts despise our parsimony and niggardly doling



out of grants for national purposes? We complain of our legislators, but the fault rests not solely with them; it rather rests with the great body of those who send men to parliament, whom a little of the pressure from without, as it is termed, would stimulate to a wiser and more liberal course of action. It is not vast armies and numerous fleets that make a nation great; they give her power—power which, properly directed, enables her to



achieve greatness in Art, in science, in literature, and to promote her own happiness, and that of the world at large.



A DICTIONARY OF TERMS IN ART.

**BEAMS, or RAYS OF GLORY,** are frequently depicted round Saints, and proceeding from the nebulae or clouds. Under Angels—they should always be blazoned on, on an azure field.

**BEARD.** An attribute of the Prophets, Apostles, Evangelists (with the exception of St. John), Fathers of the Church, and Hermits. The long beard is also worn by two female Saints, viz., Paula Barbata, in the fourth century, who, in order to escape the addresses of a youth, obtained a Beard by means of prayer; and St. Galla at Rome, who procured one by the same method, in order to avoid a second marriage. In Ancient Art, the Beard is an appendage of Jupiter, Serapis, Neptune, of the full-grown Hercules, the aged Esculapius, the double-headed Janus, Triptolemus, &c. The Asiatic Bacchus was also bearded, and therefore the Romans call him *Bacchus Barbatus*, in contradistinction to the youthful god of their own country and of Greece. His companions the FAUNS (Satyrs), and Silenus are generally Bearded, and even bristly, as are also the Pans, the latter having a Goat's Beard, which in Pan corresponds with the feet. The very beautiful head of the statue of Neptune, taken to Florence from the Villa Medici at Rome, is only to be distinguished from the heads of Jupiter by the Beard; the latter as is usual with the inferior marine gods, is straight, as if wet, nor longer than that of Jupiter, but it is crisper, and the moustache is thicker.

**BEAUTY, BEAUTIFUL.** The consideration of this subject, so important in the philosophy of Art, involves so many investigations of a purely metaphysical character, that it would scarcely be possible to treat it satisfactorily within the narrow limits at our disposal, and it does not lie within the nature of the subject to admit of a concise definition; we must therefore refer the reader to those works in which the subject is treated with the greatest ability.\*

**BEES,** as an attribute, in Christian Art. Saint Ambrose is often represented with a bee-hive near him, in allusion to the legend, that when an infant a swarm of bees settled upon his mouth without doing him injury; but this fable implied only his eloquence, and is told of others distinguished for that quality.

**BELL.** In Christian Art, a Bell is one of the attributes of St. Anthony.

**BELLOWS.** In Christian Art, a pair of Bellows in the hands of a demon, is the attribute of St. Genevieve, by which is typified the light of Faith (figured by a burning taper), extinguished by Sin.

**BEMA.** The term applied by the Athenians to the platform from which the orators spoke. In the early Christian churches it was the part corresponding to our pulpit, and was surrounded with lattice work.

**BENZOIN.** A solid balsam, yielded from incisions made in a tree which grows in Sumatra, called the *Styrax Benzoin*. It is hard, friable, with an agreeable fragrant odour, soluble in alcohol, ether, and oil of turpentine. It has been employed as an ingredient in spirit varnishes by the Italians and Spaniards, but does not appear to have been an ingredient in oil varnishes.

**BIACCA (Ital.)** White carbonate of lead used by the Italians in oil and distemper painting, but not in fresco.

**BIADETTO.** This term, very frequently met with in writers on painting, is synonymous with *BICE*, being the native or artificial carbonate of copper, known by various names, such as *Cendres Bleues* (corrupted in *Saunders's Blue*), *Blue Bice*, *Azzurro di Biadetto*. According to Mr. Eastlake, this term is derived from *Bladetus de Inde*.

**BIANCO SECCO.** A white used in Fresco-painting, consisting of lime macerated in water until its causticity is removed, to which pulverised marble is added.

**BIBIANA, St.** In the Church at Rome dedicated to this Saint is a statue by Bernini, representing St. Bibiana. It stands upon the altar, leaning against a pillar, and is considered the simplest, most graceful, and best work of this artist, and one of the most pleasing productions of modern Art. There is a series of frescoes representing scenes from the life of this Saint, executed by Pietro da Cortona.

**BICE (BEIS, Germ., BIADETTO, Ital.)** There are two pigments known by this name, both native

\* *The Philosophical and Aesthetical Letters and Essays of Schiller.* Translated by J. WEISS. London, 1845.—*The Philosophy of the Beautiful.* By VICTOR COUSIN. Translated from the French, by J. C. DANIEL. London, 1848.—*The Aesthetic and Miscellaneous Works of F. SCHLEGEL.* London, 1849.—*Modern Painters.* By a Graduate of the University of Oxford. London, 1849.

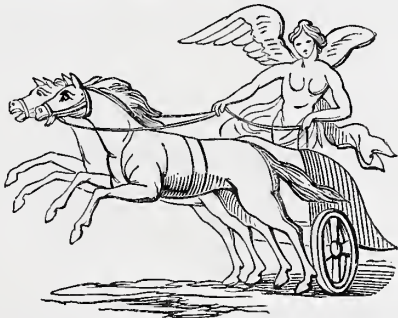
carbonates of copper, one of which is *blue*, the other *green*. **BLUE BICE** has been known to artists from the earliest times, under various names, such as **MOUNTAIN BLUE**, **AZZURRO DI TERRA**, **CENDRES BLEUES** (*Saunders's Blue*), **ONGARO**, &c. **BICE** is sometimes artificially prepared, but is less durable than the native, still it has been extensively employed in the various branches of painting. The artificial pigment always turns green when ground in oil, but mixed with glue, as in distemper, and with lime in fresco-painting, or for colouring the walls of rooms, it is of sufficient durability. The artificial **BICE**, prepared according to various formulae, is known in commerce as **MOUNTAIN BLUE**, **Mineral-Lime-Copper-English**—and **Hambro' Blues**. **GREEN BICE**, known as **MALACHITE GREEN** and **MOUNTAIN GREEN**, is also a carbonate of copper, mixed with a small proportion of the oxide of iron. It is obtained from the Tyrol, and Hungary. It was known to the early painters as **CHRYSOCOLLA**, **VERDETTO**, **HUNGARIAN GREEN**, **VERDE DE MINIERA**, **VERDE DI SPAGNA**, **CENERE VERDE**. The native carbonate of copper is a valuable pigment, and of great durability, as may be seen in the most ancient miniatures; it has of late fallen into disuse, though undeservedly. Most of the **MOUNTAIN GREEN** now obtained in commerce is an artificial product, of a pale greyish-green tint, opaque, and much less brilliant than the native. **MALACHITE** is often found native in the shape of a fine powder, ready for the artist's use. **EMERALD GREEN** and **PAUL VERONESE GREEN**, are vivid green pigments, prepared artificially, by mixing carbonate of copper and whitening, to which sometimes ochres are added.

**BIDENT (Lat.)** An instrument or weapon with two prongs; sometimes erroneously given to repre-



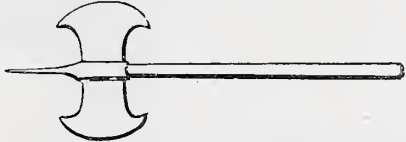
sentations of Pluto, instead of a sceptre, his proper attribute.

**BIGA, BIGÆ.** The term applied by the ancients to those vehicles drawn by two animals.\* Harnessing abreast is the oldest manner found among the classic nations; in the *Iliad*, it is the customary



method, but besides the two horses in the yoke, there are sometimes others added on either side. Hector drives a four-horsed chariot, called by the Romans **QUADRIGA**. **BIGA** generally means the Roman chariot used in the circus or in processions. It is a Roman term, as the Greeks called this method of harnessing, *Synoris*. The form of the chariot resembled that of the great **HARMA**, or **DIPHROS**, a short body, resting on two wheels, closed in front, but open behind, where it was entered, and the charioter drove standing. These are what are seen on ancient monuments.

**BIPENNIS.** An axe with two blades or heads,

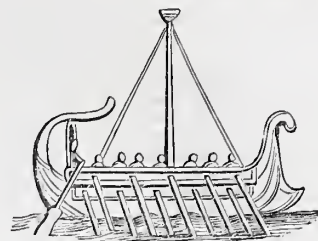


one on each side of the handle. It is the weapon usually seen depicted in the hands of the Amazons.

**BIRD'S-EYE VIEW,** in Perspective, is a view taken from a great elevation, in which the point of sight is at a very considerable distance above the objects viewed and delineated. This mode of drawing is very useful in representing extensive districts of country, battle-fields, panoramic views, &c. For many purposes it has been superseded by **ISOMETRIC PERSPECTIVE**.

\* Our illustration is copied from a painting on the walls of the Pantheon at Pompeii.

**BIREMIS.** A ship with two banks of rowers,



frequently depicted on ancient bas-reliefs. This name was also given to a small boat managed by two oars only.

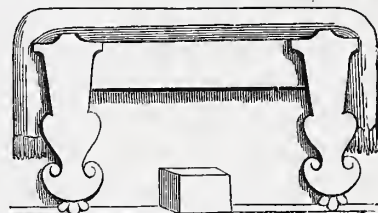


**BIRRUS (Lat.)** A woollen cape or hood, worn over the shoulder, or over the head as a cowl. Our engraving represents one worn by a shepherd, from a MS. of the eleventh century, engraved by Strutt.

**BIRRUS, or BUR-REAU.** According to Strutt, these were the names given to coarse woollen cloths used for the garments of the lower orders during the thirteenth century.

**BISCUIT.** A kind of white unglazed, baked porcelain-clay, much employed in the manufacture of statuettes, &c., but for this purpose, a much finer and more suitable material is the so-called **PARIAN**. Biscuit is the term generally applied to articles of clay, which have gone through only one "baking," or "firing" in the oven, and which have not received the glaze. In this state it is porous, and is used for wine-coolers, and other purposes.\*

**BISELLIUM (Lat.)** A seat of honour granted to distinguished persons upon public occasions. It was large enough to contain two persons, hence its



name, but it does not appear to have been occupied by more than one. The cut represents a Bisellium inscribed "to Caius Calventius Quietus, Augustal. To him, in reward of his munificence, the honour of the Bisellium was granted by the decree of the Decurians, and with the consent of the people."

**BISHOP'S LENGTH.** Canvas of this size measures fifty-eight inches by ninety-four. The *Half-Bishop* measures forty-five by fifty-six.

**BISMUTH.** The substrate of this metal forms the Pearl-white, used as a cosmetic and as a pigment, but its use is in every respect to be avoided, as it is readily acted upon by sulphurous vapours, which blacken it.

**BISTRE.** This pigment is of a warm brown colour of different tints, principally yellowish and transparent. It is prepared from the soot of wood, that of the beech being the most esteemed, which is finely pulverised, the salts washed away by water. The Roman Bistre is esteemed the best, but the quality of that met with in commerce depends chiefly on the kind of wood used in the burning. Bistre is not used in oil-painting, but is valuable in water-colours, yielding fine transparent tints in washing, and is much employed for sketches in the manner of those made in Indian ink and Sepia. By mediæval writers Bistre was termed **FULIGO** and **FULIGINE**.

**BITING-IN.** A term used in engraving to describe the action of the Aquafortis upon the copper or steel, on those parts from which the etching ground is removed by the graver and other tools.

**BITUME GIUDAICO, JEWS' PITCH.** A name given to Asphaltum or Bitumen.

**BLACK** is the extinction of colour, produced by the combination of the three primary colours, Blue, Red, and Yellow, when mixed in equal strength and proportion. The combination of the three Primary colours in unequal strength and proportion produces the infinite variety of Brown and Grey tones, according to the predominance of

\* See *Art-Journal* 1849.

one or other of the Primaries. Two Primary, or two Secondary colours, cannot produce Black, because the Primary colours meet in them in unequal proportions; but a Primary and a Secondary colour of equal power effects the union of the three Primaries, and hence the result of the mixture is black.\* When compared with the type of pure colours found in the prismatic spectrum or the rainbow, every pigment, except Ultramarine, is found impure; the REDS are all alloyed with Blue or Yellow, the BLUES, with Red or Yellow, the YELLOWS, with Blue or Red. Now, it is easy to perceive that when such pigments are mixed at random, an undue and unnecessary quantity of Black is produced, by which their purity and brilliancy is impaired, and it is to this, and not to the "lost medium" of the old masters, that the attention of the artist should be directed.†

**BLACK.** In Ancient and Medieval Art, COLOURS had a Symbolical meaning, an acquaintance with which formed part of the artist's studies. In later times this knowledge has been suffered to fall into almost total neglect, but with the recent revival of a feeling for, and an imitation of, the works of the past, the Symbolism of Colours has come in for a share of that attention its importance demands. In this Dictionary we can do little more than direct the attention of the artist to the subject, and exhibit in a slight degree the character and application of its language.‡ **BLACK**, considered as the negation of colours, represents darkness, and is symbolical of Evil, Falsehood, and Error.§ **BLACK**, as a mortuary colour, and worn as mourning, is authorised by the most ancient traditions. **VIOLET** was thought so nearly allied to **BLACK**, that the Roman Church used them indiscriminately for one and the same in days of mourning and fasting.|| The ancients were fond of dark purple, and at funerals they wore Black, or nearly Black. Among the Moors, Black designates Grief, Despair, Obscurity, and Constancy. In **BLAZONRY**, Black, named Sable, signifies Prudence, Wisdom, and Constancy in Adversity and Love. Engravers usually represent it by a series of horizontal and perpendicular lines crossing each other. Black with Red produces Tan colour; with White, Grey.

**BLACK CHALK.** An indurated black clay, used as crayons in drawing, but the artificial crayons prepared in France and Italy are used in preference. In France, Black Chalk is known by the names *Schiste à dessiner*, *Ampélite graphique*.

**BLACK-LEAD, PLUMBAGO, GRAPHITE.** The substance known by this name is a peculiar form of carbon, but there is no lead in its composition, as its name implies. It is the material used for making drawing-pencils, and is chiefly obtained from Borrowdale, in Cumberland. It is also found, of inferior quality, in various parts of the world—in Scotland, Norway, Spain, Ceylon, United States, and Mexico. Analysis of certain specimens show that it consists of—

Carbon . . . . .	88 parts
Oxide of Iron . . . . .	12 parts
	100

with small quantities of silica and alumina.¶ In oil-painting, Black-lead gives very pure tones of grey, which were much used by Vandyke in his draperies, &c.

**BLACK PIGMENTS.** Those used in painting are chiefly derived from the animal and vegetable kingdoms; they are very numerous, of different degrees of transparency, and of various hues, in which either red or blue predominates, producing brown-black, or blue-blacks. The most important

\* The painter should consult the chapter on "The Life and Death of Colours," in *The Art of Painting Restored*, by L. HUNDETFUND, unquestionably the most valuable contribution ever made to the literature of the Art of Painting.

† A brilliant picture can never be produced from a foul palette, yet a cursory glance at the *working* of the majority of artists would lead us to suppose that they preferred painting with mud, to using the pigments in their natural purity, or in well-judged mixtures. Want of space forbids our entering further into this important subject, but this is the less to be regretted, since the work of Hundertfund, quoted above, enters fully into the principles and practice of Colouring.

‡ This subject is ably treated by F. PORTAL, in his work entitled *Des Couleurs Symboliques dans l'Antiquité, le moyen âge et les temps modernes*, Svo. Paris, 1837. A translation of this work, by Mr. Inman, appeared in *WEALE'S Quarterly Papers on Architecture*, vol. vi.

§ The illuminators of the middle ages represent Jesus Christ in black drapery when wrestling against the Spirit of Evil; and the Virgin Mary often has a black complexion in paintings of the twelfth century, which pertain to Byzantine Art.

|| "Black vestments were not commonly used for the office for the dead in antiquity; they are seldom figured in the earlier illuminations, even in miniatures of the sixteenth century. The celebrant of a funeral is often represented in a coloured cope or vestment."—PUGN.

¶ See the *Art-Journal* for September, 1848.

black pigments are—Beech-black, or Vegetable Blue-black, prepared by burning beechwood in closed vessels; Bone-black or Paris-black, called also Ivory-black; Cassel or Cologne-black; Cork-black; Frankfort-black; Ivory-black; and Lamp-black. German or French *Prussian-blue*, when burned, yields a fine-toned brownish-black pigment, which is often used as a substitute for ASPHALTUM. Black pigments are slow driers; mixed with white they yield greys of various hues; they ought never to be used to represent *shadow* in painting; transparent brown pigments, such as Asphaltum, deepened with Prussian-blue, are best suited for that purpose.\* In fresco-painting the carbonaceous pigments are not admissible; only native earths, such as Black-chalk, possess sufficient durability.

**BLAZONRY** is the art of delineating the figures and devices of a coat of arms in their proper colours or metals, on armorial shields, &c. In order to do this, a knowledge of the *points* of the shield is essential.† In Engraving, the term *Blazonry* is also employed to express the hatching of the same by the engraver, so as to designate the different colours or metals. As for instance, Shakespeare's Coat of Arms, here engraved, and which is selected as a familiar illustration, would be thus described: "Or, on a bend *sable*, a spear of the first, the point steeled, *proper*."



**BLENDING.** A process by which the *fusion* or *melting* of the pigments is effected by means of a soft brush of *Fitch* or *Badger's* hair, called a Blender or Softener, which is passed over the little ridges with a light feathery touch. It requires much skill and dexterity to accomplish this operation successfully; in the hands of the unskilful it generally destroys all force and strength of touch, and leads to a muddiness, in which all purity of colour is lost. It may be justly considered that **BLENDING** is the resource chiefly of incapacity and mediocrity, and that if the painter resorts not to it in the first instance, he will always be able to do without it.

**BLOOMING.** A clouded appearance which varnish sometimes assumes upon the surface of a picture; so called, because it somewhat resembles the *bloom* on the surface of certain kinds of fruit, such as plums, grapes, &c. It is most probably caused by the presence of moisture either on the surface of the picture or in the varnish, and is best prevented by making the varnish hot, and the picture thoroughly dry, before applying it. Blooming is fatal to the clearness and transparency so essential to the proper effect of a picture, and no pains should be spared to remove it. This is best accomplished by rubbing the surface of the picture with a piece of soft sponge, moistened with hot rectified oil of turpentine (Camphine), and smoothing it with a large soft brush, then placing the picture in a clear sunshine.

**BLUE.** One of the three primary colours, and the only one that can be adequately represented by a material pigment. Ultramarine approaches the purity of the Blue in the prismatic spectrum so nearly, that it may be justly regarded as a pure Blue. The properties of Blue are negative and cold; when united with the other primary colours it produces certain Secondary colours; with Yellow it yields various shades of GREEN; with Red, numerous PURPLE or VIOLET hues. BLUE is the complementary colour to ORANGE.

**BLUE.** In Medieval Art, BLUE, in Symbolism, was of three kinds—one, which emanates from Red, another from White, and a third allied to Black; they are sometimes represented by one colour only, but frequently are distinguished by different hues of Blue. AZURE (*Light Blue*), was the symbol of divine eternity, of human immortality, and by a natural sequence, became a mortuary colour.‡ As an Angel's garment it signifies Faith and Fidelity; as the dress worn by the

\* The method of producing neutral shadows, practised by many German artists, seems to consist in painting the three primary-coloured pigments over each other, whereby the greatest depth and transparency is obtained.

† See *Glossary of Heraldry*, Oxford, 1847.

‡ As we see in the custom of covering the coffins of young persons with *Blue* cloth. The Salisbury Breviary contains several miniatures, in which appear Biers covered with a Blue Mortuary cloth. On others, but more seldom, the Pall is Red; finally, on one only is the Pall *Red*, and the Baldachin which covers the Catafalque *Blue*. These two colours, one over the other, indicate Divine Love raising the soul to immortality. The Baldachin or Canopy is the emblem of heaven. Ceilings of churches were generally painted Blue, and powdered with stars to represent the canopy of heaven over the faithful.

Virgin Mary, Modesty.\* When it is one of the colours worn during the celebration of the Mass (varying with the seasons of the church), it signifies Humility and Expiation. In the Symbolism of compound colours, BLUE, when allied with RED (in Purple or Violet), or with YELLOW (in Green), imparts a portion of its own symbolical meaning; thus Purple (compounded of Blue and Red, the latter predominating), indicates the *Love of Truth*; Hyacinth, in which Blue predominates, signifies the *Truth of Love*. When the two colours are equally blended, as in Violet,† the signification is derived from both primitives; thus Violet will designate the *Truth of Love* and the *Love of Truth*. In **BLAZONRY**, Blue signifies Chastity, Loyalty, Fidelity, and good reputation. Engravers represent it by horizontal lines.

**BLUE BLACK, CHARCOAL-BLACK.** This pigment is prepared by calcining vine-twigs in close vessels. Mixed with WHITE LEAD it yields very fine silvery GREYS, and may be considered in all respects an eligible pigment.

**BLUE PIGMENTS.** Those employed in oil and water-colour painting are obtained from the three kingdoms of nature. Those derived from the mineral kingdom are ULTRAMARINE, COBALT, BLUE VERDITER (*Bice*, or *Mountain Blue*). Of Vegetable Blues, the only one of any value is INDIGO. PRUSSIAN BLUE may be said to be derived from the animal kingdom, as it is prepared from a mixture of *prussiate of potash* (obtained from the decomposition of blood, hoofs, &c.), and an *oxide of iron*. The qualities and uses of these Blue Pigments will be described under the respective places in this Dictionary.

**BOAR.** In Medieval Art this animal is emblematical of ferocity and sensuality.

**BODKIN** (*Acus*, *Lat.*) In the figures of maidens in highest antique style, we see the hair either bound together at the top of the head, or fastened in a knot behind, with a Bodkin. The female characters in the Greek tragedies, and the priests of Cybele, wore this simple head-dress.‡ At the present day, the peasant-girls of Naples wear silver Bodkins. The *Acus discriminalis* was used for dividing the hair into curls.

**BODY, BODY COLOURS.** This term is applied in Oil Painting to pigments or to their vehicles, and expresses their degree of consistence, substance, and tinging power. It implies, in some degree, *Opacity*, although there are many pigments possessing *body* which are also transparent, as in the case of Indian Yellow and Prussian Blue. In Water-colour painting, works are said to be executed in *body colours* when, in contradistinction to the early mode of proceeding in tints and washes, the pigments are laid on thickly and mixed with white as in oil painting, from which this style of painting only differs in certain relations, by the employment of water as a vehicle for the pigments instead of oil.

**BOLDNESS.** That quality which distinguishes the artist who, educated in the soundest principles of Art, designs and executes with fearlessness and decision. When under proper control, it imparts to all his productions a vigour that is sure to charm. It is exhibited in the highest degree in the works of Rubens.

**BONE BLACK (PARIS BLACK).** A pigment of an intense Black colour, slightly tinged with Red, prepared from the bones of various animals burned in close vessels free from the contact of air. It is transparent, and very deep in tone, when mixed with White, it yields beautiful pearly Greys. It is the pigment usually sold for IVORY-BLACK, from which it differs very little; genuine Ivory-Black is met with in commerce under the names of COLOGNE and CASSEL BLACK.

**BOOK.** In Medieval Art a book is the universal Attribute of the Fathers of the Church, Bishops,

\* The Virgin Mary has always been traditionally represented in a Blue mantle, on account of the mystic signification of this colour.

† "VIOLET was considered so nearly allied to the colour Black, that the Roman Church used them indiscriminately for one and the same on the days of mourning and fasting."—PUGN.

‡ Of which many examples are still preserved, which show how far the ancients carried their love of the beautiful even in trifles. Winckelman describes four large silver Bodkins found at Portici; the largest is about eight inches long, having at the end a Corinthian Capital, upon which stands Venus, dressing her hair with both hands, while Cupid holds a circular mirror before her. Upon another stand Cupid and Psyche, embracing another has two busts; and upon the fourth and smallest is Venus leaning upon a Cippus of Priapus. Our engraving is copied from Montfaucon, and exhibits the ordinary mode of wearing these bodkins by the Roman ladies.

and Abbots, as an emblem of their learning. In the hands of the Evangelists and Apostles it represents the Gospel. St. Boniface carries a book pierced with a sword. St. Stephen carries a book, which represents the Old Testament: in the hands of St. Catherine it indicates her learning, and the same with in the hands of St. Bonaventura and St. Thomas Aquinas.

**BORAX.** A mixture of a solution of this substance with gum tragacanth, has been recommended as a vehicle in miniature painting, but with doubtful propriety; as, upon the evaporation of the water holding the borax in solution, crystals of borax must be left on the surface of the ivory; these are slightly alkaline, and would change many vegetable pigments. Perhaps a better vehicle would be found in white lac dissolved in a hot solution of borax.

**BORDER (BORDURE, Fr.)** That which limits or ornaments the extremities of a thing. **FRAME,** in a picture, is a border of carved wood, sometimes painted or gilt, and of copper-gilt, on which the picture is placed. The frame is not only a luxurious ornament, but it is necessary to circumscribe the composition, and to figure the opening through which the spectator perceives the painted objects, which an illusion of perspective leads him to think are beyond the wall on which the picture is placed. **TAPESTRIES,** in imitation of Paintings, have also **BORDERS,** worked in the Tapestry: as these must be proportionate to the size of the picture, which in Tapestry are usually very large, they may be ornamented with Arabesques, Masks, Cameos, &c. The greatest painters have not disdained this style of composition; the borders of many of the tapestries in the Vatican were executed after designs by Raffaele.

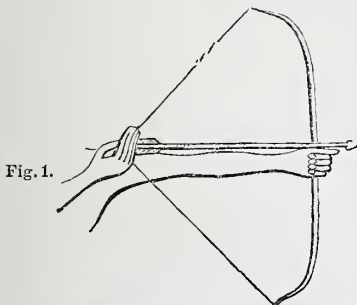
**BOSS (RONDE BOSSE, Fr.)** This term describes sculptured objects in their full forms in contradistinction to those which are in **RELIEF,** or attached more or less to a plane or ground.

**BOSSSES** are projecting ornaments used in architecture in various situations, such as ceilings, to cover the points of intersection of the ribs, &c. They consist variously of foliage, heads, armorial



shields, &c., and embrace a great variety of fanciful shapes. Our engraving represents a very beautiful one in the Chapter House of Oxford Cathedral, executed about 1250.\*

**BOW (ARCUS, Lat.)** A weapon of defence, used from the most ancient times, chiefly by the



Asiatic nations, but also by Europeans. Among the former the Scythians and Parthians were most skilled in the use of this implement of war; as

\* Bosses of Bronze and other metals were used to adorn the sword-belts of antiquity. The heads of nails were also ornamented with sculptured Bosses, as is seen on the doors of the Pantheon at Rome.

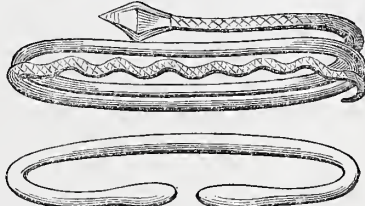
were the Cretans among the Greeks. The form of the Bow varied considerably. The earliest representations occur upon Egyptian sculptures, one of which is copied in fig. 1; that of the Scythians and Parthians was nearly crescent-shaped (fig. 4;) that of the Greeks is more nearly the type of the Bow of modern times (fig. 2.) The Roman Bow is seen in fig. 3.] Connected with the Bow, we have the Quiver which held the Arrows, and the Bow-case, which contained both the Bow and the Arrows. They are frequently met with on ancient bas-reliefs. The Bow is an attribute of Apollo, Cupid, Diana, Hercules, and the Centaurs.

**BRACAE, BRACCAE (ANAXYRIDES, Gr.)** The term applied by the Romans to the Trowsers worn by the Asiatics, Dacians, and Teutones, but unknown to the two classic nations even in later times. They were sometimes wide, sometimes narrow, the latter being peculiar to warlike people such as the Persians, and generally of leather. The Amazons also wore them, the Medes, Lydians, Phrygians, and Dacians, wore wide Trowsers tied under the foot.\* Later, the Persians wore many-coloured trowsers, generally scarlet. Towards the end of the second century after Christ, the Roman Emperors appear to have worn them as a mark of distinction. The custom of wearing trowsers, though imitated by many, was never general among the Romans; by Hortensius they were forbidden to be worn in the town. We have no evidence that they were ever



worn by the Greeks.

**BRACELETS.** Bracelets were with the Ancients, and are still with the Moderns, the symbol of marriage. They were generally in the form of a serpent, and some were round bands fastened by two serpent's heads like the girdle of warriors. The number of golden and bronze bracelets found at Herculaneum and Pompeii, show that these ornaments, particularly those in the form of serpents, were articles of luxury among the females of ancient times. Antique bracelets are



of two kinds, armlets and true bracelets, the one worn on the upper arm and the other on the wrist or lower arm. Smaller bracelets, generally of gold, beautifully worked, and sometimes set with jewels were worn on the wrist. Bracelets have also been found like twisted bands. The Bacchantes wore real serpents instead of serpent-like bracelets. These ornaments were not worn exclusively by women, for we find that the Roman Consuls wore bracelets in triumphal processions; they were presented by the emperors to soldiers who distinguished themselves (**ARMILLE**). The ankles had similar ornaments, thence called **ANKLETS**.†



**BRACKET.** A support suspended from or attached to a wall for the purpose of supporting statuettes, vases, lamps, clocks, &c. The skill of the artist has been frequently employed upon this ornament, which is susceptible of great elegance of form and embellishment. The engraving represents one designed by Michael Angelo.

\* See **PIRANESI, Col. Trajana**, tav. 1—2. For the Asiatic, see the representations of Paris, *Mus. Pio. Clem.* II. 37. **MILLINGEN, Ined. Monum.**, and numerous other authorities. Our engraving represents a fine antique statue of a Gaulish Captive, formerly in the Villa Borghese at Rome.

† The cut represents an Egyptian bracelet in the form



**BRACHIALE.** In ancient armour, a defence for the upper part of the arm. Some specimens have been found at Pompeii, which are beautifully ornamented,\* and one of which we here engrave.

**BRASS (LAITON, Fr., MESSING, Ger.)** is an alloy of copper and zinc, in various proportions, but usually consisting of two-thirds copper, and one-third zinc. According to the variety in these proportions, there are produced the compounds known as mosaic gold, pinchbeck, prince's metal, &c. Brass, as well as Bronze, has been extensively applied to various useful and ornamental purposes from the remotest antiquity.† **LATTEN** is a name formerly applied to thin sheets of rolled Brass, extensively employed for monumental **BRASSES.** Brass beaten into very thin leaves is called **DUTCH GOLD,** or **DUTCH METAL.**

**BRASSARTS.** In Plate-armour, are the pieces which protect the upper part of the arms, connecting the shoulder-pieces with the elbows. Demi-brassarts covered the front of the arm only, as the Greaves protected the front of the legs. The covering of the lower arms, from the elbow to the wrist, was variously termed *avant bras, vant*—or *vam braces*. The ancient term for this portion



of armour was **BRACHIALE.**

**BRASSES.** Monumental Brasses form one of the three classes of sepulchral effigies extant in this country; they consist of engraved or incised metal plates; Brass, or a similar compound called **LATTEN**, (from the French *Laiton*, brass,) being the metal used for the purpose. These metal plates were inlaid or embedded in stone slabs, which formed part of the pavement of the church, or were elevated on altar tombs, or affixed to the wall. The incised lines depicted the person of the deceased in appropriate costume—religious, military, and civilian; or in lieu of this, Crosses ornamented or foliated, with sacred emblems or devices, accompanied in either case with armorial bearings and quaint inscriptions, characteristic of the simple and earnest piety of our ancestors. They were used by all ranks of society, and consequently depict a corresponding variety of costume. Brasses were probably introduced into this country from Flanders, and many now remaining are known to be the work of Flemish artists; they were probably adopted with a view of economising the space in the area of churches, which the too great use of altar-tombs and sculptured monuments encumbered. Examples exist dating from the year 1277 to 1631. Very many were destroyed during the Civil Wars, including perhaps some of earlier date. The use of Brasses has lately been revived with great success, and it is to be hoped that this elegant and appropriate form of memorial may again come into general use. Our absurd modern costume, however, will greatly militate against their excellence in an artistic point of view. The grace and beauty frequently expressed by a few simple lines in old Brasses may be well illustrated in our engraving of one in Wimbish Church, Essex, executed about 1350.



of a serpent, from Wilkinson; and a Roman bracelet of a simple kind.

\* We find this term only in **Mr. Rich's Companion to the Latin Dictionary and Greek Lexicon** (London, 1849); a work to which we have been indebted in some of our articles on Classical Antiquities; and we gladly bear testimony to the minute and ample detail, and painstaking accuracy, with which that work is executed. As an authority in all matters relating to Ancient Art it is invaluable to the artist.

† See **MULLER'S Ancient Art and its Remains.**

### THOUGHTS AND SUGGESTIONS ON THE EXPOSITION OF 1851.

It is with much regret we remark that the present aspect of the subject under review, is in no degree improved since our last notice of its position. The retrospect of the close of the last month, only confirms and realises the fears we expressed at its commencement, and to which we should have given earlier and more forcible expression, but for the anxiety we felt lest, even by misconception, we might be instrumental in strengthening any doubt, by which the progress of the plan might have been checked or its advisability questioned; trusting that the objections we foresaw—many of which were palpably evident—might have been in good time acknowledged and removed. This, however, has not been the case to the extent we advocate and deem essentially necessary; and we are therefore bound again to remark on those points by which the chances of success are not only considerably weakened but positively endangered. It will be indeed an ungrateful return for the personal interest and unwearied attention which our illustrious Prince has devoted to this attempt to advance the welfare of British manufacturers, if through lack of judicious guidance the attempt fails of its purposed object; and there is strong evidence to fear this; dissent becomes more marked, want of faith more confirmed, and suspicion of probable injury to native commercial interests strengthened, by the evident want of practical judgment and decision in the few leading outlines of the scheme which have as yet appeared.

The great manufacturing districts, the localities upon whose efforts the onus of the struggle must depend, upon the shoulders of whose artisans must rest the burden of the task, remain still involved in uncertainty, and consequently in comparative inactivity as to preparatory action.

In the leading journals of Birmingham and Manchester have appeared strictures upon the unsatisfactory position in which the matter at present stands, which are not only justly conceived, but conclusively expressed; and we should but have stultified the conviction which a long experience had forced upon us, had we not been prepared for a result which the indecision and mystery that still shroud the project must have engendered.

The hesitation and reluctance to commit themselves to an uncertain and unexplained course, prove to demonstration, that a much clearer understanding of the necessary requirements exists on the part of the intended exhibitors and the public generally, than on that of the selected few, whose province it should have been to have taken the initiative in all matters of preliminary arrangement and subsequent detail.\*

The executive appointments should have been consequent upon the possession of the necessary capabilities for carrying the scheme into operation; but the selections in many instances seem to have been in this respect most unfortunate, for the only positive and specific engagements which they had made have been altogether abandoned—and most wisely so; yet this fact testifies very conclusively to the more than questionable fitness of the parties for the post they occupy.

We are gratified to observe that the offer of large money prizes, as originally made, to the amount of 20,000*l.*, has shared the fate of the Munday contract, and is altogether abandoned; we ever reprobated its policy, and gladly note its repudiation; in this decision we think the commissioners have acted most judiciously, and have avoided what must have proved a very serious and certain cause of future difficulty; still the positive assurance made that they would be given, and their subsequent total withdrawal, has been to some extent detrimental; particularly as the promised awards of gold and silver medals are also to be transmuted into bronze.

This course, in the estimation of many with whose opinions we have been favoured, appears to be an extreme, as poor and inadequate as the primary golden baits were lavish and impolitic—in avoiding Scylla we have fallen into Charybdis. Holding as we do the position, that the successful competitor will find his surest and most valuable recompense in the increased value which

the award will stamp, in both an honorary and a pecuniary sense, upon his present and future efforts, and the impulse which it will create in favour of his productions, we esteem the material of the object attesting this triumph, as of comparative insignificance—but we certainly demur to there being but *one uniform class of medals or distinctions*. The progressive merits of the successful works, varying as they will in requirements involving the exercise of taste and judgment—of scientific research—and manipulative dexterity, should, by the relative value or distinction of the prize, to some extent at least, be consistently acknowledged. This levelling system of uniformity of award, however it may satisfy the ambition of mediocrity, will be rejected by the more advanced and gifted intelligence among the exhibitors.

This decision is the result, we presume, of a recommendation from the committee of the Section of Manufacturers which was to the following effect: "The committee have felt that it would be most acceptable to exhibitors in the section of manufactures, that medals should be awarded as far as practicable, rather as testimonials of the *co-operation on the part of manufacturers towards the Exhibition* and of success or general excellence of manufacture, than of marking an *individual superiority* which might chance to be in some degree *accidental and misleading to the public*; they therefore recommend that the medals should be of equal value in classes, and that *each medal in each class be of equal value*."

It is not stated upon what grounds the belief that this course would be "most acceptable" to manufacturers is based. We very much misunderstand the feeling of that class, at least of its most influential and leading members, if such be their views or wishes on the subject, and even had such appeared to be the case, it is a course in which their wishes should not have been acceded to, as it is one that must necessarily tend to retard their progress, and check the spirit of emulative action, which should be the marked feature of the scheme. Sure are we, that there is no manufacturer of eminence, who has really earned his position, deserves an honourable rank, and is prepared to maintain and improve it at the coming crisis, but will denounce the recommendation of the Sectional Committee *in toto*.

We feel strongly on this matter, being confident that an equality of prizes will tend to an equality in the competitive works, and that uniformity of acknowledgment will induce an uniformity of claim. To the bulk of mediocrity it will offer a grateful and flattering recognition, to the "individual superiority" but a chilling and nugatory approval. Emulation will find no response; extraordinary and average merits will, according to the old saw, "share and share alike," and the highest aim of the exposition be missed. We must enter into a further analysis of this "recommendation," as there are other points quite as objectionable as that already referred to. The medals are, it is proposed, to be awarded "rather as testimonials of co-operation, &c., than as marking an individual superiority, which might chance in some degree to be accidental, and to mislead the public." When private interest has its own ends to serve, so surely does it seek to hide the shuffle of the cards by diverting attention to a feigned solicitude for the security of the public. Are the embryo judges to be so hoodwinked and incompetent, that they will not be able to distinguish between "superiority which may chance to be accidental," and the purposed and matured excellence, the long toiled for, long sought result, of mental and physical exertion? If this be the opinion of the Sectional Committee of Manufacturers, as to the fitness of those upon whose verdict the issues must devolve, we beg distinctly to deny the inference—an inference that would be fatal to the whole plan. We are sure that judges may and will be found, capable of distinguishing excellencies far more subtle than those this committee fears are "accidental and misleading." It may eventually be necessary to enquire how that committee was organised, and by whom its members were selected, that we may know what degree of weight to attach to its deliberations. Are the manufacturing districts generally represented in its councils, and were they consulted in the choice of delegates to represent them? In both respects, the reply must be in the negative. Few manufacturing interests are represented at all, and in the matter of representation those interests have had no voice whatever.

We are fully alive to the difficulty of framing the necessary rules for the conduct of an experiment so vast and novel; but happily a difficulty is not an impossibility, and it would not have proved so in the present instance, if but ordinary practical experience and tact had been brought to the task. The neglect with which the Provincial Local Com-

mittees have been treated, as regards consultation on the various subjects influencing and regulating the operations of the plan, has been most remarkable; these Committees appear to be expected to do no more than collect the necessary amount of funds, without being provided with the requisite instruction as to their application to enable them to do so agreeably and satisfactorily.

Now as we before stated, the most valuable information as regards practical bearing was only to be obtained from the great seats of manufacture. The Local Committees of the different districts should have been consulted, but these have been altogether overlooked; and this is the more remarkable, as the necessity for such assistance is made so palpably evident by the incompetency of those who have usurped their duties.

The appointment and composition of the Sectional Committee of Manufacturers, to act in lieu of the Local Committees in matters of arrangement, &c., are most injudicious, the causes of much jealousy and severe animadversion, as the numerous complaints we have had on this topic fully confirm. We may at a future time, should its operations continue, enter more fully into a review of its constitution.

We again refer to the decisions of the Royal Commissioners, and extract the paragraph referring to the mode of awarding prizes. "With regard to the mode in which the prizes are to be awarded, the Commissioners think it inexpedient to establish beforehand, rules so precise as to fetter the discretion of the juries upon which the task will ultimately devolve. It will be sufficient for the present to indicate the general principles to which it will probably be advisable to conform, in the award of prizes for successful competition in the several departments of the exhibition."

This certainly is very vague and unsatisfactory, and we beg to demur to the inexpediency of establishing rules beforehand; we contend that precise rules *should* have been drawn up, and that to the general details of a well digested plan the discretion of the juries *should* have been fettered; at the same time, we would have left ample room for the acknowledgment of deserving merit, which had not been foreseen or provided for in the prescribed regulation. In most branches of science, art, and manufacture, there are particular chemical and mechanical "desiderata" essential to their interests and improvement; these might have been ascertained by reference to those practically acquainted with the subjects; and these "desiderata" should have formed the prominent objects of reward and distinction. They should have been *specifically particularised and named, as selected for competitive honours*, and thus general attention would have been attracted to their requirement, and the necessary efforts secured to achieve their realisation. Even the "general principles" so loosely indicated in the paragraph are only referred to as those "it will probably be advisable to conform to," thus leaving the whole for after revision and consideration. We repeat, that vast injury must result from this indecision, and the seeming inadequacy to meet the demands of the emergency which such a document presents; an injury that will not only seriously militate against the success of the Exposition of 1851, but be a fatal hindrance to the probability of its repetition at a future time. Again, we consider a sad mistake has been made in the following declaration, which appears in the same official document to which we have just referred:—"A question having been put to the Commissioners as to the parties who will be allowed to exhibit, and who will be entitled to prizes, they avail themselves of this opportunity to state that all persons, *whether being the designers or inventors, the manufacturers or the proprietors of any articles*, will be allowed to exhibit, and that it will not be essential that they should state the character in which they do so. In awarding the prizes, however, it will be for the juries to consider in each individual case how far the *various elements of merit* should be recognised, and to decide whether the prize should be *handed to the exhibitor without previous inquiry as to the character in which he exhibits*."

Now so far from its being allowed to remain a matter of choice or indifference as to the character in which the exhibitor appears in reference to the work which he exhibits, it should be the primary and conditional stipulation, on the reception of a work, that the exhibitor be *bound to state the capacity in which he claims acknowledgment*. Without this reservation, vain is it to expect that any degree of justice can influence or be expressed in, the awards which follow. As an *exhibitor merely*, but little credit can attach to any one, beyond that due to the exercise of taste, which may have influenced its possession in a creditable purchase. In its proper place, and at its just estimate, we

\* A feather may show how the wind blows. We cannot pass over a very unpardonable error which occurs in the "classified list," viz., naming the Earl of Aberdeen, head of the section Sculpture, &c., as President of the Society of Antiquaries. The Earl of Aberdeen ceased to be President of that Society in 1847; his successor in the chair is Lord Mahon. The error is not in itself of much consequence, but it is a rather alarming proof of either ignorance or carelessness on the part of those employed to draw up and publish a solemn document. There occur in this document errors of a more important character, to which we may hereafter refer, inasmuch as they unquestionably ought to be removed.





ST. GEORGE

FROM THE MEDAL BY W. WYON, R.A. EXECUTED FOR  
HIS ROYAL HIGHNESS PRINCE ALBERT.  
TRANSFERRED BY W. D. HOWE, FROM THE LIFE OF HIS ROYAL HIGHNESS

would duly recognise the value of such a judgment as fostering and encouraging improved production, but it is altogether distinct and apart from the claims of the producer. If this principle be admitted, the possessor of a work may, in many instances, usurp the position and rights of its creator. The labour of long and diligent application, whose result brought to its originator but a very inadequate return, may now realise to its fortunate possessor a reward from which its producer is excluded.

This is no extreme supposition: the Exposition of 1851 offering as it does the first great opportunity of enlisting public notice, under auspices that will ensure a vast and valuable amount of appreciative and remunerative consideration, will induce all who possess works in which any improvement upon existing processes is involved, to submit them to the verdict of such a tribunal, and many such will thus secure the advantages of public commendation and deserved reward which have hitherto remained unknown and unremunerative. True, the last paragraph states that it will be for the juries "to decide whether the prize should be handed to the exhibitor without previous inquiry as to the character in which he exhibits." But this is a very lame and impotent conclusion, the chance of the exhibitor having the prize handed to him without previous inquiry as to the character in which he exhibits, appears to us so manifestly and lamentably unfair, that it ought not to have been left to the decision of any body of jurors to have repudiated—and repudiated it must be. What is here made the exception should have formed the rule. These matters rightly considered should have been subject to preliminary discussion, ending only, at least as to general principles, in a settled, determined purpose, upon which the necessary operations should have been based—whereas nothing definite has been resolved on, or at least so expressed, and all is left for after decision; and the consequence will be, that endless disputes, disappointment, and confusion, will likely mark the closing issue.

In justice to competitors, they should know distinctly and positively, without doubt or reservation, for what they are competing, and to what they have to trust. Either abolish prizes altogether, or regulate their location so that specific works may be undertaken for their gain. In the maze of uncertainty which now prevails, no work can be undertaken with any security that a prize will be awarded to such an effort at all, however successful it may be; and unless there be immediate and comprehensive details of procedure published, the necessity for which we have before enforced, there is every reason to fear a very inefficient and unsatisfactory termination.

Retailers should be required to state the names of the manufacturers of the articles they forward for exhibition. There is a disinclination, we understand, on their part to do this, arising from the fear that by giving publicity to the name of the manufacturers, orders may be sent direct to them. We think this fear altogether groundless. No respectable manufacturer would supply private parties at any other rate than the *retail prices*; added to which they would have to defray the cost of package, carriage, also incur risk of damage, loss, &c., which, in the comparatively small bulk that such orders contain, would be a very serious addition to the original cost. Of course, the retailer has to meet these charges, but from the increased bulk he requires, and the mutual arrangements between him and the manufacturer, they are rendered much less onerous. It will be only necessary for retailers to announce that the most approved works may be obtained at their establishments, to remove such a doubt altogether; for so far from finding their interests suffer by the Exposition in this respect, they may rely on a greatly extended demand.

The implied reservation of pecuniary grants in particular and special cases, as in the instance of workmen, &c., we cordially approve; but even this intention is left a matter of discretion and contingency, so that in this point, as in most others, the same unfortunate state of indecision and want of determination prevail.

And yet amidst all this doubt and perplexity, manufacturers and exhibitors are required, "at as early a period as possible, on or before the 10th of May, to forward a general list of the articles likely to be supplied." This, we think, there will be much difficulty in doing, as few, if any, are in such an advanced state as to form any accurate idea of the works they may have ready, or the space they may require.

Up to the present time there has been too much of the dilettanti air about the whole matter to suit the necessities of a National and International Exposition, fraught with such serious commercial responsibility.

To practical, earnest observers, it resembles too much our youthful game of "make belief" without its hilarity and harmlessness; and unless this be promptly remedied, we shall find in the end (at least as far as England is concerned), that, though with all gravity and solemnity, we have but been "playing at Expositions."

But the greatest of all the mistakes, has been the call upon exhibitors to send—somehow and to someone—a list of articles intended for exhibition; a thing not only most unwise to do but impossible to be done. First, who can say what objects he will be enabled to produce by the 1st of March next; and next, who will be so foolish as to inform all competitors as to the precise objects he intends to produce? We venture to assert that not one in one hundred will send in any such list.

We do earnestly hope that, all things considered, the Exposition of the Industry of All Nations will be held in London—not in 1851, but in 1852. There are abundant reasons for such a postponement; and we can see none against it. It is clear to all that the Commissioners are not prepared for it—of a surety the Manufacturers are not prepared for it—and the experience of each day furnishes convincing proof that the public are not prepared for it.

We might support this opinion by much evidence not to be questioned; several months have passed since the scheme was promulgated, and as yet sufficient moneys have not been collected to justify a commencement of the building; blunders have been committed which must be remedied—and remedies can only be provided by time. Confidence has been lost, which must be restored; this cannot be done hastily or soon.

From the first, we believed the call to have been too sudden; the trumpet blast was blown before we were armed for battle. But we had hoped, at all events, that the sinews of war would not have been withheld; had they been furnished freely and abundantly, with them we might have looked for a triumph. They have not, however, been supplied; and we do humbly and respectfully entreat His Royal Highness and the Commissioners to consider the policy—if not the necessity—of POSTPONING THE EXHIBITION. B.

### ST. GEORGE.

FROM THE MEDAL BY W. WYON, R.A.

THE history of numismatics informs us, that the art of engraving dies for medals, distinct from coins or moneys, is of far more recent origin than either of the other arts to which the term "fine" may be applied. Among the Greeks, medals and medallions were very rare; the earliest information we have concerning them dating no further back than the time when Greece was under the dominion of Imperial Rome. The peculiarities of modern medals, by which is meant those that have been executed during the last five hundred years, is that they often exhibit the portraits of illustrious persons, not of royal or princely houses,—warriors, philosophers, statesmen, poets, &c. Apparently insignificant as these works of art may be, the genius and skill necessary for their perfect production are by no means of a common order; and the study of them by the historian has frequently thrown considerable light upon passages of history otherwise obscure; the information obtained is generally gathered from the inscription, legends, and dates which they supply. An art of so much national and individual importance, and one requiring artistic talent of a high degree, demands some recognition on the part of those who have Art-honours to confer; Mr. Wyon's place among the members of the Royal Academy, is a position to which he is justly entitled as the first die-engraver of our time.

His Royal Highness Prince Albert, with the desire to encourage every branch of Art among us, of which we have had, and still have, so many proofs, some time back commissioned Mr. Wyon to execute for him a medal of "St. George,"—the titular saint of his adopted country; and the artist's design of the subject is seen in the engraving which Mr. Wyon, with the Prince's permission, has kindly permitted us to make. The composition is most spirited, scarcely if at all inferior to some of Flaxman's, and the drawing of the horse and his rider is most admirable. The former was modelled from the Prince's favourite horse "Imaun," at Windsor. The inscription on this side of the medal is *TREU UND FEST*—"Faithful and Firm;" the obverse bears a portrait of the Prince, who sat to Mr. Wyon for the purpose; with the inscription *ALBERTUS PRINCEPS VICTORIE REGINE CONJUX*, and the date of the year 1845. The medal is not large, about two inches in diameter, but the workmanship is exquisite.

### WORKS OF THE LATE WILLIAM ETTY, R.A.

THE genius of William Etty has been fully exemplified in the late exhibition of his collective works at the Society of Arts, but his great industry, patience, and perseverance, remain to be seen in the studies, sketches, and copies he has bequeathed to the world; these are to be disposed of by Messrs. Christie and Manson on the 6th of May, and will occupy six days in the selling. Few men have left such a record to the student in Art of the necessity as well as the service of earnest application in its attainment; these studies and sketches contain the history of Etty's life; the schools and studio were the *arena* whereon he fought and achieved the laurels which taste accorded him. The characteristics of the mind of Etty are made fully manifest in these progresses of his thought towards subsequent perfection, and many of the sketches furnish happy illustrations of the careful study which insured success to the finished works of which they formed the prototype; a few of the studies convey the idea that the mind has been sportively playing with the subject prior to its grasping more general details, and that the conception of the painter was trying the range of his fancy before he could trust himself to the embodiment of his imaginings.

The autobiography of Etty\* was penned but a few short months prior to his decease; the narrative was highly characteristic of the painter's great and noble mind—quiet, unobtrusive, and full of simplicity, yet at times bold, vigorous, and fervent—earnest in "his calling," which was of nature's own creating, born within him, and first evidencing its existence on the floor of his father's mill, and afterwards demanding exercise and tutorage amidst the arduous duties of a painter's office; then struggling with all the difficulties that Art demands, even of its most gifted children, until the world acknowledged in the "Coral Finders," and "Youth at the Prow," that one of no ordinary talent was working his quiet way onward towards the steep where "Fame's proud temple stands."

The studies and sketches at Messrs. Christie and Manson's are evidences of deep study, while they take as high a position as the works of any other painter of modern days. They are a school for study, inasmuch as the sketches evidence the progress of thought and skill in Art, and the copies vie with the originals; it has even been said, that in one or two instances, the great originals have been excelled.

The late William Etty was often urged to convey his thoughts to paper for the benefit of young artists, and it is to be regretted that his well-stored mind and brilliant genius have left no record of his own thoughts and reflections on Art to guide and direct the future aspirant; but from his early letters, and from his correspondence when in Italy, much of interest may be culled identifying his classic feeling in all relating to Art with that enjoyed by the most fervent and poetic minds. Those who knew Etty will say that he lived but for "Art," not under the contracted view of painting merely, but paying it due homage when he found it in any work bearing the authentic stamp of genius, confining it to no school or period.

Among the great number of Etty's works consigned to the rooms of Messrs. Christie, there are a few paintings in style and originality equal to some of his most famed productions; these are of course but few, for the demand for his works direct from the easel had of late years greatly exceeded the supply, and at his decease there were several in due course of execution.

It is to be regretted that he had no school, no young and kindred feeling identified with his own amiable and artistic mind; none who can retrace his thought and again shadow forth the genius of the great artist. The works included in this sale are open, and very fairly open, to criticism; but they do not tend to disparage the celebrity of the artist, for the greater portion of them were not painted with any view to the public eye, being, as they are designated in the catalogue, merely "sketches and studies;" but if they be regarded as the progressive scholastic efforts of genius through a series of years, they will then become highly instructive and interesting.

Etty sleeps in his own native and much beloved city, the time honoured Ebor. A tomb marks his resting place in St. Olave Marygate Churchyard; thus York is honoured by his grave, as it was by his living residence, and his name will be revered there while Art holds rank in the land.

\* In the *Art-Journal* of January and February, 1849.

## ART IN THE PROVINCES.

**BELFAST SCHOOL OF DESIGN.**—During the past month this institution has been opened with an inaugural address by the President, Lord Dufferin, in which his lordship with much tact and ability pointed out many errors in public taste which manufacturers had been hitherto compelled to gratify, such as the "pine-pattern" on ladies' shawls, and the peacock in papier-mâché works; the one adopted from India, the other from Japan, and both monstrosities, like the willow pattern plate, made sacred and indispensable by long (and wrong) associations. This his lordship showed might be well removed by a more artistic education given to workmen, and a cultivated taste to consumers, both of which the establishment of such schools might effect, as well as aid home-manufacturers; and he instanced the outlay of 60,000*l.* yearly for labels to linen, which he confidently predicted might be made at home.

**THE GREAT EXHIBITION OF 1851.**—A meeting was held in this town (March 23,) pursuant to an invitation from the mayor, but as that functionary was absent, attending the great dinner at the Mansion-House, in London, the chair was taken by Mr. J. F. Ferguson. The Lord Bishop of Down, and other influential persons addressed the meeting. The importance of Ireland taking an active position in the movement was especially dwelt upon, "and then," to use the words of Mr. Holden, one of the speakers: "they might tell the world, that if they wanted French cambric, or fine sewed muslin, they must come to Belfast for it; that they need not go to Damascus for damask, nor to Holland to get brown holland," and thus the proceeds of Irish industry, might be known, and valued.

**CARLISLE.**—An exhibition of Painting and Sculpture, the works of British artists, will open at the Athenæum, Carlisle, on the 16th August, 1850, under the patronage of the Earls of Carlisle and Lonsdale, and the principal men of the county.

**EXPOSITION OF ART AND MANUFACTURE AT DEVONPORT.**—The Devonport Mechanics' Institution has decided on the formation of an exhibition, comprising works in the Fine Arts, models and machinery, scientific inventions, specimens of natural history and antiquities, and in fact any objects which have generally found a place in such collections. The accessible position of Devonport, situated on the borders of Devon and Cornwall, and surrounded by a large maritime, commercial, agricultural, and mining population, renders it exceedingly eligible for exhibitions of this nature. With a view therefore of affording the inhabitants of the western counties an opportunity of extending their practical acquaintance with the works of Nature and Art; and more particularly to encourage those peculiar branches of Art and Manufacture, upon the development and improvement of which our social welfare mainly depends, it has been determined to commemorate the opening of the New Hall and Subscription Rooms of the Institute, with a Grand Exposition of works of Art, Manufactures, Natural Products, &c., to be held during the month of August, 1850, when a series of Premiums, Medals, and other honorary rewards will be offered for the best productions in each department. It is also intended to offer money prizes for the best essays on the best methods of reclaiming the waste lands of Dartmoor, and profitably employing workmen; and for the best paper on the natural products of Devon and Cornwall. The utility and comprehensiveness of the scheme are apparent; and we trust that it may meet with all the success it so richly merits.

**SUFFOLK FINE ARTS ASSOCIATION.**—The first meeting of the Association, has been held, during the last month, in the Town Hall, Ipswich, to receive the report of the Provisional Committee, and to nominate the future executive. The establishment of an annual exhibition of works in painting, sculpture, architecture, and engraving; the formation of a collection of works of Art; and the delivery of lectures on subjects connected therewith, are the proposed objects to be carried out. Suffolk has already given to the Arts many brilliant names, and we hail with pleasure the success of the present movement.

**MANCHESTER.**—The Grand Exhibition of Specimens of practical science, manufactures, and Art, is opened at the Royal Manchester Institution, and comprises articles which will interest alike the lovers of painting, sculpture, and the useful Arts, all of which are to be seen within the walls of the building, furnishing instructive gratification.

## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—A brief discussion has taken place in the House of Commons relative to the Royal Academy. In answer to a question by Mr. Ewart, Lord John Russell said:—

"It was the wish of the Government that the National Gallery should be devoted to the reception of works of Art, at present belonging to the nation, including the pictures of the late Mr. Vernon, and any others that might be given to the country. At the same time, George III., having given the Royal Academy rooms in Somerset House, and various privileges, with a view to the founding of a national school of Art in this kingdom, by means of which the Academy had been enabled to maintain schools both of sculpture and painting, it was due to the Royal Academy, as well as desirable in a national point of view, that the Academy should have it in their power to carry on their schools. The Government, therefore, did not think it right to ask the Royal Academy to give up the rooms which they possessed in the National Gallery for the reception of national works of Art without proposing that the House of Commons should grant that body a sum of money to enable them to obtain a site for a building which they might devote to the purposes to which the rooms they now occupied in the National Gallery were applied. As this arrangement could not be effected immediately, it of course implied that room could not, at once, be found for the Vernon collection in the National Gallery; but in the course of the present session the Government would introduce a bill into the house to accomplish the object at the earliest possible moment. In the meantime Marlborough House, which was recently in possession of the Queen Dowager, had been given up to the Crown, and was destined to be the residence of the Prince of Wales; but Her Majesty had been graciously pleased to declare that for the present, and for two years to come, the pictures of the late Mr. Vernon and any others that might within that period be added to the national collection, should be placed in Marlborough House for the purpose of being exhibited to the public."

The debate which ensued was chiefly remarkable for the fact, that all the speakers exhibited unmitigated hostility to the Royal Academy; and were singularly unanimous in opinion that the country owed nothing to the Royal Academy, and consequently that any grant of public money they should oppose. This feeling is to be deplored; it is irrational as well as unjust; but if the Royal Academy will do nothing to remove it, it cannot but produce a disastrous influence upon that body, and, we greatly fear, upon Art. We shall have much to say on this subject when it comes before us in a more tangible form.

**MEDAL FOR MAJOR EDWARDES.**—Mr. Wyon, R.A., has been commissioned by the East India Company to prepare a die for a gold medal, to be presented to Major Edwardes, in acknowledgment of the eminent services rendered by this officer during the recent war in the East. As it is intended solely for the Major, the die, we understand, will be destroyed when the medal is cast, so that no duplicate shall exist. Such a testimonial is of very rare occurrence; so rare, indeed, as to have but one precedent, as far as we can ascertain, and that was in the case of Blake, the distinguished admiral of the Commonwealth, for whom a medal was struck, from a design by Thomas Simon, the famous medallist of that period. This medal passed through a succession of owners till it was purchased by William IV.; it is now, we believe, in the possession of her Majesty.

**MEDAL FOR THE ARMY OF THE PUNJAB.**—We have been favoured with a sight of the model in wax, designed and executed by Mr. Wyon, R.A., for the medal about to be presented, by the East India Company, to Lord Gough and the officers and men who served in the late war in the Punjab. The obverse, as a matter of course, contains a portrait of the Queen; on the reverse, a group of Sikh chiefs dismounted, are presenting their swords to Lord Gough, in token of submission. The veteran commander of the victorious forces is mounted on a beautiful Arabian charger, which Mr. Wyon modelled from the life; in the background is seen a number of Sepoy troops, with such other objects as a field of battle at its

termination discloses; the usual accompaniments of an Indian landscape, among which is a group of noble palm-trees, complete the composition. The entire design is exceedingly beautiful, but the figure of Lord Gough on his charger is spirited to a degree; we have rarely seen a work of its class which has pleased us better.

**SUBURBAN SCHOOLS OF DESIGN.**—The advantages which Paris affords to the artisan in the branch schools of design scattered over the various arrondissements, and the want of which has been so much felt in London, is now about to be remedied, as we hinted last month, by the formation of one in the populous parish of St. Pancras. On Tuesday evening, the 9th, a meeting was held at the National School Room of that parish to promote the formation of schools in this neighbourhood for the instruction of workmen and others in drawing and modelling. The chair was taken by Mr. S. C. Hall, F.S.A.; and on the platform were Lord Compton, Professor Donaldson, Mr. G. Godwin, Mr. Latham, Mr. Fenton, Mr. Fairholt, Mr. Seddon, the Rev. Dr. Laing, Mr. Cave Thomas, Mr. C. Lucy, Mr. J. N. Warren, &c. Before the commencement of the proceedings, upwards of six hundred persons had assembled, the majority of whom appeared to be working men and apprentices, and who manifested throughout the evening a warm interest in the object of the meeting. A prospectus of the intended "North London School of Drawing and Modelling" was circulated in the room. It fully recognised the value of the Government School of Design; but stated that the great distance of that establishment from the localities inhabited by many workmen, virtually excluded them. On these grounds it was proposed to establish, in various parts of the metropolis, local artisan schools—the neighbourhood of Camden Town being selected for the first of such establishments. A school was proposed to be opened in that district for instruction in drawing and modelling, on payment, by adults, of 1*s.* 6*d.* per month, and by lads under fifteen years of age of 1*s.* per month. The school to be open three evenings in each week. The Chairman opened the proceedings in an address, in which he forcibly urged the importance of Art-education to the several classes of operatives. The school now proposed was actually formed, a room capable of accommodating two hundred students had been engaged, and half-a-year's rent paid. Subscriptions had been raised amongst manufacturers, artists, and other gentlemen of the neighbourhood, and he hoped that subscription would be aided by the shillings of the workmen, so that the plan might be successfully carried out. Though chiefly intended for adults, the school would be open also to the young; to the sons, and he hoped even the daughters, of working men. This committee would give their best attention to its conduct and management, and he had much pleasure in stating that instruction would be given to the students by Mr. W. Cave Thomas, whose genius had been so justly rewarded in the Westminster Hall exhibition, and whose education in Germany and Italy, and more particularly his knowledge of the application of Art to manufactures, peculiarly qualified him for the task. Though at first drawing and modelling only would be taught, the establishment must, in fact, become a school of design. He hoped none of his hearers would be deterred by the idea that it was too late to learn; and to refute that notion he referred in animated terms to many of our greatest men of practical genius, who were thirty years of age, or upwards, before they adopted those pursuits, or made those great discoveries, which had rendered them famous. English workmen had the strongest capacity for any species of instruction; but in the approaching exhibition they would have to compete with those who were well trained by many years' practice and improvement in Art-manufacture; yet if such schools as that now contemplated were extensively adopted, he was confident an exhibition of 1856 would place this country far above every competitor. Lord Compton, Mr. Donaldson, Mr. Godwin, Mr. Fairholt, Mr. Seddon, and other gentlemen addressed the meeting, and much good feeling was displayed between employers and workmen. Mr. Warren, the secretary, explained that the



room which had been taken was in Mary's Terrace, High Street, Camden Town, that it would be opened on the 1st of May. Altogether we have never witnessed a more gratifying opening meeting. The large room was crowded by attentive listeners (above six hundred in number), and when we consider that the school is to be located in a neighbourhood the most remarkable in London for the number of artists who reside in it (more than a third of the members of the Royal Academy among them), we cannot but hope that the interchange of feeling between artist and manufacturer will be conducive to the best results.

**THE EXHIBITION OF 1851.**—At the meeting of the Royal Commission, no fewer than two hundred and twenty-nine designs were submitted to the notice of the members, for the building to be erected in Hyde Park. One hundred and twenty-eight of these designs were by London residents, fifty were sent from provincial towns in England, six came from Scotland, three from Ireland, and seven were sent anonymously. Our continental neighbours have also brought their experience to bear upon it, for, among the rest, were thirty-four designs contributed by foreigners.

**EXHIBITION OF 1851.**—Fifty-one of the committees established for the furtherance of this national work have made a return of their first subscription lists to the Royal Commissioners. We believe the sums announced were—Bath, 89*l.*; Belfast, 315*l.*; Bingley, 82*l.*; Birmingham, 333*l.*; Blackburn, 400*l.*; Bolton, 470*l.*; Bradford, 1100*l.*; Bridgenorth, 17*l.*; Bristol, 527*l.*; Bristol (ladies), 6*l.*; Cambridge (town), 119*l.*; Cambridge University, 109*l.*; Canterbury, 23*l.*; Cardiff, 95*l.*; Derby, 259*l.*; Devonport, 63*l.*; Dover, 27*l.*; Dudley, 245*l.*; Falmouth, 20*l.*; Gloucester, 67*l.*; Guildford, 41*l.*; Halifax, 561*l.*; Hartlepool, 39*l.*; Hereford, 37*l.*; Huddersfield, 784*l.*; Lancaster, 83*l.*; Kendal, 105*l.*; Kensington, 221*l.*; Leeds, 1283*l.*; Llanelly, 120*l.*; London and Westminster, 23,360*l.*; Ladies' Committee, 975*l.*; Manchester, 3300*l.*; Newcastle, 414*l.*; Newcastle-under-Lyne, 50*l.*; Newport, Monmouth, 33*l.*; Norwich, 330*l.*; Nottingham, Oxford, Preston, 200*l.*; Ramsgate, 34*l.*; Sheffield, 844*l.*; Stafford, 29*l.*; Stirling, 38*l.*; Stockport, 292*l.*; Tamworth, 33*l.*; Tewkesbury, 20*l.*; Warrington, 110*l.*; Wexford, 3*l.*; Wigan, 174*l.*; Whitehaven, 65*l.*; Windsor, Eton, &c., 238*l.*; Wolverhampton, 237*l.*; York, 120*l.* In addition to these returns, it was announced that the Royal Academy had voted 500*l.*, and the Merchants' Company, 100*l.*

**THE COLOSSEUM.**—The Easter holidays have been the occasion of adding another to the many attractions of this, the most refined and beautiful of our places of public amusement and intellectual gratification. A view of the Tête Noir Pass and the lovely valley of Trent, embracing a torrent of real water, is the new feature to which we allude. The activity of the proprietors in thus adding to their exhibition whatever may be most conducive to public gratification from time to time is deserving of due notice and patronage.

**ELKINGTON'S ART GALLERY.**—The Messrs. Elkington have devoted the floor immediately over their Electro-Plate Show-room, in Regent Street, to an exhibition of Bronze Statuary, Antiquities, and Fictile Ivory; all executed by them, in a manner most satisfactory. To ensure this they have been assisted by excellent native artists; and have produced, by means of Electro-deposit, Bronze Statuary, and other first-rate works of Art, unknown in England except as matters of importation; and which, they hope to prove, may be as well effected by home manufacture. It is on the judicious patronage of the tasteful and the wealthy they must depend for the successful results of their efforts. This can best be effected by enforcing a higher standard in matters of artistic taste than has hitherto marked the progress of British manufactures. It is completely within the power of the elevated classes to compel this improvement, by resolutely withholding their approbation from all inferior works; but, at the same time, yielding a ready preference for all home-made productions which prove of *equal merit* with foreign as relates to artistic design and execution. The collection of Bronzes com-

prises faithful busts and basso-relievos, from the most celebrated works of Ancient and Mediæval Art. Electro-deposited Shields and Dishes, some by Michael Angelo and Benvenuto Cellini; copies of the rarest vases, cups, and lamps, from Pompeii and Herculaneum, and many new and beautiful designs in Fictile Ivory, in which, at a moderate price, very excellent imitations of ivory-carving may be attained. The great care and skill which characterise the whole of these productions do the greatest credit to the manufacturer, and will well repay the visit of the tasteful lover of Art whether ancient or modern.

**ILLUSTRATED LECTURES ON NORTH AMERICA.**—Under this title, Mr. G. Harvey (an American artist of considerable reputation) has undertaken to illustrate the scenery, resources, and progress of America—north of Virginia, and including Canada—in a series of sixty-three views, to be brought forward in various lectures, and which show the peculiarities and social condition of the country. They are painted on glass, and exhibited by means of the lantern, but are superior to that class of painting in general; they all strike the spectator forcibly by the apparent truthfulness of each view, and embrace scenes of forest life, and the general peculiarities of the country, in a manner which cannot fail to instruct and gratify the visitor. Mr. Harvey has also a large series of drawings of English and American scenery on view in the day-time in the same gallery, situated next door to the Haymarket Theatre.

**ARTISTIC PIANO.**—There is a magnificent piano at present in the possession of Mr. Walesby, of Bond Street. The case is most elaborately decorated in rare woods, representing fruits, flowers, insects, and birds, with all the delicacy and truth of a painting. The instrument is a striking example of the high taste which may be exercised in this branch of manufacture.

**GRADUATED PLUG FLOWER-POT.**—A properly graduated supply of water to flower-pots has long been a desideratum among horticulturists, and this has now been effected by Messrs. Oliver, of Regent Street, who have constructed a sort of double pot, the inner one of porous clay, the outer provided with a double plug, which graduates the amount of water between them. The great advantages which will result from this very delicate and useful invention cannot fail to make it universally acceptable; while the tasteful ornament upon the pots renders them a fitting decoration for any apartment.

**MR. F. R. PICKERSGILL, A.R.A.**—Our attention has been directed to an error which appeared in our memoir of this artist. We had understood that no relationship existed between him and the Royal Academician of the same name; but we are informed that the younger member is nephew of the elder, Mr. H. W. Pickersgill.

**DIORAMA OF THE OVERLAND ROUTE TO INDIA.**—A moving diorama on a large scale is now exhibited in Regent Street, which illustrates the route of the overland mail to India, depicting every object worthy of notice on the journey from Southampton to Calcutta. The series comprises strikingly original representations of the many picturesque and beautiful localities which the traveller visits in his journey, and the points of view selected are interesting and novel. The journey over the desert is admirably set forth, the blank wastes of sand, the glaring smothering sunlight, and the midnight camp, are all wonderfully rendered, giving a reality to the scenes, which completely dispels the idea that we look only on a painting, and we almost feel the heat and oppression of the Desert. The scale on which these views are executed is admirably adapted to secure the most minute traits of scenery in all its peculiarity of character, and to give us the best possible notion of the entire route. Our intimate connection with the East cannot fail to make this series of views of general interest to all, while the admirable manner in which they are painted must call forth the warmest eulogium of the lover of Art.

**PROUT'S PANORAMA OF AUSTRALIA.**—A series of views from sketches made in Australia by Mr. Prout, is now exhibited at the Western Literary Institution, Leicester Square; they

comprise the principal points of attraction in the colony, and show the peculiar features of its landscape scenery, which in some instances is very characteristic and beautiful. The views of the penal settlements exhibit the peculiarities of convict life in all its distressing forms, and the anecdotes with which the lecturer enlivens his local information tend toward the clearer comprehension of the same phase of society. We only regret that these views are exhibited by means of the lantern, as painted glass cannot give that clearness and solidity to them which they ought to have. Dissolving views are very good things in their way; but they are not sufficiently high in character for a subject of primary importance.

**THE NELSON COLUMN.**—On the Royal Academy side of the monument is now placed Mr. W. F. Woodington's bronze panel, the subject of which is "The Battle of the Nile." This it will be understood is Mr. Woodington's own work—we say this—because it will be remembered that on the death of poor Watson he was charged with the finishing of the design of the latter. The incident selected by the artist is the rejection, by Nelson when wounded, of the aid of the surgeon, expressing his wish to wait his turn. The work is eminently qualified with that refined sentiment which distinguishes the productions of the artist. It has been cast in bronze by Messrs. Moore & Fressange, in whose hands are also the panels of the other sculptors, Watson and Ternouth, both of whom are dead. We may observe, that the figures in the work of Mr. Carew are not so large as those in the other three; but to what extent this discrepancy may appear on the column cannot yet be determined.

**ARTISTS' BENEVOLENT FUND.**—We were pleased to meet a tolerably numerous company at the anniversary dinner of this excellent Institution, at the Freemason's Tavern, on the 23rd of March; still it would have gratified us yet more to have seen the artists muster in greater strength, especially those whose rank and position carry weight with them, and whose presence at a social gathering like this shows the interest they take in the Society, and affords encouragement to the younger men of the profession who are glad of an opportunity of meeting their "elders." The chair was occupied by C. B. Wall, Esq. M.P., supported by B. B. Cabbell, Esq. M.P., R. H. Solly, Esq., Sir W. Ross, R.A., Messrs. Uwins, R.A., J. D. Harding, G. Lance, E. W. Cooke, G. Godwin, &c. &c. The evening passed off most harmoniously, while the subscriptions announced by the secretary amounted to nearly 500*l.* including a donation of 100*gs.* from Her Majesty. The operations of this Institution might be far more widely extended with increased means;—means which artists themselves ought to be the first to place at the disposal of the executive, if only for the advantage they might possibly find occasion to derive from it in the hour of need.

**MOSAIC PICTURES.**—Mr. Ganser of Munich, an artist of the school of Schwanthaler, and who is celebrated there for his powers of construction of mosaic pictures, which rival the famous works of antiquity, has arrived in London, where he intends to practise his Art. We have seen two table tops executed by this artist at his temporary residence in New Burlington Street; one delineating the parting of Ulysses and Penelope, the other a rich border enclosing a coat of arms. The colours and the distinctness of drawing are admirably rendered, and the true feeling of the antique mosaic preserved. This artist has sufficiently proved his ability and taste in the construction of different pavements in marble mosaic, which are placed in the Pompeian Villa of King Louis near Aschaffenburg.

**THE ILLNESS OF THOMAS MOORE** is drawing to a close; and probably, within a short period, he who has been, for half a century, "the poet of all circles and the idol of his own," will be immortal as his works. We should not anticipate this calamity, but that ere long some public effort may be needed in order that the poet may rest in Westminster Abbey, and not at Sloper-ton, in accordance with his own wishes; nor in one of the Irish glens made famous by him, as some of his Irish friends seem earnestly, but we think unwisely, to desire.

## REVIEWS.

**SPECIMENS OF ORNAMENTAL ART OF THE CLASSICAL EPOCHS.** By LEWIS GRUNER. Published by T. M'LEAN, London.

A work of importance and beauty equal to this it does not often fall to our lot to notice in our pages. Whether we consider the ability with which it is executed, the judgment with which the subjects are selected, or their innate value to the student of ornamental Art, we are bound to award the highest praise. We have already found occasion to notice the singular merits of this work in our January number; it will now fall within our province to give some detail of its contents, in order that our readers may be aware of the mine of ornamental wealth therein contained, and which ranges from the Greek and Roman period until the seventeenth century, embracing the finest examples of enriched designs of each period. They are not confined to ornament in the abstract, but comprise such articles as cups, armour, book-binding, &c., in which florid design is visible. It will thus be seen that the work is by no means limited to the architect or house-decorator, but has claims on the consideration, and is for the use of, all. Dr. Braun, in his preface, remarks very truly, that a work, like that before us, presents immense advantages to those who are desirous of acquiring a more profound knowledge of the first principles of beauty. The examples it contains are, perhaps, not so much adapted for being carried literally into application, as for showing in how masterly a manner difficult problems have been solved by the greatest artists of different epochs, under the most varied circumstances and conditions. It is only in this sense that such a collection can afford the means of improvement to be derived from a well-directed study of the works of Art already existing. We must proceed in our analysis by the method which the practical chemist adopts to enable him to arrive at a knowledge, not only of useful substances, but even of the very elements of which they are composed. Such an intimate and reciprocal connection between Art and common life is distinctly shown in the examples in the work before us. We see how mere dead walls become instinct with life under the hand of the skillful artist. The vigour and beauty of the paintings of Pompeii attest the power possessed by its early decorators; and which certainly originated in the mind of Raphael a similar mode of rendering walls exponents of Art. Considering these in all their fanciful arrangements of form and colour, they have merited and received the homage of all lovers of the beautiful; but M. Gruner has shown in his plates of ornamental borders of flowers and fruits, arranged from nature, how extremely simple such things may be, and yet how lovely. The plate of the hawthorn is especially good, inasmuch as it clearly shows the wondrous applicability of nature; in one instance the rich clusters of red and white flowers contrast beautifully with the fresh green leaves; in the other we have the bunches of scarlet fruit, and the serene and yellow leaf of autumn. The contrast is very forcible; so much so as to give a totally different character to the design. The prevailing tints of these beautiful plates also display the truest principle of the arrangement of colour, and again prove how well a study of nature can bring in constant use the highest principles of Art. The plates of the French bean and convolvulus are also lessons of the same useful kind; and the many plates of antique foliage which are given in this work from marbles and terra-cottas, show how the truest and most pleasing of decorations in all ages have resulted from a due study of nature. The plates of mural paintings in the Casa de Bronzi, at Pompeii, as well as the Medieval examples of decoration given in this work, exhibit an archaic treatment of natural forms which is of a totally distinct order, but which is abundantly available to the decorator. Indeed, we may conclude by observing, that so varied and useful are the contents of this sumptuous volume, that we shall not fail to benefit artists and manufacturers of all kinds by recommending it warmly to their notice and use.

**AN INQUIRY INTO THE SUCCESSION OF STYLES IN RENAISSANCE AND POINTED ARCHITECTURE IN FRANCE.** By THOMAS INSKERS-LEY. Published by J. MURRAY, London.

This is no mere compilation or review of French architecture got up at home by aid of a comparison of published works and opinions, but the result of five years travel and study in France of the principal ecclesiastical edifices it contains. What the author has to say is said briefly and clearly; and his notes on buildings are all lucid and useful, detailing the chief points worthy of observation. The French antiquaries of the last century were

chiefly distinguished by their love for ante-dating their ecclesiastical edifices, and this they did to an unreasonable extent: it has fallen to the lot of modern investigation to set them right on this point; and foremost in the field have been our own countrymen. The author of the present work has brought curious and conclusive evidence from ancient chartered documents to prove the period when the principal edifices were erected, which is exceedingly valuable. He believes that no absolute reliance can be placed upon any date more remote than the commencement of the eleventh century for any one; and that the church of Roncey in the City of Angers, founded by Foulques Earl of Anjou, and dedicated to the Virgin in the year 1208, is one of the earliest. He deduces from the fact of the wars and plagues which ravaged France from the accession of Philip de Valois in 1338, until more than a century afterwards, the paucity of architectural examples of a decorated style, embracing new tastes. The work is carefully and thoughtfully compiled, and will be a useful text-book of dates for the architectural student; we cannot, however, but regret the want of plates, which would have rendered it of much greater value, and which we shall hope to see in a new edition whenever that is required.

**AUTHENTICATED TARTANS OF THE CLANS AND FAMILIES OF SCOTLAND.** W. & A. SMITH, Mauchline, Ayrshire, Scotland.

This is a book possessing peculiarities of a remarkable order. It is not the production of a bookseller, but of a firm which have rendered themselves famous by the manufacture of snuff-boxes and other objects of a minor character into which the tartan is introduced; and the manufacturers have devoted much careful thought, much profitable labour, much genuine enthusiasm in the production of this really national book. We have frequently had occasion to remark that undertakings which upon the Continent would require and obtain government sanction and aid, without which they would not appear, are not unfrequently produced in our own kingdoms by the result of individual labour and expense—as nobly and as effectively. The garb of the Highland Clans is here given in all its brilliancy or variety by the aid of colour-printing of a novel and peculiar kind. It is well observed by the author, that although various works have been brought out in which it has been attempted to exhibit the Clan Tartans by means of lithographic printing or colouring with the hand, it must be obvious to those familiar with the lithographic printer's art, that no good imitation of woven tartans can be produced by such means. The great difficulty of printing close parallel lines in different colours, and the impossibility of securing the beautiful secondary and tertiary tints produced by the interlacing of the different coloured threads, when transparent colours are laid one upon another, render the results of any mode of printing or print-colouring yet known but a poor and feeble imitation of the beauty of the woven fabric; but this mode of producing the intermediate tints, on which so much of the beauty of the tartan essentially depends, is produced in the most natural manner by the Mauchline machine-printing, in the establishment of the authors, simply because it is a weaving with colours; for exactly as each thread of the weft is successively introduced, so each line of colour in the specimens of tartans given in this work is drawn in succession, and thus produces the desired result by the same harmonious commingling of the primary colours. It is this latter arrangement which has made the tartan an object of admiration alike to natives and foreigners, and given it the approval of the highest artistic taste. West has remarked, that "great Art, that is to say, much knowledge of the principles of colouring with pleasing effect, has been displayed in the composition of the tartans of several of the clans, regarding them in general as specimens of natural taste, something analogous to the affecting but artless strains of the native music of Scotland." There are in this volume sixty-nine examples of clan and family tartans produced in the most perfect manner, thread for thread, and tint for tint, and accompanied with a concise, but useful, and satisfactory notice of the family or sept who wear them. Prefixed to the whole is a very excellent introductory essay on the Scottish Gael by a member of the Society of Antiquaries of Scotland, which is carefully and conscientiously written, and in which the peculiarities and merits of the race are fully and properly descanted on. There is also appended a useful map of the Highlands of Scotland, in which the territories of the various clans are carefully defined.

From what we have said, it must be apparent that this very curious volume presents attractions of no ordinary kind. To us "Southrons" it is

particularly curious and valuable, and will tend to the proper advancement of our knowledge of the habits and manners of the Highlander. It is no uncommon thing to find persons calling any piece of cloth of Scottish pattern "a plaid," forgetting that that is an article of dress, and the pattern is no *plaid* but a *tartan*. This characteristic garb had begun to be lost sight of, until the interest with which Scott and others had invested their native land and its history raised the question of old usages, and excited a new ardour for the vestiges of past times. Then it was found that in spite of the enactment of 1747, devised for the purpose of eradicating every vestige or memorial of Highland clanship, and which made the wearing of the old Scottish dress a crime, exposing all guilty of it to prison or transportation; that portions of the old tartan consecrated by many an historic event, or hard fought party-battle, had been religiously preserved by the elders of families, and were triumphantly brought to light to adorn the Court of George IV. at Holyrood; since then it has been generally manufactured in all its varieties, and extensively adopted, the practice having received the patronage of her present Majesty, who so gracefully adopts whatever is national and good in each of her kingdoms. It has been the object of the authors of the present volume to give an authentic standard for "the sets of the clans" as a guide to all manufacturers, for which purpose no expense nor trouble has been spared, and we thus have an excellent authority and a beautiful book, worthy alike of the subject and the projectors.

**THE ACQUITTAL OF THE SEVEN BISHOPS.** Engraved by S. W. REYNOLDS, from the Picture by J. R. HERBERT, R.A. Published by T. AGNEW, Manchester.

Had the painter of this picture searched the entire History of England for a subject calculated to excite the interest of all classes, he could not have selected one more effectual for his purpose than that he has chosen. The painter of history is a missionary for good or for evil, his teaching is often more powerful than the pen of the writer, or the eloquence of the orator, inasmuch as he enables us to see what these only offer to the imagination, which too often takes an erroneous impression; the eye is rarely deceived by false appearances of realities. The people of Rome were stirred to meeting against the tyranny of their nobles by an allegorical picture placed in the Forum, it is said, by Kienzi; and there cannot be a doubt that the first impulses to a holy and devout life may be traced in many, to the contemplation of sacred art. The trial and acquittal of the seven bishops for refusing to order the clergy of their respective dioceses to read, publicly in their churches, the celebrated "Declaration for liberty of conscience," promulgated by James II., was a grand feature in the history of this country, the completion and confirmation of all that had previously been done to establish our civil and religious liberties; the resistance of these courageous and noble-minded prelates to the jesuitical edict of the monarch secured to us the Protestant faith, and effectually checked any subsequent encroachment that despotism might have contemplated. Here was a grand subject for the painter's skill, and Mr. Herbert entered upon it with an adequate sense of its importance, and a determination to throw into his work every energy of his mind. The result is a picture worthy of its theme, and most honourable to the artist; it was exhibited at the Royal Academy in 1844 (with that of "Sir Thomas More and his Daughter," engraved for the present number of the *Art-Journal*), when we awarded it the highest praise as one of the most meritorious productions of the English School. There is no surer standard, nor one more severe, by which to test the composition and material of a picture, than an engraving after it, when the eye is not allured to a false estimate of its beauties by the glow of colour and the diversity of hues. We confess that our original opinion of this is in no way changed by the transformation it has undergone; the beautiful daylight effect is still retained, and the breadth of *chiaroscuro* remains unbroken; the various groups which compose the scene include about one hundred and fifty figures, yet each group seems in its proper place, and all are in perfect harmony of keeping.

Mr. Agnew is entitled to all praise for his enterprise in bringing out a work of so elevated a character and of such national interest; for it ought not to be forgotten that the features of the chief actors in this great dramatic scene are, for the most part, from authenticated portraits; a value is therefore attached to the engraving over and above what would accrue to the mere ideal representation of an important event. The publisher need not fear the success of his undertaking.

## THE ART-JOURNAL.



LONDON, JUNE 1, 1850.

## THE ROYAL ACADEMY.

THE EIGHTY-SECOND EXHIBITION—1850.



THE Royal Academy open their Exhibition this year under peculiar circumstances. They have received notice that the rooms they occupy, and have occupied so long, to the honour of Art and to the advantage of the public, will be theirs no longer; that a local habitation they must seek elsewhere; and that although some compensation may be afforded to them by a grant of public money, the expenses incident to their schools, library, and exhibitions, must be, in future, borne by themselves. Strange to say, this measure, harsh, unnecessary, and, we think, unjust, as it is, will be received without a murmur by the public generally, and by all artists who do not directly benefit by the Institution. The unpopularity of the Royal Academy is sufficiently notorious; and, perhaps, it is the only establishment of the kind in Europe in which the people not only feel no sympathy and take no interest, but which, it is scarcely too much to say, they would see destroyed without regret. This is a deplorable evil; but it is one for which the members of the Royal Academy are alone responsible. Having persuaded themselves of their own infallibility, they have repelled all idea of change. Believing their Institution incapable of improvement, they have considered advice as insult, and have seemed to take a pride in manifesting their contempt of public opinion. Adversaries were exasperated, and friends contemned,—as if by system; and it appeared an established rule to do nothing, to take no step, to make no move, which might lead to a supposition that its members imagined any influence out of their council-room could be either beneficial or prejudicial to them. No institution, public or private, could for any long period pursue such a course with impunity. The day of reckoning has come; and it is at this moment a very doubtful matter whether Parliament will sanction the grant of money for which the Prime Minister means to apply, in order to aid the Academy to erect a building suited to its purposes. During the discussion to which Lord John Russell's notice has given rise, scarcely a voice has been raised in its favour. Those who have seemed to support the proposal, have spoken in terms apologetic rather than defensive; while we believe there is hardly a public journal in the kingdom that has not in strong terms objected to the grant. We repeat, this is to be deplored as a serious evil. The Academy has been of immense value to Art; it has upheld Art as a status; in the words of its most unpromising and most powerful opponent—

“The Institution was ostensibly designed for the noble purpose of raising the standard of British Art; but it seems to have been directed chiefly to educating the artist in his profession, and to teaching the public duly to appreciate it; to fixing pictorial skill in a high social position, and to maintaining it there by the distribution of honours and the support of royalty. That these results have in a great measure been attained, and that

the Academy has so far answered the end of its foundation cannot, we think, be denied.”

Yet the evil is one which a few unimportant changes might have prevented—which a few trifling concessions might have averted; if its members, unhappily for them, and still more unhappily for Art, had not persuaded themselves that what was good in 1768 was equally good in 1850; had they, on the contrary, seen with enlightened understandings and liberal views, that a century passed over mankind had rendered changes not alone expedient but absolutely necessary in every institution formed by our great-grandfathers, they would have acted in a manner commensurate with the spirit of the age, and have done for themselves that which others will now do for them. The Academy cannot plead ignorance of the public feeling which has so long operated to their prejudice. We find it less easy to quote the opinions of others than our own; we therefore copy the following passage from the *Art-Journal* of June, 1846:—

“The spirit of the age is conservative, but it is by no means opposed to wholesome and practical reforms. Of this fact every day gives us some convincing and conclusive proof; and we say, once for all, that the Royal Academy dare not much longer remain the only Institution of the kingdom that will make no move towards that renovation, the continued postponement of which must inevitably lead to ruin.”

But in fact, year after year, for the last fifty years, every organ of public opinion has suggested, and as far as possible insisted, upon subjecting the Royal Academy to those constitutional remedies which could alone render it healthy and useful to the extent of its capabilities: yet until this year, not only was no notice taken of such prompters, gentle or ungentle, but, as we have said, advice was invariably construed into insult.

At length, however, a voice more potential than that of the Press has been heard—the voice of Parliament!—and concessions have been commenced. The critics whose business it is to communicate between the exhibitors and the public have in 1850 been admitted, for the first time, to a private view. Twenty-three cards of invitation were issued to metropolitan journals. The consequence is even now apparent; a more generous tone pervades the criticisms; the critics have been enabled to see and to examine that which it was their duty to write about. Instead of the pushing and driving, the dust and confusion of the “opening day,” they have studied the works exhibited; and while artists generally will have had better reason to be satisfied with the judgments pronounced, the public will have gained, instead of hasty conclusions, and opinions framed in anger, results arising out of cool and considerate scrutiny.

We hail this concession as the dawn of a brighter day, and heartily hope it may be followed by others. Although they would, no doubt, have come with better grace had they been made before, and not after, the hints “not-to-be-mistaken” which the Academy received from the House of Commons; at least they argue a willingness to abandon the old resolution to remain “stock-still” while the rest of the world is advancing with giant strides.

It is not unlikely that the discussion concerning the Academy will have taken place in Parliament before this number of our Journal is published; we do not therefore speculate on the result; it is understood that a grant of 40,000*l.* will be moved for—payable at two periods—as a set-off against the claims of the Academy to their rooms in Trafalgar Square; and in order to enable the members to erect a building in all respects suitable to their wants, and of such a character as may be honourable rather than prejudicial to the Arts in Great Britain. The Academy is in possession of a large fund—it is said upwards of 80,000*l.*—which must be expended in addition. No doubt Mr. Barry will consider it a privilege to superintend its progress; and there can be no question that, although direct national prestige may be, in a degree, withdrawn from the Academy by its removal from the National Gallery, its annual

income will be augmented rather than diminished by the advantages that will be thus obtained for them by increased space and a more healthy tone of public opinion.

It is understood that some difference exists in the Academy, as to whether the proposed grant should be accepted or declined. It can scarcely be refused. The Academy stands upon its right: its right to compensation is unquestionable. By rejecting the proffered grant, they would, in spirit, admit that they had been for the last fifteen years usurpers of the accommodation to which they have a legitimate and perfectly correct claim.

Whether the prime minister will couple the grant with rules for the future government of the body, and stipulate for power to control its future movements, remain to be seen; while on the one hand it would be unjust to do so, on the other, such a course might be very salutary for Art in England. We leave the difficulty to be grappled with; but, of a surety, however tempting the opportunity may appear, no injustice must be done; the compensation made to the Royal Academy ought to be freed from any bargain or restriction whatever. It is due to them as a matter of equity; we believe, indeed, it is also legally theirs.

The Exhibition of 1852—the Eighty-second Exhibition of the Royal Academy—consists, including miniatures and sculpture, of 1456 works. On the whole, it is highly satisfactory. The “hanging” has been generally fair. Several artists, not members, have been accorded good places, and although the octagon room and the rooms for miniatures and architectural drawings contain many paintings that would do honour to any collection in Europe, the evil is one which we must always anticipate, and for which much allowance must be made, until proper space is found for all worthy applicants for admission. A higher and better tone seems to prevail in the selection of subjects. There are more pictures than usual to study and think about, and while our “school” has made progress in its younger branches, established favourites maintain their positions, and, perhaps, extend their repute.\*

With this brief introduction we leave the subject for the present; and proceed to pass under notice the leading works contained in the Exhibition.

No. 6. ‘Portrait of the Hon. Caroline Dawson, Maid of Honour to Her Majesty,’ E. DUBUFE. In this portrait there are many fine points of colour and execution, yet it is by no means so brilliant as that exhibited last year under this name.

No. 8. ‘The Wind on Shore,’ T. CRESWICK, A. This subject will remind the spectator of a coast scene exhibited by this artist we believe last year. Like that, the view shows a bay shut in by a mountainous coast, which in the distance trends seaward. The prominent object is a schooner lying on the dry beach and under repair. It appears to be about half tide, and the breeze off the sea lifts the frothy crest from the distant surf. The sky is full of the busy scud drifting off the sea, and one solitary gleam of sunshine streaks for an instant the shingle beyond the schooner. The picture has all the high qualities which confer value on the works of the painter; in adopting a style different from that of his earlier aim, he has arrived at equal excellence.

No. 9. ‘Portrait of Mrs. Broadville,’ W. B. ESSEX. A work of small size. The features are remarkable for animated expression.

No. 10. ‘Marlborough Forest,’ J. STARK. The primary object is a group of trees in the left foreground. It is gratifying to observe how much more of freshness there is in the colour of the foliage than has been seen in preceding works. This, although the subject is commonplace, will be accounted among the best of the recent productions of its author.

No. 12. ‘A Mountain Stream—Borrowdale, Cumberland,’ J. BRIGHT. This is a small picture, exhibiting the admirable balance of the *agro et dolce*, which the painter knows so well how to maintain in his works. This quality of colour and unerring certainty of touch, with all the

\* It is understood that 1400 works of Art were rejected “for want of room.” This fact requires no comment.

accompanying semblance of luxurious *abandon*, show a mastery over material which we rarely see.

No. 13. 'Market Day,' A. R. C. CORBOULD. The objective, manner, and feeling of this picture remind the spectator of the Dutch masters. The work is sober in tone, and has been very carefully studied.

No. 15. 'The Disarming of Cupid,' W. E. FROST, A. The subject of this picture, which has been painted for His Royal Highness Prince Albert, is derived from the Sonnets of Shakespeare:—

"The little love-god lying once asleep,  
Laid by his side his heart-inflaming brand,  
Whilst many nymphs that vowed chaste life to keep  
Came tripping by; but in her maiden hand  
The fairest votary took up that fire,  
Which many legions of true hearts had warmed;  
And so the general of soft desire  
Was sleeping, by a virgin hand disarmed."

In this picture the painter again shows the elegance with which he draws, and the delicacy wherewith he paints, the nude and semi-nude. According to the tastes which he has already declared, the composition presents an assemblage of nymphs thronging round the God of Love, who sleeps under a dwarf honeysuckle at the foot of a tree. His bow lies by his side, and an arrow, held loosely in his hand, is about to be stealthily removed by one of the nymphs. In the principal of these figures there is all the elegant movement by which others of his preceding choirs are distinguished; there is also a degree of refined expression in the features which we are unaccustomed to see in similar works, *maugre* the precept inculcated by the exalted materiality of the classic. It may be fairly said of the nymphs of this painter that they are not the *Amaryllides* of the pastoral lays of the Mantuan poet, nor the fragile vessels of the *Metamorphoses*. They are higher in the scale; their motto is *nolo amare*, and in every other respect they are creations at which the Graces have presided.

No. 16. 'Samson Betrayed,' F. R. PICKERSGILL, A. This is a large picture, following in its composition the letter of the text—"And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head." Samson lies with his back turned to the spectator, partly supported by Dalilah, who presents a front face. The operator is a black, who, on the left, very carefully severs the locks, while on the right two female figures express the utmost alarm lest Samson should awake; and this is a principal impression sought to be conveyed. Every figure, not only in the features, but even in the hands and otherwise, express the utmost dread of awaking the strong man. The back of Samson is an admirable study; it is realised from the antique. The female figures are also skilfully drawn, firmly painted, and judiciously distinguished by complexion. This picture is executed with infinitely greater power than the "Harold," and is everywhere enriched by higher artistic qualities.

No. 23. 'Cattle Crossing a Ford—Summer Morning,' F. R. LEE, R.A., and T. S. COOPER, A. This is apparently a composition, the principal form in which is a screen of lofty trees on the left. The water-course goes into the picture from the immediate parts of the composition, which is closed, on the right, by cliffs. The cattle cross the river in a long perspective line, which is admirably drawn; indeed, the work generally is unexceptionable.

No. 24. 'A Morning Concert,' J. HOLLAND. This is a small picture in which the scene is a section of the court-yard of an ancient residence, the end of which terminates in a *tourelle*, beautifully ornamented with Gothic fretwork. The tone and manner of this little picture are masterly.

No. 25. 'Study from Nature,' H. S. ROLFE. The subject of this study is fish—a jack, trout, chub, and perch, painted so closely imitative of nature as to afford the freshness and metallic lustre of the scales with a truth that cannot be surpassed.

No. 26. 'Old Bridge at Nuremberg,' W. CALLOW. This bridge crosses the river between two gate-towers, forming altogether a picturesque association to which a very good effect is given.

No. 28. 'Blackberry Gatherers,' H. LE JEUNE. A small picture singularly brilliant and harmonious; it shows a boy stretched upon a grassy bank, and his little sister dropping the fruit into his mouth. It is highly finished, but with a perfect definition of the limit at which it is necessary to stop in the work of elaboration.

No. 29. 'The Dear alive and the Dear deceased,' A. COOPER, R.A. This title is explained by a sportsman returning from the hill with the "deer deceased" borne by his pony, and encountering the "deer alive," (miserable pun), a Highland girl, who had perhaps been waiting in his homeward path.

No. 39. 'King Lear, Act IV. scene 7,' C. W. COPE, R.A. This is the scene in which Cordelia and the physician exert themselves in restoration of Lear. The king is extended on a couch, and his daughter bends over him in expression of all filial tenderness—

"Oh my dear father! Restoration hang  
Thy medicine on my lips, and let this kiss  
Repair those violent harms that my two sisters  
Have in thy reverence made," &c.

The physician anxiously counts the pulse of his patient as waiting the result of the louder music which he has just commanded. This is essentially a dark picture, and in every way different from all that has preceded it from the same hand. The heads are painted with very great care, and the outlines are generally very decided. The head of Cordelia equals the expression of the text; the countenance of the physician declares a profound anxiety, and some of the heads of the musicians are endowed with a charming sentiment.

No. 40. 'Autumn—Scene in Wales,' H. J. BODDINGTON. This work pronounces itself at once a very careful study from nature. To the left of the composition rises a group of trees drawn with unquestionable truth, and painted with incomparable freshness. Other trees occur which are described with equal success, and not less genuine is the grass and herbage of the lower part of the work.

No. 43. 'A hollow Road through a Wood,' the figures by the late James Laurent Agasse, J. J. CHALON, R.A. This is a picturesque passage of sylvan scenery, which it would seem has been painted with a desire to render the work as much as possible like an old picture. It is generally low in tone, with an almost entire denegation of colour.

No. 52. 'The Countess Bruce,' F. GRANT. The lady is attired very simply in white, she stands in an easy pose, resting on a pedestal. The features are painted with breadth, and the entire head seems to have been executed with great facility.

No. 53. 'The Sanctuary of the Koran Mosque at Cordova,' D. ROBERTS, R.A. A small picture showing the interior of a religious edifice of Saracenic architecture. On each side is placed a row of red marble columns, and at the extremity appears the Moorish arch. The upper parts are of a uniform drab colour, and the colours generally are subdued. The place is thronged with figures wearing a variety of picturesque costumes. The picture possesses the high qualities of the painter's best works.

No. 54. 'A Study from Nature,' T. WEBSTER, R.A. The subject is that section of a cottage interior which contains the fire-place, the chimney being of that ancient kind which admits of one or two seats within it. On the left we find, accordingly, a boy busily discussing the contents of a porringer, and in the other his grandmother seated in a dozing attitude. Nothing can surpass the reality of this little picture.

No. 55. 'An Italian Cottage-Door,' P. WILLIAMS. There is in this picture less of salient colour than in those works exhibited last year under this name. The tint of this picture is almost universally grey; the composition presents a girl spinning at the door. The head of the figure evinces great finesse in execution. Altogether, it is a charming work, and sustains the high reputation of the accomplished artist.

No. 56. 'The Gross of Green Spectacles,' D. MACLISE. If Goldie could himself see the amount of character embodied in this picture, he would most honestly confess himself outdone.

Moses has just returned, and shows the result of his venture with the colt. The gross of spectacles in their bright shagreen cases are under inspection, and Dr. Primrose pronounces the rims nothing more than copper washed with silver, at which announcement all the faces round the table arc drawn out to their utmost longitude. The scene is the family room, an apartment which Mrs. Primrose, like the good housewives of a time gone by, was not ashamed to ornament with a variety of tentails of domestic economy which are now placed in the kitchen. The good vicar deploras the bargain, but with Christian resignation; the sisters look reproachfully at Moses, but the excitement of Mrs. Primrose amounts to something more implacable. The appeal of Moses is inimitable, the expression and pose of the figure are eloquent with appropriate language. The amount of finish in this picture is wonderful, every object of the composition is brought forward with an accuracy of description that has never been surpassed.

No. 57. 'The Old Bridge, Frankfort,' G. STANFIELD. A picture of considerable size, everywhere worked out upon the most valuable principle of study. The bridge crosses the composition, and in the middle supports a picturesque old house, having at the extremities other edifices of like character. The work is subdued in tone, and shows a highly effective adjustment of *chiaroscuro*.

No. 58. 'Evening—A Scene on the Rivera di Ponente, Gulf of Genoa,' E. M. COOKE. The right of the picture describes a section of a terrace overhanging the shores of the Gulf, on which the buildings and trees are opposed to the light of the setting sun. This picture is purely in the Mediterranean style of the painter, which differs entirely in feeling from the tone of his North Sea subjects.

No. 59. 'John Baldwin Backstone, Comedian,' J. P. KNIGHT, R.A. The head is painted in a manner extremely substantial, and the features bear a striking resemblance to the life.

No. 60. 'Portrait of Joseph Brotherton, Esq.' P. WESTCOTT (painted for the Corporation of Salford.) The subject is presented at full length seated. The head is remarkably forcible in treatment.

No. 67. 'Macbeth,' (Act I, scene 3), C. STANFIELD, R.A.

Enter MACBETH and BANQUO.  
Macbeth. So foul and fair a day I have not seen.  
Banquo. What are these,  
So withered and so wild in their attire?

This is a large picture; not a figure composition, as might be supposed from the title, but a landscape, in which the eye is carried over a vast expanse of dreary waste on the left, the right being bounded by mountains. In the foreground are the witches, and at a little distance appear Macbeth and Banquo, surveying them with astonishment; and yet further, we observe the line of march of their armed followers. We do not find in this picture the same studious care in the realisation of minor detail which is observable in other works of its author. The tone of the subject is necessarily sombre, and it is worked out with auxiliary passages of great sublimity, from which undoubtedly a minute manipulation would sensibly derogate.

No. 69. 'Temptation,' G. SMITH. The objects of trial are some children, who are assembled round a fruit stall, presided over by a hard-featured old woman, sensible only to the touch of coined metal. She is a highly successful study. In the face there is a living truth not very often attainable.

No. 72. 'The Good Samaritan,' C. L. EASTLAKE, R.A. In this work there is at once recognisable an aspiration identical with that professed in the Vernon picture "Christ on the Mount of Olives." It does not pronounce in favour of this or that style of art, the old or the new; in short, it is not a tribute to art so much as another legend of the Parable. It will be observed of the Samaritan, that he very nearly resembles the impersonation of the Saviour in the picture already alluded to, we cannot suppose that these figures could be made thus to correspond, without a purpose. As in all the

works of this artist the picture is distinguished by the fastidious care with which it has been executed.

No. 73. 'His Grace the Duke of Devonshire,' F. GRANT, A. This is a full-length portrait of the size of life, presenting the figure in a standing attitude; the costume is plain evening dress. The resemblance to the noble subject is striking, but the work looks unfinished in parts.

No. 75. 'Portrait of Mrs. Emcs,' T. MOGFORD. The features in this work, the portrait of an elderly lady, seem to be painted under an effect of light, but the picture is hung so high that it is impossible to determine its qualities.

No. 79. 'Portrait of Robert Keate, Esq., F.R.S., Sergeant-Surgeon to the Queen, &c.' J. P. KNIGHT, R.A. A testimonial from the friends and pupils of Mr. Keate, and intended to be placed in the board-room of the hospital. The head is admirably round and substantial, and the argumentative expression at once arrests the attention.

No. 80. 'A Mountain Stream,' F. R. LEE, R.A. A favourite class of subject with this artist, but none of those which have preceded it, equal this in valuable quality. The sky is charged with teeming clouds, and the lower aspect is that of the freshness after summer rain. It appears that the ordinary phenomena of water, which are generally painted with transparent material, are here laid in with opaque colour. The trees are very carefully described, and the retiring gradations judiciously managed.

No. 82. 'The Keeper's Daughter,' F. TAYLER. A small half-length figure; she is busied in hanging up the trophies of the field. It is a study of much spirit and freshness.

No. 83. 'Rydal Water—Westmoreland,' H. JUTSUM. A small picture, having for its subject one of the most romantic views in the region of the lake scenery, which derives from its treatment a charming sentiment of tranquillity. The distances are airy and finely felt, the more immediate passages are substantial and harmonious.

No. 85. 'Nourmahal—the Light of the Harem,' H. W. PICKERSGILL, R.A. A life-sized figure in Eastern costume; certainly one of the best of the Oriental essays of the painter. It is a very charming work, and sustains the high repute of the accomplished artist.

No. 91. 'Portrait of Mrs. Simpson,' Mrs. CARPENTER. The lady is simply attired in white. She is posed with ease and grace. The features are coloured with the freshness, and worked with the firmness, which always distinguish the works of this lady.

No. 92. 'The Meeting of Jacob and Rachel,' W. DYCE, R.A. The subject of this work is derived from Genesis (chap. xxix.):—"And Jacob kissed Rachel, and lifted up his voice and wept." The figures are half-length. Rachel rests the left hand on the side of the well, the other, Jacob presses to his bosom as he bends towards her. In determining the character of the heads of these figures it would appear that the result is a deduction of sedulous study; every thing approaching to effeminacy in the one, and mere prettiness in the other, has been carefully avoided. The drawing is vigorous, and the style of costume original. Rachel wears a blue drapery, covering the shoulders and bust, and leaving the arms nude; and Jacob is partially clad in goat-skin, which, crossing the body, is confined at the waist by a girdle. We cannot too highly praise this work; it is a most masterly production, in all respects honourable to the British School of Art.

No. 93. 'Scheveling Sands—The Tide Making,' E. W. COOKE. There is little in this composition; it is, however, a production of infinite sweetness, and curiously enough maintains one of the two styles which this artist professes. The scene is a flat shore, with a low horizon of breakers, and the only objects are two doggers seated on the sand, and waiting, as patiently as King Canute, the coming of the sea. These vessels are most faithfully painted, but there is yet in their timbers and cordage a little Mediterranean hardness. The foreground and the white horses of the sea are charmingly painted.

No. 94. 'A Farm-House Kitchen,' Miss E. GOODALL. One of these unassuming interiors which this lady describes with so much taste, and a feeling for colour and spirited exertion rarely surpassed.

No. 95. 'Beatrice,' C. E. LESLIE, R.A. She is represented as looking over the balustrade of a garden-terrace. The background is a mass of foliage, and her dress is plain and subdued in colour; everything, in short, is reduced in order to enhance the brilliancy of the face, which is a conception of much graceful animation, eminently spirited and extremely lustrous in effect.

No. 96. 'Portrait of an English Officer,' S. PEARCE. A small half-length, attired in, apparently, the undress of the Guards. The features are remarkable for softness of manipulation and forcible tone.

No. 97. 'W. Cubitt, Esq., M.P.,' W. BOXALL. A small figure seated, having the head supported by the hand. In character, colour, and texture, this head has been rarely surpassed.

No. 98. 'A Cherry Seller,' T. WEBSTER, R.A. One of the smaller productions of this painter by no means high in tone, but by which nevertheless the eye is at once fascinated. The story is how an old woman who sold cherries would not give one over the precise weight, although the grey "wide-awake" of the buyer, a boy in dirty corduroys, was impatiently thrust under the scale. His expression, and that of his companion on seeing the overweight cherries withdrawn, are inimitable. In this little picture there is nothing left to desire, there is not room for an improving touch. The works of this artist are distinguished by the inestimable quality of the best Dutch pictures; they are everywhere most carefully finished, but nowhere is the elaboration obtrusive.

No. 100. 'Henrietta, youngest daughter of the Hon. Mr. Justice Vaughan,' J. SANT. At once a portrait and a picture, representing a child seated on a bank, the head telling in opposition to a depth of shade upwards. The whole forms a study of much power and good taste.

No. 106. 'Simchath Torah—"The Rejoicing of the Law,"' S. A. HART, R.A. The subject is a festival which takes place among the Israelites at the end of the Tabernacle holidays, when the concluding part of the Pentateuch is read, and when it is also recommenced. The scene is a portion of the Synagogue at Leghorn, a section of interior well calculated for pictorial effect in association with the figures which are officiating. The impersonations are numerous and all wear ceremonial robes, which impart dignity and importance. The work is equal to any of its class of subject which the artist has painted. It is, indeed, one of very considerable power; carefully considered as to composition, skilfully grouped, and finished with much skill and judgment. The picture will greatly enhance the painter's reputation.

No. 109. 'The Fortress of Bard in the Val d'Aosta—Piedmont,' J. UWINS. The foreground of this picture is apparently a mountain gorge whence the eye passes upward to the fort, which is on an eminence at a short distance from the spectator. The picture is low in tone, the only point of light being the walls of the fort. It may be considered an advance on late works exhibited by its author.

No. 118. 'Portrait of Mrs. Wadham Locke,' T. M. JOY. The lady is seated in a pose graceful and easy, and the features are distinguished by animated intelligence.

No. 120. 'Summer,' W. F. WITHERINGTON, R.A. This is a close view, very much like a passage of sylvan scenery in the immediate neighbourhood of some well-wooded park. The trees have been carefully studied from nature, the foliage being amply detailed, and without any loss of breadth; and compared with other similar productions by the same hand, there is a denegation of light, a most judicious step, giving great value to that which is distributed in the composition.

No. 121. 'Autumn—Wounded Woodcock,' T. WOLF. A painful subject, cleverly treated; the wing of the poor bird is broken, it has sought shelter by the side of a bank, under the protection of a spider, the proprietor of a web that extends over a good moiety of the picture.

No. 122. 'Scotch Fern-Gatherer,' F. TAYLER. A small half-figure, a girl toiling homeward with her load of fern. She is fresh in colour, and amply endowed with living character and natural movement.

No. 124. 'The Approach of a Storm,' A. W.

WILLIAMS. A river-side subject almost closed by trees on the opposite bank; and although all the material in the work is exquisitely wrought, it is not this that is felt—it is the effect, which is realised with extraordinary power. The sky is obscured—blackened by a lowering thunder-cloud, that casts its ominous shade on the earth—but relieved by dropping gleams, which fall here and there with beautiful truth, giving lustre to the water and colour to the earth. The qualities of this work are of a very high order.

No. 125. 'Tom Jones showing to Sophia Western herself as her best security for his good behaviour,' C. R. LESLIE, R.A. The particular passage forming the subject of this work is found in the Eighteenth Book:—"If I am to judge," said she, "of the future by the past, my image will no more remain in your heart when I am out of your sight, than it will in this glass when I am out of the room." The composition is extremely simple. The room is plainly set forth with the furniture of the latter part of the last century, which is of a fashion belonging to no style. Jones has placed Miss Western before the glass, and points exultingly to the reflection. The impersonation of Sophia is a conception of much sweetness.

No. 126. 'Miss Grant,' F. GRANT, A. The young lady is presented in profile; the figure relieved against a fragment of a bank or rocky background. The head is a charming study; one of the best of its author.

No. 127. 'Portrait of Thomas Fanner Bailey, Esq.,' J. G. MIDDLETON. This is a half-length, of the size of life, everywhere brought forward with much care; the features are full of animate expression.

No. 131. 'Scene on the Maas, near Dort; Market People waiting for the Evening Tide,' C. STANFIELD, R.A. A large picture, which, though simple in the character of its subject, is distinguished by points possessing a peculiar value, equal to that of materials better adapted for grandeur of expression. The spectator looks along the shore of the river and recognises at once the old buildings which have been celebrated by Albert Cuyp. The near breadth of the composition shows a mill on the right,—a favourite object with the painter,—with an assemblage of material painted with a surface which we find in the works of no other artist. The river is thronged with a distribution of those winged doggers, which are still the same as Cæsar described them; some near, others farther removed from the eye, but all so admirably put in their respective berths that each skipper would at once point out his own craft. The foreground, beaten by the tiny waves, and the lustrous reflection of the water, are most effectively rendered.

No. 133. 'A Nymph,' C. BROCKY. A nude figure reclining and playing with a Cupid; the drawing is accurate, and the colour is of that agreeable mellowness we have before observed in the works of this painter.

No. 134. 'Portrait of L. Macdonald, Esq., Sculptor, Rome,' S. PEARCE. A small half-length, representing the subject in an easy pose, and holding a chisel in one hand. The resemblance is striking, the head is forcibly brought forward; it is life-like in colour, and qualified with thinking intelligence.

No. 135. 'The Gardener's Daughter,' F. STONE. A figure attired in white, she is reaching up to a bunch of roses, one of which she is plucking; at a short distance stand two youths watching her. The face is equal in finish to the most careful miniature, and every part of the composition is equally well sustained.

No. 136. 'Scene from Henry VIII.,' C. R. LESLIE, R.A. The subject is Queen Katherine's dying charge to Capucius—

"Sir, I most humbly pray you to deliver  
This to my lord the king;  
In which I have commended to his goodness  
The model of our chaste loves, his young daughter,  
Beseeching him to give her virtuous breeding," &c.

It is one of the darker pictures of its author, depending more upon depth and subdued harmonies than salient points of effect. And although properly a dramatic subject, the spectator forgets its source, and cannot help considering it a passage of veritable history. The

Queen is seated in a large chair, supported by cushions; she delivers her letter to Capucins, who receives it with deference. The room is paneled, and set forth in a manner approaching as nearly as possible what may be conceived of such a reality. It is a picture extremely unassuming, but of much excellence.

No. 137. 'Portrait of a Lady and Child,' J. WATSON GORDON. The lady is seated, supporting the child on her left arm. The work is masterly; it is in portraying the other sex that this artist chiefly excels. He has here proved, however, that with a good subject he can attain equal excellence; that he can commemorate the beauty of woman, with as much force and truth, as he can convey to canvas the mind of man.

No. 143. 'Coniston Lake,' W. F. WITHERINGTON, R.A. The aspect of the view is bright and tranquil; it is described, with its romantic shore, in a spirit of the most conscientious fidelity. The mountains in the distance are worked out with airy hues, which with perfect truth represent the atmospheric medium.

No. 144. 'The Sunday School,' A. RANKLEY. An assemblage in a cottage interior, the left section being occupied by children in the neat but formal attire of a charity school, while on the right we find a various miscellany, the entire circle comprehending not less than twenty figures, the principal being a clergyman, who is examining the classes on the left. The effect is that of broad daylight, which is nowhere compromised; and hence it may be understood that the work had acquired force and harmony from a certain proportion of shade. The subject is one of great difficulty to treat.

No. 145. 'Meeting of Sir J. S. Swinborne's Keepers on his Moors in Northumberland,' A. COOPER, R.A. This is perhaps the best of the artist's late pictures. The scene is a wild nook shut in by hills, where the keepers have met to show the result of the day's sport. The immediate foreground with the show of grouse, black-cock, and other game, is coloured with sweetness and touched with much spirit.

No. 146. 'A Peasant's Home,' T. WEBSTER, R.A. The interior of a cottage, wherein the housewife sits at the window working industriously with her needle. The tone is generally subdued in order to give point to the figure, and the light which breaks upon it from without. The transparent depth of the retiring parts and the careful manipulation of those that are brought forward have each their peculiar value, and materially contribute to the importance of the principal passage.

No. 147. 'Forest Scene,' J. STARK. The principal form is an agroupment of foreground trees, rendered from nature with a careful hand, yet the foliage wants breadth, and freshness in colour.

No. 148. 'Fruit,' G. LANCE. A composition of white and red grapes, a peach, plums, &c., described with the most tempting reality.

No. 149. \* \* \* G. JONES, R.A. A small sketch from the 35th and 36th verses of the 17th Chapter of St. Luke. "Two women shall be grinding together; the one shall be taken and the other left. Two men shall be in the field; the one shall be taken and the other left." The lower part is composed literally according to the text, but the sky is darkened in a manner to produce an effect which would tell powerfully in a larger picture. Another small sketch by the same hand, No. 150, is entitled 'Sketch for a Picture—Casca to Cicero,' the subject being supplied by the first Act of Julius Cæsar.

No. 151. 'Psyche returning from the Infernal Regions with the Casket of Beauty,' T. UWINS, R.A. She has just stepped out of Charon's boat, and we see her leaving the Stygian shore holding before her very carefully the mysterious casket; Cupid hovers above her, but he is not observed. There is in the figure, which is presented in profile, the classic sentiment of the antique, united with the most graceful characteristics of humanity. It is a charming work, and though of little pretence, fully upholds the reputation of the painter.

No. 154. 'Kathleen,' C. BAXTER. A life-sized head and bust, in an oval frame. She is arranging her hair, with a movement which is perfectly natural. The expression is most felicitous, and

the tints of the complexion are fresh, brilliant, and life-like.

No. 160. 'The Spirit of Justice,' (Painted in fresco in the House of Lords) D. MACLISE, R.A. We are truly glad of an opportunity of examining this composition in a better light than that in which the fresco has been executed in the House of Lords. Had it been a dark fresco it would not have been seen at all, and even as it is, all the original and ingenious detail, and profound character which are displayed in this oil *replica* are not visible in the fresco. To adopt the description of its author, the figure of Justice occupies the centre of the design, and on either side are the Angels of Mercy and Retribution. Immediately in front of the Angels, and on a level with the tribunal, are seated the judges, lay and ecclesiastical. At the base, on the side of the Angel of Retribution, stand the guilty one, and the accuser who displays the evidence against him. Beneath the Angel of Mercy are the widow and orphans, protected by their armed champion. In the front a negro kneels, newly liberated from his bonds; and a free citizen, also bending before Justice, unrolls the charter of liberty. We must remember in considering this work that it has been painted for a dark nook; a subdued light may mellow the composition, but at the cost of valuable qualities with which this artist endows all his works. We have already spoken of the measure of success with which the allegorical narrative is worked out.

No. 162. 'Interior of the Church of St. Jacques at Antwerp,' D. ROBERTS, R.A. We must confess to a preference of such a religious interior as this in comparison with the Spanish subjects exhibited from time to time by the painter. This picture impresses the observer with a feeling of solemn reverence, while the excessive decoration of the Spanish cathedrals suggest the presence of scenic effect. Beautiful as the lower part of this picture is, with its varied throng of devotees and curious visitors in the costume of the seventeenth century, the eye cannot be withdrawn from the breadth, softness, and play of light, which give such a charm to the simply and uniformly coloured Gothic vaulting of the roof. The truthful reality of this production will class it among the best of the works of its author.

No. 163. 'Don't Move,' T. H. MAGUIRE. The words of the title are addressed to the spectator by a lady who is desirous of making a sketch of him. The expression is that of a person extremely earnest in her purpose. The reflected lights on the face are skilfully managed, but the head had been better without a cap.

No. 167. 'Portrait of his Excellency Mehemed Pacha, the Turkish Ambassador,' W. MADDOX. The figure is drawn at half-length of the size of life, and represents the subject standing in an easy pose, supporting his sword on his left arm. With the exception of the fez the costume is European, being simply a frock-coat. The figure is well drawn, and the whole is firm in manipulation.

No. 169. 'The Escape of Francesco Novello di Carrara, Lord of Padua, with Taddea d'Este, his Wife, from Giovanni Galeazzo Visconti, Duke of Milan,' C. L. EASTLAKE, R.A. This is a *replica* of a subject painted some years ago, and well known to the public from an engraving. The incident is found in the third chapter of Sismondi's *Historie des Republiques Italiennes du Moyen Age*, being the pursuit of the fugitives by the authorities of Ventimiglia, against whom they were compelled to defend themselves. The present picture has been executed for the Vernon Collection. It is qualified with all the sweetness of character, and elegance of design, of the best works of its author.

No. 171. 'Autumn—Timber Clearing,' H. JUTSUM. A small picture, slight in composition, but beautifully mellowed by warm hues in the herbage and foliage. The point of view is an eminence, on which is a group of trees, and near these lie the trunks of others that have been felled and lopped. A road passes into the picture, which is lost in the descent, and hence the eye is led to the remote parts of the view. It is one of the best of the works that have lately been exhibited under this name.

No. 174. 'Mercury sent to admonish Æneas,' J. M. W. TURNER, R.A. We hail with inexpressible delight the return of these lustrous hues to the walls of the Academy. The late experimental productions of Mr. Turner have not been so well understood as those made out from subjects in his legitimate sphere. After a hundred years of toil in this dirty and ungrateful planet, it is more than mortifying still to be considered a veritable Sphinx by one's best friends. The subject of this dazzling picture is from Mr. Turner's unpublished poem, "The Fallacies of Hope," the illustrated lines being—

"Beneath the morning mist  
Mercury waited to tell of his neglected fleet."

This is not exactly according to the text of Virgil, who seemed to know nothing of the mist—

"Ut primum alatis tetigit magalia plantis,  
Æneam fundantem arces ac tecta novantem  
Conspicit."

That is, he found Æneas ruining himself by building, and he at once delivered the message from his anxious friends. This picture is equal to anything that the artist has done. It is of overpowering brilliancy, and full of forms and masses suggestive of the building of a city.

No. 175. 'Portrait of Daniel Vere, Esq., of Stonebyres, Sheriff of Lancashire,' J. WATSON GORDON, A. The figure is of the size of life, and the treatment of the portrait is such as to centre the interest especially upon the head, which is most successfully endowed with thought and language.

No. 182. 'Portrait of Sir James Duke, Bart., M.P.,' J. P. KNIGHT, R.A. An excellent portrait of the eminent gentleman whose career as chief magistrate of London was so honourable to him. The work has been painted for the Town Hall of Montrose—probably the place of his birth.

No. 188. 'The Viscount Hardinge, G.C.B.,' F. GRANT, A. The subject is presented at half length, standing, simply attired in a plain blue frock; the resemblance is striking, but there is a deficiency of softness in the execution.

No. 189. 'A Dialogue at Waterloo,' E. LANDSEER, R.A. A large composition; we think the largest picture that has ever been exhibited by Mr. Landseer. The principal figures represent the Duke of Wellington and the Marchioness of Douro, both mounted, the former pointing out to the latter, the positions of the two armies on the field of battle. The Duke is the nearer of the two to the point of sight, he is seen in profile, while the lady is attentively listening to the explanation, having her full face turned to the spectator. The composition may be said to consist of two agroupments, that of the principals, and, on the left, an assemblage of Belgian rustics. The Duke is here somewhat younger than he now is, and in person much fuller; he did not, we believe, sit for this picture, as he now declines sitting for anybody, his manner however of riding is most accurately described. We observe that, in the painting of this figure, there is even a greater breadth than has perhaps ever been seen in any finished picture by the same hand.

There are no half-tones in the colouring of the coat, for instance, and, in a subdued light, these may not be necessary. On the left, are a Belgian farmer, a girl selling Waterloo albums, and other figures all wrought with the solid handling and harmonious colour prevalent in the works of this distinguished artist. The foreground site, perhaps, is that particular spot on the right of the British position where the memorable charge was made by the Guards under the immediate order of the Duke himself. The left portion of the picture is superior to anything that the artist has before done. The Duke's horse, the legs of the animals that are in shade, and the treatment of the landscape, are all masterly passages of Art.

No. 191. 'The Mermaid,' J. G. NAISH. The subject is from the poetry of Tennyson—

"At night I would roam abroad and play  
With the mermaids in and out of the rocks  
Chasing each other merrily!"

The scene of these sports is a close submarine view, or rather a back-ground of rocks, with a medium of salt water. Many figures assist in

the composition, but they are too widely distributed; there are, however, much spirit and good colour in the picture.

No. 192. 'Æneas relating his story to Dido,' J. M. W. TURNER, R.A. This picture is also a suggestion from Mr. Turner's MS. poem, the quotation is—

"Fallacious Hope beneath the moon's pale crescent shone,  
Dido listened to Troy being lost and won."

The second line comes halting home; it is like one of those short verses that Virgil, with the best intentions in the world, never lived to fill up. But the missing feet are found in the picture, which is another of the gorgeous creations of the artist's glorious summer (will he never grow old?). It is however to be regretted that we sometimes find eccentricities in his very best works, which a vulgar mind can never forgive. We have here, in Carthage, on the left of the picture, a Ponte di Rialto—a Bridge of Sighs—and Ducal Palace, something very like the tower of the Palazzo Vecchio at Florence, and something very like the Castle of St. Angelo, or one of the forts in the neighbourhood of Ostia. It had been as easy to be consistent here as otherwise; there may be in genius a sublime contempt for honest and simple probabilities, but these, nevertheless, in the absence of direct truth, constitute the only currency of legal tender in Art.

No. 197. 'Study of a Factory Child,' Miss Fox. A head, apparently painted with much delicacy, but placed so high as to preclude the possibility of examination.

No. 199. 'Edith, Daughter of the late W. A. Beechey, Esq.,' F. R. SAY. A portrait of a child, dressed in white; she holds a dog in her lap. In composition and feeling, it is a production of much excellence.

No. 200. 'Arnolfo di Lapo,' S. A. HART, R.A. This is, we presume, an ideal portrait of the architect of "the despair of Michael Angelo"—that is, the Duomo of Florence. There is a sedentary statue of him in the Piazza del Duomo; we know not whether that be founded on any portrait existing among the Ritratti dei Pittori, if so, this may be from the same source. He is represented as busied with the design of the ground plan of the Cathedral.

No. 201. 'The Willow Shade,' S. B. PERCY. A river side scene, wherein the principal forms consist of willows, which, together with the thick herbage of the foreground, constitute a picture of much excellence.

No. 202. 'Interior of the Church of St. Gomar, at Lierre, in Belgium,' D. ROBERTS, R.A. Another of those beautiful religious interiors, which, from the hand of this artist, derive an interest that no other could communicate to them. The eye rests at once upon a carved oak screen, which is painted with singular nicety of touch, and which, in colour, contributes much to the general effect. The whole of the upper vaulting is broadly painted in with one prevalent gray colour, here and there broken by a charming play of light.

No. 203. 'Scene in the Campagna of Rome, looking towards the Alban Mount,' P. WILLIAMS. There is but little in this picture. In the foreground we find the family of a goatherd, and behind these figures the Campagna extends to distance, closed only by the remote Alban Hills. The picture is finely painted, but, perhaps, not so brilliant as others that have been executed by the same hand.

No. 205. 'Portrait of a Lady,' W. P. FRITH, A. A small picture, in which the subject is seen in profile. It is everywhere very carefully executed; the features especially are drawn and coloured with great delicacy.

No. 206. 'Coloured Sketch for Fresco of the Order of the Garter conferred on the Black Prince,' C. W. COPE, R.A. This sketch has a pendant, No. 222, described as a "Coloured Sketch for Fresco of Prince Henry's submission to the Law in the person of Judge Gascoigne." Both of these works are well known to the public as having been executed in the House of Lords. We humbly opine that they scarcely do justice to the frescoes, the latter being finished with so much care.

No. 215. 'Æsop,' C. LANDSEER, R.A. We find Æsop at home seated with a style in his hand, noting the inhospitable treatment of the crane by the fox, upon the occasion of the latter having invited the former to dine. There are also a peacock, a monkey, and a tortoise; and to these it appears the fabulist is more attentive than to his wife, who stands by his side. The narrative is sufficiently perspicuous; the fox and the crane, without other aid, proclaim at once the subject.

No. 218. 'The Temple of Minerva Medica—Rome,' W. LINTON. The subject has already we believe, been painted by this artist. The whole of the site, with the water by which it is partially environed, is in shade, and the ruin rises into the bright light of the declining sun. The remnant of the temple is painted with great solidity, and the whole has the appearance of a veritable locality.

No. 221. 'Hospitality—The Mote, Ightham, Kent,' J. C. HORSLEY. The composition represents an aged beggar soliciting alms at the door of this ancient house. He is relieved by a child, whose face is the attractive point of the picture, as being painted with infinite delicacy.

## MIDDLE ROOM.

No. 227. 'Voyagers in the cause of Humanity—Commander Collingwood and Captain M'Clure in search of Sir John Franklin,' J. W. CARMICHAEL. These two ships hold on their course obliquely into the picture, sailing under easy canvas in each other's wake, with the wind on their quarter, and icebergs lying in their path. The painting of the water and the drawing of the vessels, manifest extensive knowledge in this department of Art.

No. 233. 'The Marquis having chosen Patient Griselda for his Wife, causes the Court Ladies to dress her in her Father's Cottage,' R. REDGRAVE, A. The subject is found in the Clerk's Tale, in Chaucer:

"And for that nothing of her olde gere  
She sholde bring in into his house, he bade  
That wyemen sholde despoilin her right there,  
Of which these ladies werein nothing glade."

In this composition the figures are numerous. Griselda, is the nucleus of the assemblage; she is in profile, seated, and one of the ladies is busied in dressing her hair; some are preparing her attire, others are idly gossiping, the envied Griselda being pointedly the subject of their discourse. In the features of the principal figures there are, variously expressed, sarcasm and contempt. The humble abode of the father of Griselda contrasts strongly with the rich dresses of the ladies, although the figures are so numerous that little of the cottage is seen. The Marquis is seated just within the cottage-door, a curtain separates him from the dressing-room of Griselda, and outside appear his attendants, mounted and in waiting. This work manifests in all its parts the most studious care; the composition is, perhaps, somewhat crowded, but it is distinguished by colour, and other valuable qualities of the most estimable specimens of Art.

No. 234. 'The Cavalier's Song on the Terrace—Haddon Hall,' J. D. WINGFIELD. The spectator is here placed on the terrace, just opposite to the steps, whence he has a glimpse of the lower garden and of a portion of the hall. He finds himself in company with a limited society, of whom the lion is a sonnetteering cavalier, who sings to his friends verses of his own, to the melodies of the time. These picturesque figures are well drawn and carefully painted.

No. 237. 'Donkey and Foal,' J. STARK. A small picture, in which the animals are painted with much truth and good effect. The artist is, we believe, the son of the distinguished painter of the same name. The work is full of good promise.

No. 239. 'Summer Showers,' T. S. COOPER, A. The scene is an open meadow in which is a group of cows and a horse, others being distributed at short distances from the foreground. The picture is large, affording abundant space for showing the quality of finish in which the works of this artist abound. We need not speak of the manner in which the cattle are drawn and painted. The sky is not charged with dark

clouds, but the title is sustained by a rain cloud which breaks on the left of the view.

No. 244. 'The Virgin Mary and the Child Jesus,' W. C. T. DONSON. Certainly the most successful Madonna we have seen for some time. She is seated holding the child on her lap. The subject is one of the most difficult in the cycle of art; the style is severe, and approaches sufficiently the manner of the early schools.

No. 245. 'Venus and Cupid,' G. PATTEN, A. Venus is seated on a shaded bank; she holds a dove with her left hand, which Cupid is teasing with an arrow. The manner of lighting the Venus is effective, and the general colour is mellow and harmonious.

No. 246. 'A Winter Sunset,' C. BRANWHITE. There is a great similarity in all the winter pictures of this artist, but it must also be said that by no other hand do we see this kind of subject more skillfully treated. The composition shows a frozen lock with a barge, and on the right bank a cottage with trees, and the red sun is descending, shorn of his beams by the haze of the winter afternoon. There is a singular reality in the scene, accompanied with a finish and breadth which are rarely found so happily united in this class of subject.

No. 247. 'A Norfolk Marsh Mill,' T. LOUND. A very small picture of nothing but the windmill; it is however painted with much sweetness.

No. 248. 'Interior of a Church at Florence,' S. A. HART, R.A. This, and another small picture, No. 250, 'Interior of St. Mark's, Venice,' by the same hand, form pendants. Both subjects are very interesting and are rendered with much exactitude.

No. 249. 'Arcadians,' A. COOPER, R.A. Three nymphs, grouped in relief against a bank—a *recueil* from sketches made from the nude.

No. 252. 'Sketches,' E. ARMITAGE. A small picture, very French in style, but admirable in character and manipulation. It represents three of the Parisian *canaille*, two men and a woman. It is but a sketch, and with but little colour.

No. 257. 'Miss Virginia Pattle,' G. F. WATTS. This is a portrait, but it is executed with a degree of elevated sentiment which we rarely find in this class of Art. The lady is presented at full length and in profile; she stands upon a terrace, so as to bring the entire figure in relief against the sky. The colour is little else than grey; it would be impossible to have less variety of hue. The sentiment of the impersonation is extremely chaste. There is, in the expression, a devotedness, and in the  *maintien*, a pilgrim air that at once fix the attention.

No. 258. 'The first glimpse of the Sea,' T. CRESWICK, A. In the immediate foreground of this composition, flows a tiny rill, so small as to be lost here and there behind the stones and rushes that lie in its droughty course—a most valuable association, when properly adjusted. A few spoonfuls of water thus operating upon those stones, *non vi sed saepe fulgendo*, give them an inestimable value. The force of the picture lies in the foreground; in the right the ground rises, and we find there a mill and a cottage. The middle distance is luxuriant with foliage, and lighted by the reflection of a winding river; and in the far horizon is seen the sea, bright with the rays of the sun.

No. 262. 'Breaking up of the Clouds—Cool Morning,' C. R. STANLEY. A close scene, representing a river overhung by dense masses of the foliage of the trees on its banks. The tone is subdued; there is much reality in the manner in which the composition is made out.

No. 264. 'Pluto carrying away Proserpine, opposed by the Nymph Cyane,' F. R. PICKERSGILL, A. The text is from Ovid:—

"Nec longius ibitis, inquit.  
Non potes invite Cereris gener esse—roganda  
Non rapienda fuit."

But Pluto is of a different opinion; he has seized the lady by the waist, and removed her into his chariot, the horses of which are already put in motion by Cupid. The companions of Proserpine are, of course, in consternation, and this is sufficiently expressed by action and expression. On the right is one group of figures, and on the

left another, all the components of which are carefully drawn and firmly painted. The colour of these is of that uniformly delicate and high tone always employed by the artist: this might be varied and modified with advantage.

No. 271. 'Portrait of M. de Conny,' F. ETEX. This is a portrait by a French artist. It is deficient in point, and is scarcely a picture to have been sent to a foreign exhibition.

No. 274. 'A Greek Page,' W. UNDERHILL. A half-length figure, holding in his left hand a parrot, and in his right a bowl of fruit. It seems to be a production of considerable merit, being well drawn and firmly executed. Being hung high, the manner of its detail cannot be seen.

No. 276. 'The Toilet,' The late W. ETTY, R.A. A life-sized head and bust representing a woman dressing her hair. The left hand is out of drawing, and other parts are too free, but there are yet the colour and originality of ETTY.

No. 277. 'Remains of the Eastern Portico of the Temple of the Sun, at Baalbec—Mount Lebanon in the Distance,' D. ROBERTS, R.A. This place is well known from numerous views of it that have been published from time to time. The picture shows little beyond the portico, which rises here almost a solitary memento of the former magnificence of Heliopolis. The distance is on all sides closed by the mountains of the neighbouring district; thus, in the composition there is but little material, but that little is rendered interesting by masterly treatment.

No. 278. 'A Mountain Group—Evening,' T. S. COOPER, A. The scene is in Wales, and the group is composed of goats which graze upon a very carefully and substantially painted site telling forcibly against the opposite mountain side, the solidity of which is fused into the tenuity of vapour by the rays of the evening sun. The goats are admirably drawn, even more elaborately touched than any other of the animals by the same hand in the present exhibition.

No. 279. 'A Study from Nature,' W. WILLIAMS. A small picture, the composition of which is traversed and closed by a screen of trees; perhaps too cold in colour, but touched with freedom and decision.

No. 281. '\* \* \*,' E. LANDSEER. "What man among you having an hundred sheep, if he lose one of them doth not leave the ninety and nine in the wilderness and go after that which is lost until he find it?" This passage from St. Luke stands in the place of a title to the picture, but we humbly submit that it does not apply. The scene is a hill pasture in the Highlands, and some of the flock being lost in the snow the shepherd with his three dogs is busied in searching for them. A ram, apparently all but dead, has been removed from the drift, and the fleeces of others of his companions in misfortune are visible. The dogs here are the principal *personae*, the man is somewhat loosely painted; so, indeed, is the whole of the picture, which seems to have been very carelessly wrought.

No. 282. 'Portrait of H.R.H. the Duke d'Aumale,' V. MOTTEZ. The drawing and execution of this picture are exemplary, but there is in it an affectation of *abandon* not altogether agreeable. The figure is of the size of life, and is habited in a black round jacket, blue plush or velvet waistcoat, pantaloons of the same hue and material, and riding boots; the left hand is in the pocket and the right arm rests upon a pedestal. The blue of the dress is supported by a darker blue drapery behind. The likeness is striking; and beyond doubt the work is one of very considerable merit.

No. 286. 'La Siesta,' J. WOOD. A half-figure, seated in a chair, holding a fan, and attired as a Spanish lady. The picture is well drawn, and mellow in colour.

No. 287. 'Geraldine,' W. BOXALL. The figure being of the size of life is too large for the subject, but it is nevertheless a work of a high degree of merit. She is partially nude and holds before her some drapery, and has the head turned to the right. The drawing and painting are skillful, and the head is a study of much excellence.

No. 288. 'Near Foria—Island of Ischia,' C. STANFIELD, R.A. A sparkling *morceau* of Italian scenery; there is little in the subject, but that little is beautifully brought forward. Mr. Stan-

field adds grace to grace in painting these Mediterranean and Adriatic scenes, but how much soever he may love these sunny nooks, it appears to us that he is bent upon being made burgomaster of Dort. This is a charming picture, but by no means so powerful as any of his Dutch subjects.

No. 289. 'In the Forest,' T. CRESWICK, A. Trees bound the right and left of the nearest site, and the group on the right especially is painted, as to the foliage, with an imitable lightness and feathery grace. In the centre of the composition the eye is carried far into a distance, graduated with the tenderest feeling for aerial effect. Like all similar subjects painted by the artist, the foreground is in shadow.

No. 290. 'On the Thames, below Greenwich,' J. HOLLAND. This is a view looking up the river, the spectator being placed immediately below the Hospital. The effect is that of moonlight, and it is made out with great power. A close examination of the work shows a high degree of finish and great originality of execution. The sky is a passage of infinite beauty.

No. 291. 'Berry Hill, near Dorking,' H. C. SELOUS. The subject does not recommend itself by anything of picturesque character; it has, however, the impress of nature. It is generally low in tone, and is not at all comparable to the figure pictures of the artist.

No. 292. 'Peter the Great sees Catherine, his future Empress, for the first time,' A. L. EGG, A. The eye is relieved by the substantial simplicity of this picture. It has been the purpose of the artist to confide the value of his work to the character of his figures, for rarely do we see a figure composition with so little accessory. The scene is a tent before a fortified town, and Peter and a few of his officers are considering a map of the neighbourhood, with a view to the operations of their troops. They are seated at a table on tressels, and on the left is Catherine, in the character of a *cantinière*, handing to one of the officers a glass of some beverage. Peter is struck with the appearance of Catherine, and directs to her the attention of the officer opposite to him. The artist has travelled far for his subject, but nothing can be more unaffected than his manner of treating it. It is, indeed, a picture of very great merit; and fully sustains the established reputation of the painter.

No. 296. 'Scene from the Tempest—The Island before Prospero's Cell,' A. J. WOOLMER. This picture strongly reminds us of another, entitled "The Syrens," recently painted by this artist; indeed, the composition and feeling are nearly the same, and not sufficiently attractive for repetition.

No. 297. 'Her Grace the Duchess of Marlborough,' J. SANT. A portrait of a high degree of excellence, in colour, drawing, movement, and other qualities which give value to a work of Art. The figure is introduced at full length, attired in a crimson velvet dress, and enveloped in a flowing red drapery. The face is painted in a high tone of colour, and is full of life-like expression.

No. 298. 'The Watering Place,' F. R. LEE, R.A., and T. S. COOPER, A. A large picture, the subject of which is a passage of river scenery, closed by trees and cliffs covered with verdure. On the left, the water flows over a shallow, with a highly successful description of the current. A herd of cows are come to drink, which are all drawn with perfect accuracy; the group on the right is most skilfully brought forward by the shade of the opposite bank.

No. 300. 'Returning from Pasture to the Glebe Farm,' A. W. WILLIAMS. A small work, in which the lower parts lie in deep shade, and are opposed to a sky lighted as if by the rising moon. The effect is powerful.

No. 303. 'The Ruins of Rome, from the Garden of the Palace of the Caesars,' G. E. HERING. The principal object of the composition is the Colosseum, which rises from a base of shade into the golden light of the setting sun. We generally see the Colosseum represented, as it were, in an architectural composition, but here it is qualified in a manner essentially pictorial. The near sites are subdued in tone, with here and there bright touches of light. We have never seen the Colosseum so agreeably painted.

No. 304. 'Andromeda,' W. E. FROST, A. The title is accompanied by an allusive passage from "Il Penseroso:"—

"Or that starred Ethiop queen that strove  
To set her beauty's praise above  
The sea nymphs, and their powers offended."

Andromeda is chained to the rock, and assembled round her are a Triton and a company of sea nymphs. All the figures are nude, and are painted with that refinement of texture and careful drawing which prevail in the works of the painter—whose female impersonations are conceived so purely in the spirit of the antique, as to offer a remarkable contrast to works in which the ordinary model is all but faithfully represented. It may be observed that the movement of Andromeda is a pose frequently seen in the works of Mr. Frost.

No. 305. 'Interior of Part of the Kitchen in Sir Thomas Gresham's Palace at Mayfield, Sussex,' S. A. HART, R.A. A small picture, simple and unaffected in execution, and having all the appearance of a veritable representation.

No. 306. 'Study of a Child's Head,' C. W. COPE, R.A. A head and bust, executed with a free touch, and successfully qualified with natural characteristic.

No. 311. 'Portrait of the Most Noble the Marquis of Breadalbane,' J. M. BARCLAY. The figure is presented in an erect pose at full length, attired in the Highland garb; the attitude is easy and firm, the tone of the work is generally low, the drawing seems decided and accurate.

No. 312. 'Griselda,' A. ELMORE, A.

"And as she wolde over the threswold gon,  
The Markis came and gan hire for to call,  
And she set down hire water-pot anon  
Beside the threswold gin an oxe's stall."

Such is the passage which forms the subject of the picture, and the spirit in which it has been illustrated is that of a literal interpretation. We find accordingly Griselda on the steps before the "threswold" there depositing the vase which she carried, as about to respond to the call of the Marquis, who approaches her. On the right, the father of Griselda salutes the Marquis, and supplementary figures are variously disposed in the composition. In this picture there is not so much of effort as in that of last year; it has, however, been most carefully studied in all its parts. The Marquis is a well conceived figure, cast in a mould somewhat too Herculean it may be, but well drawn and well dressed. The picture is everywhere studiously worked out, and it must be observed that there is less of tendency to manner than may be observed in preceding works by the same hand.

No. 313. 'Wreck on the Coast of Hampshire,' C. TAYLOR. There is some error in the title of this picture, the subject of which is a river barge under sail apparently off Sheerness. The vessel is carefully drawn and effectively supported by other parts of the composition.

No. 314. 'Lane Scene near Henley—from Nature,' P. W. ELEN. A shady lane inclosed on both sides by trees, the foliage of which is fresh in hue, and free in touch.

No. 315. 'Dutch Fishing Craft off the Booms—Amsterdam,' E. W. COOKE. A highly picturesque association of these curious boats, with an endless show of small and distant objective, all nicely balanced in their allotted places. The artist seems to be on excellent terms with these Dutch skippers; we know not how he stands with the along-shore people of the Mediterranean, but we doubt not that these hard weather salts of the North Sea will give him their stroke oar to pull.

No. 316. 'The Mountain Road,' W. F. WITHERINGTON, R.A. The subject seems to be a passage of Welsh scenery, which like most of those selected by the artist, is closely imitated from nature. The "road," which is on the ascent, is soon lost, and the eye passes to the mountains, that close the view. The foreground is extremely bright and sunny, it tells in powerful opposition against a dark mountain side on the right of the composition. The subject is picturesque and striking in effect.

No. 322. 'An Episode of the Field of Battle,' P. TSCHAGGEY. This picture is hung high—all that can be seen of it are the principal forms.



In the nearest part of the composition a wounded man lies partly under his charger, which is dead; he is in danger of being trampled upon by a horse which is wildly galloping without a rider. The work is spirited, and the figure and animal seem to be well drawn.

No. 323. 'The Fisherman's Cart,' G. STUBBS. The work appears creditable in execution and colour, but it is too high for inspection.

No. 326. 'The Bay of Baia from the Capuchin Convent above Pozzuoli,' C. STANFIELD, R.A. The spectator is placed on a terrace which occupies the breadth of the canvas, and hence opens before him the most enchanting view that the shores of Italy can offer. It is sheer nonsense for Horace to profess himself the faithful servant of the Muses, and in the same breath to name Tibur and Præneste with Baia—

"Vester Camena, vester in arduos  
Tollor Sabinos; seu mihi frigidum  
Præneste, seu Tibur supinum  
Seu liquidæ placere Baia."

In this view every part of the objective is impressive, the tranquil sea, the nearer buildings, and the distant mountains; and to all these valuable points the artist has done ample justice.

No. 327. 'A Sailor's Yarn,' R. C. LESLIE, Jun. A seagoing composition, of the same character as those usually exhibited by this artist. The figures are three in number, and are characteristic and painted with solidity.

No. 328. 'A Peninsular Man,' G. B. O'NEIL. A small composition of three figures, one an old soldier describing to his friends some battle at which he has been present. The heads are carefully finished.

No. 329. 'Une Mere auprès de son Enfant avec Effet de Lumière,' P. VAN SCHEDEL. A small picture, composed exactly according to the title. The principal figure is effectively lighted, but the works looks the production of an artist who gainsays the merit of modern art.

No. 331. 'Mrs. Smith Child,' W. BOXALL. A small portrait of a lady, dressed in black, and relieved by a green curtain. The features are skilfully pencilled, and worked up to a high tone of colour. The pose and movement are easy and graceful.

No. 332. 'Sancho tells a tale to the Duke and Duchess to prove that Don Quixote is at the bottom of the table,' W. P. FRITH, A. The definite variety and appropriate felicity of character in this picture are evidently a result of assiduous study and research. It is extremely difficult to work up to the prominent characters of Cervantes,—as much so as to embody those of Shakespeare. The Duchess occupies the place of honour, and the Duke is by her side, the features of both being seen in profile. In comparison with the Duke she is somewhat too youthful, but nathless an impersonation of infinite grace and beauty. Sancho stands with his back to the spectator, and so tells his story. Don Quixote is seated, or rather rising from his seat, at the bottom of the table; the chaplain is placed facing the spectator, and behind the Duchess is a group of ladies in waiting. There is but little of the prevalent taste for upholstery in the work; every figure maintains its place, and the relation between all the members of the circle is well sustained. The colour and texture are of great excellence; on the whole, there are few more admirable pictures in the Exhibition.

No. 334. 'Warwick Castle,' J. F. DE FLEURY. A large picture containing apparently some good colour and execution, but deficient in breadth and harmony of parts.

No. 342. 'Scene from the Tempest,' F. STONE. The subject is Miranda's admiration of Ferdinand:

"What is't?—a spirit?  
Lord, how it looks about. Believe me, sir,  
It carries a brave form, but 'tis a spirit."

Ferdinand is listening in wonder to the songs of Ariel. The cave is on the left, and there appear Prospero and Miranda. The picture requires no title—its source is at once proclaimed; it is a work of much excellence.

No. 350. 'James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688,' E. M. WARD, A. The source of this composition is Sir John Dalrym-

ple's Memoirs:—"He turned pale, and remained motionless; the letter dropped from his hand; his past errors, his future dangers, rushed at once upon his thoughts; he strove to conceal his perturbation, but in doing so betrayed it; and his courtiers in affecting not to observe him betrayed that they did." The King is seated near the centre of the composition; his dress is dark—black and blue, and he tells as the principal figure, being surrounded by lighter tones. Near him, and bending forward, is the Queen; and sitting on his right, at a table, is Judge Jefferies and the Pope's Nuncio, having his back turned to the spectator. On the left of the King is the Prince of Wales (afterwards the old Pretender), with his nurse; and the other supplementary figures are courtiers and ladies of the court; among whom, behind the King, is young Churchill, afterwards Duke of Marlborough. This picture is incomparably the best of the painter's works, especially in the qualities of texture and execution. There is little or no forcible shade, no marked variety of reflected lights, but it seems to have been painted on the principle of the opposition of colour tones. The subject of the work is immediately declared. James II. is at once recognised; he is as certainly there as if he had sat for the impersonation; and the letter has announced some dread calamity, which could be nothing short of his immediate expulsion from the throne. The colour is everywhere better, particularly the flesh tints, than in antecedent works; in short, it is a picture which must enhance the already extensive reputation of its author; and may be characterised as a *chef d'œuvre* of the British school, honourable to the artist and to the Academy, of which he has been a pupil, and is a member.

No. 351. 'Portrait of Mrs. Phillips,' H. W. PHILLIPS. A work of much merit; the lady is dressed in black, and is presented in an erect pose. The treatment of the portrait is simple and forcible.

No. 360. 'A Farm House Kitchen,' T. WEBSTER, R.A. Like all the similar works of the artist this is a most faithful description of the subject, of which the brick floor is by no means the least remarkable feature.

No. 361. 'Portrait of Dr. Morgan,' J. LINNELL. A small work, in which the subject is represented sitting, and having the face turned towards the spectator. We observe that the face is not finished with a glaze so deep as usual; of whatever of the golden harmonies of the old masters this may deprive the work, it will nevertheless approach more nearly the reality, than the certainly beautiful glaze with which we see at times the portraits finished by this artist.

No. 362. 'Giorgione at his Studies,' J. REED. Giorgione is here full dressed; he is on a kind of terrace sketching a group of women in the national costume. In drawing and surface the picture and its manner are open to amendment.

No. 363. 'Ponte Atrani—Gulf of Salerno,' C. STANFIELD, R.A. The view is closed by the mountains, which rise from the shores of the gulf. The locality that gives a title to the work is upon the left of the picture, and presents an agroupment of buildings of a class which always, under judicious treatment, constitutes a striking feature. There are also figures and a boat; the sea enters the composition on the right, and the mountains terminating the prospective are painted with the usual fine feeling which the artist displays in the treatment of this element, so important in most of his Italian pictures.

No. 366. 'Portrait of Miss Talfourd,' T. TALFOURD. The lady is resting her right arm on a cushion; the head seems to have been drawn with care, and the colour is high in tone. The taste of the work appears to incline to that of the French school.

No. 368. 'Portraits of the Children of S. R. McClean, Esq.,' N. J. CRAWLEY. A group of youthful heads, bright in colour, and abundantly endowed with animation.

No. 369. 'Cromwell looking at the dead body of Charles the First,' P. DELAROCHE. Although this celebrated picture be surrounded with much of the high toned colour of the English school, it loses none of that substantial force for which it is so celebrated. The key of the

work is the pall, which has been thrown off the coffin and has fallen behind Cromwell; without this the whole would be comparatively feeble. We may here take occasion to observe, that M. Delaroche with admirable truth makes Cromwell's dress appear old, at least well worn; whereas when we see him among ourselves he is like the fore-ground figure in the Devil's Walk—

—"drest  
In his Sunday best."

His red velvet doublet has here lost its colour, his hat is worn, and his boots do not show any taste in their fall and folds; in short, whatever credit the world might have given him for being fastidious, he was no precisian in dress. Such is Delaroche's version of his *personnel*, and he is right. We have always considered that this picture had been advantaged by a little cool colour somewhere in the background. It is a valuable contribution to our exhibition, and may prove a most beneficial lesson to many of our British painters. We have to thank the great artist of France for sending it to us. It may be a copy by a pupil, but Delaroche has undoubtedly worked upon it.

No. 370. 'Monsieur Colomb,' H. W. PICKERSGILL, R.A. A portrait of a gentleman in a suit of plate armour. He holds his helmet before him, and wears a scarf on his left arm. This is one of the best portraits we have ever seen by this painter. The head is well drawn, and finished with a very life-like expression; and the armour is a most successful study.

No. 371. 'The Wreck Ashore—Coast of Normandy,' J. WILSON, Jun. This is a coast view, seen under a peculiarly fiery effect in the sky. It is high tide; a vessel is cast upon the rocks, and the sea is breaking over her. The breakers are described with force and truth. A little of the colour of the sky, which might be repeated here, would harmonise the picture.

No. 372. 'Harwich Harbour,' W. A. KNELL. The view is from the sea, little of the town being seen. The principal form is a dogger, which is making for the harbour. It is well drawn, but rather hard in execution. The movement and depth of the water are rendered with much truth.

No. 373. 'The Visit to the Tomb,' J. M. W. TURNER, R.A. This is another subject from the "Fallacies of Hope"—

"The sun went down in wrath at such deceit;"

that is, at Dido's pretended tears in remembrance of her late husband; but Mr. Turner is rendering Virgil somewhat too freely: we are, however, in some degree reconciled on looking at the picture, although certainly we find again startling discrepancies in Carthage. Whatever may be said in the "Fallacies of Hope," about the Sun being disgusted at the infidelity of Dido, he is here as dazzling as in any other of Mr. Turner's works.

No. 374. 'T. S. Cooper, Esq., A.R.A.,' J. P. KNIGHT, R.A. A portrait of the eminent cattle-painter, remarkable for fidelity of resemblance. It is highly successful in animated expression, and in execution firm and unaffected.

No. 375. 'Modern Fruit—Mediæval Art,' G. LANCE. The fruits are hothouse grapes, plums, cherries, a pine melon, and peaches; and Mediæval Art is represented by a carved basket, a cup, and cover; a costly set vase, forming, as a whole, a richer and more elegant association of fruit and still life than we have ever seen.

No. 376. 'Francesco Novello di Carrara and the Lady Taddea escape from the Emissaries of Galeazzo Visconti, who are in pursuit of them,' J. C. HOOK. The source of this subject is the Chronicle of Gataro, the immediate passage being—"A thicket afforded them shelter till their company had passed by, and Carrara then cheered the drooping spirit of his lady by assuring her that certain succour was at hand." We find Carrara, his lady, and their party hiding themselves behind a tree, and the thin foliage of other intervening trees, which scarcely realise the idea that they are in concealment from the party in search of them. The story, however, of a flight is circumstantially narrated; apprehension is expressed not only in the features of the fugitives, but also by movement, pose, and action. It is altogether a work of high merit.

No. 378. 'View—looking from under the portico of the great Temple of Edfou, Upper Egypt,' D. ROBERTS, R.A. The view is, on both sides of the picture, limited by the massive columns of the portico, beyond which the near sites are covered with remains of like character. Such a subject it is most difficult to invest with the pictorial interest which is given to the materials of this composition.

No. 388. 'M. Guizot,' F. R. SAY. The size of this portrait is kit-kat, the subject is in an erect pose, resting his left hand between the buttons of the coat. The work is eminently qualified with a refinement of character which at once impresses the spectator, and withal the resemblance is such as at once to declare whom it is intended to represent.

No. 389. 'The Messenger announcing to Job the Irruption of the Sabæans and the Slaughter of the Servants,' P. F. POOLE, A. "And there came a messenger unto Job, and said, the oxen were ploughing and the asses were beside them; and the Sabæans fell upon them and took them away; yea they have slain the servants with the edge of the sword; and I only am escaped alive to tell thee. While he was yet speaking there came another,—” A work of extraordinary power and striking originality, and the more remarkable as a profession of religious Art different from the current tone of conventionality. Job sits on the right, and opposite to him are his three consoling friends; but the emphatic figure of the composition is the first messenger, a semi-nude figure having his back turned to the light as he addresses Job. The treatment of this figure is admirable, the lights and reflections whereby it is made out and brought forward are incomparably fine. There are other supplementary figures male and female; one of the latter is on the extreme left, squeezing the juice of grapes into a vase, and a boy in the centre of the picture pours out wine. The former of these is classic, even Anacreontic and sculptural, her character places her apart from the sentiment of the others; and the latter seems to interrupt the solemn intercourse between Job and his friends. The light falls on all the figures from above in a manner to bring them forward with the most perfectly tangible reality; indeed it were impossible in Art to communicate a greater measure of force to a delineated representation. We are struck with the effect; and the eye may in some degree feel the absence of reflected lights, but it is nevertheless altogether an essay of a kind perfectly original in sacred Art. The work cannot fail to augment the high and honourably earned reputation of the painter.

No. 390. 'Madoiselle Rachel as Camille,' R. BUCKNER. The figure is painted at full length and of the size of life; but the work is not so felicitous as others we have seen by the same hand.

No. 394. 'Sir Thomas Aubrey, Bart.,' F. R. SAY. This portrait is painted for and by desire of the Lord Lieutenant and the Magistrates of the County of Buckingham. The subject is represented, at full length, sitting, resting the right arm on a table; the pose is easy, and the work is executed generally with much firmness.

No. 395. 'Crossing the Brook,' J. LINNELL. A subject as usual of the simplest kind,—gorgeous with colour, brilliant with light, as are the very best of the artist's productions. The scene is a country lane traversed by a shallow brook, at which a market cart has stopped to allow the horse to drink. The road is closed in by sandy banks shaded by trees, and in the centre of the view there is a glimpse of a charmingly painted distance. In manner, and in the style of his subject matter, this artist always reminds the spectator of Gainsborough; he makes abundant use of transparent colour, and seems to employ his vehicle with equal freedom. The lights and shades of this picture are admirably dispersed, and we observe here prominent instances of what may be seen in all the productions by the same hand; there is no treatment or modification of natural form.

No. 396. 'Porlock Church, Somerset—Waiting for the Return of the Bridal Party,' T. C. BURT. A slight grey picture, remarkable for facility of handling; the scene is a lane leading to the church, along which are ranged a row of numer-

ous figures, sketched in with a masterly touch and feeling.

No. 397. 'In the Royal Gardens at Florence,' G. E. HERING. This view of the Boboli Gardens seems to look towards the hill whereon stood the house in which Galileo was confined. It is an extremely graceful association of material, rendered with much fine feeling.

No. 398. 'The Cliffs near Boulogne,' G. STANFIELD. This is an elaborate study, which seems to have been either nearly finished on the spot, or painted from sketches scarcely less careful. The cliffs rise on the left, and they are made out with all that apparently insignificant, but really telling, accident and circumstance which it is impossible to improvise, and which when judiciously described, give incredible value to the surface which it accompanies.

No. 399. 'Girl in a Hopgarden,' C. LANDSEER, R.A. She carries a jar and a basket, and is relieved by a background of the material of the hopgarden. The subject is extremely simple, but there is a solidity and firmness in the execution which gives it value.

No. 400. 'Portrait of the Right Hon. David Boyle, Lord Justice-General of Scotland,' C. SMITH. A work of much excellence, representing the subject seated, and wearing the robes of office. In the expression of the features there are thought and agreement; the effect is forcible and the manner substantial.

No. 405. 'A Calm Morning,' F. R. LEE, R.A. A close scene, the lower breadth of which is water lying principally in the shade of the trees by which it is overhung. It is a careful study of a veritable locality, endowed with the truth and freshness of nature.

No. 406. 'Dog and Fruit,' T. EARL. A singular association; the dog, a Skye-terrier, is asleep, apparently on a table, and near him is a dish of fruit; the representation of the coat of the dog is highly successful.

No. 407. 'The Exiles,' J. BOUVIER. The lines quoted as the subject of this picture are from Moore's Irish Melodies:—

"And I'll gaze on thy gold hair as graceful it wreathes,  
And hang o'er thy soft heart as wildly it breathes."

There are consequently two figures seated on an isolated cliff, the upper part rising in relief against the sky. There is in these two impersonations too much of scenic prettiness to realise, in anywise, the natural rapture of the verse.

#### WEST ROOM.

No. 408. 'The Good Samaritan,' G. F. WATTS. This picture is "painted as an expression of the artist's admiration and respect for the noble philanthropy of Thomas Wright, of Manchester." The figures in the composition are of life size. The Samaritan supports the wounded man, conducting him towards his ass, for the purpose of conveying him home. The manner and feeling of this picture are very much like those of some of the early Italian masters. It is severe—sufficiently so; and successfully unites the drawing and knowledge of the present day with the valuable qualities of the fathers of the art.

No. 409. '\* \* \*,' T. M. JOY. The subject of this picture is from Hume's "Thurlow," a passage in which Cromwell is described as anxious to secure the throne. He is accordingly represented in this composition as contemplating the crown which is placed before him. The treatment of the subject is founded upon a misapprehension of the vaguest kind. Cromwell was not the man to be caught either by himself or others in extatic contemplation of a crown; there is an inane vulgarity in the figure altogether unjustified by any recorded act of Cromwell's life.

No. 410. 'The Pastor's Visit,' T. BROOKS. The scene is the interior of a country house of the respectable class; the figures of the composition are numerous, and in dealing with these it has been the purpose of the artist to light every member of the composition as powerfully as possible, denying to the work the necessary balance of shade, and consequently that depth and gradation of tone which are truths in all similar subjects. The drawing of the figures is most careful, and throughout, the work seems to be detailed with great nicety.

No. 411. 'The Last Man,' J. MARTIN. The subject is from the lines of Campbell—

"I saw a vision in my sleep,  
That gave my spirit strength to sweep  
Adown the gulf of Time;  
I saw the last of human mould,  
That shall creation's Death behold,  
As Adam saw her prime."

We have been now long familiarised with the style of this artist, and when we have looked of late for his works we have looked rather for colour than narrative; but there is a signally healthy change here, for we find no tract of colour that is not a passage of appropriate language. We could have conceived that the artist would have dealt with the subject in a certain vein of grandeur, but we were scarcely prepared for the dread severity of this description. The immediate breadth of the picture is of that rocky and desolate character which constitutes so great a proportion of all the artist's works. The middle site is occupied by a vast city extending along both shores of a broad river or arm of the sea and into an obscure distance, where these palaces and citadels are lost to the eye, save when they are here and there touched by the red and almost subdued light of the sun. The death and ruin in the city are left to the imagination, which is prompted by the remains of kings and their subjects indiscriminately mingled in the foreground. The last man is a draped figure standing on the right contemplating the vast Golgotha which no mortal eye is left to behold but his own. This work is much more exalted in sentiment than any that have lately been exhibited by the artist; there is no yielding to any frailties of colour; the most emphatic terms are employed in the narrative without the alloy of any inappropriate element.

No. 412. 'Market Boats arriving at Angers—Maine et Loire,' E. A. GOODALL. The materials of this view are strikingly picturesque. Most of the picturesque cities of France have yielded their quota to our exhibitions, but Angers the French artists have hitherto almost exclusively kept to themselves. There is upon the left, a portion of the old wall of the city which anciently crossed the river, and beyond this, at some little distance, appear the Cathedral and the Citadel, supported by other edifices. The market boats are on the right, and are, with the figures, grouped in and painted with much sweetness. The picture is the best of the artist's productions of this class.

No. 413. 'Another Bite,' G. SMITH. A young disciple of old Izaak, in a smock frock, seated by the brink of a pond, sees his float moved; and the intense anxiety with which he bides his time draws from every sympathising spectator an expression of his best wishes for the boy's success.

No. 415. 'A Christmas Party preparing for Blind Man's Buff,' W. H. KNIGHT. This is a large picture, formed of a composition of not less than twenty figures, the principal of which is that of the father of the family, to whose lot it has fallen to be blindfolded. The description is clear and pointed; the handkerchief is tied over the old man's eyes, but several of the party observe that he can see. The picture is full of movement, and distinguished by considerable variety of character. The figures are substantially painted, and the depth of the work admits of an effective scale of tones. The light is focussed on the principal group, whence it is graduated to the depths and extremities of the picture.

No. 416. 'Fordwick Meadows—Sunset,' T. S. COOPER, A. It is in warm pictures that this artist most generally succeeds. The nearest site in the work is a knoll, on which is a group of cows, the lower animals relieved against each other, and the upper against the sky. On the left the mellow rays of the evening sun enter the picture, but the cows are not lighted up to the tones with which we have seen them in other works similar in treatment. There is not the *finesse* of elaboration we have before observed, but the work is one of great excellence.

No. 417. 'Queen Blanche of Castile liberating the Prisoners of Châtevey,' J. A. VINTER. This is a good subject, but the canvas is crowded

with figures too large. There are good drawing and good colour in the picture; but a principal figure is a semi-nude, too muscular and Herculean to represent the privations of imprisonment.

No. 418. 'Portrait of Lady Alfred Paget,' R. BUCKNER. The lady is seated, holding an infant, which plays with a gold chain. The first impression, on looking at this picture is, that of the blackness of the shadows and the hardness of the lines. There is throughout the work a want of harmony and softness.

No. 422. 'Sir Thomas Lethbridge, Bart., and his son Arthur Erin,' The Hon. H. GRAVES. This is a large composition presenting the principal figure standing; the face is extremely well coloured, and there is much firmness in the pose, but that of the younger impersonation is deficient of grace. The group is assisted by a grey pony and a black dog.

No. 424. 'Waiting at the Station,' L. J. CRANSTONE. This, under any circumstances, is an ungrateful subject; to be at all interesting it should be qualified by faultless drawing, good colour, varied character, and without vulgarity.

No. 426. 'On the Riviere di Levante,' G. E. HERING. An Italian coast view, the objective of which is strongly characteristic of these picturesque sea-board compositions, always made up of houses, boats, figures, in association with mountains rising from the water's edge. Such are the features of this work, which is highly successful in colour and effect.

No. 427. 'Old Trees,' T. CRESWICK, A. They are placed immediately in the foreground; the principal—an ancient gnarled and knotted trunk—is painted with great precision, every leaf of the scanty foliage is represented, and the boughs are individually made out with extreme nicety. This, and another group of two trees, constitute the telling forms of the picture. The sky is charming in colour, and the remoter parts are rendered with extraordinary delicacy.

No. 428. 'A Breton Family,' E. A. GOODALL. One of the small rustic interiors which this artist paints with so much taste. The construction of the roof and the dispositions of the other parts are such as never could be improvised; the whole has been most assiduously studied from some such existing dwelling. There is, near the fireplace, a group of figures appropriately characterised, and painted with freshness and brilliancy.

No. 429. 'Portrait of a Gentleman and his Grandchild,' J. E. MILLAIS. The principal figure is dressed in black and seated in an arm-chair looking at the spectator; the child has thrown herself playfully down on his knee. The features of both are painted with the nicety of miniature, but in the face of the principal there is much that wants softening and modification. The colour is coarse, and the lower part of the face requires treatment; it may be like the sitter, but nevertheless it should not have been left thus in a portrait. The figure of the child is stiff and hard. We know the powers of the artist, but there is nothing in this work to justify the belief that he ever saw a model set.

No. 430. 'The Hayfield,' A. JOHNSTON. The subject of the composition is the passage of the old song—

"'Twas within a mile of Edinbro' town  
In the rosy time of the year,

\*  
"Bonny Jockey, blythe and gay  
Kissed sweet Jenny, making hay."

It is realised in the simplest manner from the text, the persons named in the latter lines stand on the left, and others busied in the economy of the hayfield are variously disposed. The scene is entirely open, affording ample occasion for a display of that command of colour and management of light which characterise the works of the artist. A little removed from the plane of the nearest figures is a group of much excellence in colour and character, but the work is every where luminous, and remarkable for high-toned and harmonious colour.

No. 431. 'A Portrait,' A. C. HAYTER, Jun. It is that of an artist painting at his easel; the head is effective, and the entire work is earnest and unassuming.

No. 437. 'Un comptoir Juif en Algérie—vente d'une Esclave,' C. JACQUAND. The Jew is

seated at his counter, and the slave stands before him. There is a third figure, but it cannot be determined whether the Jew is the buyer or the seller of the slave. There appear to be some tolerable points in the work, but it is too high for inspection.

No. 438. 'L'Allegro,' W. D. KENNEDY.

"Straight mine eye hath caught new pleasures,  
Whilst the landscape round it measures;  
Russet lawns and fallows grey,  
Where the nibbling flocks do stray;  
Mountains, on whose barren breast,  
The low'ring clouds do often rest;  
Towers and battlements it sees  
Bosom'd high in tufted trees."

Without seeing this picture it would be difficult to believe that the subject is met by a picnic party of English and Italian figures in modern and mediæval costume. There are beautiful passages in the work, but it is impossible to admit the truth of the scale of shade according to which the figures are painted. The effect of figures without the degrees of shade, which even the most inexperienced person knows must accompany them—the effect, we say, of figures so unsubstantial, is that of perfect flatness, in opposition to a background painted in with solidity. The picture manifests everywhere great power of execution, but too much is sacrificed to this facility.

No. 439. 'A Hunter—the property of a gentleman,' A. COOPER, R.A. The horse is loose in a paddock. This is the department of art in which the knowledge and experience of this artist tell. The head of the animal is admirably drawn.

No. 440. 'Cows on a Heath,' E. WILLIS. The picture is worked out simply according to the title. The cows are accurately drawn, and the colour is agreeable, but the execution is somewhat hard.

No. 441. 'Entrance to the Great Temple of Aboosimbel, in Nubia,' D. ROBERTS, R.A. Something very like this has appeared in Roberts's Egyptian Sketches. The hues of the symbols are here extremely vivid; but it is in accordance with truth, for the brilliancy of the colour in these temples has faded but very little since it was first applied.

No. 443. 'The Woodman's Home,' F. GOODALL. The subject of this picture is extremely simple, and the work has been realised upon principles different from those of the productions that have preceded it. It is generally low in tone, and those passages which admit of colour are not brought up to the degree of brilliancy which we have been accustomed to see. The figures are but three—the Woodman, who enters the cottage; the Wife, who is seated, rocking her infant, cautioning, at the same time, her husband from making a noise; and an elder Child, who runs to welcome her father. The Woodman entering the door, opposed to the exterior light, is a highly successful study. It were impossible to paint the effect with greater truth; and it derives full value, from every other part of the composition being subdued.

No. 445. 'The Shrine of St. Gomar, at Lierre, in Belgium,' D. ROBERTS, R.A. Another view of this interior is given in a picture already noticed. The general tone of the work is composed of lights and half lights, in contrast to which the shrine is made out with solidity and darker colour, but it is yet so charmingly lighted as to appear neither hard nor heavy. Many figures are distributed through the interior in a manner materially to enrich the picture.

No. 446. 'Bacchus discovering the Use of the Grape,' G. PATTEN, A. This is a large picture,—too large, we think for the subject. The discovery is made by squeezing the juice into a cup. There are spirit and good colour in the figures, but the background is inappropriate to such a subject.

No. 447. 'Windsor,' J. STARK. The view is taken from the river side, towards Clewer; the Castle is therefore on the right bank of the river, according to the dispositions of the objective. The subject is at once recognisable, but it is not of the class in which this artist excels.

No. 448. 'Answering the Emigrant's Letter,' J. COLLINSON. There are numerous figures in this work, which seems to have been very carefully studied throughout. The question of

correspondence is sufficiently evident, but it is impossible to determine that the family council is held on the subject of a letter to an emigrant.

No. 449. 'The Rivals,' R. ANSDALL. A large picture representing two stags that have gored each other to death. The story is a painful one, but it is nevertheless true; yet we think it might have been told in a manner less repugnant. The animals seem to have been dead some time; it appears that their eyes have been removed, and the body of one has become shrunken from the length of time it has been dead. The scene is extremely sombre, and is closed by a background of mountains, whence an eagle is stooping upon what is now his indisputable prey. The narrative of the picture is sufficiently forcible and circumstantial, but the theme is by no means agreeable.

No. 451. 'Alfred giving a portion of his last loaf to the Pilgrim,' W. C. THOMAS. The incident is very simply described; Alfred stands at the threshold of his door, and offers the bread to the wanderer. The figure of the former is commanding, but, we think, too much dressed; the pilgrim although nearer than Alfred, is thrown into partial shade, a proceeding for which there is no patent reason.

No. 452. 'Bowlers,' G. HARVEY. Rather a large composition founded on a subject of great simplicity, and like all the works of this painter, endowed with a deep and moving sentiment. Bowling is here shown to be the summer evening amusement of a company of villagers, among whom is found the pastor, who himself is in the act of bowling. The game is described with much spirit, the varied action of the figures and the distinct personal qualifications of each, are pictured in a manner extremely interesting. But the great charm of the picture is the manner in which the light is broken on the figures; each is lighted, but all keep the places assigned them in the circle.

No. 454. 'A Group on the Welsh Mountains,' T. S. COOPER, A. This work is remarkable as being somewhat colder in tone than we are accustomed to see the pictures of its author. It is however a beautiful *morceau* of mountain scenery, graduated into transparent and delicate misty tones from an immediate site of rough and broken ground, whereon is distributed a flock of sheep, whose fleeces are touched in that peculiar manner which so perfectly imitates wool.

No. 455. 'May,' W. CRABB. The title of this picture is derived, we presume, from the flowering hawthorn, within the shade of which are a youth and maiden, the latter of whom, from her modest and downcast look, is considering a reply to a momentous question proposed by her companion. In this figure there is a charming simplicity of character. The work is accurate in drawing, and firm and decided in execution.

No. 456. 'Kitchen—Mayfield,' C. LANDSEER, R.A. This simple interior is rendered with exquisite truth. The door is open, and the opposition of the light thus admitted, and the general shade of the room, produce an inconceivable reality of effect. The furniture and utensils are represented with the most perfect fidelity.

No. 457. 'Izaak Walton Angling—A Summer's Day on the Banks of the Colne,' E. M. WARD, A. A small picture full of light and lustre. Old Izaak stands beneath the shade of a willow, and has taken some fish of tolerable size. There is a marked originality in the style of the work.

No. 458. 'The Vacant Chair,' JAMES BRIDGES.

"Regret not me, for thou shalt find  
Just cause of sorrow none in my decease," &c.

The subject is derived from Cowper. The scene is a modestly furnished room, in a country house of the respectable class. The "Vacant Chair" is on the left of the fire-place, and on the other side is seated an aged widow. The allusion is sufficiently clear, and the material of the composition is judiciously disposed, and painted with much neatness of execution.

No. 460. 'On the River Geare—Norfolk,' H. BRIGHT. A small picture, very grey in its general tone, but distinguished by the fine feeling which qualifies all the works of its author. The objective consists of a boat, boat-house, a group of trees, and minor incidents, the whole com-

bined into a production of excellent quality, in effect and execution.

No. 461. 'Titania,' H. PICKERSGILL, JUN.

"I know a bank whereon the wild thyme blows,  
Where ox-lips and the nodding violet grows;  
Quite overcanopied with luscious woodbine,  
With sweet musk-roses and with eglantine," &c.

Titania is here seen sleeping, and round her are dancing choirs of the lightest of her fairy subjects. She is represented as larger than the other sprites—a material distinction—which injures the poetical conception, and reduces her to the scale of humanity. The composition is full of movement; and on the left, a group of dancers, who circulate within reach of the moonbeams, is described with much fine feeling. The execution is sketchy; the figures would admit of refinement.

No. 466. 'Black Grouse, Woodcock, and Snipes,' A. HOLD. The birds are thrown down on a piece of moorland covered with herbage, wherein the fern is prominent. They are well drawn, the plumage is light, and carefully elaborated from nature.

No. 470. 'From Nature—Malham, Yorkshire,' P. W. ELEN. A small picture, the material of which is composed of a stream, a rustic bridge, and an agroupment of trees, drawn and coloured with good taste.

No. 474. 'Christ and the Woman of Samaria at Jacob's Well,' J. LINNELL. The components and dispositions of this picture, like all those of the artist, refresh us with their incomparable allusion to home scenery; there is nothing here to assist the imagination to the regions trodden by the foot of the Saviour. The immediate site is an eminence, a rough acclivity shaded by trees, affording a view over the plain and the city below. At the well on the right is Christ, and on the left is the Samaritan woman, who without being made pretty, might, we humbly submit, have been rendered more presentable than we find her; the figure is uncommonly coarse and repulsive. Further on the left, are seen approaching the people from the city, they are ascending the path which leads to the well. In the working of the composition a great amount of learning and skill is everywhere conspicuous, the road continues obliquely upward from the well, and although still lying in a breadth of light and strength of colour equal to the most powerful parts of the picture, it retires with an effect perfectly successful.

No. 475. 'View on the Rhine,' H. C. SELOUS. The manner of this picture is incomparably superior to that of a landscape already noticed, by the same hand. The material is the same as we always find on most of the Continental rivers, but with the natural characteristics of the Rhine. The colour is somewhat cold, yet in execution the work possesses much excellence.

No. 476. 'A Sussex Farm,' J. S. RAVEN. A piece of rough and knotty pasture with groups of trees worked out as if on the spot, so successful is the imitation of the aspect of nature. The tone of the herbage and trees is low, and opposed to a light sky with a satisfactory effect.

No. 477. 'North Holland,' J. WILSON, JUN. These marine subjects are assuredly the forte of this painter; the material here is extremely slight, but there is a breezy freshness in the work which would give value to the canvas if it represented nothing but sea and sky. All we see, is the jetty head of some small Dutch port, out of which two doggers are sailing, and so well do they lie in the water that the illusion of movement is perfect. The water is admirable in colour, and painted with solidity and truth.

No. 478. 'The Boatie Rows,' R. CAUNTER. A boat containing two or three figures, rising on the back of the ground swell, and bringing the meu out in strong relief against the sky. The picture is small; there is originality in the idea, and it is carried out with tolerable effect.

No. 479. 'River in Lonsdale, Yorkshire,' J. C. BENTLEY. The spectator is placed somewhere in the stream, which is fortunately shallow. The water course occupies the lower breadth of the canvas, but at a little distance the banks are seen with their verdant complement of trees and herbage. The water repeats the light of

the sky with a brilliant effect, which is enhanced by the interruption of rocks and stones. The subject has much pictorial quality, and it has been realised with a successful result.

No. 480. 'His Grace the Duke of Newcastle,' H. O'NEIL. This is a small full-length portrait, in which the subject is represented sitting, and reading a letter in his library. It is everywhere finished with the utmost nicety.

No. 481. 'Jessica and Launcelet,' J. HOLLINS, A. The subject is Jessica's charge to Launcelet:—

"I am sorry thou wilt leave my father so,  
Our house is hell, and thou, a merry devil,  
Didst rob it of some taste of tediousness," &c.

She is in the act of presenting him with the ducat. The picture is designed upon the simplest principle of effect, that is, opposition to a broad mass, both figures being relieved by a plain and even background. There are spirit and character in the Launcelet, but the Jessica is not so successful.

No. 482. 'The Departure of the Fleet,' J. M. W. TURNER, R.A. The "Fallacies of Hope" again supplies the subject:—

"The Orient moon shone on the departing fleet,  
Nemesis invoked, the priest held the poisoned cup."

This is, we presume, the departure of Æneas from the Carthaginian shore; the water is somewhat too green, but the picture is as full of light as those in which the full radiance of the sun is represented; a comparison with the other pictures will show this: the moon appears only in the poetry.

No. 484. 'Venice,' W. LINTON. This is a large picture, affording a view of one of the smaller canals, closed in with edifices of various appearances. It is a very veracious and substantive representation, but is deficient in colour and sentiment, being by no means so agreeable as the smaller pictures exhibited under this name.

No. 485. 'The Temptation in the Wilderness,' J. T. LINNELL. This is an ambitious subject, and extremely difficult of realisation. Satan is represented as an aged man, and the Saviour replies to his temptation, pointing to the passage of scripture—"It is written again, thou shalt not tempt the Lord thy God," &c. The Saviour is a presence of elevated dignity and firm self-possession, but the conception of the tempter has not the same depth of argument, notwithstanding the originality of the reading.

No. 486. 'Aholibah' E. ARMITAGE. The subject is from the twenty-third chapter of Ezekiel, in which Samaria and Jerusalem are typified by the sisters Aholah and Aholibah. The description of the abominations of Jerusalem is here materialised by an impersonation contemplating the Chaldeans on the wall—"And when she saw men portrayed upon the wall, the images of the Chaldeans portrayed with vermilion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to, after the manner of the Babylonians of Chaldea," &c. The subject is, under any circumstances, an unfortunate one, and the more so that the intensity of the description is aimed at. Aholibah is seated on a low couch contemplating the paintings on the wall; there is but one attendant present; the drawing of the figure is masterly, and the head is a most successful study. The work in short is distinguished by merits of the highest order.

No. 490. 'News of Battle—Edinburgh, after Flodden,' T. J. BARKER. The principal figure in this composition is a knight in plate-armour, riding slowly along one of the streets of Edinburgh, having returned from the field of Flodden. He is followed by a throng of the inhabitants of the city, imploring cews of their friends, who had gone forth with the Scottish army. The picture is placed high, inasmuch that the manner of the detail is not discernible, but the proposed sentiment is attained.

No. 491. 'The Burial of the Two Sons of Edward IV. in the Tower, 1483,' T. CROSS. This is a very large composition, comprehending numerous figures beyond the ordinary life stature. The persons represented are Tyrrell, his servant—the murderers, and the man to whom the custody of the Princes was committed. The bodies are lying on the floor, and on them is

thrown the principal light. The servant of Tyrrell holds up one of the large flags of the flooring, while one of the murderers digs a trench for the reception of the bodies; the second murderer kneels beside the bodies, and Tyrrell, standing beyond these, seems to enjoin silence and dispatch. The effect of the picture is carried out on a principle similar to that of the admirable work exhibited by this artist at Westminster—the "Death of Coeur de Lion;" as in that picture, the light is concentrated, but it is not perhaps so felicitously distributed, nor are the figures so substantial. The work is a production of great merit, but neither in effect nor character is it equal to the other.

No. 492. 'On the Avon—Near Stratford,' W. E. DIGHTON. A landscape of great excellence. The water, the rushes, and river-side herbage, are painted with unquestionable truth; and the action of the wind on the trees is shown in a manner so impressive as to suggest at once the natural effect. This is an extremely difficult phase to render, yet it has never been more faithfully treated.

No. 493. 'The Child's Prayer,' R. REDGRAVE, A. A group of a mother and her child, the latter placed standing with clasped hands as in the act of prayer. The expression in the infant features is very earnest, and the head of the mother is a charming study.

No. 494. 'Portrait of an Officer in Her Majesty's Service,' M. MULREADY. A small full-length, representing the subject in the uniform of the Rifle Brigade. The background is an open landscape, which throws the figure well forward. The portrait is everywhere carefully worked out and with the best result.

No. 495. 'Result of an Antwerp Marketing,' Mrs. E. M. WARD. The material of this composition consists of a well assorted variety—a pheasant, grapes, apples, a basket, and other items judiciously arranged, and painted with a clean and decided touch.

No. 496. 'Tartuffe—Laurent and Dorine,' H. M. EGGLEY, JUN. This is the scene in which Tartuffe gives Dorine his handkerchief in order to cover her neck—

Tartuffe. "Que voulez vous?"

Dorine. Vous dire.

Tartuffe. (Tirant un mouchoir de sa poche.) Ah mon dieu! je vous prie, avant que de parler; prenez moi ce mouchoir.

Dorine. Comment?

Tartuffe. Couvrez ce sein que je ne saurais voir."

Tartuffe holds forth the handkerchief to Dorine who is *un peu trop décollée*, which defeats the intended point of the scene; were the neck of Dorine more covered, the hypocrisy and affectation of Tartuffe were more apparent.

No. 497. 'A Stormy Day,' F. R. LEE, R.A. A large picture, the feature of which is a swollen torrent rushing violently down its rocky bed in an almost unbroken sheet of foam, broadly painted with almost pure white, without the modification of half tones. The sky and the rainy aspect of the scene are highly successful.

No. 498. 'Gil Blas's Embassy from the Prince of Spain to Catalina,' G. P. MANLEY. The figure of Gil Blas is somewhat small here, and the figure standing with her back turned, is injurious to both the effect and the composition; but otherwise there is much of excellent originality in the treatment of the subject.

No. 499. 'Clearing the Wood—early Spring,' J. MIDDLETON. A production of a high degree of merit; the foreground is a piece of rough herbage studded with trees, which are yet leafless, their fine sprays being worked out with an extraordinary nicety of touch. The picture is hung high, but its finish and agreeable colour and effect are sufficiently obvious.

No. 501. 'A June Study,' W. E. DIGHTON. The material is simply a group of trees, overhanging something like a park fence. The style of this work is extremely original and independent, the luxuriant density of the foliage cannot be too highly praised; the sky, too, is charged with clouds, which enhance the charming effect of this veritable passage of nature.

No. 502. 'Lake Gwenist—North Wales,' J. DANBY. A passage of mountain scenery similar in character to late productions by the same hand. The effect is that of the sun briefly lighting the summits of the mountains, the lower

parts being sunk in shade; the phase is rendered with much of the truth of nature.

No. 503. 'A Dream of Venice,' J. C. HOOK. We cannot pay this artist a higher compliment than to say that he succeeds in reminding the spectator of Veronese; his colour is surpassingly brilliant and his touch is clear and sharp, like the handling in the "St. John," or a brighter picture, the "St. Catherine" at Florence. The story is of a company of Venetian gallants, who in their gondola have serenaded some ladies that are seated in a balcony, one of whom rewards a favourite serenade with a bouquet. The sentiment of the work is elegant, and it will be esteemed among the best works of its author.

No. 504. 'Ferdinand lured by Ariel,' J. E. MILLAIS. This is a *quattro-cento*, displaying a great amount of genius, but a greater degree of laborious assiduity, with a considerable vein of eccentricity. Ferdinand is mystified by the floating music of the elves who play the accompaniment to Ariel's sea-song—

"Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes,  
Nothing of him that doth fade," &c.

He is holding on his capote, which Ariel is striking off his head, and before him is a band of green elves—the musicians of the party—who contrary to all authority, are made to fly near the ground. Ariel, a hideous green gnome, precipitates himself against Ferdinand with an action extremely ungraceful. The impersonation of Ferdinand is thin, and he resembles, but with better drawing, some of the figures seen in the works of Giorgione; yet the emphasis of the picture is in its botany, which is made out with a microscopic elaboration, inasmuch as to seem to have been painted from a collection of grasses, since we recognise upwards of twenty varieties; there may be more; and such is the minute description of even one leaf, that the ravages of an insect are observable upon it. There is in the work great power and knowledge, but it is wrought out in a spirit which has nothing akin to the great end of art.

No. 505. 'Martha Reproved,' H. LE JEUNE. A picture remarkable for simplicity of composition and general good taste in arrangement and execution. The Saviour is seated on the left, and Mary kneels before him, while Martha stands on the threshold, holding a water vessel, as "cumbered about much serving." The tone of reproof is in the expression of Christ, and it is responded to by the features of Martha. There is not in the work the same degree of brilliancy which has hitherto distinguished the pictures of the artist, but there is more of that depth of feeling which is becoming to this class of subject. The figures are brought forward, dependent entirely upon their own merits, being unsupported by auxiliary composition.

No. 514. 'Portrait of Miss Anna Gurney,' T. MOGFORD. A small half-length, in which the lady is presented resting against a pedestal, the figure being relieved by trees, as it were in a garden scene. The features are life-like in colour, and full of sparkling animation. The work is very highly finished.

No. 516. 'A Stormy Day,' L. B. CONSTABLE. A picture grey and soberly toned, firm in touch, and everywhere maintaining the character of the subject.

No. 517. 'Milton's Dream,' C. W. COPE, R.A. The subject is found in the lines—

"Methought I saw my late espoused saint  
Brought to me, like Alcestris from the grave;  
\* \* \* \* \*  
But oh! as to embrace me she inclined,  
I waked—she fled, and day brought back my night."

This is a picture of great depth, broken only by lights of a low tone, in order to afford power to the rays of a lamp which burns near the couch on which Milton is laid. The spiritual visitant is in the act of bending over the sleeper, according to the description in the latter lines. The subject is one of great difficulty, but it is here worked out with a spirit well befitting the profound sentiment of the lines.

No. 518. '\* \* \*,' J. E. MILLAIS. "And one shall say unto him, What are these wounds in thine hands? Then he shall answer, Those with

which I was wounded in the house of my friends" (Zechariah xiii., 6). It is obvious that this composition is a result of power, of a calibre which, judiciously directed, might aim at the accomplishment of works of the highest class in art. But that ability is here exerted in the production of a remarkable example of the asceticism of painting; for there was a time when Art was employed in mortification of the flesh; and of that period is this work, for few ordinary observers there are who can look on it without a shudder. Greek Art raised men to the level of the gods, but the class of which we speak is a foretaste of the grave. It is scarcely necessary to say that the same end may be arrived at by an instrumentality less repulsive. But to speak directly of this picture:—the period is that of the childhood of the Saviour. He is yet in the home of his parents, that is, of Mary and Joseph, of whom the latter is working as a carpenter. The child Jesus has wounded his hand, and in showing it to his mother she kisses him. This is a prefiguration of the Crucifixion; and John brings a vessel of water in order that the wound may be washed. This is an allusion to the future mission of St. John. Joseph is a semi-nude figure, that is, the limbs are uncovered; and in these are scrupulously imitated all the foibles of the early Italian school; in short, in colour and in the attenuation of the limbs, the impersonation of Joseph seems to have been realised from a subject after having served a course of study in a dissecting-room. There are characteristics in the other figures equally objectionable, upon which we have not space to dwell. The improprieties of the picture are manifold. Are we to accept as consecrated to severe Art the vulgar errors of men whose ignorance never raised them beyond the coarsest representation of humanity—who would wring the soul by distorting the body? How has the so-called *purism* of the German school been modified? and yet there was a time—now forty years gone by—when the expelled students of the German schools astonished the professors of St. Luke by a resuscitation of the forms of some of the worst followers of the Giotteschi. The austerity of even Overbeck himself, with his rejection of colour, never descended to a resuscitation even more revolting than that of a flayed Marsyas. If such taste were to be accepted as the purity of Art, then nothing but empiricism are the works of the so-called stary host, shedding an unfeeling light upon the Art-world.

No. 519. 'Portrait of Mons. A. Scheffer, the celebrated painter,' H. W. PHILLIPS. Generally very gray in tone, but a work of a high degree of merit; it presents a marked resemblance to M. Scheffer.

No. 523. 'Her Grace the Duchess of Roxburgh,' F. R. SAY. An extremely agreeable portrait; the head is graceful and expressive.

No. 524. 'Children of the Rev. G. Barnes Northcote,' MRS. W. CARPENTER. A group of two children, a boy and a girl, the latter playing with a kitten; the features are very fresh in colour, and are painted with great firmness and decision of touch.

No. 525. 'Too Truthful,' A. SOLOMON. A composition from Gay's Fables; the story of the painter who injured his practice by painting his sitters too faithfully—

"His honest pencil touched with truth,  
And marked the date of age and youth;  
He lost his friends, his practice failed,  
Truth should not always be revealed."

He has upon his easel the portrait of a wealthy citizen, who is retiring in disgust at the fidelity with which he has been portrayed; but the artist has committed the error of putting the sitter's hat on, while the portrait is uncovered; the resemblance, without the hat, might of course have been made much stronger. The point of the composition is sufficiently obvious, the portrait is a source of dissatisfaction.

No. 526. 'The Queen of the day—suggested from the Decameron of Boccaccio,' A. ELMORE, A. There is in this little picture more of grace and charming sentiment, than in any preceding work of the artist. The scene is a garden, that, by the way, may be on the road to Piesole. The principal figures of the composition are two, a

youth and a damsel, who have retired from their party and are resting beneath the trees. The former, having prepared a coronal of flowers, is adjusting it on the head of the latter. In the features of these figures there is no aim at the representation of insipid beauty; we penetrate the surface, and arrive at the emotions of the heart.

No. 527. 'San Pietro—near Verona,' J. D. HARDING. The subject has been selected with a refined taste for picturesque association, and the judicious distribution of light and shade has given importance to every available point. The river flows to the base of the composition, and the objective immediately in relation with this, consists of houses, trees, and the chapel of a convent, with a glimpse of remote mountains, described in tints of exquisite tenderness. The colour of this landscape is brilliant and harmonious, and the manipulation is decided and masterly.

No. 528. 'Hill Pastures in Swaledale—Yorkshire,' J. PEEL. A small picture, representing a passage of scenery which rises from the immediate foreground. The view is broken by trees; the whole is strongly characterised by the aspect of nature.

No. 529. 'Beech Trees—a Study from Nature,' J. WILSON, Jun. A small round picture, somewhat cold in colour, but justifying the qualification of the title in its close resemblance to a veritable locality.

No. 530. 'The Mountaineer,' E. J. COBBETT. This mountaineer is a Welsh girl carrying a basket containing fern; the landscape portion of this little picture is painted with much sweetness.

No. 533. 'Good Doggie—the property of Lady Murchison,' E. LANDSEER, R.A. The picture is small, giving only a half-length portrait of "doggie," a handsome fox-headed animal, begging with his two paws up, resting against the arm of a sofa; there is more finish in this picture than in the other smaller picture exhibited by Mr. Landseer. The head of the dog, with its open mouth and intelligent expression, is equal to the best of his canine studies.

No. 534. 'The Woods planted by Evelyn and still the property of his Descendants,' R. REDGRAVE. Like all the sylvan subjects of this artist this is strongly marked by the impress of nature; it is much larger than the jack pools he has from time to time exhibited, but not less carefully rendered.

No. 535. 'Berengaria's alarm for the safety of her husband Richard, Cœur de Lion, awakened by the sight of his Girdle offered for Sale at Rome,' C. COLLINS. This is another of these works painted in imitation of the productions of the early Florentine school. It is not a subject for nude display, there is therefore nothing offensive in it.

No. 539. 'Portrait of a Lady,' W. P. SALTER. The sight of this portrait is oval; the lady is seated resting her head on her hand and having a book before her. The complexion tints are brilliant and life-like.

No. 541. 'Baptism in Scotland,' J. PHILIP. The first impression conveyed by this picture is that of the amount and quality of light which the artist has succeeded in imparting to it. The scene is a humble interior of the cottage class; the figures are numerous, the principal impersonations being placed near the window. These are the father and mother with the infant, and on the other side the officiating minister; and from this focus the composition opens on each side into complementary groups, embracing a great variety of appropriate character; and from this point also the light is distributed and graduated with admirable feeling and effect. On this work the utmost care has been exerted with the very best results, as in execution and surface it is superior to antecedent productions. It is indeed a production which confers the highest credit on the painter, and will go far to establish his fame.

No. 542. 'The Forest Farm,' T. CRESWICK, A. There is more of a Dutch character in this work than in any other we have seen by Mr. Creswick. The subject is commonplace, but it is worked into value by judicious treatment. The view shows on the right a farm-house, which is



No. 728. 'A Summer's Day on the Avon,' J. GENDALL. This picture deserves a better position than that which it here occupies, for it is placed so high it is almost impossible to analyse its merits; a remark that holds good with reference to all oil-pictures hanging in this room. The artist of this work is, we believe, resident in Devonshire, amid whose beautiful and romantic scenery he finds ample scope for his pencil; the subject he has here selected is a tolerably wide stream, shaded by trees on each side, in which the play of light and the water reflections are rendered with manifest truth. The foliage, verdant with a charming summer hue, would perhaps have been improved by a little more definite marking.

No. 730. 'Drawing of Lord Ashburton,' S. LAURENCE. A chalk portrait, in which the head is seen almost in profile; it is executed in the slight but effective manner of the artist. A pendant to this is No. 849, 'Drawing of the late Bernard Barton.'

No. 735. 'Edward Kirkpatrick, son of L. R. Hall, Esq., of Barton Hall,' MRS. W. PITT. A miniature of a child carrying grapes; he is dressed in black, which tells powerfully against a landscape background. By the same lady is exhibited a faithful miniature portrait of the 'Hon. and Rev. H. Montague Villiers.'

No. 763. 'The Marchioness of Breadalbane,' SIR W. C. ROSS, R.A. The arrangement of this composition is in excellent taste. The lady is seated on one end of a *causeuse*; she is attired in brown velvet, which is most effectively supported by the judicious dispositions of background colour. The features are exquisitely pure in tint, and the carriage of the head is natural and easy. Other miniatures by this artist are "Mrs. William Gibbs and Children," "Mrs. Oswin Cresswell and Children," &c., works all eminently beautiful in colour.

No. 767. 'J. D. Gardner, Esq., and Mrs. Gardner,' R. THORBURN, A. This is a pictorial miniature agroupment of that class in which this artist is pre-eminent. The gentleman is preparing to mount his horse, which the lady is caressing. The general tone of the picture is dark, inasmuch as to bring the heads forward with inconceivable force. The broad but minute finish peculiar to the artist's style is everywhere prevalent. Other admirable works are 'The Lady Lindsay and Miss Lindsay,' 'Miss Acland Hood,' 'Mrs. D. Coumts Marjoribanks,' &c.

No. 799. 'Brooch Miniature of Lucy, infant daughter of John H. Heraud, Esq., Mrs. N. BARTHOLOMEW. A charming production of this minutest class of art, fresh in colour, and wrought with inimitable *finesse* of touch.

No. 800. 'Portraits of Walter, Katherine, and Alice, children of Robert Phillimore, Esq., D.C.L., JOHN HAYTER. Three life-sized heads in one frame. They are drawn in chalk, with a colour, texture, and living expression, that will never be excelled in this department.

No. 811. 'Miss Ammie Finlaison,' MISS M. GILLIES. The lady is attired in white, the figure being brought forward against the sky. The head is a study of much elegance.

No. 832. 'Portrait of Mrs. Charles Salaman,' MISS A. COLE. A miniature, distinguished by much good taste in the simplicity of its treatment.

No. 890. 'The Hon. Constance Finch Hatton, daughter of Viscount Maidstone,' J. S. TEMPLETON. A chalk drawing, life-size, of an infant playing with a necklace; the features are successfully qualified with the happiest expression of childhood.

No. 911. 'Wood Nymphs—imitation cameo,' W. V. PATTEN. These are heads in which the imitation is faithfully and elegantly preserved.

No. 940. 'Mrs. Jackson,' G. F. WATTS. A very slight chalk drawing, simply a head, qualified with a general refinement which is very rarely attained to. The following, No. 941, 'Adeline,' is a production of equal excellence in graceful sentiment.

No. 943. 'Portrait of Edward Plumtree Harrison, Esq., Bengal Infantry,' T. RICHMOND. The subject wears a military undress, which tells substantially against a light and sketchy background; the head is carefully drawn, and natural in colour.

No. 947. 'Portrait of the late Laman Blan-

chard, Esq.,' MISS F. CORBEAUX. This head is mellow and harmonious in colour, and eminently vivacious in expression.

No. 967. 'Development,' T. UWINS, R.A. A water-colour drawing, the subject of which is the interior of a saint-manufactory at Naples; the composition is extremely various in character, and rich and harmonious in colour.

No. 991. 'Portrait of Edmund St. John Mildmay, Esq.,' F. DEHAUSSEY. This head is highly meritorious in colour and drawing. Another work by the same artist in crayon, No. 1017, 'Lord Alfred Paget, M.P.,' is singularly round, substantial, and life-like.

No. 994. 'Portrait of Sir Henry Ellis, K.H.,' J. CARPENTER. This portrait declares itself at once; there is no need of a title.

No. 1023. 'Mrs. William Crosbie,' W. BUCKLER. A full-length portrait of a lady in a riding dress. The figure is supported by a garden composition. The features have much sweetness of expression, and the carriage of the figure is extremely natural.

No. 1040. 'Portrait of the Lady Harriet Anson,' No. 1054. 'Portrait of the Viscountess Maidstone,' J. R. SWINTON. These are two life-sized chalk drawings, slight in manner, but eminently graceful in character.

No. 1062. 'The Mountain Stream,' J. D. HARDING. This is a large water-colour drawing, the subject of which is a highly effective association of some of the most picturesque features of nature. It is one of the best drawings we have ever seen by this artist. It is qualified by exquisite colour, and is rendered strictly according to nature.

No. 1073. 'Portrait of Mrs. Wigan,' MRS. CARPENTER. A water-colour sketch, admirable in effect, brilliant in the flesh tints, and free and firm in touch.

No. 1093. 'Comus,' R. HUSKISSON.

"Boldly assaut the neeromancer's hall,  
Where, if he be, with dauntless hardihood  
And brandished blade, rush on him, break his glass," &c.

The subject of this picture is the attack upon Comus and his band by the brothers. It is a picture of that class of poetical composition, the beauty and originality of which have made a reputation for the artist. It is highly dramatic in feeling, and singularly powerful in colour. The figures are of every appropriate variety; and in spirit, movement, and poetry, it is beyond all praise.

We regret much that want of space compels us to omit the mention of many other meritorious works in this room.

No. 1136. 'J. Propert, Esq.,' T. W. MACKAY. This is a portrait of great excellence in drawing, colour, and effect. The treatment is simple, the interest of the work being centred in the features, which are abundantly qualified with intellectual and animated expression.

No. 1238. 'Chapel of the Holy Sacrament at St. Jacques Church, Antwerp,' S. READ. A masterly drawing, powerful in effect and faithful in representation.

No. 1244. 'Vierge, Route du Simplon,' J. D. HARDING. This is a picture that would do honour to any school. The subject is romantic, and it is painted with a fearless breadth of daylight harmonies of colour up to a high pitch of brilliancy. The composition is strongly characteristic of the district whence the view is taken, and comprehends every variety of interesting objective. The surface is everywhere worked by a firm but delicate touch; indeed, it is a work that cannot be too highly praised.

No. 1254. 'Fruit and Flowers,' J. GROENLAND. A large and gorgeous composition of fruit and flowers, very like those of the Dutch school, and equal in merit to the best of them. The delicate texture and brilliant colours of the flowers cannot be surpassed. It is one of the finest works of its class ever seen on these walls.

No. 1262. 'The Port of Marseilles,' E. W. COOKE. A large picture—one of the best of the artist's Mediterranean series. There is little seen save shipping and one of the forts at the entrance of the harbour. The vessels are painted with the usual clean finish of the artist.

There are hanging among the architectural works some of a higher quality than we have ever before seen consigned to this department of the Exhibition.

## SCULPTURE.

No. 1293. 'Model of a Statue of H.R.H. Prince Alfred, executed in Marble, for Her Majesty the Queen,' MRS. THORNEYCROFT. A small life-sized cast, modelled with considerable breadth. The little figure is slightly draped, and carries a bunch of grapes. The features are successful in infantine expression; and the general character of the statue is that of elegant simplicity; of this charming work an engraving has been published in the *Art-Journal*.

No. 1294. 'Marble group—A Huntress with a Leveret and a Greyhound,' R. J. WYATT. A life-sized statue, charming in feeling and finished with exquisite taste. The Leveret is held up in the left hand, and a Greyhound jumps up on the right side. The figure is of a cast so elevated that it is to be regretted it is designed as a huntress.

No. 1295. 'Group of Virginius and his Daughter,' P. MACDOWELL, R.A. This magnificent work, it will be remembered, was exhibited a year or two ago in plaster; it is now completed in marble, and is without comparison the grandest sculptural composition that has ever been seen within these walls. Historical productions on this scale are extremely rare; and if we consider the labour and cost necessary to the production of such a work, we must do ample justice to the spirit of the artist who enters upon one of so much importance. We have already described the group:—Virginia has just suffered death at the hands of her father, who supports the body with his left arm, while, with the uplifted right hand, he devotes Appius to the infernal gods. The action and expression of the principal figure constitute a coincident passage of much sublimity.

No. 1300. 'Early Affection—Marble Statue,' A. JOHNSON. A small figure of a child holding a rabbit. The idea is natural, and it is executed with pleasing simplicity, but the features are somewhat in advance of the figure as to age.

No. 1301. 'A Sleeping Girl—in Marble,' E. H. BAILY, R.A. She is extended on a couch, and holds a flower in the right hand. The head has a character of portraiture which gives the work the appearance of a monumental composition. It is endowed with a natural simplicity that is extremely captivating.

No. 1302. 'The Most Rev. William Howley, late Lord Archbishop of Canterbury—to be placed in the choir of Canterbury Cathedral,' R. WESTMACOTT, R.A. This is a monumental effigy carved in Caen stone. It has been designed in the severe manner of mediæval monumental art, in order to harmonise with the works among which it will be placed. It represents the Archbishop clasping the Scriptures to his breast.

No. 1305. 'Nymphs,' W. C. MARSHALL, A. A group of two nymphs, designed from Milton's "Ode on the Nativity." The principal figure is seated, and the nearer one, whose head is somewhat lower, rests upon her, forming a composition, the lines of which flow and harmonise most agreeably. There is much originality and poetic sentiment in the work.

No. 1306. 'A Youth returned from the Chase—to be executed in Marble,' E. H. BAILY, R.A. The figure is nude, and stands resting against the trunk of a tree. The form presents a studiously accurate description of the human form, before mature development of the muscular system.

No. 1308. 'Psyche,' P. MACDOWELL, R.A.

"Her sorrowing heart  
Recalled her absent love with bitter sighs."

This charming figure is semi-draped, and disposed in a manner to describe her grief at her separation from Cupid. There is little or nothing of allusive accessory. The work is as severe in its simplicity as it possibly can be. The head and the despondent character of the features constitute an essay in the most touching poetry of the art; and the chaste elegance of the entire composition reminds the spectator of the feeling of the worthiest remnants of Greek sculpture.

No. 1312. 'Model of Amphitrite,' J. THOMAS. She is seated on the back of a marine horse; the figure is full and round, and has much of the softness of nature.

No. 1314. 'Marble Statue of the Right Hon.

Sir Michael O'Loghlin, Bart., Master of the Rolls in Ireland,' &c., C. MOORE. The subject is represented in robes, as in court; he is seated, with his head resting on his hand. The pose is easy, and the expression of the features earnest and thoughtful.

No. 1315. 'Resting after a Run—Marble Statue of the Daughter of Frederick J. Reed, Esq.,' H. WEEKES. The young lady has been exercising with a hoop, which now, in her attitude of repose, encircles her, raising a portion of the drapery behind. There is much of nature in the figure; the treatment has most probably been suggested by having seen such an accidental disposition.

No. 1321. 'Sketch of part of a monument recently executed in Marble and erected in Memory of the late Mrs. White, only child and heiress of Sir G. H. Smyth, Bart.,' J. EDWARDS. This is a small relief in fine plaster; the design is formed of a recumbent figure with two angels rising above, all of which are characterised with a charming feeling.

No. 1325. 'Contest between the Minstrel and the Nightingale,' G. G. ADAMS. The minstrel only is seen here, he is sitting, listening to the bird; the pith of the description points to the act of listening, which is represented with much natural truth.

No. 1328. 'A Marble figure of Perdita,' S. J. B. HAYDON. A small statue in which the subject is presented in a sedentary pose; the head is a most successful study, and with the rosemary and the rue in her lap the impersonation is readily determinable.

No. 1335. 'Ariel,' F. M. MILLER.

"Merrily, merrily, shall I live now,  
Under the blossom that hangs on the bough."

This is a bas-relief of infinite sweetness of character; it shows Ariel, a graceful figure, swinging on the bine of the honeysuckle. The feeling of the composition accords much with that of 'Titania,' No. 1456. There is a spirit of elegant and refined poetry in these two compositions, as also in other works of this artist.

No. 1340. 'Cupid—the Birth of the Rose,' B. JENNINGS. A small figure holding a rose in the left hand; there is much spirit and classic feeling in the work which is altogether charming; it is, we believe, the production of a young sculptor who has been studying in Rome; we may safely predict his future fame.

No. 1350. '\*\*\*,' W. C. MARSHALL, A. The subject is from the "Midsummer Night's Dream"—

"A mermaid on a dolphin's back,  
Uttering such dulcet and harmonious breath,  
That the rude sea grew civil at her song," &c.

The figure is grouped literally according to the description; the head is raised, and the action and expression of singing are full of truth. The figure is modelled with a nice observance of the most telling passages of the beautiful.

No. 1353. 'A Marble Bust of the Rev. T. Mathew, 1840,' J. HOGAN. This is simply a head, modelled and carved with much of the severity of the antique; the expression of the features is that of perfect benevolence.

No. 1368. 'Medallion likeness of Miss Cross,' J. EDWARDS. A profile in fine plaster, executed with much elegant taste.

No. 1370. 'Marble Bust of J. B. PYNE, Esq.,' T. EARLE. The manner of the hair, as flowing backwards, communicates to this head a highly picturesque character; it is modelled and carved with much nicety, and presents a striking resemblance to the subject.

No. 1372. 'Bust of a Lady,' C. ESSEX. Extremely careful in the modelling of the features, which are qualified with much life-like expression.

No. 1373. 'Bust to be executed in Marble, of Robert William Warren, Esq.,' E. A. FOLEY. As in all the works of this sculptor, there is, in this, powerful character and refined feeling.

No. 1376. 'Marble Bust of James Moncrieff Arnott, Esq., F.R.S., Vice-President of the Royal College of Surgeons,' T. BUTLER. The character of this head accords admirably with the manner of its treatment here; it is eminently qualified

with earnest thought and penetrating intelligence.

No. 1378. 'A Colossal Bust of Felix Mendelssohn Bartholdy,' P. HOLLINS. This work is intended to be placed in the Town Hall at Birmingham. The features are refined and thoughtful, but the complex and voluminous drapery diminishes the importance of the head.

No. 1382. 'Bust of a Gentleman,' H. POWERS. There is much merit in this work, but it is injured by the heaviness of its drapery; we have never before seen a draped composition so elaborately carved and undercut as this.

No. 1383. 'Marble Bust of Mrs. Hurd,' T. BUTLER. This bust is characterised by a charming feminine sentiment; it is remarkable for finish, which is carried to a point of nicety that cannot be surpassed.

No. 1384. 'Bust of Major Herbert Edwardes, C.B., &c. &c.,' J. E. JONES. This gentleman is an admirable subject; the character of the features, with the beard and oriental costume, are effective either in a picture or bust. The head is commanding and *soldatesque* in character, and doubtless presents a striking resemblance to the distinguished subject.

No. 1393. 'Medallion of Robert Vernon, Esq.,' W. BEHNES. This is a life-sized medallion, sketchy and free in its style of modelling, but very like the late Mr. Vernon, a short period before his death.

No. 1397. 'Marble Bust of Thomas Brass, Esq.,' J. E. JONES. The work is characterised by fulness of dimension and breadth of style. The sculptor has had considerable difficulty in the treatment of the work, but has succeeded in communicating to the features an agreeable expression.

No. 1404. 'Edward N. Denny, Esq.,' H. WEGALL. A cast in plaster strikingly like the subject.

No. 1417. 'A Bust of a Gentleman,' J. LAWLOR. A work extremely unassuming, but distinguished by much merit. The carriage of the head is easy and natural.

No. 1421. 'Marble Bust of Charles McIvor, Esq.,' J. FILLANS. As well as this bust can be seen, it appears to have been worked to an extraordinary degree of softness. The expression of the features is grave and thoughtful.

No. 1429. 'Chevalier Bansen,' W. BEHNES. A bust, very happy in likeness to the subject. The head is modelled in a manner truly masterly.

No. 1431. 'Marble Bust of the late W. Etty, Esq., R.A.,' M. NOBLE. A bust of a high degree of merit, presenting a refined, but nevertheless faithful, likeness of the distinguished painter. The expression of the features is intense and enquiring, precisely that with which he was wont to look at the shaded parts of the figure in the Academy, or the St. Martin's Lane school.

No. 1435. 'Bust in Marble of Sir John Herschel, Bart., President of the Astronomical Society,' E. M. BAILY, R.A. This bust does ample justice to the student-like character of the head. The features are successfully endowed with argument and penetration.

No. 1447. 'Bust of Lieutenant-General Sir Charles James Napier, G.C.B., Commander-in-Chief of the Armies of the East Indies,' P. PARK. This is a plaster cast, and is at once recognisable as Sir C. Napier. The earnest expression is characteristic, but we humbly submit that there is an eccentricity in the draperies which may be dispensed with.

We have thus gone through the exhibition; few, we believe, of the more meritorious works have escaped our notice; yet we must imitate the Academy, in pleading "want of room," for all upon which remarks might have been desirable.

It is impossible to examine these collected examples of our school, without feeling additional conviction that the working of the Royal Academy is highly to the advantage of British Artists and British Art.

With respect to its present position, and the suggestions that arise out of it, we shall be in a better condition to consider this institution in all its bearings, when the intentions of government in regard to it shall be made known.

## THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Gallery of this Society was opened to private view on the 27th of April, and to the public on the 29th of the same month. The number of drawings exhibited is three hundred and eighty, comprehending valuable and beautiful productions in every class of subject suitable to this department of Art. It may be observed—and we have before remarked it of the elder members of the Society—that it is refreshing to see men who have been wedded to their art for the best part of half a century, still in the path of improvement. The collection is altogether the best that has of late years appeared on these walls, and in the smaller drawings there is a greater proportion of high quality than we have ever before seen.

No. 9. 'The Terrace at Haddon,' W. C. SMITH. The terrace is on the right running into the picture, the well-known and oft-painted steps being placed at a short distance from the spectator. At the extremity appears a small section of the hall; the whole is seen under an effect of moonlight which is rendered with much truth.

No. 10. 'Palais Ducal et Petite Place sur le Môle—Venice,' S. PROUT. This drawing presents a new view of this famous locality. The point of sight being on the canal abreast of the palace, showing the Ponte di Rialto and even the Bridge of Sighs, with all the picturesque material along the quay. The whole is brought forward in the artist's known substantial and veracious manner.

No. 15. 'The Fishmarket at Rome,' CARL HAAG. One of the contributions of a new associate. The subject is a good one, but the groupment of the figures affords specimens of *genere* which, though they may at times be in Rome, are not of Rome. The style of this artist is essentially foreign; his drawing is an accurate result of well directed study; his colour is low in tone, with the prevalent brown harmonies of the modern Italian and German schools, and his effects have in them rather the resource of art than the simplicity of nature.

No. 21. 'Moel Siabod—North Wales,' P. NAFTEL. This also is the production of a recently elected associate. The first impression on considering this drawing is that it contains in colour an overbalance of grey hues, and in effect that it has been wrought so assiduously as to have become in some degree spotty. The subject is extremely tempting and very difficult; the artist has however succeeded in realising some charming passages. The style is purely English.

No. 24. 'Summer,' D. COX. The scene is a hayfield under the cloudy aspect always painted by this artist. A few figures give life to the composition, the textures of which in the lower part are vigorously appropriate, but we humbly submit that a little more care in the sky would not have diminished the power of the drawing, which is among the most charming works of its author.

No. 31. 'Highland Pastime,' F. W. TOPHAM. This is a large drawing eminently characterised by that apparent facility of composition whence the productions of the artist derive so much of their value. An aged piper is doing his worst to enspirit the twinkling feet of a Highland couple, whose animated lilt does justice to the old man's effort. A group on the left, including the piper, is strikingly natural and forcible; here indeed we think lies the charm of the picture, which, however, is everywhere finished with masterly execution and judicious care.

No. 32. 'The Noontide Rest,' JOSEPH NASH. A drawing of a class of subject different from those usually exhibited under this name. The principal object is a stately tree, apparently a cedar, which has been studied with perfect success. Beneath its spreading boughs a hunter or gamekeeper lies extended on the grass.

No. 36. 'View from Wrotham Hill—Kent,' D. COX, Jun. A drawing free in style and bearing the undoubted impress of veritable



locality. The aspect is that of a dull summer day; the right of the view opens to a distance, which, although airy and indistinct, perfectly describes the remote objective.

No. 44. 'Interior of the Hall at Spoke—Lancashire,' JOSEPH NASH. This artist is unique in his class of subject—the carvings, panelling, armour, trophies, and every passage of ornamentation, are rendered with a surpassing truth and nicety of execution.

No. 48. 'Mountain Scene, Snowdon—taken from Tremadoc,' C. BENTLEY. A highly striking opposition occurs in this drawing, the breadth of the foreground being formed of plain diversified with water, beyond which rises an amphitheatre of hills coloured with much sweetness, and lighted in a manner beautifully true.

No. 61. 'Prayer—Brittany,' JOS. J. JENKINS. This drawing contains a single figure, that of a peasant girl kneeling at a cross on the sea-shore. As in everything exhibited under this name, there is a powerful sentiment in the composition, the effect of which is made out on the principle of broad masses.

No. 66. 'View of Ben Cruachan, looking over Loch Awe, Argyllshire,' COPLEY FIELDING. A large drawing, containing more of elaboration than is usually found in the works of this artist. Everything is tinted with the warm radiance of a sunny summer afternoon, the lighter tints being amply sustained by the depth of the foreground, whence the eye is led to the opposite mountains, the summits of which are mantled in clouds. The prevalence of the mellow hues necessary to the effect, is everywhere maintained in every propriety of degree with the most successful constancy.

No. 77. 'Wreck—St. Helier's Bay, Jersey, Elizabeth Castle in the Distance,' JOHN CALLOW. The principal object is the hull of a brig, which has been stranded, with the loss of every stick of rigging. It is admirably drawn, and is remarkably substantial, as opposed to the other materials of the picture.

No. 83. 'Loch Vach—Death of the Otter,' W. EVANS, of Eton. A passage of wild Highland scenery, with some kilted mountaineers resting from the fatigue of Otter-hunting. This loch is not extensive, but it looks here too small.

No. 90. 'The Irish Piper,' ALFRED FRIPP. A large drawing, extremely sketchy in manner, but full of truth in the delineation of prominent nationality. The heads and features of some of the women are animated and expressive.

No. 97. 'Near the Long Walk—Windsor,' W. C. SMITH. A small drawing of much excellence. It is extremely simple in material, but the little that it contains is most judiciously disposed of.

No. 106. 'The Trongate, the Tron Church, &c.—Glasgow,' W. CALLOW. The church is on the right of the spectator, and the point here chosen affords perhaps the best view of it. The subject is not so picturesque as those found in Continental cities, it is, however, a relief to turn to any thing at home after the everlasting street-scenery of Venice, of the Rheinland, and some of the French cities.

No. 105. 'View in the Vale of Irthing—Cumberland,' COPLEY FIELDING. In this drawing Naworth Castle is seen on the left, and Lanercost Priory on the right. It is certainly the most beautiful of the late productions of its author.

No. 120. 'A Study on the Thames, near Medmenham,' GEORGE FRIPP. The subject is a small brook communicating with the river. It is shaded by trees, which, together with the still water and all its reflections, are represented with much natural truth. Portions of the drawing seem to have been worked upon the spot.

No. 125. 'Home,' F. W. TOPHAM. A humble interior, a sketch made apparently in the Highlands of Scotland; there are two figures, one, an aged woman, reads the bible, while a maiden is occupied in spinning by her side; the drawing, generally low in tone, shows a charming variety of harmonious colour.

No. 137. 'Hoop-shaving—Bridborough, Kent,' E. DUNCAN. There is very little in this drawing—a few figures and a piece of rough foreground—but in no other artist's works is there found

more success in giving an enlarged interest to a simple subject than in those exhibited under this name.

No. 146. 'A Dull Day in January,' C. BRANWHITE. A large drawing, beautifully made out in parts, especially on the right; it is a composition, and, perhaps, a little too independent of nature.

No. 147. 'The Harem,' JOHN F. LEWIS. This may be pronounced the most extraordinary production that has ever been executed in water-colour. It represents the interior of a harem at Cairo, wherein is seated in luxurious ease a young Turk, attired in the excess of Moslem fashion. Near him, and reclining upon cushions, are two Circassian women, also dressed in the extremity of Oriental taste, and on the right of these is another figure, evidently a study from an Englishwoman, an introduction which injures the uniformity of the composition. On the right is seen a tall Nubian eunuch, who removes from the shoulders of an Egyptian slave the shawl by which she had been covered, in order to show her to the master of the harem; this figure, with her high shoulders and the characteristics of her features, is a most successful national impersonation. The Circassian women look languidly to the Egyptian with an expression of supreme contempt, which is responded to by a sneer on the face of the Nubian eunuch. At the first sight of this work it appears to want force, but it is clearly the intention of the artist to describe an excess of light, for every unimportant item is affected by numerous many-hued reflections, and the description of this is not an attempt, but a successful fulfilment. It is scarcely possible, without the aid of a glass, even to distinguish all the inimitable elaboration of this picture; it prevails in the most insignificant material—the trellis, the carving, the marble, the silk—every surface is described with a fastidiousness of imitation never before seen. There are very many passages of the work which we would describe at length had we space enough; it must, however, be observed that the subject is not worthy of the care with which it has been wrought out; yet it must be said that this work is unique in the history of water-colour Art; such a maintenance of finish has never been preserved in any similar production. We call it water-colour, though it is painted throughout with body-colour.

No. 165. 'Hare, Wood Pigeon, &c.,' W. HUNT. They are relieved by the favourite background of the artist, a piece of a mossy bank. No hare-skin has ever been painted with such nicety.

No. 173. 'Salisbury Cathedral,' FREDERICK NASH. This appears to be a view of the Cathedral from the left of the Andover road; it is impossible to mistake the edifice. There is prevalent throughout the drawing a very fine feeling.

No. 179. 'Cælogyne Wallichii, a rare species of Air Plant,' V. BARTHOLOMEW. A drawing remarkable for the success with which the brilliant hues and the delicate texture of the flower are realised. Another drawing by the same artist, No. 235. 'Rhododendrons, Camillas,' &c., is as much distinguished by the elegant taste of the composition as the other invaluable qualities already mentioned.

No. 189. 'Scene in Glencoe,' T. M. RICHARDSON. A passage of hill scenery, of a character as wild as any to be seen in the Highlands. The foreground is apparently a sporting pass above which rise, on the left, confused piles of rocks and herbage, while the right is occupied by a depth of shade, a treatment which communicates a becoming grandeur to the subject.

No. 190. 'The Angel's Whisper,' JOS. J. JENKINS. In order to conciliate the countenance of the subject, allusions to a cottage interior are preserved, but associated with sentiment truly exalted. The principal figure an angel—an admirable conception—kneels over the child in the cradle, surrounded by a halo which nearly obscures all around, and the purity of which is contrasted with the moonlight outside. This drawing is charming in feeling, and beautiful in execution.

No. 205. 'St. Paul Landing in Italy,' S. PALMER. This drawing and another by the same hand,

'Robinson Crusoe Guiding his Raft up the Creek,' are evening sun-light effects of a very powerful character.

No. 212. 'A Welsh Funeral—Bettws-y-Coed, North Wales,' D. COX. It had been, perhaps, impossible to have given a more impressive character to this scene; it is a drawing which cannot be too highly praised.

No. 223. 'Italian Boy,' O. OAKLEY. A highly characteristic figure.

No. 237. 'Stow Church, Lincolnshire,' F. MACKENZIE. A work in the genuine feeling of our old masters in water-colours. Every stone in the wall which traverses the composition seems to have been individually studied.

No. 258. 'St. Valentine's Day,' O. OAKLEY. The most graceful drawing we have ever seen by this artist. It represents a young lady seated, and speculating on the valentines which she has received.

No. 259. 'Dogs and Game,' F. TAYLER. There is a higher degree of finish in this drawing than is usually seen in the productions of the artist. A white dog, in this composition, is painted to the life.

No. 285. '1. The Offence; 2. The Challenge; 3. The Sword,' G. CATERMOLE. This artist is become a *raccourteur*. In this and a second series, he tells of the jealousy of a youth which led to the challenge of a rival, and, it would appear, a result fatal to both. Besides these there are by the same hand three scenes from Macbeth, and other drawings, all strongly characterised by the manner of this painter, and abundantly endowed with excellence of that kind which is peculiarly his own.

No. 292. 'Sheep Feeding on the Downs—A Frosty Morning,' E. DUNCAN. In this drawing the sun is represented as penetrating the dense morning mist; and the proposition is rendered with a truth which cannot be surpassed.

No. 314. 'Evening,' G. DODGSON. A composition of infinite sweetness and fine feeling. A stream traverses the foreground, which, with a group of trees, and other simple incident, forms a drawing of a most agreeable character; another drawing No. 253. 'Spring,' instances the interest that can be given to a simple subject by masterly treatment.

The last of the drawings which we have noticed are upon the screens, where they are associated with others of very great excellence, to which we cannot afford the length of notice to which they are most justly entitled.

#### THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THIS, the sixteenth exhibition of the New Society of Painters in Water-Colours, was opened to the public on the 22nd of April. The number of drawings is three hundred and twenty-nine, among which, although there are few high class subjects, there are in landscape and figure composition, works second to none in their respective genres.

No. 11. 'Gardener's Shed,' MRS. HARRISON. A celebration of the brilliant hues and tender textures of various flowers and fruits—hollyhocks, melons, grapes, &c. It is the largest composition we remember by the hand of this lady. The fruit is described with infinite truth.

No. 12. 'Louisa,' E. H. CORBOULD. A portrait wrought out with the most surprisingly minute finish in all its parts. The lady is standing as if in a garden.

No. 22. 'The Chapel of Edward the Confessor—Westminster Abbey,' THOMAS S. BOYS. A large drawing wrought with elaborate fidelity, and apparently without any license in the actual chiaroscuro of the place itself. There are the tombs of Henry V., of Queen Eleanor, and of Henry III., and the shrine whence the chapel takes its name.

No. 27. 'The Wise Men from the East on their Way,' HENRY WARREN. One of those desert scenes, in which this artist excels. The wayfarers are mounted on camels—a small caravan, each member of which in following the guiding star seems to move on individually.

The light of the setting sun is broken with much taste on the figures. There is great originality and truth in the manner of treating the subject.

No. 33. 'Thames Barges, &c., off Sheerness,' THOMAS S. ROBINS. There is much monotony in all these river craft compositions. The lion of this view is a barge, which is drawn and coloured with much substantial reality. The movement of the water has been profitably studied, and the colour is that of the waters of an estuary.

No. 34. 'Piety,' W. LEE. Two young French peasants apparently at mass. They are standing, and before them they hold an open missal, having their attention devoutly fixed upon the *office*. These two figures are perfect in their nationality. They are well drawn and harmoniously coloured, insomuch as to rank this among the best works of the artist.

No. 39. 'Miseries of War,' L. HAGHE. The subject is an allusion to the capture of a town, some of the inhabitants of which are made prisoners in a portion seemingly of the crypt of a church, which has been appropriated as a guard-room. The period is about the middle of the seventeenth century, and the *locale* any part of the Low Countries. The charm of this work is the unmistakable daylight which pervades it. The light, from a window on the right, breaks on the figures in a manner at once to demonstrate light and substance, and this without any effort. The shades are equally successful, every degree being accompanied by a perfect transparency, and the depths are produced without blackness.

No. 40. 'Harlech Castle—North Wales,' W. BENNETT. A distant view of this interesting ruin, showing it at the extremity of the cliff to which the eye passes from a broken and wooded foreground, the materiality of which throws off with good effect the airy tones of the distant objective. The drawing evinces great power.

No. 44. 'The Bazaar—Algiers,' C. VACHER. A large drawing, presenting the usual enclosed area, with shops and an upper gallery. The place is thronged with groups variously characterised and disposed, the whole constituting a subject of much interest to which the artist has done ample justice in his minute and particular description.

No. 47. 'The Convalescent,' MISS FANNY CORBAUX. A drawing of great merit—assuredly the best work we have ever seen exhibited by this lady. It contains two figures—one, 'The Convalescent,' is a pale girl, suffering from a yet lingering malady; the other, perhaps her sister—in the bloom of health—is tending and cheering her with expressions of affection. The figures are extremely graceful, and there is much of elegance in the entire composition, with a highly attractive association of colour and great purity of tone.

No. 50. 'A Mountain Stream,' T. L. ROWBOTHAM, JUN. This drawing and the following, 'A Bit at Bettws-y-Coed—North Wales,' exhibit a truly masterly skill in their general treatment. The airy and harmonious tints, and the decided manner of their application, are beyond all praise.

No. 52. 'A Guard Room,' L. HAGHE. The charm of this admirable drawing is again the light—the infirm and watery sunshine which enters the windows on the left—to which in strong opposition sit two of the guard in the picturesque costume of the seventeenth century. Of these sombre heroes we have one word—they are both profiles in the same pose and apparently of the same individual. Other figures sit opposite, in the light, which is distributed throughout the picture with the usual fine feeling of the artist.

No. 53. 'A Mountain Glen,' A. PENLEY. This looks very like composition; it is a wilderness of rocks and cliffs wrought into forcible effect.

No. 59. 'A Road through the Forest,' W. BENNETT. The subject is well selected for picturesque material. On the left a group of old trees occupies a site in the foreground, the remainder of which is covered with rough herbage and traversed by the "road." There is much in the feeling of this picture to remind the spectator of the fathers of the water-colour art; the artist's style is wonderfully vigorous and full of nature,

but it would be improved by a somewhat more of definition.

No. 65. 'Joan of Arc,' JOHN ABSOLON. She is in prison seated in front of a little oratory, and is divided between her devotions and a remembrance of past glory as contemplating a suit of armour which lies near her. The countenance is endowed with language painfully eloquent; the circumstances of the subject are set forth with a penetrating intensity.

No. 75. 'Christ with his Disciples in the Cornfield,' HENRY WARREN. The subject is the Saviour's rebuke to the Pharisees when they complained that the disciples plucked and ate the corn. The principal figures are Christ and the Pharisees, the disciples being distributed in secondary groups. Between the principals a direct relation is established, and we must remark the Arab costume given to the Pharisees; this is more truly accurate than the conventional modifications of classic draperies which we continually see in sacred subjects. It is the most earnest of all the artist's late works.

No. 83. 'On the Wye at Goodrich—Rain clearing off,' D. H. MCKEWAN. The castle occupies a site in the middle of the composition, the right of which is closed by an eminence covered with trees. The right foreground is a beautifully illusive passage of art—a road solid and firm going directly into the picture.

No. 97. 'Sunset—Coast Scene,' AARON PENLEY. This appears to be a composition the effect of which is derived from the partial veiling of a sunset sky by a dense horizontal bank of clouds, and a varied, mellow, and subdued light is cast upon the whole of the objective. The long eland looks perhaps in its uniformity somewhat artificial.

No. 104. 'Highland Emigrants—Morning of Departure,' R. CARRICK. A large composition, showing a Highland family assembled on the beach as about embarking for the Colonies. The figures are principally a stalwart herdsman with his wife and aged mother. The narrative is forcible and perspicuous, and the colour strikingly brilliant.

No. 111. 'Blue Bell Hill and Kits Cotty House, Kent—Hop-pickers Returning,' JAMES FAHEY. The features of this composition are highly picturesque without being romantic. The left is closed by a near eminence along the bottom of which runs a road, the right section being open to distance. The character of the rising ground with its coat of verdant pasture is rendered with perfect truth; indeed the drawing in all its parts has a valuable semblance of reality.

No. 119. 'The Wayfarers,' HARRISON WEIR. These are a pair of donkeys, drawn with great spirit, perhaps a trifle too rough in the coat.

No. 142. 'Mahomet Preaching in his first Mosque at Medina,' H. MAPLESTONE. Simply a sketch,—an effect,—but managed in a manner to convey an impression of grandeur.

No. 150. 'The Unexpected Return,' W. COLLINGWOOD. A cottage interior, wherein a fisherman's wife is seated near the door. The feature of the sketch is the successful treatment of the light, which is broken on the figure in a manner closely imitative of nature.

No. 179. 'Venice,' J. H. D'EGVILLE. The subject is the section of a small canal flanked by houses of ordinary class. The drawing is characteristic and spirited.

No. 185. 'Cottager,' JOHN ABSOLON. A female rustic seated. The colour of the features is rich, transparent, and beautifully mellow.

No. 190. 'Evening in the Valley,' D. H. MCKEWAN. This resembles composition—presenting a close rocky nook traversed by a stream. The whole is kept extremely low in tone, realising with much truth a broad twilight effect.

No. 193. 'Caxton reading the First Proof-Sheet from his Printing-Press, in Westminster Abbey, March, 1474,' E. H. WEHNERT. The subject has received a worthy treatment at the hands of the artist; and so perspicuous is the theme that no title is necessary. The scene is such a portion of the Abbey as one of the chapels might be, without the monuments. Caxton is seated examining the proof, which is also eulously scanned by Wynkyn de Worde, Richard Pynson, and others interested in the experiment. The figures are effectively distributed, and the

attention of all points to the paper in the hands of Caxton. We humbly opine that had the light and colour been focussed and broken from the principal group, the effect had been much improved. It is, however, an admirable drawing, a valuable result of much profitable labour and study.

No. 198. 'Roses and Fruit,' MRS. MARCETTS. Roses, grapes, a melon, and other fruits. The grapes are temptingly real.

No. 202. 'Red Riding Hood,' CHARLES WEGGALL. The wolf here is the *primo uomo*. The object of his bitter discoursing is clearly to show his teeth. He expresses himself with all the eloquence of his original in the story.

No. 203. 'Near the Duchess's Walk, Knowle Park,' CHARLES DAVIDSON. This is one of the most charming groups of trees we have ever seen in water-colour. The sun is somewhere outside, but we are here in the shade with the ground *poudré* with sunshine.

No. 207. 'Refreshment for the Traveller in North Wales,' J. H. MOLE. Two children in a piece of open composition; the elder carries fruit, the younger is seated on the ground. Like the works generally of this artist, the drawing is remarkable for sweetness of character and harmony of colour.

No. 220. 'At Lambeth—North Wales,' MRS. OLIVER. The subject is judiciously chosen for picturesque material. The drawing is highly effective.

No. 225. 'A Sebeel or Public Reservoir,' L. HAGHE. A subject entirely different from those which we are accustomed to see treated by this artist. The figures are Arab, and they are assembled round the reservoir. The impersonations have that substance and vitality which distinguish all the figures drawn by Mr. Haghe.

No. 242. 'Harlech,' D. H. MCKEWAN. From a rugged foreground the eye is led upwards to the castle which crowns an eminence at a modest distance from the point of view. The power of the drawing lies in the near passages, which, with a little more light, had been much improved.

No. 250. 'Anxious Thoughts,' WILLIAM LEE. A cottage interior, at the window of which is seated a fisherman's wife. This figure is drawn with the most perfect accuracy and lighted in a manner to render it extremely effective.

No. 258. 'Jessie and Colin,' MISS SETCHEL. The subject is a celebration of the loves of Jessie Bourn and Colin Grey, who are held up in Crabbe's Tales as a most exemplary couple. This is however the scene in which Colin's mother suggests that he should procure the licence. We see but very few of this lady's productions; those however which she does exhibit are unexceptionable. The colour of this drawing is charming, and in effect and expression it possesses extraordinary excellence.

No. 265. 'Amy Robsart's Withdrawing-room at Cumnor Place,' JOHN CHASE. This drawing represents a room elaborately ornamented in the style of the sixteenth century; a successful restoration with every variety of the ornamentation of the time, but for a pictorial subject there is too much of the drawing-room formality about it.

No. 271. 'Elgiva in the hands of the creatures of Odo, Archbishop of Canterbury,' ED. H. CORBOULD. A work distinguished by extraordinary power. Elgiva kneels in terror at the feet of an armed man, who holds her in readiness for another to brand her with a red hot horse shoe. The subject is by no means an agreeable one, but the drawing is a production of a high degree of merit.

No. 280. ' \* \* \*,' G. H. LAPORTE. The subject of this drawing is derived from the article on the Horse in the "Library of Useful Knowledge." It describes the parting of an Arab with his horse, which he has sold to a European officer. The spirit and animated action given to the creature are points of rare excellence in animal drawing.

On the screens are hung many drawings of great merit, as 'A Straw Yard,' G. H. LAPORTE; 'Doubts,' MISS FANNY CORBAUX; 'Lilac,' MARY HARRISON; 'Study from Nature,' MRS. HARRIS; 'Master Hernandez,' E. H. CORBOULD; 'Lanc Scene—Summer,' T. L. ROWBOTHAM, JUN.; 'Florette de Nerac,' E. H. CORBOULD, &c. &c.



J. D. Harding

THE task of writing the biography of the living is at all times one of great difficulty, but it becomes especially so when we believe there is no desire on the part of the individual who is the subject of the notice to be conspicuously brought before the public; or, it may perhaps rather be said, who thinks that the public have little interest in him beyond what it sees and knows of his works. There are two extremes which in cotemporary biography it is necessary to guard against;—inordinate praise, which savours of adulation, and the withholding the truth, for fear of giving offence to the sensitive mind. In the short sketches which from time to time we have given in our Journal, our object has been to observe a just medium, speaking our own thoughts in the way we believe most congenial with the feelings of those whom our writing concerns, yet independently, and giving to the public only that in which it is most likely to be interested.

The materials for such authorship are in most cases scanty enough, unless we could take a retrospective view of the artist's studio, through his long early years of doubts, and difficulties, and hopes, and disappointments; and then onward through his after life of growing success and final triumph. Such a review would be as profitable as it is generally impracticable; but it is only an occasional glimpse we get of the chequered scenes through which he passes,—it is only now and then we hear the sigh of the sorrowful; or the less frequent accents of the voice of gladness. The true history of the artist may, after all, be better gathered from what we annually see of his works than from any other source. We have here the fruit, though we are, perhaps, ignorant by what means it has been reared and brought to maturity;—

“How begot, how nourished.”

Mr. Harding's life appears to have been spent more for the advantage of others than for his own personal fame; yet the very means he has employed for the former object have procured him the latter, to an extent which few artists of

the present day enjoy. It is our sincere opinion that no living artist has a more widely extended popularity, and a name more universally known, both at home and abroad, than he. Into whatever remote corner of the world the art of lithography has penetrated, the sketches of this accomplished draughtsman have found their way. It is quite needless for us now to expatiate on the merits of Mr. Harding's lithographic publications, but we believe that all the pictorial exhibitions in the country have done less to create a taste for Art, and a love and practical knowledge of it, than the various treatises and examples which his pencil has sent forth during the last twenty years and upwards. There are none engaged in the work of instruction (we speak of landscape-drawing, which is most commonly taught), who are not deeply indebted to him for lightening their labours, and rendering their task one of comparative ease and brevity. Lithography has made rapid strides in his hands.

But we should do meagre justice to Mr. Harding if our encomiums upon his productions extended no further than his lithographic works; they have made his name famous, but he has other claims to high consideration: as an old and valuable member of the Senior Water-Colour Society, his pictures in that department of Art have been among the most attractive of the exhibitions; while within the last few years the walls of the Royal Academy have borne many of his paintings in oil, deserving of other places than those where we have grieved to see them hanging. Even in the Exhibition just opened, there is one of the very best pictures he ever painted—one that no artist in or out of the academical body could surpass—hanging in the *architectural* room; the room which, of all others, is, as every one knows, left unnoticed by three-fourths of those who visit the Exhibition. It would be difficult to persuade us that there is nothing in this which is meant to undervalue or prejudice the painter; he can afford to overlook it, nevertheless, however galling it must be to his feelings.

The school to which Mr. Harding is mainly,

if not entirely, indebted for the position he occupies is that of nature—the only preceptress whose lessons cannot fail of success, if followed diligently, enquiringly, and in a right spirit. His father was an artist of considerable talent, in the neighbourhood of London, whose time was more employed in the instruction of others than in working for “exhibition” reputation. To this gentleman, we have heard Mr. Harding say, he owes much both for precept and example, as well as to that excellent artist and inestimable man, Mr. S. Prout, to whom he was taken, when about sixteen years of age, for some instruction. The father complained that his son wanted ideas. “Let him draw then till ideas come,” was Prout's reply; a true and valuable lesson, which was not lost upon the young artist; and well would it be for other learners would they earnestly employ their faculties in searching after these essentials to the independent practice of Art, and endeavour to bring them somewhat near maturity ere they venture into the arena of public opinion. The “*Liber Studiorum*” of Turner, R.A., is a work which Mr. Harding acknowledges to have studied with much profit, for it taught him, he says, “That if I could not bring mind as well as materials to the imitation of nature, I should do nothing;—that there was something for my philosophy to dream of, and for my eyes to see;—that there was something to be gained from nature beyond what is revealed to the sight.”

Herein lies the highest charm of this artist's style; he shows us nature in all her varied aspects as she reveals herself to the eyes of all, and not through the medium of artistic fancy; his pencil is bold, vigorous, and free, yet of exceeding delicacy; and whether it is busy among the castles and towers of feudal times, the rivers and mountains of Spain, Italy, and Germany, or the native forests, parks, and rustic cottages of our own land, it is equally felicitous in the truth and elegance of its expression. There is another feature that distinguishes his works above those of most landscape-painters, and that is, the introduction of his figures; they are always, whether of the human or the brute creation, most cleverly drawn, easy, picturesque, natural, and ever in their right places; even his solitary places are rarely deserted to the owl and the bittern, for he peoples them with the creations of his imagination, yet belonging to our waking world.

It is our conscientious belief that no living artist has done more—we would even go further, and say none has done so much—to create a taste for Art, and to disseminate a knowledge of it among the community at large as Mr. Harding, and if by this standard honours were meted out, he would have come in for a full share. There are other claims to honorary distinction in the profession than those arising from the annual exhibition of some half-dozen pictures, however excellent these may be; and we presume to say, that in no way has the Royal Academy done justice to the subject of this brief notice, by refusing him a place among them. As an artist of unquestionable merit, as a man of education, and as a gentleman, he is in all respects worthy to be included in their ranks. There have been, and still are, those within them who cannot show one half the titles to the position they hold, that we presume to say Mr. Harding has. We disclaim the purpose of dictating to the members of the Academy whom they should elect into their body; we only state our opinion whom they ought to choose; and in so doing we have no other motive than the credit of that Society, and a desire to see it render tardy justice to one who has been too long overlooked by it: we can have no personal feeling in the matter. There will shortly be four vacancies among the Associates, and if the name of Harding be not included in the list of their successors, we shall say the Academy neither studies its own interests, nor bestows its rewards where they are most due. Should they still be denied, he may nevertheless console himself with the fact, that he has already achieved a reputation which no Academical title can augment, and which cannot be impaired by the distinction being refused to him. It is simply as a recognition of his merits on the part of his brother artists that we desire such distinction for him; the public have long since borne their testimony to his worth.



*James Stark*

JAMES STARK was born at Norwich in 1794. His father was an eminent dyer of that place—a man distinguished for his literary and scientific acquirements.\*

Mr. James Stark evinced an early fondness for drawing, which the daily visits to the house of his school-fellow and constant friend and companion, the late John Crome, Jun., tended to encourage and promote. Such, indeed, was his progress, that the elder Crome (whose works are now so eagerly sought for by the patrons of Art), induced the father to place young Stark with him in 1811, as an articled pupil for three years.

Norwich may be said at this time to have possessed a school of Art. It had its Society of Artists, the first established out of London, with an annual exhibition, entirely the productions of the City and County; and the first provincial exhibition in England was upon their walls. Most of those whose works contributed so much to the interest of the exhibition are now no more: the Cromes (Senior and Junior), J. S. Cotman (whose antiquities of Normandy and other works have gained for him extended fame), Vincent, Sharpe, Ladbroke, Dixon, and others. Much is due to the zeal and earnestness of the small body of men composing this society, for we find in a circular issued on the opening of this new exhibition-room, "that they had taken upon themselves a responsibility equal to about 200*l.* per annum for the charges incidental

\* We make the following extract from the notice of his death, which appeared in the *Norwich Mercury* of February 26th, 1831:—"Died, on Wednesday last, at his house at Thorpe, Mr. Michael Stark, in the 82nd year of his age. We feel it to be our duty to record a slight sketch of the valuable life of this excellent man. Mr. Stark was a native of Scotland, a descendant of an ancient and honourable family in the county of Fife. At an early age he showed great inclination for the pursuit of science, and evinced a desire to cultivate chemistry. As the art of dyeing appeared to Mr. Stark to be that to which he could most advantageously apply his favourite science, he induced his father to place him as an apprentice to an eminent dyer in Scotland. When the term of his apprenticeship expired, he removed to London, and became acquainted with many scientific men of his day. He subsequently was induced to settle in Norwich, where he resided till he retired from business. This city is indebted to Mr. Stark for the introduction of many valuable discoveries and improvements, which have tended considerably to the success of its manufactures. He was a kind-hearted and benevolent man, a most affectionate husband and father, a warm and inflexible friend. Mr. Stark leaves this world sincerely beloved and deeply lamented by all who had the pleasure of his acquaintance."

to their exhibition, in the conviction that the taste of the County and City would not be backward to assist their efforts for the promotion of Art."

In this, however, they were doomed to be disappointed. Norwich has hitherto been without patronage, and it is with regret we see recorded in the pages of one of its local histories that "since their establishment the Norwich Society of Artists have exhibited about 4600 pictures, the productions of no fewer than 323 individuals, while scarcely a single picture has been bought in the Norwich room; and while the receipts at the door have never amounted to a sum sufficient to meet the expenses, the works of the very same artists have been readily purchased at the exhibitions of London, Edinburgh, Leeds, Liverpool, Manchester, Birmingham, &c."

We do not suppose that even a moiety of this number of pictures has been supplied by local artists, but it may reasonably be presumed that they contributed a very large number. The indifference here manifested is not a solitary instance, with shame be it said, of the truth how little a prophet is honoured in his own country; when, moreover, his reputation has been established in the first circles of Art, and his name is associated with those who have established themselves high in public opinion. We are often surprised at the apathy existing in provincial cities and towns towards those whose names have become as "household words" with thousands of their fellow-countrymen, yet are unspoken where they should be most familiar; and greatly do we wish that our observations would stir up the inert spirit that vegetates, but thrives not, in such soils, to one of active, and just, and liberal appreciation of what is due to themselves and to others. True it is, that when the hand has done its work, and mind and body have ceased from their labours, a picture is sometimes subscribed for to be placed in the Town Hall, or perhaps a tablet is reared in the parish church to commemorate the dead, in mockery of the slight bestowed upon the living,—and then men think they have paid a proper tribute to genius! Do not the histories of our great men in Art and Literature almost everywhere proclaim this to be their meagre reward from those who should have been the earliest to foster the talent that germinated among them?

We could cite a hundred instances to support the assertion, if it were not a fact already too well known, though rarely acknowledged. Unfortunately for themselves, so far as regards the honours paid by man to the great, artists are not looked upon as public benefactors; their triumphs are unworthy of public ovation,—in silence and without ostentation these triumphs have been won, and as silently are they enjoyed by those who have earned them. We are no advocates for dragging artists out of their studios to make them spectacles for the multitude, and nothing, we are sure, would be more uncongenial with the feeling of the far larger majority of them; yet it would not be the less gratifying to see a desire to award them due honour by the noble and the wealthy, were it only as the outward sign of the respect to which intellectual greatness is entitled.

In about the year 1812 the younger Crome and Stark were elected members of the Norwich Society, and the monthly meeting of its members tended much to sustain the spirit which manifested itself on the annual display of their works.

Shortly after the expiration of his time with Crome, Mr. Stark was sent to London, where he assiduously applied himself to draw the human figure, and in 1817 he was admitted a student of the Royal Academy. About this period he exhibited a picture of "Boys Bathing," at the British Institution, which was purchased by the Dean of Windsor; and in the following year he exhibited at the same Institution, "Flounder Fishing" (purchased by Sir John Grey Egerton); "Penning the Flock" (bought by the Marquis of Stafford); "Lambeth—looking towards Westminster Bridge" (by the Countess de Grey); and this year also the Directors awarded to him a premium of 50*l.* In the following season a "Grove Scene" was purchased by Sir Francis Chantrey from the Exhibition at Spring Gardens, and one from the same rooms by the late T. Phillips, R.A. Commissions now flowed in upon him from Lord Northwick, Mr. Watson Taylor, Sir G. Beaumont, Sir F. Freeling, and other distinguished patrons of Art; but in the midst of this scene of hope and bright promise he was compelled to leave London and return to the care of his family at Norwich, from a severely painful affliction, which entirely prohibited the practice of his profession for three years. He remained in Norwich about twelve years, and during his stay there married. In 1827, not being sufficiently well to venture on a residence in London, he circulated proposals for publishing a large and costly work on the "Scenery of the Rivers of Norfolk." This was accomplished with some pecuniary loss, but being a book of purely local interest, much general patronage could not be expected, while his enthusiasm led on to a greater outlay than was, as a matter of speculation, prudent.

In 1830, Mr. Stark returned to London, where he remained ten years; and in 1834 he had the misfortune to lose his wife, leaving three children. A residence amidst the sylvan scenes of Windsor seemed, subsequently, more congenial to his tastes and feelings, and therefore in 1840 he took up his residence in that town, and painted many pictures from its beautiful locality; the willowed banks of the Thames, with the splendid oaks and beeches of the Forest and Park furnishing many subjects for his pencil.

For the advantages of his son's education in the Schools of Art in the metropolis Mr. Stark has lately returned to London.

It would seem almost unnecessary to dilate upon the merits of this artist, whose works, for more than thirty years, have adorned the walls of our metropolitan and provincial exhibitions. One who has had the good fortune to secure the patronage of such names as we have enumerated above must be no ordinary painter. His pictures, in subject and treatment, are purely national, hence they are sure to find favour with an English public; they have that originality which prevents invidious comparison with others, and that unaffected truth and beauty which constitute their own especial value. We trust it may be very long ere the freshness and vigour of his pencil will be lost to the lover of pure natural Art.

PASSAGES FROM THE POETS.



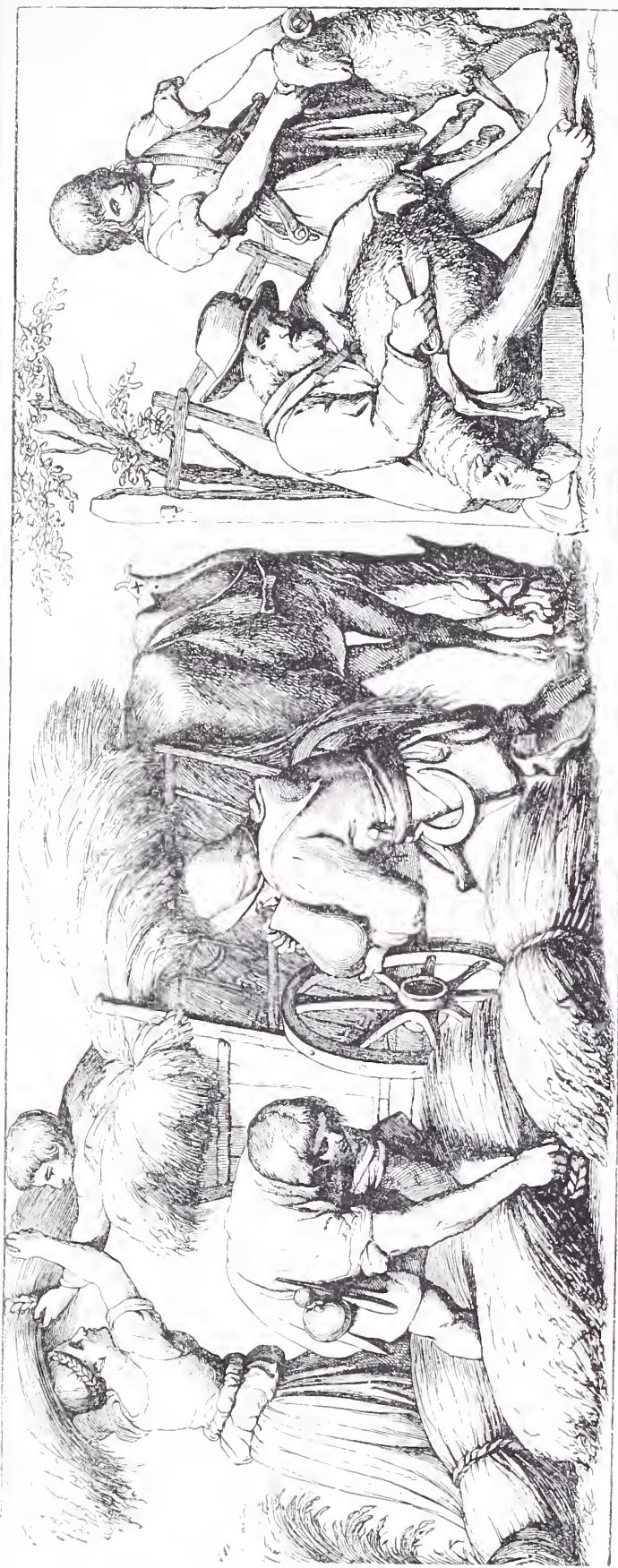
Drawn by Birket Foster.

Engraved by G. P. Nicholls.

MORNING.

"Rous'd by the cock, the soon-clad shepherd leaves  
His mossy cottage, where with peace he dwells  
And from the crowded fold, in order, drives  
His flock, to taste the verdure of the morn."

THOMSON'S *Seasons*



SUMMER.

THESE Engravings form a portion of the celebrated frieze designed by the distinguished artist Bendemann, for the throne-room of the King of Saxony's palace at Dresden. The entire series illustrates the life of man, from infancy

to age, showing the various occupations in which he is chiefly engaged during the four principal periods of his life. In the above designs he is employed in agricultural operations.

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

THE CURIOSITIES OF STEEL MANUFACTURE. DAMASCENING, OR DAMASCUS WORK, &c.

THERE is much uncertainty as to the period at which steel, or even iron, first began to be used by man. Passages occur in the Homeric poems which seem to imply that steel was known to the Trojans and the Greeks, but many learned commentators on the literature of this people are disposed to think that the term employed is only a generic name for metal in general.

Confining, however, our attention to our own island, it appears tolerably certain that the weapons of offence and defence of its early inhabitants were bronzes; and that indeed most of their handicraft tools were formed of the same material, hardened by hammering. In the article "On the Chemistry of Mixed Metal Castings," the character of those bronze swords and celts is alluded to,\* and a very fine series of these curious relics exist among the many interesting illustrations which are to be found in the Museum of Practical Geology, shortly to be opened to the public. The earliest indications that we find in Britain of the smelting of iron occur in the Forest of Dean and in the County of Sussex; but whether forges existed in either of those places before the twelfth century, appears to be exceedingly problematical. Those heaps of scoria, which are found in many parts of the country, and are known by the names of the "Old Cinders," the "Danes' Cinders," "Jews' Works," and so on, are more probably the relics of smelting processes carried on upon copper and lead ores than upon iron. Some writers, however, contend that the Anglo-Saxons were acquainted with both iron and steel, and yet they admit that the comparatively simple art of casting iron in sand seems to have been unknown, or, at least, not practised until a very recent date. We do not intend, however, to dwell upon the history of this, the most important of the metals; suffice it, that we state as showing the advance of our iron manufacture, the gradual increase which has taken place in our produce of this metal. The following table exhibits the number of furnaces in blast, and the number of tons of iron produced by them at different periods:—

	Tons.
In the year 1615, 300 furnaces producing	180,000 of iron.
" 1740, 59 " "	17,000 "
" 1806, 121 " "	250,000 "
" 1827, 254 " "	690,000 "

In the year 1849 the number of furnaces in blast had arisen to 541, producing 1,750,000 tons of iron, the money value of which will be about 15,300,000*l*.

The following statement, showing the great importance of our iron manufacture, is from McCulloch:—

"Taking the annual produce of pig-iron in the United Kingdom at 1,750,000 tons, and supposing that about 3½ tons of coal are required for the production of each ton of iron, the consumption of coal in this branch of iron trade will, on this hypothesis, amount to 6,125,000 tons a-year; adding to this 3,000,000 tons for the coal required for conversion of pig-iron into bar-iron, it follows that a supply of no fewer than 9,125,000 tons of coal will be annually required in this single department of industry! And hence, also, the fact that the consumption of coal in the production of iron is more than three times greater than its consumption in the metropolis."

It will not be uninteresting to show the relative produce of coals in the different iron-producing countries. This was obtained with tolerable correctness in 1848, and was as follows:—

Great Britain . . . . .	31,500,000 tons.
United States . . . . .	4,400,000 "
Belgium . . . . .	4,960,077 "
France . . . . .	4,141,617 "
Prussia . . . . .	3,500,000 "
Austria . . . . .	700,000 "

\* See *Art-Union*, January 1850, page 13. In this article, by a careless oversight, an error exists. Yellow brass is said to be composed of tin and copper, instead of zinc and copper; as it is really corrected in the next paragraph, it was thought unnecessary to allude to it before, but having understood that it has been thought to be a statement made in ignorance, it becomes necessary, in now correcting it, to express a hope that there are but few schoolboys who could have been misled by the error.

Intending to confine our attention to some of the more ornamental varieties of steel manufacture and the processes of ornamentation (many of them involving nice chemical operations), which are employed, we shall omit any description of the pig, or bar iron manufacture, and proceed at once to consider the chemical nature of this very beautiful metal.

Although we now employ steel so commonly for the every-day purposes of life, and that every attention is given to its manufacture, it cannot be said that we have an accurate knowledge of its composition. It appears to be a compound of carbon and iron; but when we find that the composition of cast steel is ninety-nine parts of iron, and but one part of carbon, and that too combined with silicon, we are led to question if the combination of the carbon with the iron is actually the cause of the striking differences which exist between iron and steel.

The process adopted for the purpose of converting iron into steel is the following. Into an oven of a peculiar construction bars of iron are placed, regularly stratified with charcoal-powder, from ten to twelve tons of iron being the usual charge; the whole is then covered with a bed of sand. Heat is applied, and the iron is kept red hot for eight or ten days. If, upon withdrawing a bar, it is found sufficiently converted into steel, the whole is allowed to cool slowly. This operation is called *cementation*, and, as much of the steel thus formed is blistered,—evidently from the escape of some gas or vapour, which has not received that attention so important a process requires,—it is, therefore, called *blistered steel*. When these bars are flattened by the tilting-hammer, it is known as *tilted steel*; while *German*, or *shear steel*, is that produced by breaking and welding together the blistered bars. When cementation steel is broken up and fused in a crucible, protected from the action of the air, it becomes *cast steel*, which is much more uniform in structure than the other varieties.

It is well known that the qualities of steel are very various, and that some countries have been long famous for the character of that which they produce. In most instances these differences arise from the chemical or physical characteristics of the iron ores employed, these being the carbonate or clay iron-stone, hematite iron ores, (being peroxides of iron,) and magnetic iron ores. The ores of Great Britain are the carbonates and peroxides; in two places only is magnetic iron ore known to exist: it is usual with our manufacturers to mix the ores of different localities together, the quality of the iron being found to vary very much, according to the proportions in which these mixtures are made.

Since it is proposed to confine attention to some interesting processes only, we shall not detain the reader by any further notice of the raw material.

Steel admits of being alloyed with other metals, and Stodart and Faraday, in a series of admirable researches on the alloys of iron and steel, appear to have proved that silver, platinum, rhodium, gold, nickel, copper, and tin would chemically combine with steel, imparting to it certain peculiar properties. The alloy of steel with silver gave such advantageous results that we transcribe the portion of the memoir which details the conclusions of the experiments undertaken by these able observers:—

"In making the silver alloy, the proportion first tried was one silver to one hundred and sixty steel; the resulting buttons were uniformly steel and silver in fibres, the silver being given out in globules during solidifying, and adhering to the surface of the fused button; some of these, when forged, gave out more globules of silver. In this state of mechanical mixture the little bars, when exposed to a moist atmosphere, evidently produced voltaic action, and to this we are disposed to attribute the rapid destruction of the metal by oxidation; no such destructive action taking place when the two metals are chemically combined. These results indicated the necessity of diminishing the quantity of silver, and one silver to two hundred steel was tried. Here, again, were fibres and globules in abundance; with one to three hundred the fibres diminished, but still were

present; they were detected even when the proportion of one to four hundred was used. The successful experiment remains to be named, when one of silver to five hundred steel were properly fused, a very perfect button was produced; no silver appeared on its surface; when forged and dissected by an acid no fibres were seen, although examined by a high magnifying power: the specimen forged remarkably well, although very hard; it had in every respect the most favourable appearance; by a delicate test every part of the bar gave silver. *This alloy is decidedly superior to the very best steel, and this excellence is unquestionably owing to combination with a minute portion of silver.* It has been repeatedly made, and always with equal success. Various cutting tools have been made from it of the best quality. This alloy is, perhaps, only inferior to that of steel with rhodium, and it may be procured at a small expense; the value of silver, where the proportion is so small, is not worth naming; it will probably be employed to many important purposes in the Arts."

It does not, however, appear that this *silver-steel*, as it was called, has been to any extent employed in manufacture; the great use of steel is for the fabrication of cutting instruments, and for this purpose it has been principally prepared from its first introduction, and great attention has been bestowed upon the processes to which it is subjected to produce the two desiderated qualities of hardness and temper.

The East has been long famous for the manufacture of sabres, the steel of which is said to surpass all other kinds. Damascus in Syria, and Ispahan in Persia, are cities celebrated for their sword manufacture. The Damascus blades have, however, been more highly extolled than those manufactured in any other part of the world, and they have been sold at exceedingly high prices. The true Damascus sabres are said to possess great keenness of edge, wonderful flexibility, a peculiar flecked grain, and a remarkable musky odour when the blade is bent or rubbed. The twisting and intertwisting of the fibre of the steel of these oriental scimitars, called hence Damascus work, is the principal point which now requires attention.

The general impression is, that the old method of damasking steel was to weld together wires of iron and steel and give them twists, in different directions, during the process of welding. This is the plan now adopted to give the ornament to the twisted rifle barrels. Bars of iron and steel placed in regular alternations are welded into one bar; then this bar, or two or three of them placed together are twisted spirally, and the whole welded. Upon polishing the gun-barrel, very intricate and often elegant patterns will be apparent. It is, however, supposed by M. Bréant, that the steel of which the Damascus swords were made was of a peculiar character,—that, indeed, from the process of its manufacture, it consists of a very pure steel intimately mixed with a steel which contains an excess of carbon. This is rendered probable from the circumstance that the cakes of steel made at Golconda were of this peculiar character. It has been shown by experiment, that a mixture of iron and steel filings being welded together, produces a very fine damask. In both Austria and Prussia, what are called "Damascus blades," are manufactured as follows:—

"A long flat piece of malleable steel, of about one inch and a half in breadth and one-eighth in thickness, is to be first bound with iron-wire, at intervals of one-third of an inch. The iron and steel to be then incorporated by melting—welding—and repeated additions of more iron-wire. This compound material is then to be stretched and divided into shorter lengths, to which, by the usual process of welding, grinding, and tempering, any wished for form may be given. By filing semicircular grooves in both sides of the blade, and again subjecting it to the hammer, a beautiful rosette-shaped Damascus is obtained; the material can be made to assume any other form." Among the old methods of beautifying swords, and also a variety of other articles manufactured in steel, was the inlaying of it with various other metals, as gold and silver wire; this process is also called damasking or damascening. In some cases the metal is cut

deep to represent any design, and gold or silver wire is forcibly driven into it. In others the steel is heated until it becomes of a blue or violet-colour, it is then hatched over and across with a knife; ornamental designs are then traced on the steel with a fine brass point or bodkin, and then chasing the metal, fine gold wire is sunk into it with a tool made for the purpose.

The extent to which this steel ornamentation was carried in the middle ages was very great, and artists of the first ability were employed in this work. Benvenuto Cellini informs us that he devoted much attention to the subject, and he writes as follows:—"My own performances, indeed, were much finer and more durable than the Turkish, for several reasons. One was, that I made a deeper incision in the steel than is generally practised in the Turkish works; and the other, that their foliage were nothing else but chichory leaves, with some few flowers of echites; these have, perhaps, some grace, but they do not continue to please like our foliage. In Italy there is a variety of tastes, and we cut foliage in many very different forms. The Lombards make the most beautiful wreaths, representing ivy and vine-leaves, and others of the same sort, with agreeable twinings highly pleasing to the eye. The Romans and Tuscans have a much better notion in this respect; for they represent acanthus leaves with all their festoons and flowers winding in a variety of forms; and among these leaves they insert birds and animals of several sorts, with great ingenuity and elegance in the arrangement."

Several fine examples of the varieties of Damascus work we have been describing will be found in the Mediæval Art Exhibition now open at the Rooms of the Society of Arts. The advance of chemical knowledge has enabled our manufacturers to add several methods of steel ornamentation to these we have already described, all of which, or some modifications of them, are still employed amongst us.

Ornaments are now commonly put upon steel by the chemical action of solutions of the various metals, most of them being combinations with acids. The steel being covered with some etching ground, the design is cut through to the metal, and the metallic solution being poured upon it, the metal or its oxide is precipitated, and a superficial chemical combination is thus effected. Steel may be gilded by the employment of the ethereal solution of gold. This is made by taking a neutral solution of the chloride of gold, and agitating it with some rectified ether; the gold is thus separated from the one fluid, and held in solution by the other. Upon dipping steel into this ethereal solution, an electro-chemical action appears to take place, the result of which is that a film of gold is deposited upon the metal. In this way "gold-eyed needles" receive the small coating of the precious metal; and many steel ornaments are thus fancifully decorated. The coating which the steel thus receives is exceedingly attenuated, and much friction removes it from the surface.

A very brilliant display of colours may be produced upon steel by depositing upon it films of lead by the agency of a Voltaic battery. The piece of steel to be ornamented is connected with one pole of a Voltaic battery, and upon it is placed a card-board perforated pattern of any suitable design. This is kept in close contact with the steel, and it is placed in a solution of sugar of lead. A wire from the opposite pole of the battery is now brought down upon the steel, piercing exactly through the centre of the perforated card. A beautiful series of the colours of thin films spread around this point and enlarging, gradually cover every part of the steel-plate, except those parts upon which the paper of the pattern is pressed.

A process of Etching on Steel by Electricity we have already described in this Journal (*Art-Journal*, vol. xi., p. 9). We are not aware if it has been as yet introduced by any of our manufacturers, but it appears to us that it is capable of being made available for many interesting purposes.

The only other kind of ornamentation to which we shall at present refer, are those beautiful steel-buttons and other things introduced to the Arts by John Barton, Esq., and known by the

name of *Iris Ornaments*. These are, however, now seldom seen, but there can be no doubt but in one of the capricious turns of fashion, they will again become the subjects of admiration.

The beautiful play of nebulous colours observed upon mother-of-pearl, has been found to arise from the circumstance, that the shell is crossed by an immense number of fine lines, as many as 3700 lines being contained in an inch. Upon the knowledge of this it occurred to Mr. Barton that the same effect could be produced by producing a great number of equally fine grooves upon the surface of polished steel.

By means of a delicate engine, operating by a screw of the most accurate workmanship, he succeeded in cutting grooves upon steel at the distance of from the 2000th to the 10,000th of an inch. These lines are cut with the point of a diamond; and such is their perfect parallelism and the uniformity of their distance, that while in mother-of-pearl we see only one prismatic image, we see in the grooved steel surfaces seven or eight images, all as perfect as any produced by the finest prisms. Nothing can surpass the exceeding beauty of these iridescent surfaces, which when the sun shines on them or the light of a candle, appear to scintillate with all the brilliancy of the radiations from the diamond. A very particular examination of the optical phenomena connected with these grooved surfaces has been made by Sir David Brewster, and his relation of them in his treatise on Optics is well deserving attention.

On some future occasion we shall return to this subject, particularly to that part of it which relates to the preparation of steel plates for engravers, and of the process and advantages of engraving on steel.

ROBERT HUNT.

### THE VERNON GALLERY.

CLARISSA HARLOWE.

C. Landseer, R.A., Painter. G. A. Periam, Engraver.  
Size of the Picture, 1 ft. 10½ in. by 1 ft. 6½ in.

It is just about a century since Richardson sent forth to the public his voluminous, but highly entertaining and instructive novel of "Clarissa Harlowe," a work which from its healthy character would furnish wholesome reading, even in our day, when the amenities of literature are so much more insisted upon, than at the period when this book was written. Yet, who now would venture upon the task of wading through eight volumes of fiction—and that a fiction of domestic portraiture,—however interestingly the tale may be told.

Mr. Robert Chambers, in his "Encyclopædia of English Literature," says, "The character of Clarissa Harlowe is one of the noblest tributes ever paid to female virtue and honour. The moral elevation of this heroic, the saintly purity which she preserves amidst scenes of the deepest depravity and the most seductive gaiety, and the never failing sweetness and benevolence of her temper, render Clarissa one of the brightest triumphs of the whole range of imaginative literature. Perhaps the climax of her distress is too overwhelming—too oppressive to the feelings—but it is a healthy sorrow. We see the full radiance of virtue; and no reader ever rose from the perusal of those tragic scenes without feeling his moral nature renovated, and his detestation of vice increased."

This quotation will serve to give a general idea of the sentiment of the picture here engraved. The scene is a bed-chamber of humble pretensions, which bears about it unmistakable evidence of having been, at some period, tenanted by other spirits than that of her now kneeling in prayer,—silent and humble; there is a rude sketch of a gibbet with a figure hanging, and there are sundry initials, scratched on the dilapidated wall, in the corners of which the spider has weaved a giant web; all signs of crime, and misery, and neglect. The time would appear to be early morning, for though the lamp still burns on the mantel-piece, the apartment is not lighted by it, but from the window through which the sunshine is breaking. Clarissa has been writing, the pen, ink, and paper are still on the table, and fragments of paper lie scattered on the floor; the Bible is open before her, whence she has gathered strength and comfort ere she kneels down to supplicate from heaven, not so much pardon for herself, as mercy for some deeply-loved yet hardened transgressor. The story is evidently one of the heart, and it is rendered with suitable feeling and pathos.

### ON THE COLOURS USED IN MURAL PAINTING.

BY MRS. MERRIFIELD.

It is well known that the best frescanti confined themselves, as much as possible, to the use of native pigments, which, considered individually, could not boast of great brilliancy of colour, but which derived value from their skilful arrangement and opposition, and from their great durability. This limited number of colours was not the effect of choice, but was forced upon the fresco-painter by the nature of the lime with which the colours were mixed, and which was incompatible with many of the more florid colours.

In fresco-secco a greater number of pigments were admissible, although, even in this kind of painting, the list of colours was not very extensive.

In oil-painting, where difficulties similar to those which existed in fresco-painting were not to be encountered, we find the great Venetian masters systematically employing few colours, and those chiefly earths. The limited extent, therefore, of the palette of the fresco-painter cannot altogether be considered as a disadvantage peculiar to this branch of the Art; on the contrary, it is attended with the positive advantage of showing, that beauty of colouring consists in the skilful and harmonious arrangement and opposition of colours, rather than in the brilliancy of the pigments employed.

Instances, however, are not wanting among the old masters, of the introduction of brilliant and lively colours in mural painting. The frescoes of Tiepolo of Venice and of the Campi di Cremona, leave nothing to be desired in this respect. The mural paintings by these artists are remarkable for the brightness and good preservation of the colours. Blue, which is so difficult to use, and so liable to change, remains fresh in their pictures. The greens also, and the yellows, retain their brilliancy. A green colour, evidently prepared from copper, is common in Milanese frescoes, and in all cases appears to be very permanent. On some of the frescoes in the Gallery of Brera, at Milan, those, for instance, by Luini, Gaudenzio Ferrari, and Porta, a pigment which resembles vermilion, and which retains its colour, has been used; and there is a piece of bright scarlet drapery in a fresco in the same gallery, by Vincenzo Foppa. The colours in the mural paintings by Luini, are, as I have before observed, remarkably fresh and bright; I saw one piece of drapery of a deep blue,—a rare occurrence in Luini's mural paintings—others of a full and bright red, of a brilliant yellow, and of a fine lake colour. Brilliant colours, therefore, are not incompatible with mural painting, and modern painters will, it appears to me, do right in availing themselves of all the various pigments supplied both by nature and art, provided that they are durable in themselves, that they agree chemically with each other, and with the materials with which they are used, and above all that they are perfectly well prepared for painting.

Natural pigments are universally acknowledged to be more durable than artificial. The colouring matters of the former are oxides of metals, and although they may be imitated, or even surpassed in brightness and transparency of colour by the artificial oxides, yet it is found that the pigments in their natural state contain certain ingredients, such as silica, alumina, and other substances, which contribute to their durability, and render them more eligible as pigments than the artificial oxides. Some of the ingredients referred to, may be either entirely unknown, or their nature only partially understood, as in the case of orpiment—if I may be permitted to allude to a pigment which cannot be used in mural painting, and which is of very questionable eligibility in oil. I am not aware that painters distinguish between the native and the artificial pigments of this name, but chemists know that the native specimens of orpiment are much less poisonous than the artificial. The difference undoubtedly arises from the mixture of some ingredients with the





J. H. LANDSEER, R.A. PAINTER

G. A. SERIAM ENGRAVER

CLARISSA HARLOWE

Printed by G. & C. Whittaker, 1, Wellington Street, London, W.

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former, which, without injuring its colour, render it less noxious, and which have hitherto eluded the research, or been thought unworthy of the attention, of the chemist, who probably considered that he had done enough in ascertaining the minerals to which the pigment was indebted for its colour, without determining its exact composition. The same observation has been made with regard to mineral waters. Such is the change which has taken place in chemical science, that the analysis of waters which was deemed correct twenty years ago, is now found to be defective from the discovery of many substances, the existence of which was not at that period even suspected. Within the last ten years, no less than seven new chemical elements have been discovered; but their discovery has as yet had no effect upon science, for little is known of them besides their names. There can be no doubt, however, that the superiority of natural over artificial mineral waters is to be attributed to the admixture of the former with certain unknown ingredients. There is every probability that if chemistry continues to make the rapid strides it has done of late, the analyses of the present day will be as useless hereafter as those made twenty years since. Artificial pigments, like artificial waters, will never be as valuable as natural ones, until it can be shown that they contain exactly the same ingredients, and in the same proportion, as the native.

Cennino Cennini relates how he went one day with his father Andrea Cennini, in search of ochres, to a certain cave, the situation of which he describes so minutely, that one fancies there would be little difficulty in finding, even at this distance of time, the exact locality:—"On the confines of Casole, on the skirts of the forest of the Comune of Colle, above a village called Dometara." Here the good old man tells us with apparent delight, that he found, nearly in one spot, specimens of yellow earth, of light and dark sinopia, blue, white, and black earths; in short, a whole palette of colours. The artist who would possess a variety of ochres, cannot do better than follow Cennini's example, and collect them himself whenever he has an opportunity. The variety of the ochreous pigments is infinite; their number is legion. In the immediate neighbourhood of Brighton, and perhaps generally in those parts of Sussex where iron mines were formerly worked, many shades of ochre, varying in colour from pale yellow to bright red, may be obtained; some of the finest specimens are frequently found embedded in the heart of a lump of shalk. In Cornwall and Devon, I am informed, the varieties are still greater. Solid pieces of ochre were always preferred by the Italians to the same pigments in powder.

An ochreous pigment called arzica, of a very light but not pure yellow colour, was formerly employed by the mediæval artists. It was, and still is, used in foundries for making the moulds for casting brass. When burnt, this earth assumes a subdued orange tint, which, as well as the unburnt pigment, promises to be useful not only in oil but in fresco.

Andrea Pozzo, a good frescante, better known in this country as the author of the Jesuit's Perspective, mentions, in the Treatise on Fresco-Painting attached to this work, a native yellow pigment which he calls Luteolum Napolitanum (Naples yellow). This pigment was prepared from a mineral found near Vesuvius, and in other volcanic districts. Its nature has not been satisfactorily ascertained, but I have no doubt of its being synonymous with the Gialloino of Cennini.\* It may be necessary to observe that the artificial pigment called Naples yellow was not known at the period when Pozzo painted and wrote, consequently it could not have been used by the old masters.

Terra-verde is a valuable pigment which has been employed from a very early period, both in oil and in fresco-painting. When burnt, it changes to a fine transparent brown colour, which was much employed by the old masters, particularly for the shadows of flesh. In this state it is now used by some of our most eminent masters, both in oil and fresco. It should be

prepared of two tints; for the first the burning should be arrested before the green tint has entirely disappeared; for the second, the heat should be continued until the terra-verde has become brown. The method of burning this pigment is described by Volpato in his small work entitled "Modo da tener nel depenger," which has been published and translated in the "Ancient Practice of Painting."

Many colours unknown to the old masters have recently been added to the palette of the fresco-painter. Some of these which have been adopted by Professor Hess and other German artists, as well as by our most distinguished fresco-painters, are very brilliant, and are considered durable. We may enumerate antimony yellow, (the golden sulphuret?) two preparations of cadmium (one yellow, the other orange), chrome green (oxide of chrome), and cobalt green.

It may be thought that the permanency of colours can only be tested by time, and that a certain period must elapse before the effects of age are visible; but such is now the extent of chemical skill, that we can anticipate the effects of time, and by concentrating the powers of those agents which, like lime, heat, damp, and sulphuretted hydrogen, act injuriously upon colours, modern chemistry can produce in a short space those changes which, in the natural course of time, take a century or more to accomplish. It is to be hoped that the colours recently introduced have been subjected to the most rigid tests, since whatever may be the skill of the painter, the ultimate beauty and durability of the painting depends on the goodness of the materials, and the care bestowed on the preparation of the picture.

The best painters, as well ancient as mediæval and modern, have always been careful in the selection of their pigments; and the necessity of using the best colours and materials has frequently been insisted upon by writers on Art; Cennini and Lanzi make it a point of conscience. The former holds out to the painter who employs good colours, the reward of riches and honours, and then he adds in his quaint style, "and even if you should not be repaid for it, God and our Lady will reward your soul and body for it." Lanzi, although less quaint, is equally energetic.

In former times the adoption of good colours was not left to the conscience or discretion of the painter. He was required to use those pigments which the test of long experience had proved to be best. It was usual to introduce a clause in the contracts between the Italian artists and their employers, that the former should use the best colours; and the lakes and blues were specifically mentioned in the contract. Thus, in the contract between Paolo Veronese and the Prior of the Convent of S. Giorgio Maggiore, at Venice, for the celebrated picture called "The Marriage of Cana" (which is now at Paris), it was stipulated that Paolo should use the finest ultramarine and other colours of the very best kind: "Oltramarini finissimi, et altri colorj perfectissimi." Again, Leandro Bassano, with regard to his picture intended for the same convent, undertakes "to paint it in the most perfect manner, with good and fine colours, using Florentine lake, azures, ultramarine and other colours, according as the subject of the picture required."

The anxiety of the painters to procure the best pigments is not less than that shown by their employers to have them introduced into the pictures for which they had given commissions. The care taken in this respect by the Flemish painters is well known. On one occasion we find Michael Coxis sending to Titian at Venice for some azure of a particular kind, which was required to paint certain parts of a picture he was copying from the original by Van Eyck. On another occasion we find the great Titian himself lamenting the death of the person who used to prepare his white for him.

The permanency of colours in painting is, however, dependent on other circumstances besides their goodness and purity. The vehicles with which they are diluted, and the materials on which they are employed, exercise considerable influence upon their durability. The causes

of the changes which take place in the colours of pictures in the course of years, are not always apparent; and it is very interesting to compare the colours of an old picture with copies made of it long ago by different artists, and at different periods.

The "Coronation of the Virgin," painted by Correggio in 1520, in the Tribune of S. Giovanni at Parma, was destroyed in 1584, in enlarging the church; but the figure of the Virgin was fortunately preserved, and is now inserted in the wall of the Ducal library at Parma. It is in perfect preservation, and is considered one of the finest works of Correggio. There are two copies of this figure at Parma, one by Aretusi, painted about 1568; the other ascribed to Annibale Carracci, now in the Pinacotheca. The Virgin wears a blue drapery, and the difference observable in the colour of this part of the three pictures affords a singular proof of the uncertainty attending the use of this colour, in oil as well as in fresco. The colour in the painting by Correggio inclines to grey, in the copy by Aretusi, it is blue but not deeper in tone; while in the picture ascribed to Annibale, it is decidedly grey, and looks very heavy when compared with the fresco. Now we cannot doubt that when these copies were painted, the colours of the latter resembled those of the original. A great change must, therefore, have taken place in one or all of them. Which of the three has varied the least from the colour as it was originally painted by Correggio, is a question which can never be satisfactorily ascertained. It is seldom, indeed, that such an opportunity occurs of contrasting the colours of an original picture with two such ancient copies by good masters.

The blue pigments have always been the stumbling-block of fresco-painting. In some pictures they have changed to a heavy leaden colour or to a black, green, or purple; in others they have come off in powder; in others, again, they are covered with a nitrous efflorescence; while some few artists have been possessed of a method of using them, whereby they have been preserved to the present time. Under these circumstances it becomes important to ascertain what blue pigments were used by the Italian frescanti, and the manner in which they were employed.

The blue pigments in general use, were of three kinds, namely, 1st, *Ultramarine*, which besides its high price, had the disadvantage of falling off in powder, and, according to Palomino, of being liable to fade when mixed with lime. The causes of both these defects are well described by Mr. Dyce in a very interesting paper published in the Sixth Report of the Commissioners on the Fine Arts. 2nd, *Smaltino*: of this pigment there were two kinds, both of which were vitrified pigments; the one owed its colour to cobalt, the other to copper; the latter was the blue glass described by Vitruvius under the name of "Vestorian Azure." 3rd, A native and an artificial pigment prepared from copper which were known under the names of Biadetto, Turchino, Cendres bleues, Mountain blue, &c. Judging from the colour, the latter pigments were employed most frequently on mural pictures. The blue pigments obtained from copper are deserving of the attention of the mural painter. In spite of the general want of durability of the blue colours, there is still, as I have before observed, some instances in which this colour is found to be perfectly preserved. In addition to the instances I have already mentioned, the blue backgrounds of the old pictures by Ambrugio Borgognone, in the Lunettes of the Sacristy of Sta. Maria della Passione at Milan; those of the Angels in the gallery of the Church of S. Maurizio (the Monastero Maggiore), also at Milan, and those of the Angels in the Chapel of S. Felice at Padua, are fresh and of good colour. The frequency of blue backgrounds to the figures of angels, as well as the colour, induces me to think that the pigment employed was not ultramarine, which must have been too dear and too scarce to be employed so extensively. The analyses of many early mural paintings prove that the blue pigments so frequently employed owed their colour to copper. The best pigment of this class was the *Azzurro della Magna*, a crystallised blue ore of copper, which some writers say is a

\* See this more fully explained in my Treatise on Colours in the "Ancient Practice of Painting," vol. i., pp. clvi-clxiii. Murray, 1843.

carbonate of the oxide, others a simple carbonate. The directions which are contained in old manuals of colours leave no doubt of this pigment having been used in secco; there is then reason to believe that some preparation of copper may afford a good and durable pigment of a fine sky-blue colour, which may be advantageously employed in mural painting, and it would be most desirable for those interested in the subject to institute a series of experiments with a view to ascertain what preparation of copper is most eligible for this purpose. There is a modern blue pigment which is known under the names of copper, mountain, English, Hambro', lime, kassler, mineral, and Neuwieder, blue. It is prepared from carbonate of copper, and hydrated oxide of copper and lime. It is obtained (by a process, which is in part kept secret), by decomposing subchloride of copper by a solution of caustic potash, and afterwards mixing the mass with caustic lime, and exposing the mixture for some time to the air. The darker sorts contain only a small per centage of quicklime; but the lighter sorts, on the contrary, from twenty to seventy per cent. It is used as a lime colour, but chiefly for colouring rooms, on account of its unchangeability on lime grounds; sometimes as an enamel colour instead of oxide of copper.\* Here then is a colour which is not only uninjured by caustic lime, but which is in part composed of this substance, which does not suffer by exposure to the air, but, on the contrary, owes the pureness of its colour to this circumstance. I am not aware that this pigment has been used in fresco painting, but it appears highly desirable to make trial of it.

I have mentioned that the carbonate of copper was called by the Italians *Turchino*. The pigment received this name from its resemblance in colour to the turquoise. The analysis of the latter may afford some useful hints as to the preparation of a pigment from copper. The turquoise is a mixture of clay or earthy phosphates, with the oxides of copper and iron; some writers have even supposed that it is produced naturally in the earth, by the impregnation of the bones of animals with copper. The analysis of the oriental turquoise is, according to Dr. John, as follows:—Alumina, 73; oxide of copper, 4.5; oxide of iron, 4; water, 18; lead and loss, 0.5. The occidental turquoise has been thus analysed by Bouillon La Grange:—Phosphate of lime, 80; carbonate of lime, 8; phosphate of iron, 2; phosphate of magnesia, 2; alumina, 1.5; water, 1.6. We have here the materials for a pigment of a sky-blue colour, which, from the nature of its composition, should be as durable as the artificial ochres—alumina, namely, coloured by the oxides of metals.

But there is another fact to be learned from the above analyses, namely, that copper is not necessary to produce a blue colour, and that iron alone is sufficient for this purpose; although, perhaps, we may not be wrong in attributing the superior colour of the oriental turquoise to the copper which it contains. The presence of iron in the turquoise, as well as in ultramarine, will not be overlooked. It is employed also in the manufacture of artificial ultramarine, and some scientific persons have gone so far as to suppose that the fine colour of the old blue glass was owing to the presence of iron. There is a natural phosphate of iron, which probably is somewhat analogous to the occidental turquoise, of which Mr. Field speaks well as a pigment, and which might probably be useful in fresco-painting, but unfortunately it is of too rare occurrence to be generally adopted, even supposing that its colour rendered it in all cases a fit substitute for other pigments of a less durable nature.

There are technical difficulties in the employment of the blue colours in fresco, which have been adverted to by all writers on fresco-painting. Some recommend their being applied in fresco, others in secco, with size and egg, or with milk. But whenever the pigment was employed in secco, and it was intended to paint a drapery of a deep blue tint, it appears to have been necessary, before applying it, to lay on the wall a coat of some colour which has an affinity for

lime. Theophilus directs that a coat of Venetia (black mixed with lime) should be laid under the blue; and Cennini recommends a tint composed of sinopia and black. Sometimes red alone was used, sometimes terra-verde. An instance of the brown tint formed of black and red as a preparation for blue, may be seen in the ceiling of the Sacristy belonging to Sta. Maria della Passione at Milan. It was formerly painted blue with gold stars; the blue has now almost disappeared, excepting just round the stars, the rest of the ceiling being of a dark brown. There is an old fresco in the Church of S. Antonio at Padua, in which the drapery of the Virgin is quite black. As the colours in which she is usually represented are blue and red, it is probable that the black was merely the preparation for the blue, which might have fallen off in powder, or been scraped off for the value of the ultramarine—a species of sacrilege by no means uncommon. It would have been unnecessary to advert to these particulars, except for the purpose of accounting to the non-professional reader for the appearance of these black and brown colours in situations where one expects to find blue; and it may be observed as a general rule, that where these colours are found on ceilings or on draperies, particularly on that of the Virgin, they are to be considered merely as the preparation for blue.

The use of milk as a binding vehicle for colours, is a traditional practice derived from the ancients. Pliny states that Panceus, the brother of Phidias, covered the walls of the Temple of Minerva at Elis with lime and marble, mixed with milk and saffron. The Spanish writers Guevara and Pouz state that the mixture of milk with the lime gives it greater consistency, and produces a more mellow white colour. Pacheco and Palomino recommend that blue should be mixed with milk, and we find similar directions given in the Marciana MS. on the authority of Andrea di Salerno. "When you paint with blue in fresco, that is on walls, and are desirous that it should retain its colour and not turn black, as generally happens to the blues, distemper the colour with the milk of goats, or of any other animal. *Hoc habui à Magister Andrea di Salerno.*" Andrea di Salerno (whose family name was Sabbatini) was a good fresco-painter of the school of Raffaele, and may be considered as an authority in such matters. It is so seldom that we can obtain any account of the technical practices of the old Italians, that such brief notices as that which we have just quoted are interesting and valuable. As an additional recommendation it may be mentioned, that, as a vehicle for ultramarine, milk has been tried by Mr. Dyce with satisfactory results.\*

The caseous parts of milk form with lime a cement which, once dry, is insoluble. This cement was much used by the old masters for fastening together the pieces of wood of which they formed the panels for their pictures, and we learn from the MS. of Peter de S. Andemar, that this cement was employed in a liquid state at a very early period as a vehicle for a certain vegetable colour when applied on parchment. The caseum used for these purposes was, however, obtained from cheese, and not directly from milk. Were pure caseum soluble in water without the admixture of lime, it would undoubtedly, in consequence of its freedom from salts, be a more eligible vehicle for colours than milk, which abounds in salts. Caseum dissolved by the admixture of lime would probably dry too fast to be useful.

Mr. Dyce thinks that a solution of starch might be preferable to milk as a vehicle, and although this can only be determined by experiment, it appears very probable, inasmuch as the mixture of lime-water with a solution of starch in the proportion of ninety parts of the former to one of the latter, does not occasion any precipitate. It may be observed that when blue was employed in fresco, it was sometimes diluted with lime-water, and that as there is frequently a difficulty in the case of ultramarine or smalt, to make the colour adhere, the addition of a solution of starch to the lime-water would probably effect this purpose.

\* See Observations on Fresco-Painting by Mr. Dyce, in the Sixth Report of the Commissioners on the Fine Arts.

Besides the difficulties arising from the nature of the pigments, and the medium with which they were applied, painters seem to have experienced another in harmonising the blue with the other colours. Some of the frescanti of the school of the Carracci have succeeded in applying the blue so that it retains its colour until the present time; but this advantage has sometimes been counterbalanced by a want of harmony. This defect is not, however, perceptible in the mural pictures of the early painters of northern Italy, or in those of the frescanti of the Milanese and Cremonese schools, and in some others. These artists, as far as my observation extends, appear to have adopted the following plan.

These masters, in their mural pictures, never used a blue tint exceeding in depth the blue of the sky. The colour may be pretty accurately described as similar to the pigments called Biadetto and Turchino. It was laid in proper gradations on the shadows and folds of the draperies; the lights were invariably white, or nearly so, and the darkest shades were sparingly touched upon the blue, so that, from the colour being limited to the shades and folds of draperies, the effect was that of a transparent blue drapery over white. By this treatment the blue harmonises with the other colours, instead of overpowering them, as it does in the frescoes of Romanelli in the Louvre, where the colour is laid on in its full strength, and the eye is irresistibly attracted by it, to the prejudice of the other colours. For examples of blue applied in the manner described, I may refer to the early pictures by Giusto in the Baptistery at Padua, and to those of a later period by the Campi di Cremona, in Sta. Maria della Passione, at Milan, by Bagnadore and Rossi of Brescia, and by Bartolommeo Cesi and other frescanti of Bologna. As an instance of the successful introduction of a deep blue in mural pictures, I may mention the scarf of the mad woman in one of the frescoes in the Loggia of S. Francesco at Bologna. The colour, which resembles ultramarine, is deep, and harmonises perfectly with the other parts of the picture.

Armenini speaks with great contempt of those fresco-painters who pretended to possess secret methods of using vermilion and fine lakes; and he accuses them of employing those colours solely to attract the admiration of the vulgar. The language of Vasari is not less strong; his opinion on this subject is to be collected not only from his Introduction, but from various passages in the Lives of the Painters. But these writers lived at a time when painting in buon-fresco had attained the greatest technical perfection, when it was considered derogatory to the art to finish any part in secco, and the professors of the improved, or perfect style as it was thought, looked down with contempt upon the beautiful half-tempera paintings of an early period. Making every allowance in favour of a style of painting, the claims of which to our admiration were in part founded upon its technical difficulties, it must be acknowledged that the earlier method, in which the two processes were mixed, had many admirers and followers among the best frescanti. It appears to me that, if a fresco-painting can be rendered richer and more harmonious by the skilful application of certain colours, which, from their incompatibility with lime, require to be added in secco, the use of the two methods on the same picture cannot be any disadvantage, but, on the contrary, it will be a positive improvement. In the excellent paper to which I have already referred more than once, Mr. Dyce expresses himself as being not unfavourable to the adoption of tempera on some parts of frescoes, and the reasons he gives for the old masters having adopted the mixed method, are so satisfactory, that they cannot, as it appears to me, fail to carry conviction to the minds of all unprejudiced persons.

Lake is one of those colours which, if used at all on mural paintings, must be applied in secco. The process of applying it was simple enough: the fresco being completed to a certain point was suffered to dry perfectly, and then a coat of size, or of "gesso da sarto," was spread over the part to be painted in secco; and on this the colour was afterwards laid. The lake in the

\* "Pharmaceutical Journal," vol. vii., p. 52.

mural pictures by Pinturicchio, at Sienna and Rome, which has retained its beauty for upwards of three hundred years,—is a sufficient evidence of the durability of this colour. And here the question arises, what kind of lakes were used by the old masters?—what was the colouring matter of those lakes which have preserved their freshness for so long a period? We have historical evidence that lakes were made from cochineal, madder, verzino, lac, and kermes, but to which of these colouring ingredients must the durable lake colour of the old pictures be attributed?

Cochineal-lake, beautiful as it is when first applied, has no pretensions to be included among the more permanent colours. Apart, however, from this consideration, there are chronological reasons why it could not have been used on some of those cinque-cento pictures which still astonish us by the beauty and brightness of the colours. Cochineal could scarcely have been known in Italy previous to 1525, for it was only in 1523 that Cortes was commissioned by the Spanish government to direct his attention to the propagation of this substance, some specimens of which he had transmitted from Spain. The exact period of the introduction of cochineal-lake into Italy is not known; it must have been after 1523 and before 1547; for Matthioli, who published his translation of Dioscorides in that year, mentions it as a new kind of cremisino which was used not only in painting, but for dyeing silks.

The same chronological difficulty exists with regard to madder, which, although it was employed by the early mediæval painters of Northern Europe, does not appear to have been known to the Italians as a pigment until the time of Neri, who gives in his *Arte Vetraria* (Florence 1612) recipes for making it.

Verzino, the oriental Brésil wood (*Cæsalpinia Sappan*) so much used by the Italians from a very early period, would have been ineligible *alone* from its fugacity. I say *alone*, because it was a common practice of the Italians to mix verzino with other colouring matters in making lake, as much, perhaps, with the view of lowering its price, as of adding to its beauty, for there is no denying that some of the lakes prepared from wood, are, when quite fresh, very beautiful, although evanescent.

Cochineal, madder, and verzino, being then rejected for the above reasons, there can be no doubt that the best Italian lakes were, prior to 1525, composed either of lac or of kermes (*grana*—whence our term *in grain*, to denote a permanent dye). The latter was probably the more common pigment, but the former was generally held in greater estimation. Kermes appears to have inclined more to a blood-red colour, but lac approached nearer to a rose-colour. It is to be hoped that pigments whose reputation for beauty and permanency extends over a period of three or four hundred years will again be used, and that those who are desirous that their pictures should descend to posterity with brilliant and unfaded colours, should reject cochineal-lake—unless some means can be devised of rendering it more permanent—and return to the use of the too long neglected lac and kermes lakes. Some few artists, I am informed, now use lac-lake; I trust this may be considered as a revival, and that the practice will become general.

It appears at first sight astonishing that two pigments which, like lac and kermes lakes, combined the property of fine colour with great durability, should have fallen almost into desuetude; but there is no doubt that this must be ascribed to the introduction of cochineal, which delighted the painters by its beauty (in which respect, when in a recent state, it surpasses that of lac), while its novelty prevented them from forming any estimation of its durability. We, however, have the experience of upwards of three hundred years to guide us in our choice of pigments; we have old works on the technical part of the art to teach us what pigments were used, and how they were composed; we have old pictures to prove the durability of some of these pigments; we have the assistance of chemistry in analysing these pigments, and showing whether they were of mineral, animal, or vegetable

origin; and we have further assistance from the history of art, in determining the period when certain colours were introduced, and thus reducing our opinions, formed on other data, almost to a certainty. These advantages were not possessed in an equal degree by the artists of the sixteenth century, who were guided in their choice of materials by the traditions or the manuals of their predecessors, and although the chemists, or rather alchemists, of those days must have been well acquainted with many of the chemical colours which we consider new in their application to art, we do not often find, except in the case of cochineal and madder lakes, painters of reputation employing, or technical manuals inculcating, the adoption of new and untried colours.

It is necessary that the painter should be thoroughly acquainted with the nature and composition of the different pigments, and of their respective affinities, so that he may not attempt to combine them otherwise than on chemical principles. He should also be able to test the purity of the colours he employs. This is not so difficult as might be supposed. When the composition of pigments, and the modes in which they are usually adulterated, are known, it is easy to find some chemical agent which will detect the impurities. To mention one instance only, namely lakes, which are frequently met with in an impure state; these colours, it is well known, are combinations of certain colouring matters with alumina; the alumina is generally procured by decomposing common alum with a carbonate of soda or potash, by which process the alumina is precipitated and another salt is formed, which must be entirely removed by washing, or it will injure the painting on which the lake is used. This is a tedious process, as the colour sometimes requires twenty or thirty washings before it is sufficiently purified; it is frequently performed very inefficiently. The method of ascertaining whether this colour is free from salts, is very simple and easy; it was communicated to me by a scientific friend who has frequently afforded me valuable assistance in these researches. It is as follows:—Wash a small quantity of lake in distilled water; after stirring it well, let it settle, then pour the water into a silver spoon, and evaporate it over a candle or spirit-lamp. If the liquid contain any salts, there will be at the bottom of the spoon, a small opaque spot, consisting of minute crystals; if, on the contrary, the colour be quite pure, the water will evaporate entirely, and leave the spoon perfectly clean.

Most of the preceding observations with respect to the colours used in mural painting are the result of my own personal inspection during a recent excursion in the north of Italy. The other remarks and observations are drawn from the writings of those esteemed the best authors on the subject, and from the observations and experiments of many scientific friends. I have expressed myself in language perhaps too decided, and some of my remarks and concluding observations do not in all respects concur with those of eminent authors. The whole of my remarks, however, are open to observation, and I trust that their truth will be verified as far as possible by experiment. They are placed before the public with the hope that they will form some addition to the knowledge of mural painting, an art which, I cannot help believing, will be ultimately established and extensively practised in this country, and which in that case will, in all probability, arrive at the perfection which it attained in the best times of the great Italian masters.

## THE JACQUARD LOOM;

### ITS CAPABILITIES AS AN ENGINE OF ART.

AMONGST the various manufactures of human ingenuity, none offer so large a field for the application of Ornamental Art, as those numberless fabrics which are the natural result of the wants, the fancy, and the sumptuous habits of civilised society. In them we find Art applied almost everywhere, from the simplest calico print to the

richest damask; from the neat dress of the working class to the most costly garment, and the most elaborate brocade.

The means of application vary with the nature, and the cost of the fabric; simple with cheap prints, the patterns become more and more complicated and perfect for better sorts of goods; and it has doubtless been a matter of wonder and admiration to many of our readers, to know how such perfect effects of light and shadow, such elaborate expression of Art, could be produced, as are shown in many of the handsome silk patterns, in which sometimes as great a perfection is attained as in the most elaborate line engraving.

Art is applied to woven fabrics in two very distinct ways. Its application is *simultaneous* with, or *posterior* to, the making of the cloth.

In the first case, the pattern is a part of the cloth itself; it is the result of a combination in the texture of the warp and shoot threads, and producing it, is nothing else but regulating the action of each thread of warp while each shoot is passed. The fineness of effect is naturally the result of the number of threads contained in a certain square; and an idea can be had of the perfection to which woven fabrics are brought, by the fact that as many as four or five hundred threads are sometimes contained in one square inch; each of these threads acting differently, and producing different results; fineness of effect, therefore, can be produced to the five-hundredth part of an inch!

In the second case, a plain cloth (let it be a calico, a flannel, a merino,) is made on a plain loom, in plain colours; and afterwards patterns are *impressed* upon it by means of blocks and colours, as in printing; or by means of moulds and a sticking material, the same as in embossing. The richness of the patterns in this case depends upon the number of colours, the perfection of the blocks, and the fineness of the cloth; but the colour here produced can never have the beauty, nor the durability of those used in the other case; as they are merely the result of an application upon a part of the cloth *when wove*, whilst the colours in the other case are received by the material in its free state *in skeins*, and afford a greater chance of brightness and durability.

We shall pass over the various methods of applying Art to fabrics after they are woven, and proceed to the question of the *simultaneous* application of Art. There are general rules for producing light and shadows upon woven fabrics, as in the process of line engraving: the artist, instead of working upon a plate of metal, the size of the object to be printed, and enlarging his plate by means of magnifying glasses, works upon a paper whose construction represents the cloth. That paper is the same as is used for Berlin needle-work: one side of it is divided by as many lines as there are warp threads in the pattern; the other side is divided by a number of lines equal to that of the shoot threads. The intersection of these lines forms squares, which the artist marks with colour to determinate the action of each thread in the pattern. By these means every one of the threads becomes visible to the eye, and, in fact, the object to be produced is enlarged on the paper as many as twenty times; a ruled paper for a pattern three inches wide, will have often as much as sixty inches in width.

The principles upon which the effects of light and shadow are based in woven fabrics are these: the warp, or longitudinal threads, are supposed to be *white*; the shoot, or transversal threads, are supposed to be *black*; producing light and shadow is nothing else but allowing such or such threads to show on the face in such or such part of the pattern. The warp and shoot can be so intermixed as to produce an infinite number of lighter or darker shades, and the talent of the artist consists in adapting those various shades to the production of the pattern, in working its threads so as to give effect to the pattern, and still keep firmness in the cloth.

The colours of warp and shoot can be varied in any way; the greater the difference is between them, the greater the contrasts are on the pattern; but if both are the same colour, lights and shadows are produced in consequence of the principles of reflexion of light. The warp and shoot offer to the light surfaces in a direction quite opposite; one of them will reflect light and the other will absorb it; and the same pattern will show as well either shot white upon white, or blue upon white, or pink upon white.

The Jacquard loom is the engine through which the work of the artist is translated from the paper into the cloth. It will be our duty to show what are the capabilities of that engine; whether it leaves any room for the application of Art to fabrics; and then, going into more special details, we shall explain what are the items of the cost of patterns by the Jacquard machine as it actually

exists; what change would be introduced in those items by any alteration of its construction and its working; and what are the practical reasons upon which the actual size of various parts of that loom is based.

The great requisites for such an engine are—1st, *Simplicity of action*, 2nd, *Facility of changes*, 3rd, *Cheapness of working*.

As regards simplicity of action, the Jacquard machine is a great improvement upon all previous inventions; and those who tried to improve it have scrupulously and necessarily preserved its principle of working in any machine whose object is to produce the same effect. It has become so familiar to every weaver, every part of it can be so easily placed and unplaced, that no machine could ever perform so complicated a work with more certainty. Of course, accidents do occur—they are the result of the delicate nature of the work—but they can be avoided, prevented; and no practical man can find any fault with the *simple and easy working* of the Jacquard loom.

To explain the great advantage offered by the Jacquard loom over any earlier machine for the same purpose, as regards facility of changes, we must go back to the means employed before the invention of Jacquard. Each loom had then to be prepared expressly, before weaving any pattern; the cords to which each of the warp threads corresponded had to be picked and tied, each separately, according to the ruled paper. All those taken on every shoot were tied to one string or lash, and there were as many lashes as shoots in the pattern; then a draw-boy had to pull each lash successively. A pattern could not be taken from one loom to another for a new pattern; the cords had to be picked and tied for every loom; great expense was thereby incurred, from the circumstance of a limited number of threads having a different action; four hundred was the highest number ever employed.

Vaucanson tried to improve that process. He constructed his loom the same as an organ; a barrel with a certain number of rows of holes acted upon his threads by means of pegs put into such holes as were wanted, and raising small levers corresponding to the threads; though simpler, that plan was only adopted for small figures, and it is still employed in this country for working satin harnesses; it was an improvement, but it had not sufficient *simplicity of working* and *facility of changes* to be generally adopted.

Jacquard, whose plan has been adopted by the whole manufacturing world, made use of Vaucanson's idea of constructing looms as an organ. He had not, however, a barrel with a certain number of rows of holes, each row representing a shoot. His cylinder (for it has preserved that original name), had four rectangular faces, covered with as many holes as there were threads to move; each face presented itself successively against a board through which a number of needles, equal to that of the holes, project, and find their place into each of those holes in the cylinder.

The pattern is represented by pieces of card, exactly the size of one of the rectangular sides—these cards have cut on them such holes as the pattern requires, and when placed on the cylinder they will allow such or such thread to act. These cards laced together, will come successively, by the revolution of the cylinder, against the needle board. A longer or shorter pattern is made with a greater or less number of cards. Cards can be taken from one loom to another. Changing a pattern is only putting a fresh set of cards on the same cylinder.

The same pattern can be made on several looms by re-cutting the original set of cards; and, in fact, the *facility of changes* is the characteristic which distinguishes Jacquard's machine from Vaucanson's. For *simplicity of working* and *facility of changes* nothing has been proposed but what is a copy of Jacquard's loom.

*Cheapness of working* is decidedly a result of the two qualities we have shown in the Jacquard machine. This machine has rendered possible the large number of patterns now continually brought out. Can further saving be made over the actual manner of working it? This is the only question which can be brought forth. The saving would be advantageous to all parties connected with manufactures. Let us examine how it might be effected:—

It is a law of general economy that cheapness is obtained by dividing labour among various hands, by increasing the proportions of material labour—that which is made by men of small intelligence—and lessening the proportion of work made by artists. A sculptor will make a statue out of clay, and will allow a *mechanic* to change his work into marble.

In the production of patterns for the Jacquard

loom there are two very distinct parts—the *artistic*, and the *mechanical*. To lessen the first and increase the other is decidedly the best way of arriving at cheapness, as the one labour is double or treble the value of the other.

A very general practice for manufacturers is to include under the denomination of *cost of cards*, the whole price of the labour, either artistic or mechanical, required to produce a pattern; so that *cards, mere pieces of paper, are very dear*; and were it possible by lessening their size to one-fourth or one-tenth of what it is, to diminish proportionably what is called their cost, it would be decidedly worth trying such an improvement.



HOLES AS THEY ARE.



HOLES AS PROPOSED.

But in fact, what are cards in the general cost of a pattern? Something about fifteen per cent. Artistic labour will take from fifty to sixty per cent., the rest is for mechanical labour; thus were cards made smaller the saving would bear merely upon fifteen per cent. of what is called their price; as it would still be necessary to *sketch, draw, and put on lines*, the pattern, and cut the holes in the paper.

Now would a saving of five, ten, or twelve per cent. be worth the introduction of a more delicate Jacquard?—the sacrifice of all the old ones?—this is a matter of consideration for manufacturers, but there are precedents to illustrate the advantage of such a change.

A Jacquard machine was constructed some years ago at very great expense by a very clever maker, to lessen the room generally required by those engines, and the *cards* in it were somewhere about one-half of the usual size. A card-cutting machine was also made for the purpose, and after all the expense and loss of time, the machine has been laid by as useless. It is still at the Spitalfields School of Design, where manufacturers can see and examine it.

It may be said that improvements in other parts of the engine might remedy the increase of difficulty arising from the smallness of the holes. We do not pretend that the Jacquard machine, as it actually is, cannot be altered; the alteration may be an improvement, it may be the contrary; experience is the criterion of those things, and we find in the various parts of England and the Continent many various shapes of the accessory parts of that engine, adapting it more particularly to such or such purpose; but there is one thing which has never been changed, which has remained the same for all machines, in all countries, for all purposes—it is the size of each hole in the card, the room allowed to each motion for its being safe and regular.

Why does a Dutch clock that costs fifteen shillings perform often better than a lady's watch at forty guineas? Because one has room and the other has not. The damp of temperature is found to have a certain effect upon cards; what would it be if in the same length of a card, on one single line, there were ten times more holes pierced. The liability to accidents would be surely ten times greater.

Various apparatus have been invented and brought into use for the purpose of cutting the holes on the cards, according to the ruled paper; the most usually and advantageously employed is that which consists in a *simple* of cords, every one of which, drawn out, will push a small punch for cutting a corresponding hole in the card. It is generally called the *simple* reading-machine.

This system offers great advantages in practice, inasmuch as all the plain parts of patterns are read in very quickly; all the holes in one card are cut at once by a single stroke; and such is the quickness of women used to read-in, in going over the cords of the *simple*, that a great quantity of work is done by them in a very little time.

Some improved system might perhaps present new advantages upon the actual plan, but the improvers must have one thing ever present to their mind, not to increase the artist's labour in

order to lessen that of the mechanic. If for instance an artist were to draw his pattern upon a very large ruled paper, and instead of marking his squares with colour, to make holes in them, there is no doubt that a machine might be constructed to repeat those holes *once cut* over the card, and thereby the time of a *reader* might be saved. But what would be the difference of the time required in the ordinary case, where the artist can often mark a hundred squares in one stroke of his brush, and that required when he would have to cut a hole in every one of these squares? Some ruled papers are 900 cords by 1500 shoots, total number 1,350,000 squares. Let the half be taken, it would be 675,000 holes to cut. Common sense must judge those questions; the artist would be most certainly three times as long over a pattern as in the usual way, and if on one side, one day's work of a mechanic would be saved, two days of an artist would be spent: where would be the saving?

Why not get the artist to draw his pattern upon the cards themselves and cut by hand some millions of holes; the material would be a little harder, but everything would be saved, even those machines that will cut one thousand holes at a stroke; there would be no more *card-cutters*—no more *readers*—nothing but artists! Are there so many of them as to be so prodigal of their labour?

Where manufacturers are to find a saving is in their own taste: in the change of patterns, in the manner in which they are brought out. Those who employ their own artists, and cut their own cards, know very well that drawing and putting upon ruled paper are the largest items in the cost of a pattern. Though the manufacturers of Lyons bring out many more patterns than those of this country, where they try to excel, is in the taste of their patterns. Patterns cost them just as much as they do the English manufacturers, and they never think of changing engines in full and perfect work for the sake of saving a little of the *paper* of the cards.

Let us then improve as much as possible the taste in patterns, their practical execution, and adopt only those changes that time has proved, and serious economy recommends.

ALPHONSE BURNIER.

THE VERNON GALLERY.

CROSSING THE STREAM.

Sir A. W. Callcott, R.A., Painter. J. Cousen, Engraver. Size of the Picture, 4 ft. 9 in. by 3 ft. 7 in.

At the Royal Academy exhibition in 1834, this picture was catalogued as 'Returning from Market;' we have thought proper to alter the title to one that, perhaps, better indicates the subject. The foreground presents a group which seems composed of a farmer's wife mounted, her daughter leading another horse bearing a young boy, and, apparently, a female farm-servant, carrying a basket of poultry and a pail. The background to the left, through the avenue of trees, shows the road to the village whence they have travelled, and that to the right leads to the farm-house, their probable destination; the space between the figures is occupied by a rather extensive bed of rushes, and the distance stretches away behind these through a flat country to the horizon. The prevailing qualities of this picture are light and air; the breadth of the former and the transparency of the latter are rendered in a very masterly manner; even the thick masses of foliage are most luminously painted, and yet without the least sacrifice of power, for the work throughout exhibits more body than we are accustomed to find in Callcott's pictures generally. There is a degree of elegance too in the *pose* and grouping of the figures, which contributes not a little to its beauty; the respective portions of the composition are also very nicely balanced, and the eye is judiciously led from the centre, the chief point of interest, to each retiring distance. There is one little matter which strikes us as rather a defect, the trunk of the tree behind the dappled horse, and the hind-leg on the near side of the animal form a line of the same inclination, so as almost to appear parts of the same object; had the horse been placed half a step in advance, this would have been obviated. The splash round each of the feet of the same animal makes it seem as if he had brought them all down together into the water at once. These, however, are blemishes scarcely worth alluding to in a picture in every way so beautiful as this, which is worthily rendered in Mr. Cousen's admirable engraving; he has preserved all the spirit and freshness of the original work.



J. COUSEN, ENGRAVER

SIR A. W. CALLCOTT, R. A. PAINTER.

CROSSING THE STREAM

FROM THE PICTURE IN THE VERNON GALLERY

LONDON, PUBLISHED FOR THE PROPRIETORS.

SIZE OF THE PICTURE  
4 FT. 9 IN. BY 3 FT. 7 IN.

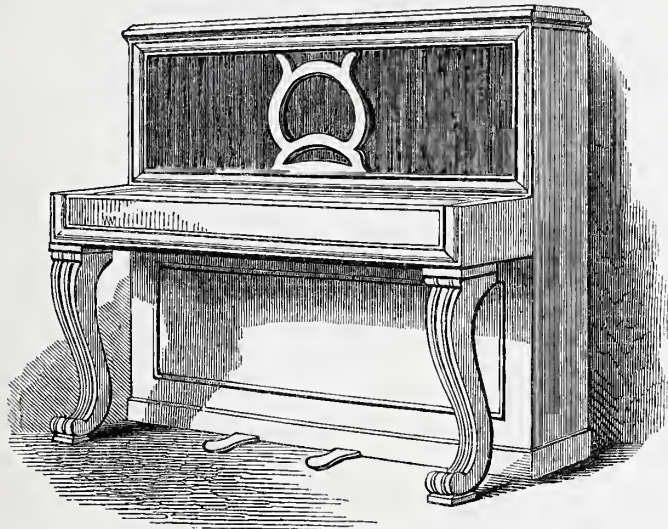




## COLLARD'S PIANO-FORTES FOR THE PEOPLE.

THE progress of popular taste in all matters of intellectual refinement, demands fostering encouragement wherever it is met with; and it is a subject for congratulation to find the people appreciating good Art, or pure mental enjoyments, when offered to them at a reasonable rate. To no branch of the Fine Arts can improvements be limited, and the spread of taste among the humbler classes must ever be regarded as the most humanising of all good gifts. With a keen relish for music amongst them, which is now rarely realised but by listening to the abortive attempts of an itinerant fiddler or organ-player, how much more might this taste be indulged could it be gratified in a higher manner; and what good might result from the superior feeling which

the love for such study would, of necessity, foster and increase? In November of last year, a writer in that widely-spread and justly-esteemed periodical, *Chambers' Edinburgh Journal*, enforced these opinions strongly, saying: "It is in this point of view that music should be regarded by philanthropists: the science should be given to the masses of the people as a bond of sympathy between them and the upper stratum of society. But while many efforts are making in this direction, there is still great sluggishness in one important branch of the business: the lower classes have no good instruments, and have no great artists. The comparatively poor and the really economical do not buy pianos, simply because they are far beyond their means; and in England



the cause of musical science and kindly feeling is deprived of the aid of a family instrument, which in Germany is found even in the parlour of the village public-houses." It is but justice to the Messrs. Chambers to note that it was owing to the suggestion in their *Journal* that these pianos were constructed; and thus does one Art help the other, and in similar spirit do we note this new musical feature.

It has remained for Messrs. Collard, of Cheapside, to remove this objection, by the manufacture of instruments, which are in no degree inferior to the best in tone and touch, but greatly so in price. This economy has been effected by bestowing as much thought and labour on the interior construction of the instrument as usual, but adopting a plainer kind of case, constructed of cheaper wood, that of the Norwegian pine, and which, we believe, has never before been used for such a purpose; it is remarkably white, and when French polished, rivals the more expensive satin-wood in the purity and delicacy of its effect. The same amount of simplicity is visible throughout the piano, as will be seen from our engraving, which represents one of the cheapest hitherto manufactured; the price being but thirty guineas, although equal, as a musical instrument, to those sold in more expensive cases. It has the full compass of six and three-quarter octaves, the improved single action, and all the advantages of construction usually adopted. The elasticity of touch and fine quality of tone particularly gratified us, when inspecting the very moderately-priced instrument we have engraved.

It must be admitted that a great boon has thus been rendered available to many of limited means, who cannot fail, we think, to accept it eagerly. The charge urged against us by foreigners that we are not a musical people is perfectly absurd. Not a musical people,—why, to what country do these same professional foreigners flock in such abundance as to our own? And would they come here if, to use a mercantile phrase, there was not "a demand for the article?" Men are not accustomed to carry their talents or their goods to a market where

either would be unappreciated. Moreover, it is a well-known fact, that foreign musicians and vocalists are more anxious to gain the good opinion of an English audience, than one gathered from the most refined city of the Continent. It is quite true, nevertheless, that hitherto we are far behind Germany, Italy, and France, in producing and educating first-rate instrumentalists and vocalists, in any large number; but this has nothing whatever to do with the want of taste and the indifference with which we have been charged. There is one fact which at once offers a negative to both—Mendelssohn would not permit his two noble oratorios of "St. Paul" and "Elijah" to be performed, even in his country, till they had undergone the ordeal of an audience here; and surely he would scarcely have done this, had he not felt perfect reliance on our skill in performing and our judgment in discerning. If we could afford sufficient space for the purpose, we could easily point out the numerous channels through which the increasing musical taste of the middle and lower classes has developed itself within the last few years; it will, however, be sufficient to refer to the thronged audiences at the cheap concerts in Exeter Hall, and to the multitude of vocal classes which Mr. Hullah's system has called into existence.

"Music," says the writer above quoted, "has now descended lower in the social scale than it did in the last generation, and thousands of hearts are beating for art and its aspirations, which were formerly cold and silent." We fully concur in the truth of these remarks; and believe that the existence of such feelings augurs well for the social and moral improvement of our country. We are glad to find that the spirited efforts of Messrs. Collard have been at the onset so well rewarded that the demand has outrun the supply. It gives us great pleasure to record this, and to give our testimony to the excellence of the instruments which have gained this well-deserved success, and which we feel sure will be the household furniture of many who have hitherto been debarred from the gratification of possessing a good piano, though inferior ones are to be met with in abundance.

## ART-UNION OF LONDON.

THE Fourteenth Annual Meeting of the Subscribers to this Institution was held on the 30th of April, at Drury Lane Theatre, the Duke of Cambridge, President, taking the chair.

Our notice of the Report, which was read by the Honorary Secretary, Mr. G. Godwin, must necessarily be brief; this is of little importance, as we have, at various times since the last meeting, reported the proceedings of the Council. One gratifying fact, however, must not be forgotten, and that is the increase of Subscriptions by 78*l.* over those of the past year. The following is a general statement of the receipts and disbursements. Amount of subscriptions, 11,180*l.* 8*s.* Allotted for purchase of pictures, statuettes, medals, &c., 5,073*l.*; cost of engravings and etchings of the year, 3,250*l.* 4*s.* 3*d.*; cost of report, printing, advertising, rent, &c., and reserve of 2½ per cent., 2,854*l.* 3*s.* 9*d.* The sum of 4,260*l.*, appropriated to the purchase of works of Art by the prizeholders, was thus allotted:—20 works of 10*l.*, 16 of 15*l.*, 14 of 20*l.*, 12 of 25*l.*, 12 of 40*l.*, 10 of 50*l.*, 6 of 60*l.*, 6 of 70*l.*, 6 of 80*l.*, 3 of 100*l.*, 2 of 150*l.*, 2 of 200*l.*; 198 sets of proofs, in portfolios, of the designs, in outline, illustrative of "The Pilgrim's Progress," the Society's "Cartoons," "Gertrude of Wyoming," or "The Castle of Indolence;" 307 impressions of "Queen Philippa interceding for the Burgesses of Calais," not yet finished; 307 lithographs of "St. Cecilia;" 30 medals in silver, from the dies already completed, at the option of the prizeholder; 50 statuettes of "Innocence," "Narcissus," or "The Dancing Girl Reposing;" and 20 bronzes, "The Death of Boadicea;" making in the whole 1,021 works of Art as prizes. The Illustrations of "The Seven Ages," due to the subscribers of the present year, have been etched on steel by Mr. E. Goodall, and are now at press; as is an impression from a fac-simile engraving, after the premium-design in *basso-relievo*, by Mr. Hancock, "Christ Entering Jerusalem," due last year, and will soon be ready for delivery. Subscribers for the ensuing year will receive an edition of Goldsmith's "Traveller," containing thirty illustrations on wood, and the choice from two engravings, "The Villa of Lucullus," by Mr. Willmore, after Mr. Leitch, and "The Burial of Harold," by Mr. Bacon, after F. R. Pickersgill, A.R.A.

"The Crucifixion," after Hilton, promises to be a fine work. The size and costliness of this engraving, and the risk which would attend electrotyping it, have led the Council to decide on taking from it only a comparatively small number of impressions, and issuing them as prizes in some future year.

Engravings are in progress from "Richard Cœur de Lion pardoning Bertrand de Gourdon," after Mr. Cross, and "The Piper," after Mr. F. Goodall. The porcelain statuettes, bronzes, and casts in iron, awarded in previous years, have all been produced and delivered to their respective owners. In continuation of this portion of the Society's operations, the design in *basso-relievo* by Mr. Armstead, "The Death of Boadicea," has been produced in bronze by Messrs. Elkington. The council have, further, selected an antique Tazza, No. 829, in the Vase Room of the British Museum, the decoration of which is known as the "Quarrel of Agamemnon and Achilles," to be produced in cast-iron for a future year. Hereafter they contemplate producing, in bronze, reduced models of the statues of Hampden, Clarendon, and Falkland—executed for the new Palace of Parliament at Westminster.

The medals commemorative of Wren have been distributed; the reverse, by Mr. B. Wyon, showing St. Paul's Cathedral, is one of the most successful medallic representations of a building ever executed. The Inigo Jones medal, by Mr. Carter, is making satisfactory progress. The reverse will show the Banqueting-House, Whitehall. The Society's medallic series now comprises Reynolds, Chantrey, Wren, Hogarth, Flaxman, and Inigo Jones.

In continuation of the series, a medal of Bacon, the sculptor, has been commissioned for an ensuing distribution. Hereafter, series of these medals will form valuable and interesting prizes.

The council have to regret the loss, by death, of an early and esteemed member of their body, John Noble, Esq., F.S.A. Other vacancies have been caused by the retirement of Edward Wyndham, Esq.; T. P. Matthew, Esq.; and Henry Thomas Hope, Esq., M.P. S. M. Peto, Esq., M.P., and the Rev. Dr. Mortimer, head-master of the City of London School, have been elected to fill two of the vacancies thus created.

The reserve fund now amounts to the sum of 3787*l.* 13*s.* 10*d.*

## CORRESPONDENCE.

## THE GREAT EXHIBITION.—WEAPONS OF WARFARE.

RESPECTED FRIEND,—Wouldst thou kindly spare me the needful space for a practical hint to those who will have the arrangement of the great Exposition?

From one end of the kingdom to the other—and, I doubt not, throughout the whole civilised world, this vast "Exhibition of the Industry of all Nations" has been welcomed as a real international boon. In fact, all parties—prince, peer, prelate, and peasant—point to this industrial jubilee as a great "practical Peace Congress." They hail it as calculated to animate the visitors with more friendly feelings towards each other, and thus promote, in a collateral but most effectual manner, the brotherhood of nations—as bringing together into harmonious concord the various nations of the world, and withdrawing the attention from that feeling of international jealousy which leads to sanguinary wars—as a means of promoting that intercommunication of knowledge which will increase our respective powers of adding to the comfort of our fellow-creatures—as a plan of industrial and inventive competition which may, at least for a time, engage all nations to abandon the struggle of warfare for a peaceful and civilising emulation in the works of industry and art. And I think I am safe in assuming that the *art* of war is less accordant with the "end and aim" of the *Art-Journal* than is the *art* of peace.

But it is not needful, by further extracts, to show that the elements of international discord have "neither part nor lot in this matter," and are to hold no place in this amicable exhibition of amicable international rivalry. I must, however, make two brief quotations from the admirable speech of the Prince Albert at the Mansion House. A contemporary journal, referring to this, and the various speeches throughout the country, has well observed:—"Many of them are such decidedly peace-speeches, that they might have been delivered at the Annual Meeting of the Peace Society, bating an occasional sarcasm, which the orators think it decorous and genteel to drop in passing upon the principles and labours of that institution. No such sneering allusions, however, fell from the lips of Prince Albert, in the beautiful speech which he delivered at the Mansion House, at the dinner recently given by the first magistrate of the City of London to the mayors of the principal towns in the United Kingdom." The Prince observes:—"Nobody who has paid any attention to the particular features of our present era, will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to accomplish the great end to which indeed all history points—the realisation of the unity of mankind; not a unity which breaks down the limits, and levels the peculiar characteristics, of the different nations of the earth, but rather a unity the result and product of those very national varieties and antagonistic qualities." And again—"I confidently hope that the first impression which the view of this vast collection will produce upon the spectator will be that of deep thankfulness to the Almighty for the blessings which He has bestowed upon us already here below; and the second, the conviction that they can only be realised in proportion to the help which we are prepared to render to each other; therefore, only by peace, love, and ready assistance, not only between individuals, but between the nations of the earth."

It will, doubtless, be universally admitted, that in a temple expressly dedicated to the demon of discord, the sword and the tomahawk, the spear, the musket, and the bayonet, bombshells, cannons, and scalping-knives, would hold a meet companionship. The presiding genius of the temple would shed over them "his selectest influence." And, were the "end and aim" of this coming exhibition, not the unity, but the *disunity* of mankind, the admission of implements of war would be specially appropriate. Now, to some minds (would that they were more in number!) it is equally apparent that in an exhibition, the design of which is the peace, and amity, and unity of nations, the admission of weapons of war would be singularly inappropriate; as incongruous as, in the supposititious *Disunity* Exhibition, would be the display of the calumet, or the flag of truce, or the dove and its olive-leaf, or other similar emblem; or those implements of peace, the plough-share and the pruning-hook, into which the word of prophecy has declared that the sword and the spear shall one day be transmuted.

I therefore venture to suggest, with a solemnity due to the occasion, and in words, I hope, of befitting deference, but with the emphasis of a full conviction of the propriety and congruity of

the proposal, that *no weapon of international warfare shall be admitted* into the coming Exhibition, one great aim of which is allowed to be the promotion of international union, brotherhood, and peace. Such an exclusion would indeed gladden the hearts of thousands who rejoice in believing that the number does increase of those who have a growing faith in the powers of moral force; and in the subduing efficacy of Christian principle. It has recently been declared, by no mean political authority, that opinions are stronger than armies; and statesmen, men of renown, have not concealed their conviction that the venerable classic adage, *Si vis pacem, para bellum*, is more renowned for its antiquity than for its political sapience.

Earnestly desiring that these convictions may more and more prevail on the earth; and that the nations professing Christianity may, in the exercise of "peace, love, and ready assistance to each other," give evidence of their faith by their works; and thus hasten forward the sure progress of that blissful era, when, in the anticipatory language of the poet—

"The warrior's name would be a name abhorred  
And every nation that should lift again  
Its hand against a brother, on its forehead  
Would wear for evermore the curse of Cain,"

I am, thy sincere friend,

Fifth Month, 1850.

M. C. J.

## THE OLD WATER-COLOUR SOCIETY.

SIR,—Let me call your attention to a subject alluded to in the *Athenaeum* of to-day. You are the advocate for justice, and exposure of abuses in all matters connected with Art, or artists, and will surely feel a pleasure in advocating the cause of the ladies.

For the present I will merely advise you that the Annual Committee of Arrangement at the Old Water-Colour Society have thought fit, for the first time, to put the ladies down in the catalogue as *honorary members*, which they are not. It is not necessary now to prove that the committee possessed no power to do this, nor to throw any light upon their object in doing it; it is enough to assert, that no such term as *honorary member* occurs throughout the laws and regulations of the Society. As you know, this is a title implying that the possessor of it is but an amateur, and no professed artist—the public so understand it, and would estimate accordingly the works of the said most unjustly, and heedlessly, so called honorary members. In short, the interests of the ladies have been placed, for a time, in great and serious jeopardy; virtually, their names have been struck out of the list of members, without cause assigned. According to the rules, even an obnoxious member can be removed only by a majority of *three-fourths* at a general meeting—a glorious provision against the manœuvring of cabals; it does therefore appear monstrous that some small knot of the members, very ungallant to the fair sex, to say the least of it, but happily not numerous enough to prevent their election into the Society, should have the power to do them so much injury.

It is to be presumed that these gentlemen who have gone so far out of their right path will be brought into it again; in the meantime a reference to the subject in your wide travelling journal may avert some of the evils which their wandering might otherwise occasion.

ONE FOR THE LADIES.

11th May, 1850.

[We entirely agree with our correspondent; the case is one which demands immediate attention. The illegality of the measure referred to is unquestionable—its injustice is quite as clear; honesty, as well as generosity, would have dictated the very opposite course. This is not an age when the inferiority of women is to be maintained. In all departments of Literature and Art, and even of Science, high positions have been, and are, occupied by women; and that is a miserable policy, indeed, in such a society would seek to humble them. We are by no means the advocates of laws that would put women out of their proper sphere; but it is equally wise and just to elevate, instead of to depress them in places for which they are in all ways eligible.—Ed. A.-J.]

## THE ROYAL ACADEMY.

SIR,—As the Royal Academy begins to afford signs of movement in accordance with the requirements of the period we live in, may I suggest that it would be a courteous boon, if they were to accord a free admission during the Exhibition to the unfortunate artists whose works could not be placed for want of space, or even for the absence of sufficient talent. The study of the Fine Arts is materially advanced by the observance of good works, and it is a severe tax on the heavy hearts of the rejected to pay a shilling several times, during the Exhibition, for the privilege of studying the performances of their more successful brethren.

I am, Sir,

ONE OF THE FOURTEEN HUNDRED REJECTED.

## ART IN CONTINENTAL STATES.

MUNICH.—King Louis, who had partly delivered up to his successor on the throne, and partly abandoned, the greater portion of his artistic undertakings, is now finishing them all without exception; and he has arranged his whole time, all his habits and wants, as well as all his economical affairs for the purpose of doing this; in order to be able to see their accomplishment. The "Siegesthor," (Gate of Victory) is finished, with the exception of the bronze Bavaria-Victrix, now being executed. The new Pinacotheca is considerably advanced, and the pictures on the outside are to be commenced in a few weeks. The "Befreiungshalle" (Hall of Delivery) near Kelheim, of which the foundation was originally laid by Gärtner, is to be continued after a new plan by Klenze, and ornamented with a great number of colossal sculptures. The Propylæes, a splendid gate in the ancient Doric style, between the Glyptotheca and the Exhibition Hall, is to be commenced this year by Klenze, while the sculptures for the tympana are being executed in the atelier of Schwanthaler. The colossal Bavaria is nearly finished, and is to be erected the 25th of August next, the King's patron saint's day, which is to be celebrated as a general artistic festival. The pictures in the Doue of Spire, executed by Schrandolph, are half finished, and are continued without interruption. Kaulbach, occupied by his great works for the new Museum in Berlin, and by the designs for the new Pinacotheca in Munich, has, notwithstanding, found time to make a cartoon, perhaps the best of all his compositions, destined to be executed in oil, for the "Stüdel's Institute" in Frankfurt.—Two illustrated books of an important kind have just been completed. The one is the work of Professor Wilhelm Zahn, of Berlin, "Die schönsten Ornamente und merkwürdigsten Gemälde von Herculaneum, Pompei und Stabii," which contains copies of the most beautiful pictures and ornaments of the above-named cities. Zahn was twelve years in Pompeii, and in full possession of all the artistic and material means to procure the most faithful and perfect designs. The other work is Kallenbach's "Atlas zur Geschichte der deutsch-mittelalterlichen Baukunst," published in Munich. E. F.

BERLIN.—The annual exhibition of paintings was recently opened here; the catalogue is much richer than the walls, many of the pictures specified not having arrived.

Baron Cornelius approaches towards the end of his labours on the cartoons for the frescoes which are to ornament the new royal tombs and walls of the Campo Santo, near Charlottenburg. For these designs the government have given the illustrious artist 380,000 francs, and their execution will cost 620,000 francs more.

FRANCE.—The Exhibition of Paintings in Paris has been postponed until November by the Minister of the Interior; the reason stated being the small number of opulent amateurs and others likely to be in the French capital early in the season.

One of the last painters of celebrity educated in the school of David has recently died;—M. Broc, whose pictures of the School of Apelles, and the Magician, in the Luxembourg, and some others in the churches of Paris, render his style familiar.

The Academy of Fine Arts have filled the vacancy in its architectural section occasioned by the death of M. Debret, by appointing M. Blouet as his successor.

STRASBOURG.—A monument, commemorative of the re-annexation of Alsace to the French territories, is about to be placed in this city. It is proposed to erect a column, which will be surmounted by a statue of France leaning on a shield, with the arms of the city, and a historic inscription beneath.

NAPLES.—Seaforth, the English marine-painter, has been much patronised here by the king's brother, the Prince Luigi. Angelini is executing a group of Telemachus for royalty, and statues of Religion and Hope for the Church of the Madonna at Toledo.

AMSTERDAM.—The valuable collection of pictures, drawings, and statues, collected by the late King of the Netherlands, is to be sold towards the end of July. This collection has for several years attracted attention from all travellers who visited it in the King's (so-called) Gothic Gallery in the Hague. It contains some very fine specimens of Van Dyk, and of the best Spanish and Italian masters. A full-length portrait of this king has been painted by order of his present Majesty, and will be presented to the United Service Club in London through the Duke of Wellington, to whom it is to be conveyed by the artist himself, Mr. Pieneman, a distinguished painter of Amsterdam.

A DICTIONARY OF TERMS IN ART.

**BREADTH.** This term is employed in the language of Art to express that kind of grandeur which results from the arrangement of objects and of the mode of proceeding in delineating them. In painting it is applied both to Design and to Colouring: it conveys the idea of simple arrangement, free from too great a multiplicity of details, following which the lights and shades spread themselves over the prominent parts, without dazzling or interfering with each other, so that the attention of the spectator is arrested and kept fixed, and there is *breadth of effect*, the result of judicious colouring and *chiaro-oscuro*. When a work offers these results, we say it has *breadth*; and 'broad touch,' 'broad pencil,' are terms applicable to this manner of working, when the touches and strokes of the pencil produce *breadth of effect*. In a similar sense, in engraving, we say 'a broad burin.' But although a work of sculpture is susceptible of Breadth, we do not say 'a broad chisel.'

**BRECCIA.** An Italian name for those stones which consist of hard angular or rounded fragments of different mineral bodies, united by a kind of cement, of which the so-called Pudding-stone is an example, which consists of flint detritus, cemented by quartz. The ancients used Breccia both in Architecture and the Plastic Arts. Porphyry Breccia, or Egyptian Breccia, is one of the most beautiful varieties of this material, of which a fine pillar is contained in the Museo Pio Clementino. Many varieties of Breccia exist, which may be found fully described in Mr. HEAD's very interesting work on ROME.\*

**BROKEN COLOURS.** This term is employed to describe colours produced by the mixture of one or more pigments. Nature presents us with an infinite variety of Broken Colours, which may be regarded as compounds of the three primary colours in various proportions, producing an endless series of BROWNS and GREYS; these the artist, in his desire to represent, may successfully imitate by carefully analysing the colouring qualities of the pigments used for mixtures; but the practice of mixing the tints on the palette generally leads to an irremediable foulness. The great variety of pigments prepared for the artist's use are equal to supply any desideratum in colouring; therefore the necessity and risk of mixing them can to a great extent be avoided. The consideration of this important subject belongs to PRIMA PAINTING, and is fully and ably treated in a work before quoted.†

**BRONZE.** There are two kinds of Bronze; the *antique* employed by the ancients in casting, and composed of tin and copper; and the *modern*, containing also zinc and lead, by which the fluidity is increased, and the brittleness diminished. The proportions used vary according to the different kinds of Bronze, and it is fluid according to the proportion of tin it contains ‡. It is harder, more fusible, more brittle, and more susceptible of polish than Brass, and cannot be rolled or stretched. Immersed, when hot, in water, it is rendered malleable, and it acquires by time, a beautiful green coating (*Patina*, *Zerugo nobilis*), which we endeavour to give to new bronze statues, by rubbing them with a solution of copper. Before iron came into use, the ancients made their swords and axes of Bronze.§ The greater part of ancient Bronzes now preserved in museums have been derived from the ruins of Pompeii and Herculaneum, of which the finest collection is in the Museo Borbonico at Naples. The British Museum contains a very good collection, though small.

**BRONZING.** The giving a bronze-like appearance to wood, gypsum, or any other material, and implying also the giving a metallic appearance to any object not metal. The surface is first rubbed with linseed oil varnish, and when nearly dry dusted with bronze powder, prepared from leaf-gold, metallic-gold, or precipitated copper, and it is then rubbed with a linen rag; or the varnish may be ground with the bronze-powder, and laid on like a pigment. Gum-arabic is used instead of varnish for Bronzing paper or wood.|| A better kind of Bronzing is obtained by depositing a film of copper on the object by means of the Electrotype process,¶ and afterwards washing the surface

\* Rome; a Tour of Many Days, by SIR GEORGE HEAD. 3 vols. 8vo. London, 1849. Longman.

† See the chapter "On the Life and Death of Colours" in *The Art of Painting Restored* by L. HUDDERTFUND, London, 1849.

‡ The analysis of an antique sword found in France gave—

Copper . . . . . 88 } in 100 parts  
Tin . . . . . 12 }

§ For an account of the BRONZES of the ancients see SMITH'S *Dictionary of Antiquities*, London, 1848.

|| See URE'S *Dictionary of Arts and Manufactures*.

¶ WALKER'S *Electrotype Manipulation*.

with finely-powdered plumbago, or crocus powder, or sulphuret of potassium.

**BROWN**, or Tan-Colour, was used both in ancient and mediæval times as a sign of mourning; regarded as a compound of Red and Black, BISTRE, it is the symbol of infernal love and of treason. By the Egyptians Typhon was represented of a Red colour, or rather of Red mixed with Black; everything in nature of a Brown colour was consecrated to Typhon. In the ancient pictures representing the Passion of Jesus Christ, the personages are frequently depicted Brown. Several religious orders adopt this colour in their costume, as the symbol of renunciation. With the Moors it was emblematic of every evil. Tradition assigns red hair to Judas. Christian Symbolism appropriates the colour of the dead leaf for the type of spiritual death; the Blue, the celestial colour, which gives them life, is evaporated—they become of a dark-yellow, hence the term "dead leaf."\*

**BROWN OCHRE.** A strong dark yellow opaque pigment, very similar in tone to Roman Ochre; it is found native in various countries, is durable, and mixes well with Prussian blue in making Greens, and with Brown red in the Carnations.

**BROWN PIGMENTS.** Are those in which the three primary colours meet in unequal proportions, red being in excess. They are mostly derived from the mineral kingdom, the earths being used in the raw or burned state, but chiefly the latter. The principal and most useful of them are Asphaltum, Bistre, Umber, Terra di Sienna, Mars Brown, Cassel Earth, Cappagh Brown, Brown Madder, Burnt Terra Verde.

**BROWN PINK.** A vegetable-yellow pigment, prepared by precipitating the colouring matter of French Berries upon a white earth, such as chalk. It forms one of the class of pigments known as "Yellow Lakes," called by the French *Stil de grain*. Brown Pink is used both in oil and water-colour painting, but it is by no means an eligible pigment. In oil-painting its place is best supplied by MUMMY mixed with other pigments.

**BROWN RED.** This pigment is found native, but the greater part of that used in painting is made from yellow ochre calcined, the brightness of the red depending upon the purity of the ochre. The *Brun Rouge* of the French is burnt Roman ochre, sometimes called burnt Italian earth. A very fine BROWN RED is obtained by calcining sulphate of iron, which becomes more or less Violet according as the action of the fire has been more or less prolonged; the reds or violet reds so prepared are known as MARS Reds. The reddest of these is not only valuable on account of its durability, but also for the fine CARNATIONS which it yields when mixed with white.

**BRUNSWICK GREEN.** A pigment used in oil-painting, in colour resembling MOUNTAIN-GREEN, and consisting of the carbonate of the oxide of copper and a calcareous earth. Real Brunswick Green is basic chloride of copper, prepared by acting on copper with *sal-ammoniac*.

**BRUSHES.** In Painting, are made of the hair or bristles of various animals, fastened to round wooden sticks, from fifteen to sixteen inches in length, by being bound with thread, or tin; the latter is used to produce the *flat* brushes. The round Brushes must be conical, without making a real point, and must never be cut with the scissors, but should terminate with the natural weak ends of the hair. In the first case, the pigments would flow streaky; in the second, the Brushes lose their elasticity, and the pigments do not flow readily. Brushes vary from the size of a common knitting-needle to an inch or more in diameter, the small ones being of the finest hair.† While painting, the artist holds his brushes in the left hand, using them according to the pigment required, which is taken up on the point. They must be cleaned immediately upon ceasing to paint; and the readiest way to clean them is to squeeze out all the pigment between the folds of a piece of rag, and then rinsing them in *Camphine*, wiping them dry upon a piece of clean oiled rag. If the pigments have been suffered to dry upon the Brushes, they are easily softened by *Camphine*, if allowed to lie in it for a reasonable time.

**BUCENTAUR.** The name given to the state

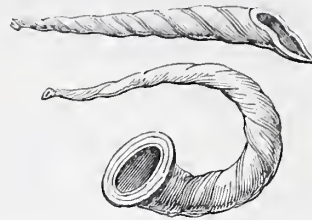


\* See PORTAL'S *Essai sur les Couleurs Symboliques*.

† Some valuable observations on the choice, preparation, and employment of Brushes will be found in *The Art of Painting Restored*, by L. HUDDERTFUND. London, 1849. D. Bogue.

galley in which the Doge and senate of Venice went to espouse the sea. In ancient mythology, the Bucentaur was a monster, half man and half ox. (CENTAUR).

**BUCCINA.** A musical instrument, a kind of horn-trumpet, originally made out of the shell *buccinum*. It was most commonly used by watch-

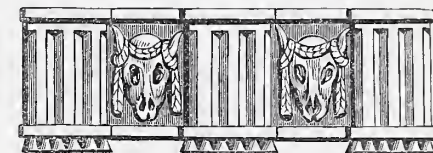


men, also at festive entertainments, and at funerals. It is the instrument seen in the hands of Tritons.

**BUCCULA.** The cheek-piece, that part of the helmet which protected the sides of the face, furnished with hinges, by which it was rendered capable of being lifted up or down at will.\*

**BUHL.** This word is a corruption of *Boule*, the name of an Italian artisan who first introduced this kind of ornament into cabinet-work. It is used to designate that sort of work in which any two materials of different colours are inlaid into each other, as brass, tortoiseshell, pearl, &c.; it is applied to chairs, tables, desks, work-boxes, &c.

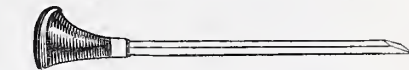
**BUCRANIA (Lat., OX-SKULLS).** Sculptured ornaments representing OX-SKULLS, which, with wreaths of flowers or other arabesque-like orna-



ments, were employed to adorn the ZOPHORUS or FRIEZE of the Entablature in the Ionic and Corinthian Orders of Architecture. They have occasionally been employed, very improperly, to ornament Christian temples.

**BULLÆ.** Studs or bosses of metal, employed by the ancients to adorn sword-belts. The Bulla was also an ornament worn by children suspended from the neck, and in statues and bas-reliefs we frequently meet with figures of boys wearing the Bulla. As BOSSES, they were used to ornament shields. (BOSSES).

**BURIN, OR GRAVER.** An instrument of tempered steel, used for engraving on copper. It is of a prismatic form, having one end attached to a short wooden handle, and the other ground off



obliquely, so as to produce a sharp point. In working, the burin is held in the palm of the hand, and pushed forward so as to cut a portion of the copper. The expressions *brilliant burin*, *soft burin*, are used to characterise the manner of a master.

**BURNT PAPER** yields a black pigment of very good quality, and is said not to deepen in colour like some other blackes.

**BURNT SIENNA.** This pigment is the raw Terra di Sienna submitted to the action of fire, by which it is converted into a fine orange-red colour, transparent, permanent, and in every respect an eligible pigment, both in oil and water-colour painting. It mixes well with other pigments,

\* The ent exhibits an Etruscan helmet with the cheek piece uplifted, and a Roman one beneath with the ordinary mode of wearing it.

works freely, and dries quickly. With Prussian Blue it yields excellent GREENS.

**BURN'T TERRA VERDE.** A pigment of a fine warm brown colour, much used by the Italians, mixed with other pigments, for the shadow of flesh. It has been called Verona Brown.

**BURN'T UMBER.** The earth UMBER, which, in its raw state, is but little used in painting, is, when burnt, a very eligible pigment of a russet-brown colour. It is permanent, semi-transparent, dries well, and mixes, without decomposition, with other pigments.

**BUSKIN (COTHURNUS, Lat.)** A kind of boot, or covering for the leg, of great antiquity. It was part of the costume of actors in tragedy; it is worn by Diana in representations of that goddess, as part of the costume of hunters. In antique marbles it is represented tastefully ornamented.\* Being laced in front it fitted tightly to the leg. Buskin is used in contradistinction to the Sock, (*soccus*) the flat-soled shoe, worn by comedians, &c., and both terms are used to express the tragic and comic drama.



**BUSKINS**, in Ecclesiastical costume, are made of precious stuff, or of cloth of gold; worn on the legs by bishops when celebrating, and by kings at their coronation, and on other solemn occasions. Buskins and sandals, have often been confounded, but they must be kept distinct.†

**BUST (IL BUSTO, Ital.)** In sculpture, is the representation of that portion of the human figure which comprises the upper part of the body, including the head, neck, shoulders, breast, and arms truncated above the elbow. The extent of the body represented varies, sometimes excluding the trunk to the hips. Busts are supported on pedestals, between which is sometimes a square prop or a column. (See HERMA.)

**BYSSUS (Gr.)** By this term is understood, the hairy and thread-like beards by which many kinds of sea-shells adhere to the rocks: the *Pinna* is particularly distinguished for the length and silvery fineness of its beard, of which the Sicilians and Calabrians make very durable cloth, gloves, and stockings. The Ancients were acquainted with this production of the *Pinna marina* and wove cloth of it: ‡ and it was also used as an ornament for the hair: they also included under this term, a vegetable production prepared from the fibres of certain plants, considered by some to be cotton, by others linen, and used to wrap mummies in; most of the mummy-cloths (if not all) when examined under the microscope, prove to be of linen-cloth. Yet, notwithstanding this kind of testimony, many eminent scholars insist that both the garments of the Egyptian priests, and the cloths in which the mummies were wrapped, consisted of cotton (the product of the *Gossypium herbaceum* or *G. arboreum*.) But it is certain that under the term *Byssus* the Ancients included different materials and fabrics, such as the one described above, and both cotton and linen.

**CADUCEUS.** The staff of Mercury or Hermes, which gave the god power to fly. It was given to him by Apollo, as a reward for having assisted him to invent the Lyre. It was then a winged staff; but, in Arcadia, Hermes cast it among serpents, who immediately twined themselves around it, and became quiet. After this event, it was used as a herald of peace. It possessed the power of bestowing happiness and riches, of healing the sick, raising the dead, and conjuring spirits from the lower world. On the silver coins of the Roman Emperors, the CADUCEUS was given to Mars, who holds it in the left hand, and the spear in the right, to show how peace succeeds war.

**CADMIUM YELLOW.** This pigment is prepared from the Sulphuret of Cadmium. It is of an intense yellow colour, possessing much body, and as there is no reason to doubt its permanency, may be regarded as a valuable addition to the palette. Mixed with White-lead it yields many valuable tints. Much of the NAPLES YELLOW now sold is prepared from the Sulphuret of Cadmium mixed with White-lead. Genuine Naples Yellow is of a greenish hue, which readily distinguishes it from

\* TERTULLIAN De Pallio.

† Our cut represents a very beautiful one, from the statue of Hadrian, in the British Museum.

‡ PUGIN'S Glossary of Ecclesiastical Ornament and Costume.

the substitute, but this latter possesses many qualities which will cause it to supersede the genuine Naples Yellow.

**CÆLATURA.** From the Latin *Calum*, the tool used: the art, called also by the Romans, *sculptura*, or chasing, if we mean "raised-work." CÆLATURA corresponds to the Grecian term *Toretice*, derived from *toros*, which in its true sense means only raised-work. Quintilian expressly limits this term to metal, while he mentions wood, ivory, marble, glass, and precious stones as materials for engraving (*sculptura*). Silver was the artist's favourite metal, but gold, bronze, and even iron, were embossed. Closely connected with this art was that of stamping with the punch, called by the Romans *excudere*. Embossings were probably finished by *toretice*, of which Phidias is called the inventor. The colossal statues of gold and ivory made by him and by Polyctetus belong partly to sculpture by the ivory-work, and partly to toretic art from the gold-work, the embossing of which was essential to their character, as also to castings: the statue of Minerva was richly embossed. Besides Phidias and Polyctetus, Myron, Mys and Mentor are mentioned as great toretic artists. Arms, armour, &c., were adorned in this manner; \* other articles, such as goblets and other drinking cups, were also embossed, partly with figures in alto-relievo, or with figures standing quite clear: also dishes, the ornaments of which were set in as *emblemata*, or fastened slightly on as *crustæ*. Carriages were ornamented not only with bronze, but even with silver and gold embossings. Other articles of furniture, tripods, dishes of candelabra, were thus ornamented. With this *toretice* or embossing, must not be confounded the art of inlaying, *emphaistike*, much practised in antiquity.

**CALANTICA, CALVATICA. (Lat.)** KEKRYPHALOS, (*Gr.*) A kind of head-dress worn by women in ancient times, and known very early in Greece; there were two kinds, nets and cap-like bags (Fig. 1.) The Grecian *Kekryphalos* was a net worn at night, and also by day in the house; it was called by the Romans, *Reticulum*, and is to be seen in many of the pictures at Herculaneum and Pompeii (Fig. 2); in the last they are made of gold thread. They were



Fig. 1.



Fig. 2.

also made of silk; of the costly *Elian Byssus*, and of a more common material. In the thick caps, the hair hangs on the neck as in a bag; these were designated by the Romans as *MITRE*, by which is meant *Calantica*, or *Calvatica*; this does not imply merely the Phrygian covering for the head, for the *Mitra* or *Mitella* was also called *Graga* by the ancients, by which is meant the true Hellenic cap. Many varieties of these caps are to be seen upon ancient vases; sometimes they are of a plain material, sometimes having a pattern, and sometimes striped or checked; they are either open behind, so that part of the hair hangs out, or it covers only the two sides of the head.†

**CALATHUS (Gr.)** QUALUS or QUASILLUS. (*Lat.*) The ancient term for the baskets in which the spinners kept their wool and their work; it was also called *TALARUS*, and was made of wicker-work, with a wide opening at top and pointed at bottom. We find it represented in many monuments, particularly in *TISCHBEIN'S Vases* (T. 10.)



where a *CALATHUS* is placed on each side of the chair. They were also imitated in metal, as is proved by Helen's silver *Calathus* in the *Odyssey*. The *CALATHUS* was a symbol of maidenhood, and in this sense was employed by artists, as is seen in the reliefs representing *Achilles* among the daughters of *Lycomedes*. Other antiques show us that these baskets were used for many purposes at the toilette, for flowers, &c. The *CALATHUS* also appears in the basket-like form of the capitals of Corinthian pillars.

\* As for example, the fragments of gilt-bronze found in 1820 at Lucania, representing two groups of conquered Amazons, supposed to be the breast-flaps of a coat of mail.

† Two figures in the Aldobrandini marriage wear the caps shaped like bags: the cap worn by the Egyptian Gods, Kings, Priests, and even that of the *Sphinx*, is called a *CALANTICA*. Vide BÜTTIGER. *Archæol. der Malerei*. See Fig. 1, copied from a painting at Thebes.

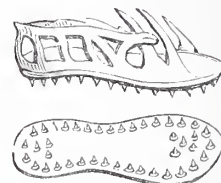
**CALCEUS.** A shoe or short boot used by the Greeks and Romans as a covering to protect the feet while walking; the term being used in contradistinction to sandals or slippers, and corresponding to the modern shoes; they varied in form and colour according to the office or dignity of the wearer. For the various coverings for the feet worn by the Ancients, see the



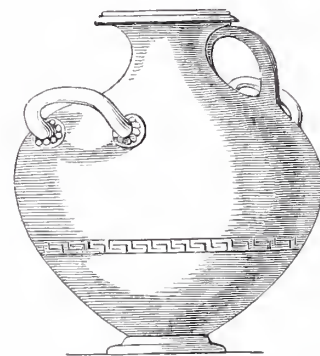
terms, *CALIGA*, *COTHURNUS*, *CREPIDA*, *PERO*, *SANDALIUM*, *SOCUS*, *SOLEA*.

**CALCINATION** differs from *BURNING* in the action of the fire being prolonged; as, bones heated in a covered vessel until they become black, are termed *burnt bones*, and constitute *Ivory Black* or *Bone Black*; but when, by the further operation of heat with contact of air, they become white, they are termed *calcined bones*, which the old painters used as a *DRYER*.

**CALIGA.** The shoe worn by the Roman soldiers of the ranks. The officers wore the *Calceus*. It was very strong and heavy, and thickly studded with hobnails.\*



**CALPIS.** A Water-Jar, characterised by having three handles, two at the shoulders and one at the neck. This, with the *HYDRIA*, is found



in Etruscan tombs, ornamented with red figures on a black ground.

**CAMAIL.** This term appears to be an abbreviation of *Cap mail*—the mail or armour appertaining to the head-piece. The cut exhibits the *Camail* on the effigy of *Edward the Black Prince* at *Canterbury*.



**CAMAYEU, CAMAIEU (Fr.)** MONO-

**CHROME.** By this term, we understand painting with a single colour, varied only by the effect of *chiaro-oscuro*; we apply this term to painting in grey (*en grisaille*) which, as well as red, was used by the ancients. Pictures in two or three tints, where the natural hues of the objects are not copied, may also be called *en camayeu*; we speak of brown, red, yellow, green, and blue *camayeu*, according to their principal colours. The pictures of *Polidoro Caravaggio*, for example, by their heavy brown tint give the impression of monochrome painting, and with all their perfection, they are but pictures *en camayeu*. Drawings in red or black chalk, lead and other pencils, indian ink, sepia and bistre, as well as engraving, may be called *CAMAYEU*.

**CAMEO, CAMEI (Ital.)** Gems cut in relief, the most expensive class of cut stones. The custom of ornamenting goblets, cratera, candelabra, and other articles with gems, originated in the East; and was followed at the court of the *Seleucidæ*, the greatest extravagance being practised with regard to such ornaments. When the image on the stone was not to be used as a seal it was cut in relief, and the variegated *Onyx* was generally selected. Great attention was paid to the different colours of the strata of the stone, so that the objects stood out light from a dark ground. Some of the *CAMEOS* preserved to us are wonders of beauty and technical perfection, showing the high degree of Art to

\* The cut represents one found in London. The sole is thickly covered with nails.

which the Grecian lapidaries had attained under the luxurious successors of Alexander the Great. The finest specimen now existing is the Gonzaga Cameo, formerly at Malmaison, now in the Imperial collection of gems at St Petersburg. Among the remains of the ancient art of stone-cutting, the gems cut in relief, called on account of the different layers of stone **CAMEI**, are rarer and more valuable than those cut in **INTAGLIO**. **CAMEOS** are not mentioned in the history of mediæval art; they were brought forward again in Italy in recent times. The production of Cameos has become an Art-manufacture of considerable importance.\*

**CAMERA-LUCIDA.** An ingenious instrument invented by Dr. Woollaston, for the purpose of enabling any one unacquainted with the art of drawing to delineate natural objects, &c., with great accuracy. It consists of a glass prism of four irregular sides, mounted on a brass frame, supported by telescopic brass tubes, with an eye-piece furnished with a convex lens, through which the paper and the point of the pencil are seen, and the image traced; on account of its simplicity and portability the instrument is valuable.

**CAMERA-OBSCURA.** An apparatus by which the images of objects are thrown in their proper forms and colours upon a light surface. It consists of a darkened room or box furnished with a convex lens, through which the light is admitted; at the proper focus is placed a screen of ground glass or other material, upon which the external image falls. A very extended application of this instrument has arisen since the discovery of the art of **PHOTOGRAPHY**.

**CAMPESTRE.** A short garment fastened about the loins, and extending from thence down the legs, nearly to the knees, after the manner of



the *kilt*. It was worn by the Roman youths when they exercised in public places, also by soldiers and gladiators for the sake of decency when exercising.†

**CANABUS** (*Gr.*), **CANEVAS**, **CANNEVAS** (*Fr.*) The term by which the ancients designated the wooden skeleton covered with clay, or some other soft substance, for modelling larger figures; hence the French word *canevas*. Similar skeletons were used as anatomical studies, by painters and plastic artists.

**CANDELABRA.** Candelabra were objects of great importance in ancient Art; they were originally used as candlesticks, but after oil was introduced, they were used to hold lamps, and stood on the ground, being very tall, from four to seven or ten feet in height. The simplest Candelabra were of wood, others were very splendid both in material and in their ornaments. The largest candelabra, placed in temples and palaces were of marble with ornaments in relief and fastened to the ground; there are several specimens in the Museum Clementinum at Rome. These large Candelabra were also altars of incense, the carving showing to what God they were dedicated: they were also given as offerings, and were then

made of finer metals, and even of precious stones. Candelabra were also made of baked earth, but they were mostly of elegantly wrought bronze. They consisted of three parts:—1. the feet; 2. the shaft; 3. the plinth with the tray, upon which the lamp was placed. The base generally consisted of three animals' feet, ornamented with leaves. The shaft was fluted; and on the plinth often stands a figure holding the top, generally in the shape of a vase, on which rests the tray.\* The branching



Candelabra are valuable as works of Art, and also those where the shaft is formed by a statue, bearing a torch-like lamp, and each arm holding a plate for a lamp. Another kind of Candelabrum was called *Lampadarii*: these were in the form of pillars, with arms or branches from which the lamps hung by chains. In the Museo Etrusco Gregoriano at Rome, are forty-three Candelabra of various forms, which were excavated at Cervetri. Some have smooth, and some have fluted, shafts, on which is represented a climbing animal, a serpent, lizard, weasel, or a cat following a cock. Sometimes these shafts bear a cup, or branch

into many arms, between which stand beautiful little figures, or they have plates rising perpendicularly above one another. They generally rest on feet of lions, men, or stags, or they are supported by figures of Satyrs, &c. Some Candelabra are in the form of a human figure, bearing the plate in the outstretched hand, and sometimes the pillar is supported by Caryatides.

**CANDYS** (*Gr.*) A kind of gown, of woollen cloth, with wide sleeves, worn by the Medes and



Candys.

Canephoros.

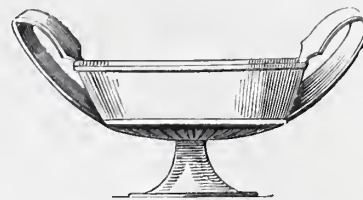
Persians as an outside garment; it was usually of purple or similar brilliant colour.†

**CANEPHOROS** (*Gr.*) The bearer of the round basket containing the implements of sacrifice, in the processions of the Dionysia, Panathenea, and other public festivals. The attitude in which they appear in works of art, is a favourite one with the ancient artists; the figure elevates one arm to support the basket carried on the head, and with the other slightly raises her tunic.

**CANOPY.** A covering of velvet, silk, or cloth of gold, extended on a frame, and richly embroidered with suitable devices, supported and carried by four or more staves of wood or silver, borne in processions over the heads of distinguished personages, or over the hearse at the funerals of noble persons. In the religious processions of the Catholic Church it is borne over the Host and Sacred reliques. According to Roman use they are white, but in the French and Flemish churches they are generally red. In England, the two colours seem to have been used indiscriminately.‡

\* Museo Borbonico, iv. to vii.  
† The cut is copied from a Persepolitan bas-relief in Sir R. K. Porter's Travels.  
‡ See POIX'S *Glossary of Ecclesiastical Ornament and Costume*. SHAW'S *Decorations of the Middle Ages*, &c.

**CANTHARUS** (*Gr.*) A kind of drinking-cup with handles, sacred to Bacchus, who is



frequently depicted on antique vases, &c., holding it in his hand.

**CANVAS.** One of the materials, and the principal one, upon which oil-paintings are made. Two kinds are prepared for artists' use; the best is called *ticking*. It is *primed* with a ground of a neutral grey colour, or with other colours, according to the fancy of the painter. Certain sizes being in greater request than others, they are kept stretched on frames ready for use; for portraits, these are known by the names of *Kit-cat*, which measures 28 or 29 inches by 36 inches; *Three-quarters*, measures 25 by 30; *Half-length*, 40 by 50; *Bishops' half-length*, 44 or 45 by 56; *Bishops' whole length*, 58 by 94.

**CAPPAGH BROWN.** A bituminous earth coloured by oxide of manganese and iron, which yields pigments of various rich brown colours, two of which are distinguished as *light* and *dark* CAPPAGH BROWNS; they are transparent, permanent, and dry well in oil when not applied too thickly. CAPPAGH BROWN, also called **EUCHROME MINERAL**, or **MANGANESE BROWN**, derives its name from Cappagh, near Cork, in Ireland.

**CARCHESIUM, CARCHESION.** The name of an antique drinking vessel, and also of the goblet peculiar to Bacchus, found on numerous antiques, sometimes in his own hand, as in the



Fig. 1.

ancient representations in which the god is clothed and bearded, and sometimes at the Bacchic feasts. The Carchesium has a shallow foot; it is generally wider than it is deep, smaller towards the centre, and with handles rising high over the edge, and reaching to the foot. Its use in religious ceremonies proves it to have been one of the oldest forms of goblets.\*

That part of the mast, in ancient ships, immediately above the yards, answering to the *main-top* of modern ships, as it bore some resemblance to a



Fig. 2.

drinking-cup, was also called **CARCHESIUM**. The sailors used to ascend into it to 'look out,' to manage the sails, and to discharge missiles.†

**CARICATURE.** A satirical image, or extravagant representation, in which the features of the physiognomy, the expression of the passions, the

\* Fig. 1 represents one, adorned with Bacchic figures, given by Charles the Simple to the Abbey of St. Denis.  
† Fig. 2 represents one of the most ancient kind, from a painting at Thebes.

\* The work in precious stones is either depressed **INTAGLIO**, or raised **ECTYPA SCULPTURA** in Pliny, *Came-knia, Camayeu, Cameo*. The impression is the main object of the former; the chief aim of the latter is to adorn. For the former were employed transparent stones of uniform colour, and such as were spotted and clouded, and precious stones; for the latter, variegated stones, such as the *Onyxes, Cornelian*, and similar kinds of stones, which Oriental and African commerce brought to the ancients, of surprising, and now unknown, beauty and size. MULLER, *Ancient Art and its Remains*.

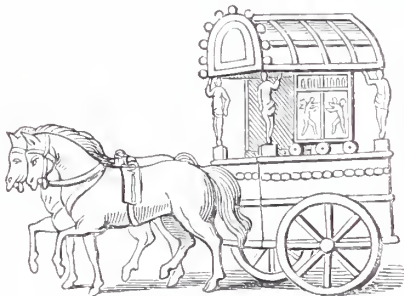
† The engraving represents a Gladiator from a Pompeian painting.

natural defects and habits of the body of the person represented are exaggerated, whence results a grotesque and overcharged figure. **CARICATURE** is to Painting, what the Epigram is to Poetry; every appearance of effort or care is carefully excluded, although the objects must not be represented falsely. A general knowledge of forms, and of the mechanism of the figure, a quickness of hand, keen observation, and a knowledge of character (more or less profound), and of the influence of the passions upon mankind, are indispensable to the caricaturist. Usually caricatures appear as if executed with a pen or pencil. **CARICATURE** can only exist in free states, and although in France and Italy occasionally deeply satirical productions appear, yet it is only in England that political caricature is looked upon as harmless, beyond provoking mirth and checking arrogance and vanity. The names of Gilray, Cruikshank, and HB (Doyle), are sufficient to establish an English school of caricature. Caricatures employ inscriptions to illustrate their satirical meaning; these are placed as issuing from the mouths of the figures, or as inscriptions, sometimes convey a pun.

**CARMINE.** A beautiful Red pigment prepared from cochineal; in colour it forms the nearest approach to the red of the Prismatic Spectrum. It is very useful in water-colour painting, but cannot be depended upon in oil. There is a **CARMINE** prepared from madder, which is considered permanent both in oil and water. *Burnt carmine* is a pigment of a rich purple colour, very useful in miniature painting.\*

**CARNATION (Fr.), CARNAGIONE. (Ital.)** The flesh-tints in painting are termed **CARNATIONS**. The study of the naked human form is of course necessary to the proper delineation of figure, which ought, if possible, to be free from clothing, so that the flesh and natural structure may be visible; the beauty of a picture is reduced to a minimum, if the artist, from prudery, evade the free development of nature. Carnations are of the greatest importance in mythical representations, heathen or christian, for in these subjects the painter has free and ample scope for artistic colouring. The student of flesh-painting must carefully consider his choice of pigments, since they are not all equally serviceable, either in picturesque effect or in chemical action; those which do not blend must be replaced by others which can be mixed without detriment to each other. The local colours should be given with the ochres in preference to vermilion; the shadows with ultramarine ashes; Venetian green mixed with asphaltum is good. In painting flesh, the pigments should be laid on thick and pasty, as the colouring of any large surface requires this treatment in order to produce a good effect. If two large pictures be painted, one with thick and the other with thin colours, the former will have a much more picturesque effect and greater *rounding* than the other, even if the latter be more carefully executed.†

**CARPENTUM.** A covered two-wheeled carriage drawn by two horses and mules, and capable of containing two or three persons. Its chief use



was to convey the Roman ladies in festal processions, and by private persons on journeys.‡ **CARPENTA**, or covered carts, were extensively used by the Britons and other northern nations.

**CARTOON (Fr.), CARTONE (Ital.)** Stout paper and pasteboard, hence the term came to be applied by the Italians to the drawings and sketches made on this material. In the language of art, **CARTOONS** are sketches of figures or groups carefully drawn upon pasteboard, the size or thickness of which depends upon the artist's purpose. They are principally used in fresco; the design is pierced in the prominent outlines with pin-holes. When they are fastened to the mortar they are powdered with charcoal-dust, which passing

through the pin-holes, makes the sketches sufficiently visible on the mortar. Cartoons, executed in colours, like paintings, are used for designs in tapestries, of which, those by Raffaele at Hampton Court, are well-known examples.

**CARTOUCHE (Fr.)** A sculptured ornament in the form of a scroll unrolled, used as a field for inscriptions, &c.

**CARVING.** A branch of Sculpture usually limited to works in wood and ivory, Sculpture, properly so called, being generally applied to carving in stone or marble. Various kinds of wood were used by the ancients, chiefly for images of the gods, to each of which a different or particular kind of wood was appropriated; as, for instance, the images of Dionysia, the God of Figs, were made of the wood of the fig-tree. **IVORY** was also used to great extent by the ancients in their works of Art; and the **CHRYSSELEPHANTINE** sculpture, or the union of gold with ivory, was adopted by the greatest artists. For a long period prior to the Reformation in this country, there was an immense demand for fine wood-carvings, as the remains in our cathedrals, churches, colleges, of screens, canopies, desks, chair-seats; and in baronial halls, of door frames, staircases, chimney-pieces, cabinets, picture-frames, sufficiently show. Since that event, the art has in great measure fallen into disuse. One of the most eminent modern artists in wood was Grinling Gibbons, a native of this country. There is one of his best works in the choir of St. Paul's. Machinery has lately been applied with great success to **WOOD-CARVING**, and may serve to revive the taste for such works in interior decoration and in furniture.

**CARYATIDES (Gr.)** Under the article **ATLANTES** we described the *male* figures used to support the entablature and other parts of ancient buildings. **CARYATIDES** are *female* statues used for the same purpose, and are very abundant in the remains of ancient architecture, possessing much grace and dignity of bearing, notwithstanding the servile character of their employment.\*



**CASQUE (Fr.)** A helmet. Helmets were originally made of leather. Those formed of metal were termed, in Latin, *Cassides*, hence **CASQUE**.

**CASQUETEL.** A small steel cap or open helmet, without beaver or visor, but having a projecting unabrill and flexible plates to cover the neck behind. In the

reign of Henry VI. they had *oreillets* or plates, round or oval, over the ears, and sometimes with a spike at the top, called a *charnel*, or *crenel*. The *oreillets* had spikes sometimes projecting from their centres.

**CAST.** That which is Cast in a mould; usually applied to works in Plaster of Paris. The art of **CASTING** in metals is more properly termed **FOUNDING**.

**CASTING OF DRAPERIES.** In painting or sculpture, consists in the proper distribution of the folds of the garments, so that they appear the result of accident rather than of study or labour. The arrangement of draperies sometimes gives the artist much trouble, but this is frequently caused by the material employed in the model being of a different substance to that depicted in the picture.

**CATHERINE, ST., OF ALEXANDRIA.** The patron saint of Philosophy and the Schools. The pictures of her are almost innumerable; as patron saint or martyr, her attributes are a broken wheel set round with knives, and a sword, the instruments of her martyrdom. After her death, according to the legend, her body was transported by angels to Mount Sinai.† Another class of pictures in which this Saint is a principal feature, is that representing her 'mystic marriage'

with Christ, of which, among the best known, is the picture in the gallery of the Louvre, by Correggio. Other compositions represent her 'disputing with the fifty philosophers.' The "Vision of St. Catherine" has been painted less frequently than the other incidents of her life. There are other Saints of this name, of which the best known are Catherine of Bologna, who is represented holding the infant Jesus; Catherine of Sweden, who bears the insignia of royalty, and leads a hind; Catherine of Sienna, on whose hands are seen the marks of the nails which pierced the Saviour, and who carries a crucifix and wears a ring.

**CAUSIA (Gr.)** A broad-brimmed felt hat, worn by the Macedonian kings.

**CECILIA, St.** The patroness of music, and supposed inventress of the organ; she suffered martyrdom by being plunged into a vessel of boiling oil. She is sometimes depicted with a gash in her neck, and standing in a cauldron, but more frequently holding a model of an organ, and turning her head towards heaven, as if listening to the music of the spheres. In the famous picture by Carlo Dolce, in the Dresden Gallery, she is represented as playing upon the organ, her attitude expressing maidenly grace, and her face heavenly inspiration. At Bologna is a "St. Cecilia listening to the heavenly music," by Raffaele, one of his finest works. Rubens has also painted a Cecilia, well known by the masterly engraving of Bolswert. In the church of St. Cecilia, at Bologna, is a large fresco of scenes from the life of this saint, by Francia and his pupils, which, together with the representation of her marriage and burial, by his own hand alone, forms one of his most remarkable productions, the fame of which led Raffaele to paint the picture mentioned above, and send it to him.\* The subject was a favourite one with many of the old painters.

**CENOTAPH.** A monument erected to a deceased person, but not containing the remains. Originally Cenotaphs were raised for those only whose bones could not be found, who had perished at sea, &c., or to one who died far away from his native town. The tomb built by a man during his life-time for himself and family was called a **CENOTAPH**. We meet with these erections also in the middle ages, **SARCOPHAGI** being placed in churches in remembrance of those buried elsewhere.

**CENTAUR.** A fabulous Being frequently represented in Ancient Art, with the head, arms, and trunk of a human body joined to the body and legs of a horse, just above the chest. The bas-reliefs of the battle of the Centaurs and Lapithæ, of the Phigalean frieze in the British Museum, are illustrations of the employment of this monster in Ancient Art; it frequently occurs on Greek vases, and in the Pompeian paintings. The union of the human body with that of the ox is termed **BUCENTAUR**.

**CERIOLARIA.** A name under which **CANDELABRA** are sometimes mentioned in Roman inscriptions.

**CEROPLASTIC.** The art of modelling in wax. **CEROTROTUM**, or **CESTROTUM**. A kind of encaustic painting upon ivory or horn, in which the lines of the design were burnt-in with the **CESTRUM**, and wax introduced into the furrows made by the heated instrument.

**CERUSE**, commonly called **WHITE LEAD**, is a *Carbonate of Lead*, the basis of white oil-paint. It is also called *Flake-White*, *Krcms*, *Nottingham*, *White*, &c. Although used to a greater extent as a pigment than any other material, like all other preparations of lead it is easily acted upon by exhalations from sewers, coals, &c. containing sulphuretted hydrogen, which rapidly destroy its white colour, frequently changing it to a dull leaden hue. It is not prudent to mix it with **VERMILION**, or any other pigment containing sulphur, except **CADMIUM Yellow**. It has lately been proposed to substitute the white oxide of zinc as a permanent white pigment.

**CESTRUM (Lat.), GRAPHIS (Gr.)** The **STYLE (vericulum)** or **SPATULA** used in the two kinds of encaustic painting practised by the ancients, viz., wax and ivory encaustic. When they began to adorn their war-ships with paintings, a third kind of encaustic painting was introduced, in which the colours were melted by the aid of heat and applied with a brush. The **CESTRUM** was made of ivory, pointed at one end, and flat at the other.

\* A very beautiful statue of "St. Cecilia Lying Dead," executed by Stefano Maderno, representing the body in the attitude in which it was found, is in the church dedicated to this saint at Rome; it is described and engraved in **SIR CHARLES BELL'S Anatomy of Expression**.

\* See *Art-Journal*, March 1850.

† See *The Art of Painting restored to its simplest and surest Principles*, by L. HUNDETFUND, London, 1849.

‡ Our engraving is copied from a medal of Agrippina, and exhibits a **Carpentum** of the most enriched form.

\* Our example is taken from one at Athens.

† This has been made the subject of a very beautiful picture by Mücke, familiarly known by an excellent lithograph engraving.



SUBURBAN ARTISAN SCHOOLS.

THE NORTH LONDON SCHOOL OF DRAWING AND MODELLING.

It has been rarely our task to record so rapid a progress to maturity as that which is presented by this school—the first attempt to give to the suburbs of the British metropolis advantages similar to those which are enjoyed by the artisans of other cities of Europe. The school has been opened barely a month; its establishment followed a public meeting held early in April, at which Mr. S. C. Hall presided. He spoke in sanguine terms of the results that might be expected; but neither he nor any of the gentlemen by whom he was supported, had the least idea that the success of the experiment would be almost at once placed beyond a doubt. During the last month, it was our duty to attend one of the meetings of the committee, and to witness the school in operation; and we have now the pleasant task of reporting to our readers the issue of our enquiries and examination.

We may first offer a few observations as to the utility of such establishments: it has long been urged as a reproach against our English artisans that they are ignorant of the principles of Art, and consequently of their application to the works upon which they are continually engaged; the reproach, however, has not been deserved, they have never been supplied with even the elements of knowledge; they have never had set before them the results of past experience. Instruction has been withheld, almost systematically, from those who are too frequently misnamed the "lower orders;" and to have demanded excellence from them was something a degree worse than the labour required of old—to make bricks without straw. Meanwhile, our rivals of the Continent, seeing the folly of such a course, have sought out, and employed only, instructed workmen; and they have taken especial care that wherever a manufactory existed, the means of rendering artisans well informed, and, so, practically useful to their employers, should be placed freely at their disposal—nay, that they should be in a degree compelled to avail themselves of the facilities supplied for making them good and effective workmen, able to assign a cause for every item of every article they were called upon to execute.

Is it therefore matter for wonder that the artisans of England are, up to this moment, inferior to the artisans of Germany and France?

That we are, in this respect, on the eve of an astonishing change, no one can entertain a doubt; and there can be no question that the project of an "Exhibition of the Works of Industry to be held in London in 1851," has very largely aided to inculcate a general belief—first in the policy of proper instruction among the English working classes, and next in the necessity of their obtaining it, as an additional source of national wealth, as well as of individual benefit. We are of those who predict with confidence that, by the aid of institutions such as that we now consider, a very few years will elapse before the artisans of England will excel those of the Continent in the inventive as well as in the executive of Art-Manufacture.

These prefatory remarks lead to our notice of the "North London School of Drawing and Modelling;" and it is with exceeding pleasure we learn that His Royal Highness Prince Albert, besides liberally aiding its funds, has marked his approval of the institution by becoming its Patron; having first taken the wise precaution to send a gentleman to examine and report to him the condition of the school.

At the present time there are 200 names on the books, all of whom have paid the monthly fee. There are applications for admission from above fifty more; and it is said there would be double that number, but for the knowledge that it is impossible to admit them "for want of room." As each person presents himself for admission, his name, age, residence, and business are taken down. The appended Map exhibits the localities from which the 200 workmen come to this school (each dot shows the residence of one student); and the Table will show their occupations and their average ages.

The map is valuable, chiefly as showing that distance will not prevent persons eager for information from taking journeys to obtain it. Some of the pupils reside nearly three miles from the school. There is no fact connected with its establishment more encouraging than this.

TRADES.	No. of each Trade.	Lowest and Highest Ages.	Average Age.
Carpenters .....	26	12—36	23
Joiners.....	4	20—30	25
Upholsterers .....	14	14—38	22
Cabinet Makers.....	7	14—30	20
Wood Carvers .....	17	11—38	23
Organ and Pianoforte Makers	7	17—40	26
Flute Maker .....	1	15—	15
Plasterers .....	8	14—32	22
Decorators .....	5	14—34	21
Composition Mounters.....	2	20—27	23
Porecelain Figure Makers .....	2	15—54	54
Painters .....	10	14—28	21
Engravers .....	5	19—30	24
Modellers .....	3	17—25	19
Chasers .....	10	14—45	24
Jewellers.....	8	17—40	26
Gold and Silversmiths.....	3	13—28	22
Gold Lace & Trimming Makers	3	22—35	27
Gilders.....	2	21—26	23
Moulders.....	6	18—26	22
Ironfounders .....	3	13—23	22
Brass and Zine Workers .....	7	19—34	26
Machinist .....	1	26—	26
Builder .....	1	46—	46
Masons.....	4	19—27	22
Bricklayers.....	2	22—28	25
Plumbers.....	2	17—24	21
Coachmaker .....	1	25—	25
Papier-mâché Maker.....	1	30—	30
Marquetrie Cutter.....	1	22—	22
Scagliolist .....	1	20—	20
Optician .....	1	18—	18
Artist's Colourman .....	1	35—	35
Auctioneer .....	1	49—	49
In Professions .....	6	14—19	16
No Trade.....	24	12—18	14
TOTAL.....	200		

The interest taken by the working-men in the proposed course of instruction is exemplified by this Map, by which it will be seen that the influence of the school extends from Highgate, on the north, to Long Acre, on the south, and from Hatton Garden and Islington, on the east, to Paddington, on the west.

The room is already too small for the attendance, which averages one hundred and sixty; it will be necessary either to enlarge it or to remove. The ventilation has been carefully attended to. It is most gratifying to notice, and to commend the earnestness, order, silence, and thankfulness for advice which have marked the character of each meeting.

The committee have purchased some casts and models, and have been assisted by gifts or

loans of others; but in this part of their arrangements they are still somewhat deficient.

It is intended to form a class for young women. So many applications have been made on this subject that no further delay will take place in opening the class. This is most desirable. There are large numbers of young women of the middle ranks, whose position in life is such, that they have no means of assisting their families in earning a subsistence. Many of these would be able to obtain a regular income in various branches of Decorative Art, if properly instructed; whilst embroideresses, fancy flower-workers, and others, would find high advantage in a correct knowledge of the forms of nature. There is hardly a more difficult social problem, than the establishment of profitable occupations for young women of the class of life between needlewomen and those of independent means. The committee of this school will receive the grateful thanks of hundreds of families, if they open a path by which the daughters may contribute to the general family income, by means consistent with the delicacy, self-respect, and natural taste of an educated female mind. Of course, every proper precaution will be taken for the care of those who may attend the school.

In conclusion, it may be well to state that the course of instruction is entirely superintended by a sub-committee consisting of four—artists and manufacturers, with the hon. secretary.

In his address at the meeting for the formation of the school, Mr. Hall laid much stress upon the fact that the result of the experiment then about to be tried would have considerable influence upon other suburban districts, which would no doubt move in the matter if success were shown to be practicable. This is not now a question; and we trust the example will be ere long followed in such suburbs as Lambeth, Bayswater, Islington, and Whitechapel. It is needless to say that at the North London School every information may be obtained as to the mode of working the establishment, in order to show what may be done from what has been done.

We believe the importance of this step, so creditable to the northern suburb of London, cannot be too largely estimated; it will prove beyond dispute, that in any district of the kingdom where art-workmen are employed, there exist the elements of success independent of Government aid: that such schools may be self-supporting, or nearly so; for while the manufacturers are more alive to the value of educated artisans, the artisans are becoming daily more and more convinced, not alone of the practical utility of knowledge—its "power"—but of the positive enjoyment to be derived from it.



A, Lord's Cricket Ground; B, Marylebone Chapel; C C, Camden Town; D, St. Pancras Workhouse; E, Horse Barracks, Albany Street; F, Clarendon Square; G, Gas Company and Great Northern Railway Depot; H, Cumberland Market; I, St. James's Chapel; K, Park Square; L, Workhouse; M, London University; N, British Museum; O, Foundling Hospital; P, Burton Crescent; Q, County Gaol; R, New River Head; S, Red Lion Square; T, Soho Square; U, Sessions House.

## THE EXHIBITION OF 1851.

We append some memoranda on this subject, but postpone to next month the remarks which naturally arise out of the various reports of proceedings.

It is, however, even now necessary to state that the dissatisfaction to which we have heretofore had occasion to refer, still prevails in many of the quarters to which the Commission look for aid, and from which they ought to expect zealous cooperation. This feeling unhappily now influences the several metropolitan committees, and we greatly fear they are consequently relaxing in their exertions. To please all parties is impossible; but it is not impossible that all parties should be listened to and considered. The committees complain that they are made markedly subordinate to a so-called "Central Metropolitan Committee," that being the name originally given to the body which is now styled a "Sub-committee for corresponding with the London Districts." The London committees do not object to the appointment of such a body; but they object to its construction, that its members are not likely to understand the parties with whom they are to "correspond;" these members are, we believe, Lord Salisbury, Lord Canning, Lord Ashburton, Mr. Cardwell, Colonel Reid, the Lord Mayor, the High Bailiff of Westminster, Mr. Feild, and Mr. Manby, and they are to act under the presidency of Lord Granville. We do not go farther into this subject until we have more information concerning it; but it is certain that the appointment so made has much "alarmed," and greatly "dismayed," the several metropolitan committees.

It is understood that the Building Committee have determined upon the main features of their plan; this plan is, we believe, in preparation by Mr. Digby Wyatt, under the supervision of Mr. Barry, Mr. Cockerell, and the other eminent architects upon the committee: some explanations of the details have reached us, but not in a sufficiently intelligible manner to justify us in publishing them; we learn, however, with some surprise, and with much regret, that the mass of the structure is to be no more than twenty-five feet high, but through the centre is to run an avenue forty-eight feet wide, which is to be forty-five feet high, and there is to be a central dome two hundred feet diameter which will be about sixty feet high. The committee will hear so many reasons against the defect of height, that we have little doubt of an alteration in this respect; we imagine the limitation of plan to have arisen from the comparative paucity of funds, and that the necessity will cease before it is too late to amend an arrangement which cannot fail to carry with it a public reproach.

The subscriptions are augmenting, although by no means with sufficient rapidity. The great manufacturing towns still hold back; and it can hardly be credited that the suburbs of London have actually contributed more than Birmingham, Manchester, Sheffield, and Glasgow. While the manufacturers are comparatively passive, the agriculturists are sufficiently active, but unhappily with utterly mistaken ideas. Attempts have been made, and with some success, to give to the Exhibition a political character—to describe it as a "free-trade festival"—injurious to England and English interests. This is not the place to argue the question; but it is greatly to be deplored that a project so fertile of benefit to the whole community should be impaired by a few mistaken men who may have the ears of many. The following passage, from a speech by Mr. G. F. Young, seems to embody the ideas of this party:—

"The whole proceeding I consider to be that which the *Morning Chronicle* very properly described it—'The Inaugural Festival of Free Trade.' I was never deceived by the speech of his Royal Highness Prince Albert. I could see nothing in it but a specimen of that dreamy German mysticism to which unhappily the court is devoted; and although the project is endorsed by the Parliament of Mayors (great laughter), I see quite clearly from the amount of subscriptions that the bill will not be honoured by the commercial community of Great Britain. And when a proposal is made, as I have no doubt it will be, to the House of Commons, to vote a grant of some 50,000*l.* in aid of this absurd and suicidal project to undermine domestic interests, I hope there will not be wanting those who, resisting all the inducement of court influence, will stand up in the house and do their duty by saying, we will not allow money to be extracted from the pockets of the suffering British people in order to give facilities for the sale amongst them of foreign productions."

It has been stated positively in Parliament that no intention whatever is entertained of calling upon the country for other than voluntary subscriptions.

Meanwhile the "working-men" have not been inactive. At Birmingham, Aberdeen, Bolton, Darlington, Carlisle, Blackburn, Derby, Dundee, Leeds, Edinburgh, Newcastle, Northampton, Nor-

wich, Oxford, Preston, Southampton, and in other places, meetings have been held and subscriptions entered into—having a twofold object—to aid the plan and to enable themselves to visit London during the Exhibition.

The Mayor of Birmingham has had a lengthened correspondence with Mr. J. S. Russell, on the importance of attaching the name of the manufacturer to each article exhibited. The Secretary states that the Commissioners feel it to be "extremely difficult to frame compulsory regulations or to invent any mode of carrying such compulsions into effect." The Mayor in his reply says—

"Let the imperative rule be laid down, that the manufacturer's name shall, in every instance be attached to each article exhibited; and, in the event of any evasion of this rule, that the article be instantly expelled from the Exhibition; and in the opinion of the committee such cases of evasion will be found to be very rare, and will be sure to meet with exposure long before the close of the Exhibition."

"It is the opinion of the committee, that if it is not made compulsory for the manufacturer's name to be attached to every article exhibited, an influence will be used to prevent many of the smaller manufacturers from insisting on their names being attached to the articles; and, thus, the credit due to them will be received only by the proprietor or retailer, by whom they may be exhibited; the express object of the Exhibition being to afford an opportunity for manufacturers and others to display their skill and make their works known."

As in most cases, there is reason on both sides. We shall, probably, have to consider this branch of the subject hereafter, when evidence of a more extensive character is before us. The Mayor is endeavouring to collect a meeting of delegates from the various manufacturing towns, with a view to deliberate on the matter, or at all events to procure their opinions concerning it.

On the Continent and in the United States much activity prevails; and there will be no lack of energy or of funds to enable foreigners to compete with us successfully.

FRANCE.—A commission has been formed in France to correspond with the Royal Commission. Its functions are to centralise all the information required for enlightening the French manufacturers as to the regulations of the exhibition, to decide with the English commission on the measures necessary to be taken for the reception, transport, and placing of the French articles sent, and finally to study the exhibition and observe its results, addressing special reports to the Minister of Commerce on each of the branches of industry which it represents. M. Charles Dupin is the president of this French commission.

RUSSIA.—Count Nesselrode has informed Lord Bloomfield, that, in conformity with the will of the Emperor, and anxious to co-operate towards the accomplishment of a work tending to favour the development of every branch of industry of every country, two commissions will be established by him at St. Petersburg and Odessa, charged to collect the articles intended to represent the industry of Russia at the exhibition.

DENMARK.—A committee has been formed at Copenhagen with a view to take such measures as may be likely to answer the purposes of the exhibition, so far as respects Danish merchants, artisans, &c.; and the legation in London will transmit to this committee any communication from the royal committee.

GERMANY.—The Central Federal Commission at Frankfurt has addressed a circular to the different governments of Germany, calling their attention to the proposed exhibition, as well calculated, not only to excite great interest in those taking part in it, but also to promote in the highest degree a spirit of chivalry among the exhibitors.

PRUSSIA.—The Prussian government also intends to establish a special commission in Berlin, in order to correspond with the royal commission; and the Prussian minister and consul-general in London have been charged to do all in their power to forward an enterprise destined to display the immense progress made in the industrial arts and professions.

MUNICH.—The central committee of the Polytechnic Society of Munich, being the principal of the Bavarian industries that will send their produce to the exhibition, has undertaken, with the sanction of the government, to put itself in communication with the royal commission.

SWITZERLAND.—Sir Edmund Lyons states, that the Swiss government, and indeed all persons with whom he has had opportunities of conversing on the subject of the exhibition, are heartily disposed to promote the success of the undertaking, and enter into the spirit of it with a laudable feeling of emulation.

BELGIUM.—A committee has been appointed by the Belgian government to co-operate with the royal commission. The same government has addressed a most important circular to the Chamber

of Commerce of Belgium, inviting their hearty cooperation in the objects of the exhibition.

SPAIN.—The Spanish government has issued a circular to the governors of the various provinces, stating that it is the Queen's pleasure that they should give all possible publicity to the documents issued by the royal commission. The governors of the provinces are to take every means in their power to promote the views of the royal commission.

AMERICA.—The American Institute of New York is taking steps to promote the objects of the exhibition, and is considered by the British consul at New York, and by the governor of that State, as a proper medium of intercourse with the American people.

A statement has been circulated to the effect that the citizens of the United States design to purchase the exhibition "bodily," with a view to transport it to America. It was so stated by Mr. Cobden at a public meeting, and several of the public journals gave currency to the assertion. It is, however, as we have stated elsewhere, without foundation.

Thus, while we are really doing here less than half of what it is necessary we should do, the various states of the Continent are taking such steps as might lead to the conclusion that they consider the harvest will be theirs.

At one of the City meetings Lord Overstone declared emphatically that the question of postponing the exhibition had never been entertained by the commissioners; this was said by his lordship in reply to one of the speakers, who intimated that in the *Art-Journal* he found it announced that such postponement was intended. The gentleman could have found nothing of the kind in this Journal; he must have read our remarks very loosely or not at all. We recommended such a course, indeed, but we never even remotely hinted that the idea had ever been thought of by the commission. We continue in the belief that, all circumstances considered, such postponement is desirable; and we may state our reasons for such belief when the general result of the subscriptions is made known, and the plans that have been adopted in reference to the building.

## THE GRACES.

FROM THE GROUP IN MARBLE, BY E. H. BAILY, R. A.

The sculptured "Graces" of past times rose to our memory in their exquisite ethereal beauty, when we heard that Mr. Baily was assiduously at work upon a similar subject, but treated in a very different manner; and we greatly doubted whether it would be possible for even the genius of this elegant sculptor to reconcile us to a sight of the "immortal three" in a *sitting* position. An examination of the group at the Royal Academy, in the past year, induced us to entertain very different ideas, and we turned from it with a feeling that genius had triumphed over prejudice, and compelled applause where we would before have hesitated.

The originality of this group is not its highest merit, for originality without excellence, has little wherein to boast. The first point that strikes the spectator, is the exceeding grace of the composition as a whole, the skill with which the eye is carried up from the base on either side, by a succession of waving lines, to the apex of the pyramidal form, and the variety and harmony of those lines. There is the same elegance of arrangement everywhere in the lines that compose the inner portions of the figures; not of detached parts only; we find little undeserving of high commendation: the figure to the left is especially elegant in form and attitude. The sentiment of this sculpture is of the utmost purity; the occupation of the trio is that of innocence. There is no exhibition of rival charms; no display of unseemly attitude to captivate the gazer, and no indication of feeling, beyond that which the most unsophisticated child of nature would have, when

"Holding soft dalliance with the flowers of earth."

The execution of this work is of almost marvellous delicacy—a delicacy so complicated as must have occupied some years of unwearied application. It forms a distinguished ornament to the magnificent gallery of Joseph Neeld, Esq., M.P., in his mansion, Grittleton House, near Chippenham, Wiltshire. Mr. Neeld is a gentleman to whom British Art is greatly indebted for liberal and judicious patronage.





THE GRACES

DESIGNED BY R. A. ARLETT FROM A DRAWING BY J. B. COOPER

LONDON: PUBLISHED FOR THE PROPRIETOR



## PICTURE SALES OF THE MONTH.

THE month of June is generally reserved for the sale of the most important pictures which are offered to public competition, unless there is a probability of more than the usual number being brought into the market, when May is a busy month for the auctioneers. Up to the time of our going to press, little, however, has been done, and that little is recorded below; but Messrs. Christie & Manson announce, that during the current month they will dispose of several valuable collections, as that of Mr. Bacon, of Lamcote House, containing some capital specimens of the British School; of the late Mr. Metcalfe, of Hill Street; of Mr. Meigh, of Shelton; and the final portion of the works of that admirable painter, W. Muller. The drawings and pictures of Mr. De Wint were disposed of at the end of May, too late for us to notice in our last number. By far the most numerous and valuable of these collections is that of Mr. Meigh, a lengthened notice of which appeared in the *Art-Journal* for December, 1845, in our series of "Visits to Private Galleries." We are not acquainted with the reasons which have determined this gentleman to dispose of his pictures, but we know that among them are some of the best works of British artists. In fact, there is not a painter of eminence in our school whose name does not appear in the catalogue; and it is seldom that such an opportunity occurs for securing specimens of the very highest class. We need only refer, as evidence of the fact, to Turner's 'Wreck on the French Coast,' Etty's 'Bathers;' Maclise's noble picture of 'The Choice of Hercules;' the *chef d'œuvre* of Uwins, 'The Festa of Monte Virgine;' Herbert's 'Banditti with Captives,' and 'Boar-Hunters taking Refreshment;' T. S. Cooper's 'Halt on the Fells;' Muller's 'Sphinx,' and 'The Interior of a Temple;' 'The World and the Cloister,' by Collins; 'Lear and his Daughters,' by Hilton, &c. &c. The water-colour drawings also are numerous, and have been selected, from the studios of the respective artists and from the exhibition-rooms, with the best possible taste and judgment; in short, we can only express our regret that so admirable a collection of works of Art should be dispersed.

Among other forthcoming sales we notice that of the collection of the late John Noble, Esq., F.S.A. Mr. Noble travelled much in Italy, and obtained several pictures, among which are said to be some examples of the best masters. His library of illustrated books, to be sold also, consists of rare and carefully selected editions.

The season, as far as it has hitherto gone, has not yet exhibited on the walls of the sale-rooms many works of a high class, nor has there been evident among collectors, a disposition to expend large sums upon the pictures of the old masters, whose merits entitle them to consideration. The rage for collecting is undoubtedly on the decline, and paintings now to realise a price, must have other warranty of value than the names they bear. Perhaps the best lot, on the whole, which has come into the market was that belonging to the late Mr. H. Artaria, a dealer in every way of good repute. This collection, consisting principally of Dutch pictures, was sold at the end of April, by Mr. Phillips, and fetched about 5000*l.* There were few among them that sold for more than 100*l.* 'The Angel appearing to the Shepherds,' by P. Wouvermans, realised 98 *gs.*; 'The Virgin and Child,' by Schidone, 175 *gs.*; 'A Pastoral Scene,' by F. Boucher, 110 *gs.*; 'A Moonlight Scene,' by A. Vander Neer, 135 *gs.*; 'A Landscape,' (from the Montcalm Collection,) by Ruysdael, 135 *gs.*; 'View of a Country House, near Amsterdam,' by Vander Heyden, with figures by A. Vander Velde, 210 *gs.*; 'A Frost Scene,' by A. Vander Neer, 120 *gs.*; 'Equestrian Portrait of the Infant Don Balthazar,' attributed to Velasquez, 100 *gs.*; 'A whole-length Portrait of the Spanish Minister, Gonsalvez,' (from the Von Champs Collection,) by Vandyck, 550 *gs.*: this picture, which is engraved in the Le Brun Gallery, was bought by Mr. Farrer, it was said for the Marquis of Lansdowne. 'A Hunting Party before a Mansion,' by P. Wouvermans, (twice engraved) 260 *gs.*; 'La Collation,' by G. Metz, (from the Lafite Collection,) 350 *gs.*

The ancient Italian School has unquestionably lost all its charms for our collectors; the gallery of Count Pepoli, which contained some genuine specimens, sold by Messrs. Christie & Manson on the 26th of April, produced a very inconsiderable sum. It is necessary, however, to remark that some of the pictures to which we referred in our notice of this collection, in April, were not included in the sale. Eighty paintings were named in the auctioneers' catalogue, of which, 'Confirmation,'

by P. Veronese, was sold for 60 *gs.*; two portraits of the 'Prince and Princess Gonzaga of Mantua,' by Juan de Juanes, 100 *gs.* each; 'The Madonna and Child,' by Guido Reni, 185 *gs.*; 'The Madonna with a Crown of Thorns,' also by Guido, was offered at 150 *gs.* and bought in, there being no bidder for it at that price. Three other pictures sold at 30 *gs.* each; the remainder, for the most part, far below that sum.

On the 27th of April, the collection of the late Dowager Countess of Morton, was offered for sale in the above rooms; it contained many notable names, but the only pictures worth alluding to, were 'A Landscape,' by Teniers, that sold for 50 *gs.*; and 'A Dutch Village,' by Vander Neer, for 61 *gs.*

During an entire week, in the early part of May, Messrs. Christie & Manson were engaged in selling the unfinished pictures and sketches of the late W. Etty, R.A., which realised a very large sum—upwards of 5000*l.* The enormous number of these sketches, the majority of which were made at the Royal Academy, shows the unwearied pains this great painter took to acquire his art; and as many of them were of very recent date, they supply evidence of his diligent study even to the end of his life, as if he felt there was always something to learn. What a lesson did the exhibition of these studies, when they hung on the walls of the sale-rooms, convey to our young artists; to those who foolishly imagine that there is a "short cut" to excellence, and who presumptuously think it can be reached by another road than that wherein difficulties and labours are to be encountered and overcome. Why, those sketches seem the work of a life, even had the painter done nothing else. We do not quite agree with our cotemporary, the *Athenæum*, in his strictures on this sale, although we freely admit there is, at first sight, some ground for his animadversion. He says, they ought not to have been sold at all; in reply to which, we know that the executors had no alternative in the matter; they were compelled to dispose of them in this way. Secondly, we do not believe that either art or morality will suffer by the dispersion of these works. A very large proportion were purchased by artists who, if they make a wise use of them, as we doubt not they will, will profit thereby, for many of them were, in all respects, worthy of close study. That they were bought for any other purpose we cannot believe, for artists generally have not the means to expend their four or five guineas upon superfluous matters. And as to the immorality which might be fostered by pictures of the nude, they who seek for such need only walk into some of the low print-shops to be found in the metropolis, to have their tastes gratified to a far greater extent, and at a marvellously lower rate. The only danger we apprehend, is that many of these half-finished works will be worked up and sold as genuine pictures; we shall see Etty everywhere, and consequently we would caution buyers to beware how they make their purchases.

The collection of Mr. F. Ricketts was sold by Messrs. Christie & Manson on the 18th of May. It contained seventy-four pictures, none of them of a very high class, although there were a few good pictures which fetched fair prices; of these the principal were:—'Peasants Gambling,' Karl du Jardin, 86 *gs.*; a small work by Wilson, 'Peasants Dancing near a River,' 51 *gs.*; another small picture by Wilson, 'A Seaport in the Adriatic,' 32 *gs.*; a beautiful little work by Gaspar Poussin, 41 *gs.*; a cabinet picture by Salvaor Rosa, 'A River running under a Woody and Rocky Shore,' 32 *gs.*; 'An Italian River Scene (small),' 32 *gs.*; 'A Wood Scene, with a Man keeping Sheep,' a small work of good quality, 32 *gs.*; a cabinet picture by Ruysdael, 'A River running under a high Bank,' a beautiful specimen of this master, 155 *gs.*; a small picture by Rubens, 'A Fête Champêtre,' 52 *gs.*; 'An Inn, with a Post-wagon at the Door,' by Jan Steen, a capital picture, full of subject admirably treated, 200 *gs.*; 'A Dutch Village on the Bank of a River,' the joint production of Van Der Neer and Cuyp, and a good specimen of these painters, 200 *gs.*; 'The Youthful Christ contemplating the Crown of Thorns,' attributed to Murillo, 70 *gs.*; a small picture, also attributed to Murillo, 'The Flight into Egypt,' 56 *gs.*; a large 'Italian Landscape,' said to be by Domenichino, 120 *gs.*; 'A Female seated at a Table,' by Carlo Dolce, was put up at 200 *gs.*, and finding no bidders at that price was withdrawn; as also was a copy by Schidone, of Correggio's celebrated picture of the 'Virgin and Child, with St. Jerome and St. Catherine,' at 100 *gs.*

In all of the above sales of foreign pictures, it will be seen that the Dutch school takes higher rank in the estimation of buyers than the Italian—justifying our preceding remarks.

## ART IN THE PROVINCES.

EDINBURGH.—The controversy so long existing here between the Government, the Trustees of the Board of Manufactures, and the Royal Scottish Academy, respecting a new Gallery of Art, in Edinburgh, has not yet terminated. These differences we have gone into in former numbers of the *Art-Journal*, (April, 1847, and March, 1848,) so that we do not consider it necessary to enter again upon the matter, which, for the sake of all parties, and for the benefit of Art—always a loser by unseemly differences—we should be glad to see brought to an amicable conclusion. But the dispute has now taken a new turn between two competitors for the honour of erecting the edifice, Mr. Playfair, the Architect of the Academy and a member, and Mr. Hamilton, the Treasurer and also an architect. The latter, it seems, had prepared a set of designs for the purpose alluded to, which were submitted to Mr. Lefevre; previous to this, however, Mr. Hamilton had been similarly occupied, and had also sent in his designs, which were approved of by the Treasury. Subsequently both plans were rejected by the Government, and, instead of inviting a second competition, Mr. Playfair only was called on to prepare a new design, whereupon Mr. Hamilton writes to Lord John Russel, and forwards plans, sections, and perspective views, which he also publishes, that his lordship may have the opportunity of testing their merits. "In other words," according to the Edinburgh paper, *The Scotsman*, "Mr. Hamilton became, in 1847, a competitor with Mr. Playfair for the honours and emoluments of Academy Architect; and the Academy, having then seen no other plans, gave expression to some favourable opinions concerning their treasurer's sketch-plans, which possibly they now rather regret, on receiving from that same generous and disinterested office-bearer a charge of some five-hundred pounds, for these same plans." The same paper remarks that "the arrangement adopted by Mr. Hamilton is not his, but Mr. Playfair's design." We know nothing of the matter but what we have gleaned from the Edinburgh press, and can only express our regret that any circumstances should impede the progress of a great national work.

GLASGOW.—The annual meeting for the distribution of prizes among the subscribers to the Glasgow Art-Union, was held at the end of April last. The society appears in a healthy and flourishing state. The committee have come to the determination of offering a premium for the best painting that may be exhibited in the next exhibition of the West of Scotland Academy, a proposal which has been highly approved of; the Duke of Hamilton having liberally promised to supply any funds that may be required to make up an existing deficiency. The prize-holders selected, according to priority of choice, the prizes purchased by the Association. The holder of the first prize had the first choice, the holder of the second prize, the second choice, and so on with the rest. The pictures selected were the following:—'Highland Landscape,' H. McCulloch, R.S.A.; 'Scene on the South Coast of Madeira,' G. Simson, R.S.A.; 'Walton on the Ribble, Lancashire,' J. Peel; 'Sheep Washing,' H. J. Boddington; Statue of 'Girl at Prayer,' P. MacDowell, R.A.; 'Sunset—Beachy Head in the distance,' A. Penley; 'The Weekly Dispatch,' T. Clater; 'Game Piece,' W. Duffield; 'Garden Scene,' D. Macnee, R.S.A.; 'Bonaparte and Madame Colombier,' C. Lucy; 'Distant View of Naworth Castle,' C. Fielding; 'Heath Scene,' J. Stark; 'Cairn—Glen Messen,' J. M. Donald; 'The Broken Bridge,' J. C. Brown, R.S.A.; 'River Scene, Kirby Lonsdale,' H. Jutsum; Statue of 'Girl Reading,' P. MacDowell, R.A.; 'Scarborough Castle—North Sands,' A. Penley; 'Landing Fish—Katwick, Coast of Holland,' E. W. Cooke; 'Barkimming, Ayrshire,' A. Macdougall; 'Water Mill at Giovanni, Perugia,' W. Oliver; 'Sea Piece—Fresh Breeze,' E. T. Crawford, R.S.A.; 'Young Bird Catchers,' W. Helmslie; 'Gilmockie Tower, River Esk,' S. Bough; 'Zion, on the Rhone,' F. H. Henshaw; 'Dutch East Indian Ground,' E. Glover; 'A Mountain Stream in Borrowdale,' H. Jutsum; 'The Lover's Tomb,' T. Knott; 'Snowdon, Vale of Dynas,' F. H. Henshaw; 'The Dee, at Chester,' A. Vickers; 'Frankville Fishing Boats entering Calais,' E. W. Cooke; 'The New Scholar,' D. Munro; 'Castle Tyrum, Loch Moidart,' J. Williams; 'Pont-y-balla, Caernarvonshire,' J. W. Oakes; 'Braes of Lochaber,' W. Simpson; 'Gypsies,' J. A. Puller; 'Edinburgh, from St. Leonard's,' S. Bough; 'Evening, near Llanwert, Wales,' A. Vickers. Twenty Statuettes, in Parian porcelain, of 'The Young Mother,' modelled by W. Beattie, were also distributed.

## MINOR TOPICS OF THE MONTH.

**THE VERNON GALLERY.**—Preparations are actively making for the removal of the Vernon Gallery from its present most injurious locality to Marlborough House; which her Majesty has been graciously pleased to lend to the public for the purpose. Arrangements have been made for the residence there of the several officers entrusted with the care of the pictures; and it is probable that within a month the Trustees will be enabled to give directions for hanging the several works in the large and lofty rooms of this fine and conveniently-situated mansion. We presume to suggest the propriety of placing with them the other pictures by British artists in the National Collections. Sufficient room would thus be obtained for hanging advantageously all the works of the old masters in Trafalgar Square.

**THE NATIONAL GALLERY.**—Our cotemporary, the *Athenæum*, says:—"We understand that Mr. Faraday has paid a visit to the National Gallery, for the purpose of investigating, by order of the Trustees, and reporting on the condition, of the old pictures therein contained. The limited scale of the rooms, the condensation of vapour on the pictures in consequence, and other atmospheric influences to which in their present position they are exposed, are said to have an injurious effect on those priceless works—and to suggest the necessity of their removal to some less tainted situation." After all, it will be no matter of surprise if we hear of a grant of money—the whole of the building to be given up to the Royal Academy; a course which we consider far more beneficial to the public, and much more for the interest of British Artists and British Art.

**LANDSEER'S PICTURE OF "THE DUKE OF WELLINGTON AND THE MARCHIONESS OF DOURO, ON THE FIELD OF WATERLOO,"** belongs to the Vernon Gallery; and will be, of course, deposited at Marlborough House with the other works in that Collection, immediately after it leaves the Exhibition. This picture was one of those commissioned by Mr. Vernon, but being unfinished at the time of his decease, monies were left by his will to pay for them. The painting of the Escape of the Carrara Family, by Mr. Eastlake, now in the exhibition, is similarly circumstanced; and this also will be removed to Marlborough House at the same time. It is scarcely necessary to say that both these pictures will be engraved in the *Art-Journal*, conformably with the pledge given to us by Mr. Vernon, to engrave the whole of the works presented by him to the nation.

**AMERICA AND THE GREAT EXHIBITION OF 1851.**—At a recent meeting held in the borough of Marylebone—to assist in carrying out the objects of the great National Exhibition—it was stated by Mr. Cobden, that "a project was on foot in the United States of America, for purchasing the exposition as soon as it should be finished, and carrying it off bodily to New York." The honourable gentleman's observation was right, only in part, for the fact of the matter we know to be this: Mr. John Jay Smith, a gentleman of high character and position in Philadelphia, has proposed to the American government that he should visit London during the exhibition, whence he would issue circulars at a proper time, inviting all persons who are desirous to have their articles shown in New York, to make duplicates for America, or to send the originals, after exhibition in London. It will thus be seen, there is no intention on the part of the Americans to purchase the entire exposition; such an idea would be preposterous, speculative as our transatlantic brethren are in all commercial affairs; moreover, Mr. Smith himself says, in a communication he has forwarded to the American Ambassador here, a copy of which is in our hands:—"I do not propose, of course, to bring over all the products exhibited, but such as are practicable and desirable, and not too bulky." Mr. Smith's project has been most favourably received by the highest authorities of his country; and there can be little doubt that the facilities which will be afforded for enabling him to carry out his plan, will be

crowned with success. It would be premature in us, at the present time, to offer any suggestions to our manufacturers upon the subject; it is sufficient that we make known the real intentions of the projector, who will doubtless take his own opportunity of acquainting them more at length with his views on the matter. This gentleman's unquestionable respectability, and that of other parties with whom we have heard he is associated, assure us that whatever is done, will be carried out in entire good faith. We have no fear, that any idle fears of jealousy will deter our manufacturers from assisting in this scheme to their utmost power; England is great and can afford to be generous, even to a rival; much more so to one whose interests are identical with her own. But America is also great, and she can afford to be just, and will be so to those from whom she inherits her greatness; and although she has the credit of exhibiting what lawyers term "sharp practice," and of looking shrewdly after the "main chance," there is honour in her dealings, and uprightness in her character. If there be less of the refined courteousness of the old country among her citizens, they retain much of the honest bluntness and sincerity which have been proverbial among ourselves. Speaking our own language, educated in our own literature, confessing the same religious faith, there is little that separates us from them, save the mighty waters that roll between the two countries, and these cannot divide our common feelings, and our common welfare. It cannot be denied that the future interests of the world are, humanly speaking, in the hands of the Anglo-Saxon race, among which, America now stands scarcely second in importance; and that the intelligence, the wealth, the spirit of enterprise, and the yearly increasing high moral tone of her inhabitants will materially contribute to the ultimate benefit of mankind.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The anniversary dinner of this excellent body took place at the Freemasons' Tavern on the 11th of May, Sir Robert Peel in the chair. The dinner was numerously attended, and the balance sheet of the Institution told a striking tale of the utility and sound benevolence which characterised the working of this body. Fifty-seven applicants have been relieved during the year, all having the strongest possible claims. The money thus expended in charity amounted to 651*l.*, while the working expenses amounted to 172*l.*, a proof of the disinterested manner in which the Society is managed. Since its establishment no less a sum than 12,726*l.* 0*s.* 10*d.* has been given to the wants of applicants, who, but for this excellent charity, would probably have perished. We think that the warm manner in which Sir Robert Peel spoke on the subject did him the greatest honour; and we can conscientiously urge on all, as warmly, the claims of this noble and admirably conducted Institution.

**ARTISTS' AMATEUR PERFORMANCE.**—At the St. James's Theatre, on the 18th of May, a performance in aid of the funds at the Artists' General Benevolent Institution, took place, the actors being all artists. The plays were "The Rent Day" and "The Poor Gentleman." The performance was exceedingly creditable, and Mr. Topham won his laurels deservedly in *Martin Hegwood*. Between the acts George Cruikshank delighted the audience by singing "The Loving Ballad of Lord Bateman," almost as well as he has illustrated it. We were glad to find the theatre well filled, and glad, also, to note the earnestness in a good cause which brought both audience and actors together.

**DILIGENCE OF BRITISH ARTISTS.**—The Academy Exhibition consists of 1456 works of Art; more than 1000, some say 1400, works were declined, and if we add to these, as we have done in former years, the number of those exhibited elsewhere—namely at the British Institution, 500; the Suffolk Street Gallery, 735; the Portland Gallery, Regent Street, 373; the Water-Colour Gallery, 380; the New Water-Colour Gallery, 329; and allow for those returned by the British Institution and the Society of British Artists, the total number produced during the year for exhibition in the metropolis will be found to be at least 5500 works of Art. During this time, too, artists have been turning out

dioramas, panoramas, cycloramas, eosmoramas, &c., &c., without end, various panels in the Palace of Parliament have received their subjects, portrait painting has gone on, book illustrations have been multiplied, and the provincial exhibitions, although partly made up of works previously exhibited in London, have not been without their usual number of new contributions. Last year, the total number of works exhibited in the metropolis was 3796; the number in 1848 was 4023; but the number submitted to the various galleries was calculated on both these occasions at nearly the same as in the present year.—*The Builder*.

**THAMES ANGLERS.**—Every artist should be an angler—many artists are so; and all who are, should know and aid a Society which preserves for their enjoyment several of the best stations on the Thames—the THAMES ANGLING PRESERVATION SOCIETY. Its object is to prevent the use of illegal nets, and to arrest other unfair practices which have long been resorted to for the destruction of fish. Several water-bailiffs have been appointed, numerous "deeps" have been staked, and various other plans are in progress for securing sport for the angler, custom for the fisherman, and trade to the various villages along the river banks. If the society be supported, as it ought to be, by all who delight in this healthful and tranquil amusement, the Thames will, within a very short period, be as unequalled for its abundance of sport and enjoyment, as it is for its interest and beauty. Already, indeed, the operations of the Society have been extensively felt; and the spring of this year has been rich in its recompense by an abundant supply of trout, and by such preparations as will secure certain sport in less ambitious ways during the coming season, which commences on the first of June. "Old Father Thames" has been too much slighted by the brethren of the angle. Those who can revel among northern lakes, or beside the pleasant rivers which run through the valleys of Wales, would lead others to forget that health, amusement, and enjoyment are to be found within a morning's drive of their homes in the metropolis. Philosophy teaches us to seize the lesser advantage when the greater is beyond our reach. There are many who dearly love the gentle craft, to whom a long absence from the busy occupations of life is difficult or impossible; we city men have upon our own most glorious river all which the most eager and devoted angler can desire—sport in plenty, if he be not over-fastidious; let his basket carry half a hundred-weight, we can show him where he may fill it between sunrise and sunset; or if he desire to exhibit skill, we may tell him of trout, fine as ever strained the sinews and gladdened the heart of the angler, in the keeping of the king of rivers; that gigantic chub inhabit the silent nooks which skirt his banks; that pike, such as "holy Dee" never dreamt of, fatten upon his wealth. But the "minor fishing," which, to so many whose abiding place is the great city, and to whom a holiday cannot be an every-day treat, is always to be obtained, no matter what is the wind or what the weather, by those who content themselves with roach, dace, and perch, which nowhere in England so largely abound as they do upon our own Thames. And if the Thames affords rare and true sport to the angler, how vastly does it surpass all other rivers in those sources of enjoyment which equally influence, exhilarate, and delight the votaries of the craft. His "idle time is never idly spent;" upon the breast, or by the side of the "most loved of all the ocean's sons," we may revel among luxuries, of which nature is nowhere more lavish; walk where we will, scenery, gentle, joyous, and beautiful, greets the eye and gladdens the heart; at every turn we hear the ripple of some one of the thousand streams that pay tribute to the king of rivers—

"To whose falls  
Melodious birds sing madrigals."

Upon the banks of the Thames the noblest of British worthies lived, flourished, and died; philosophers, statesmen, historians, painters, dramatists, novelists, travellers, politicians, brave soldiers and gallant sailors, have given a deep

interest to almost every house, lane, and tree along its sides; fancy may hear "a chorus of old poets" from many a sequestered nook; women celebrated for beauty, famous for intellectual grace and strength, or made immortal by virtue, may seem to move again along its mossy slopes, and imagination picture the pomp and glory of the olden time, when

"Kings row'd upon its waves."

Scarcely can we stand upon a spot which is not hallowed ground, or contemplate an object unassociated with some triumph of the mind. Thus, the Thames angler, while enjoying his sport, is revelling with nature or with memory—the present or the past:—

"The attentive mind,  
By this harmonious action on her powers,  
Becomes herself harmonious."

Without going quite so far as some enthusiasts in the craft have gone, and affirming that "no good angler can be a bad man," we believe that no sport is at once so healthful to mind and body, or so free from the alloy which usually mingles with pleasure. Our principal object in this notice, however, is to state that the members of the Thames Angling Preservation Society dine together at the Star and Garter, Richmond, on Monday, the 17th of June; and our space in this Journal will not have been ill-occupied if we become the means of directing to the Society the attention of brethren of the angle generally, so as to augment its numbers and consequently its strength.

**PANORAMA OF THE QUEEN'S VISIT TO IRELAND BY MR. PHILIP PHILLIPS.**—It is often said that "Paris is France," and it seems almost as universally received an opinion in England, that Killarney is Ireland. The London world talk of "Mr. Phillips's Killarney" as if his panorama represented nothing but the lovely and certainly matchless lakes of the "Kingdom of Kerry." Such is by no means the case; the "Lakes," so to say, are not more fully illustrated than other places to which Her Majesty's late visit gave so much interest. The panorama opens with a partial view of the harbour and town of Cove, now gallantly called QUEENSTOWN, and proceeds to give the charming scenery of the Cork river with the most perfect fidelity; this in itself is a great treat to the lovers of the picturesque, and the famous City of Cork is much indebted to Mr. Phillips for having selected the best points for illustration. Leaving Her Majesty in the keeping of her loyal people, we go at once to Glengarriff, which as a single scene we have long considered one of the most beautiful in the world—wood, water, hill and valley, all combining to render it perfection. The difficulties of the landscape have been overcome with nice skill, and the effect produced is both true and animated; the Sugarloaf Mountain is the grand feature of the scene, and Bantry Bay stretches before the spectators in its gorgeous sweep of waters, studded with islands and overhung by magnificent headlands; no harbour in the kingdom combines so much natural beauty with such naval advantages as Bantry Bay. The three lakes of Killarney, as seen from the police station, are then unrolled, but though perfectly faithful, they seemed to us to want the sunny effect which had so often added brightness to their other beauties. It certainly must be exceedingly difficult to subdue the necessary brightness of those lakes, into the deep and dark grandeur of the mountain pass, called the Gap of Dunloe, which is a great pictorial triumph; on one side rises the Purple Mountain, on the other Macgillcuddy's Reeks: while the river, girdled by a mountain path, dashes through the ravine: the Eagle's Nest, Ross Castle, Torc Mountain, Mangerton, Mucross—where Mr. Herbert's new residence and exquisite domain has received more of the artist's attention than the old time-honoured abbey—although enough is shown of the latter to stimulate the curiosity of the tourist and the antiquary; and the contrast between the lake scenery and the half-ruined and half-deserted Irish village, is as faithfully true as it is actually painful. The groups tell the story with silent and subduing eloquence, and the figures there, as well as throughout the panorama, are really "to the life."

It was a brave thing to introduce this scene in such a "record," but it would not have been historically true without it. A common mind would on such a festive occasion have been tempted to falsify the state of things, by painting all *couleur du rose*, but Mr. Phillips is the more entitled to belief from the fact of this very passage appealing to our sympathies on behalf of those whose bones are marrowless from want, and whose ears are so dulled by misery, that they could not hear the shouts of joy rising from the shores over which the standard of England floated as the harbinger of better days to a people stricken by sorrow and famine. We put away this bitter cup, and arrive with the royal cortège in Waterford Harbour; are introduced to the tower of Hook; to "Bag and Bun," where, according to the old rhyme, "Ireland was loste and wonne;" to the Saltees, (which, we beg to observe, cannot be called a "cluster of islands," as there are but two, the property of H. Knox Grogan Morgan, M.P. for the County of Wexford); coasting to the exquisite bay of Killiney; to the Queen's farewell at Kingstou; and then Mr. Phillips proceeds to the Maiden Tower, at the entrance of Drogheda Harbour; to Dundalk; to beautiful Armagh; to Carrickfergus; and, finally, we have again the honour of meeting her majesty in the prosperous City of Belfast. Those who can visit Ireland should see this Panorama, as an earnest of what they may hope to enjoy; and those who cannot, by spending an hour there, will acquire information as well as derive pleasure from its illustrations, not only of mere scenery, but the character of the people.

**BURFORD'S PANORAMA OF KILLARNEY.**—We have but space this month to notice the introduction of a new picture to the public, by Mr. Burford. The view takes in the whole of the Lower Lake of Killarney, as seen from the tower of Ross Castle; and a more lovely scene, or a better picture, has not fallen to Mr. Burford's lot to exhibit. We shall endeavour to do it justice next month.

**SOUTH AFRICAN HUNTING TROPHIES.**—An interesting collection of native arms, costumes, skins, skulls of wild animals, and other memorials of the chase, as conducted in South Africa; the gatherings of a five years' hunting tour there, and in India, by the proprietor, R. Gordon Cumming, Esq., are now exhibiting at the late Chinese Gallery, in Hyde Park Corner. The display of skins and ostrich feathers is really magnificent. The naturalist will be gratified by some specimens, such as the triple-horned black rhinoceros, of great rarity. A young Bushman tracker, who was in at the death of most of these animals, is present in the rooms, and is almost as curious as any other part of the exhibition, which is very striking, and excellently arranged.

**OVERLAND ROUTE TO CALIFORNIA.**—The sketches by Colonel Fremont and Captain Wilkes, of the Topographical Engineers, sent out by the American Government to explore Oregon, Texas, and California, have supplied the materials for the Panorama now exhibiting at the Egyptian Hall, and which is painted by Messrs. Kyle, Dallas, and Lee, American artists. It is divided into four sections, and displays in an excellent manner the peculiarities of the country and its people, and cannot fail to be particularly interesting at the present time. The strikingly peculiar features of the country are truthfully and admirably rendered.

**THOM THE SCULPTOR.**—James Thom, the self-taught Ayrshire sculptor, who attracted so much notice in his own country and in London some twenty years ago by his groups of "Tam O'Shanter" and "Old Mortality," died recently at New York. He went over to the United States and settled there some twelve or fourteen years ago. His pursuit of his art appears to have been attended with success, for having realised considerable profits, he purchased a farm near Ramapo, in Rockland County, on the line of the Erie Railroad, and erected a residence upon it. The group of "Tam O'Shanter" and his "drouthie" friend, "Souter Johnnie," are preserved in a building attached to Burns' Monument, on the banks of the Doon.

**GLOVER, THE LANDSCAPE PAINTER.**—This gen-

tleman's death is noted in the Australian papers, to which country he had retired more than nineteen years ago, to practise his art in "fresh fields," he having been one of the oldest exhibitors in the Water-Colour Gallery, and one of the most successful of our landscape-painters. It is likely that we shall ere long supply a more extended notice of this artist.

**PORTRAIT OF CHARLES I.**—A report has appeared in one of the daily journals which we are induced to notice, more for the purpose of seeking further information than from any credence which we attach to it. It is said that a portrait of Charles I., painted by Vandyck, in 1640, and which was lost during the Commonwealth, has recently been discovered at Barnstaple, and is now in the possession of a Mr. Taylor of that town, who has declined a very large sum for it; his refusal to part with the picture being strengthened by some favourable opinions concerning it, pronounced by the authorities of the National Gallery, to whose notice it is stated to have been submitted.

**THE PICTURES IN KENSINGTON PALACE.**—Much interest has been excited among artists and all lovers of painting, by the collection of early pictures of the Byzantine, German, and Flemish schools belonging to Prince Wallerstein, and placed by His Royal Highness Prince Albert in Kensington Palace. But here they are almost useless for information and study, nor is any thing much known of them, but the account formerly given of the collection in the *Art-Journal*. If His Royal Highness would graciously permit them to be placed in Marlborough House for public exhibition, with the Veron Gallery, now about to be removed thither, he would confer a great boon, for which all students and amateurs would be grateful.

**IMPROVED PLAYING CARDS.**—Messrs. Whittaker, of Little Britain, have recently issued some cards which exhibit marked improvement in a branch of manufacture which has long been too "stationary." A considerable amount of ornament has been expended in the various suits with excellent effect, while the backs of each card exhibit enriched ornaments of the most elaborate kind. As such articles are in constant demand, we see no reason why they should not improve with other things, and are pleased to notice this proof that they may be made to do so. They are richly coloured and gilt, and are entirely printed at a type press, from separate wood-engravings by Mr. N. Whittock, no part of the colouring or gilding being done by hand.

**MR. POTTS' METALLURGICAL WORKS: BIRMINGHAM.**—We have frequently had occasion to commend, in terms of strong and deserved encomium, the productions of this skilful and enterprising manufacturer. On reviewing his specimens exhibited last year at the Society of Arts, we remarked on the novelty and beauty of his combination of statuary, porcelain, and glass with metal, for which he obtained one of the prize medals of the Society. We then alluded to works in progress of a still advanced character, which, upon their near completion we can now report, as in the highest degree satisfactory: they evidence a decided improvement upon any productions of this class we have as yet seen, of English manufacture. When completed, we shall again refer to them in detail by an illustrated notice, which their merits claim at our hands. Mr. Potts' works in the collection at the Society's Room now exhibiting, fully maintain his reputation, though unfortunately placed in a bad situation and very indifferent light, which preclude their executive merits from being appreciated, to the extent a more favourable position would have commanded. Indeed all the specimens of recent manufacture have suffered from the same cause, the principal rooms this year being occupied by the examples of Ancient and Mediaeval Art. This disadvantage, however, has happily not prevented their acknowledgment by the discriminating judgment of His Royal Highness Prince Albert, who, upon a recent visit, directed a commission to be sent to Mr. Potts for a pair of the larger candelabra, and was pleased to express his approbation of the works generally. We are glad to record another instance of the taste and patronage of His Royal Highness, so stimulative and encouraging,

and the frequent recurrence of which, exercises a most salutary influence upon British manufacture generally. We predict that in the industrial struggle of 1851, our continental competitors will find in Mr. Potts one of their most serious and successful rivals.

**NEW MODE OF OPENING AND CLOSING DOORS, &c.**—We are induced to notice this new invention for the purpose of assisting in giving publicity to what appears to us destined to add much to the elegancies and comforts of our houses, as well as the conveniences of our public establishments; but more particularly do we notice it from its paramount claims for adoption to the doors of all picture-galleries, where swing-doors, hung upon hinges, are extremely objectionable. By a new method, invented by Mr. Shepherd, and which is now on view at No. 15, Parliament Street, Westminster, doors are made to open and shut by the mere turn of a handle, or the pull of a cord, locking and unlocking themselves; indeed so simple and easy is the contrivance, that a pair of gates which have been put up at the North Western Railway, weighing nearly six tons, can be readily opened or shut by a boy. The doors are made to run back into a recess, so that they are admirably suited for galleries, and save that large space in opening which is now wasted. For purposes innumerable, however, whether doors, gates, windows, or shutters, the plan is alike suited; and when it is stated that the inventor has received honours from nine sovereigns of Europe, and letters from men of the highest rank and talent, Baron Humboldt, Prince Metternich, Count Nesselrode, Louis Negrelli the Austrian Engineer, Baron Klenze the Architect of the Glyptothek and Pinacothek, Robert Stephenson, Joseph Locke, William Fairbairn, S. M. Peto, Charles Barry, R.A., C. R. Cockerell, R.A., P. Hardwicke, R.A., and a host of others, we avoid the necessity of doing more than drawing attention to it as one of those useful inventions destined to become universal.

**KIDD'S PROCESS FOR SILVERING AND ORNAMENTS GLASS.**—A novelty of a very beautiful kind has recently been brought into public notice by Mr. Kidd, of Poland Street; it is a mode of decorating glass, in a most tasteful manner, by engraving the under surface of mirrors, &c., with borders of flowers, fruits, &c., prior to the silvering. The patterns are then silvered, and appear as if in relief on the surface of the glass, and executed in the most delicate silver. He has given the name of "embroidered glass" to this process, and the delicacy and beauty of its effect well deserve the name. The fact of the surface of the glass still preserving its flatness, while the eye is completely deceived by the apparent embossing upon it, is one of the best points of the invention, as it preserves all that cleanness and purity of surface which give it such value and beauty. It is capable of adoption in many various ways,—for the interior fittings of ladies' work-boxes, tops of ornamental tables, finger plates, &c. &c. The table may be made still more elegant by the ornamenting of goblets, decanters, wine-glasses, &c. The great application, however, in a commercial point of view, is decidedly for the decoration of rooms, and apartments generally, the illumination of wardrobes, commodes, cheffoniers, the panels of doors, &c., &c. The ready manner in which any pattern, however elaborate, can be first "embroidered" on the glass, and afterwards silvered, affords an opportunity for the introduction of strikingly novel effects in connection with drawing-room furniture. It is almost impossible to convey an idea of the effect produced on crests, coats of arms, and other similar devices, when engraved and silvered by this process. The brilliancy and sharpness of the engraving are beautiful in the extreme.

**DRAWING MODELS.**—We have recently examined some models of cottages, and also of imitative rocks, with growing plants and mosses, by Albrecht Branbach. We think them well adapted to teachers in small classes, or for instruction in private families; and in such cases where weight and portability were of no consideration, the most interesting and useful groups of real stones and living plants might be fitted up, as examples for students at public institu-

tions. We are sure that the feeling which the artist possesses for truth and the picturesque, only requires encouragement to enable him to produce models of rustic cottages, &c., equal to any that have yet been produced.

**MEDIAEVAL ART.**—Mr. Cundall is about to publish a series of choice examples of art workmanship selected from the Exhibition of Ancient and Mediaeval Art at present at the Adelphi. There is much yet to be learnt by the study of such works, and a judicious selection (which this seems to promise to be) cannot fail to be useful to the manufacturer as well as the antiquary. The engravings are by Mr. De la Motte, and King John's Cup is a very excellent sample of the care and fidelity with which they will be executed.

**PASTEL PORTRAITS.**—M. Victor Robert has opened in Oxford Street a small gallery of crayon portraits of a very able kind. The series consists of thirty-six pictures, the best being the portrait of the Princess Lamballe; she is represented in Watteau costume, gathering flowers in the gardens of Versailles. This is an exceedingly graceful and beautiful picture. The portraits of Miss Buchanan of Ardoch, and the daughters of Mr. Burke, are also capital pictures, and many of the fauzy heads are very graceful. The style and mode of treatment are admirably adapted for female beauty; but the only male portrait we conceive to be a failure. Graceful ease, but not strength, are the characteristic of these works.

**CASTS AFTER THORVALDSEN.**—These casts, purchased by the directors of the Beaux Arts for the Louvre, have sustained great injury by the way. Of the "Mercury" scarcely a fragment is entire; all the others are more or less damaged, the "Hebe" alone escaping.

**THE DISNEY MARBLES.**—The fine collection of marbles which Mr. Disney of the Hyde, near Chelmsford, has recently presented to the University of Cambridge, is to be preserved intact by that body under the donor's name. It comprises some interesting and beautiful works of early art, and we are glad to see them so well placed and gracefully acknowledged. Our Universities would be none the worse for the admixture of the fine arts with their more laborious and abstruse studies.

**THE AUTOPHON.**—This invention, patented by Mr. Dawson the organ builder, in the Strand, is a clever modification of the organ, affording the means of mechanically performing pieces of music by means of sheets of paper perforated in various places, and moveable on a cylinder beneath the opening of the pipes, which speak or are silent as the paper or its perforation passes over them, and thus performs the tune. The advantage possessed over the harrel organ consists in the employment of simple sheets of perforated paper in place of cumbrous barrels, liable to injury, and the ease with which the tunes may be varied by the cheap process of fresh sheets of paper.

**COLOSSAL STATUE BY J. B. LEYLAND.**—A gigantic statue by this artist has recently been placed in the gardens of the baths at Halifax. The figure is undraped and in a sitting position, the right hand elevated, the left resting on a club. A correspondent of a local paper has informed the public, that it is intended as the embodiment of the stupendous characteristics of our modern roads; it is highly spoken of as a work of Art by the provincial press, who entertain a hope that it may be reproduced in metal in place of its present frail material.

**EGYPTIAN STATUE.**—At a recent sale, in the Isle of Wight, of the property of the late George Ward, Esq., an Egyptian statue of "Antinous" was put up, and purchased, it is said, for the Queen, to be placed at Osborne House. The statue is sculptured in dove-coloured marble, and stands five feet four inches high, displaying remarkable beauty of proportion and symmetry, and is in excellent preservation. It was originally intended as a present from Napoleon to the King of Naples, but in its transit, the vessel which conveyed it was captured by a British cruiser and taken to Gibraltar, where the statue was bought by its late owner, and removed to England. Mr. Ward is reported to have refused a thousand guineas for this ancient work of Art.

**MONUMENT TO LORD JEFFREY.**—The subscriptions for this work are going on well, and about 2,000*l.* is reported to have been collected.

**MONUMENT TO JOHN BUNYAN, IN BEDFORD.**—A noble edifice has just been completed on the site of the old meeting-house and of its ancient predecessor, the "Barn of John Ruffhead," where the glorious dreamer himself ministered to his townfolk. The style of the building is that in use immediately after the time of Inigo Jones and Sir Christopher Wren, of which there are but few good examples in the country, and those generally by Gibbs, the celebrated architect of St. Martin's Church. The material of the base, which shows about four feet above ground, is hammer-dressed limestone from a neighbouring quarry, capped with Yorkshire plinth, giving a hold footing to the pilasters. The superstructure is red brick with stone dressings; the two side elevations are each divided into six compartments, by pilasters with stone mounted bases, and capitals surmounted by a stone architrave and modillion cornice. The front is elevated on a basement of three steps, extending the whole width of the building, but divided by massive blocks to receive the pilasters, which are uniform with those on the side elevation. In the centre compartment is the principal entrance, with semi-circular head in rusticated masonry. The architrave corresponds to the side elevations, and is surmounted with a hold pediment. The outer dimensions of the building are 80 feet by 50 feet, and the height 32 feet from floor to cornice. The ceiling is panelled, and the centre division is covered, to give an additional height of seven feet. The building is lighted by a bude-light chandelier, which gives a beautifully soft yet sufficient light for the whole place. The architects are Messrs. Wing and Jackson, and the builders, Messrs. Berrill, Maxey and Ward, all of Bedford. It cost in its erection 3700*l.*

**ALFRED'S TOMB, WINCHESTER.**—A paragraph appeared towards the end of the last month, in several newspapers and periodicals, denouncing an act of Vandalism about to be committed at Winchester, it being nothing less than the sale of the tomb and remains of Alfred the Great. The most indignant remarks have been elicited, but the true facts of the case show how much ire has been wasted. Alfred's tomb is not in existence; neither is the Abbey Church in which it was erected; the very ground upon which it stood (a layer of clay, ten feet thick) was carted away some seventy years ago. All that was done was merely to sell the land upon which the Abbey was built!

**COMMEMORATIVE WINDOWS.**—In our number for April, 1849, we announced that the windows of St. Mary-at-Hill were to be filled with stained glass by Mr. Willemt; the two largest have been completed, at the sole expense of two private individuals, Mr. Hanson and Mr. Trowers, both eminent merchants of the parish, who have placed them there as memorials of their parents. The centre of each window is three large medallions, *en grisaille*, of acts of mercy, surrounded by rich borders. The upper part of each window contains the arms and crests of the persons commemorated. These appropriate memorials cannot be too generally introduced.

**THE BRITISH INSTITUTION.**—The following pictures have been sold since our last report in April, and up to the close of the exhibition; which, upon the whole, has been very satisfactory, eighty-seven paintings, or nearly one-fifth of the entire number, having found purchasers:—

No. 43. 'A Welsh Cottage, Afternoon,' A. W. Williams, 30*l.*; No. 44. 'An Italian Peasant,' C. Rolt, 10*l.*; No. 70. 'Scene near Cuckfield, Sussex,' Copley Fielding, 18 *gs.*; No. 83. 'A Scene from the Bathing-Cove, Torquay,' W. Williams, 10*l.*; No. 97. 'Harvest Time,' and No. 120. 'Gypsy Trampers,' F. Taylor; No. 228. 'Porto Fesano, Gulf of Spezzia,' G. E. Hering, 200*l.* (bought by Mr. A. J. Cresswell, prizeholder in the Art-Union); No. 263. 'The Cottage Girl, a Study from Nature,' Miss M. Read, 10 *gs.*; No. 281. 'Roderick, the Last of the Goths,' T. Jones Barker, 70*l.*; No. 285. 'View in the Black Forest, near Baden Baden,' Capt. J. D. King, 5 *gs.*; No. 297. 'Kirby Lonsdale and the Valley of the Lune,' H. Jutsum, 40*l.*; No. 333. 'Interior of a Cottage, Kent,' G. Hardy; No. 377. 'A Scene on the Exe, Topsham, Morning,' W. Williams, 15*l.*; No. 379. 'Lock and Mill at Shiplake on the Thames,' J. Radford, 15*l.*; No. 415. 'Landing Fish,' T. Clater, 30 *gs.*; No. 464. 'The Review,' J. Jones Barker; No. 466. 'Interior of a Dartmoor Cottage,' G. Hardy; No. 393. 'The Missal,' J. Stephanoif.

## REVIEWS.

**COUNSEL TO INVENTORS OF IMPROVEMENTS IN THE USEFUL ARTS.** By THOMAS TURNER, of the Middle Temple. Published by J. ELSWORTH, London.

Our former acquaintance with the author of this book, encouraged us to look for some useful "counsel" to artists, in the present volume, which is written in a pleasant, sociable vein, well suited for general readers. The portion of the work which contains advice on the subject of Patents, Registrations, and Specifications, is preceded by an epitome of the history of inventions, enlivened and illustrated by anecdotes of eminent scientific men. If, in this part of the treatise, we meet with much that already has been made familiar to us, we also are agreeably reminded of much that we would not willingly forget. It is Mr. Turner's merit, that he has carefully studied the temperament and mental peculiarities of the artist, and by blending the severe truths of science, and the recognised maxims of political economy, with the inflexible rules of jurisprudence, he controls, while he encourages, the daring flights of inventive genius. The author takes a cheerful view of the Future of Art and Science, in connection with British Manufactures, and his aim is to encourage their full development, by pointing out the mode by which the property and value attached to works of Art may be secured to those who originate them. He seems to be of opinion that the doctrine of "Copyright has been gradually gaining ground in several directions," and complains that the law is not sufficiently flexible and discriminating. But we must remind him of a numerous and powerful body of jurists who demand that the law shall be upon this, as on other subjects, more rigorously inflexible. The enormous expense of litigation on the subject of Copyright and Patents, very properly rouses his indignation, as it must do, that of every just man. It is impossible that the present system can be allowed to prolong its existence. We recommend the author of this little volume, in his next edition, to direct his attention to some definite and specific plan for ameliorating the present legal machinery for testing and protecting the originality of inventions. He will then himself become an inventor, and render an invaluable service to Art. Whilst it has ever been the aim of the *Art-Journal* to render the great writers of Art accessible to all classes, and while we have made many sacrifices to insure this result, we have no faith in the present mania for "cheapness," which can only give a temporary premium to superficial and inferior workmanship. Mental labour of the highest order cannot be gauged and measured by any human standard. The best will ever be the cheapest. To produce the works of the highest excellence, must be the aim of every one who aspires to the dignity of an artist; all that the law of Copyrights and Patents can do, will be to protect the rights of property where they have existence. The value of those rights will always be liberally estimated by those judges and patrons of Art, who really deserve to be so considered.

**SECTIONS OF THE LONDON STRATA.** By ROBERT W. MYLNE, C.E. Published by WYLD, London.

The vexed question of the water-supply for this great metropolis has led to the publication of these sections. They are five in number; and a black plan of London and the suburbs, with the sectional lines laid down upon it, is adopted. The geology of the London Basin has been very imperfectly understood, and hence the most erroneous notions have been entertained, and the most impracticable plans projected. The publication of these sections will do much towards removing some of the errors, and they will therefore prove of much value in practice. The five lines embrace very fairly the great City—extending from Chiswick to West Ham, and from Kensington to Greenwich Marshes; also from Hampstead to Camberwell; from Highgate to Peckham, and from Stoke-Newington to Lewisham. Most of the information here collected has been derived from the sections of the deep wells which occur in the various localities of these lines, the depths of the wells, in most cases, being given. As the author says, "To trace the deep wells over such an extensive area has been a work of time; and much labour has been expended in testing the accuracy of the data collected from so many quarters." In the first section only is the strata delineated in detail; in that one we have all the information, so really valuable, of the alterations in the thickness of the gravel and clay formations, whereas in the others we have only the undulations of the chalk formation shown. We regret this, for without for a moment denying the value of the infor-

mation relative to the chalk of the London Basin, that being the water-bearing stratum, we have so many causes for enquiring into the relative thicknesses of the gravels, sands and clays, that much disappointment will be felt, by many who, from the title of the publication, will be led to believe that "the sections of the London strata" include these more superficial beds. We have no intention of entering into any discussion on the water-question, but we are satisfied, from our enquiries, that the supply of water to be hoped for from the chalk is comparatively limited; that the levels of the water in existing wells has been constantly falling lower, with the increase of the number of wells, and the consequent additional drainage from the Basin. When, let us ask, are we to have anything determined relative to the water-supply, and the sewerage of London? We fear not until the approach of pestilence again terrifies the people, and they awake the sleeping Commissions.

**PERSPECTIVE: ITS PRINCIPLES AND PRACTICE.** By G. B. MOORE. Published by TAYLOR, WALTON, & Co., London.

There is considerable "agitation" just now among the learned on the subject of Perspective, an agitation which may be in some measure traced to the system propounded by Mr. Herdman in the columns of the *Art-Journal*: certain it is that since the publication of those papers we have received as many manuscripts, for and against the theories which they contain, as would, if printed, fill half-a-dozen of our monthly parts: we have had "line upon line, and precept upon precept." Mr. Moore's work, although not professedly addressed to Mr. Herdman's doctrine as its text-book, does not lose sight of it, for the two writers agree upon one essential point, perhaps the most essential, as it forms the groundwork of the argument on both sides, namely, that the laws of Perspective "are in universal nature, and are not confined to the picture, or to those portions of planes and lines included in it." Mr. Moore, while disputing the conclusion which Mr. Herdman arrives at, that right-lined Perspective, as at present taught, is incorrect, agrees with him that the writers on Perspective have regarded it, in general, as confined to pictorial representation, instead of a science comprehending the ordinary laws that govern the appearance of all objects. Hence, in his work, he shows the general appearance of lines and planes situated in any position to the eye on some surface common to all, so that their relative position to each other may be closely ascertained, and how such appearances may be applied to pictorial representation. Now this appears to us to bear out the truth of an observation which, many years back, we remember to have heard Professor Turner make at the conclusion of a series of lectures on Perspective, at the Royal Academy:—"After all, gentlemen, that I have been saying to you—the theories I have explained, and the rules I have laid down—you will find no better teachers than your own eyes, if used aright, so as to permit you to see things as they are." These may not be the precise words of Mr. Turner, but they give the sense of his remarks, and we would commend them to all interested in the matter, adjuring them, however, not to neglect the aids of such books as that before us, with its well-defined rules and careful diagrams.

**LESSONS ON TREES.** By J. D. HARDING. Published by D. BOGUE, Fleet Street.

This is another of those valuable books of instruction which Mr. Harding has put forth for the benefit of the student in landscape-drawing; and it is as likely to prove equally useful with any of its predecessors. It treats, as the title indicates, solely of trees—those beautiful, but, to the learner, most troublesome, natural objects, which so often put his patience and his skill to the severest tests; like the well known problem in Euclid to the young mathematician, they are a kind of *pons asinorum*, which it is very difficult to master. These "Lessons" are arranged progressively, from the simple trunks, branches, and foliage, in outline, to the perfect tree, single and in groups; and they embrace the principal varieties to be found in wood and forest. But, as the author judiciously remarks in his preface, "The object of the work is not so much to supply the pupil with examples for imitation, as, through their instrumentality, to make him capable of observing nature truly for himself, and of leading him to acquire, from the study and imitation of these, or any other models, some means by which he may successfully transcribe those forms and features of nature which he would desire to record." This is the true mission of the teacher of art; his aim should be to give his pupils thoughts and ideas, which, under certain prescribed rules and laws, he may carry out in his

own way; rather than to make them copyists of a style which they may successfully imitate, and yet all the while be left in the dark as to the principles whereon they are working. Mr. Harding's free and forcible touch, his graceful handling of the pencil, and his simple yet effective treatment of subject, were never more apparent than in the examples here given. They are also most admirably printed by Hulmandel; the gradations of tint, light, and shade, have been carefully preserved; while their clearness and delicacy leave no room for the complaint we have frequently heard from the learner who has had a lithograph put before him to copy, "It looks so confused, I cannot see which way the touches run, nor how they are made." The work cannot fail to prove a valuable addition to the student's library.

**THE DRIVE; SHOOTING DEER ON THE PASS.** Painted by E. LANDSEER, R.A. Engraved by T. LANDSEER. Published by GAMBART & Co., London.

In all respects this is a great work; of extraordinary size as to its dimensions, and great in its artistic qualities. The picture, which was exhibited at the Royal Academy in 1847, and was painted for Prince Albert, is the largest we ever remember to have seen from the pencil of Mr. Landseer; and, perhaps, from that circumstance, it did not strike us as either so interesting in subject, or so attractive in treatment, as the majority of his smaller productions. And, moreover, the low tone in which it was painted, however according with the time and place of the incident pictured, gave to the work a sombre character approaching to dullness. Hence we prefer the engraving to the painting; because in the former, we get rid of much of what appeared a defect in the picture. The scene lies in a wild and rugged pass in the Black Mount, in Glen Urchy Forrest, where of old the Macgregors used to "gather"; two figures, a sportsman and a Highland keeper, with a brace of dogs, lie in ambush behind a rugged bank in the foreground, waiting the rush of a herd of deer up the pass; one of those noble animals has just been dropped by a shot from the rifle which the sportsman is reloading for the next victim; and there seems every chance of his getting another or two after this, for the hills are alive with the stag and the hart, many of which seem little disposed to get out of harm's way, notwithstanding the danger which threatens them: it seems a regular *battue*. On the other side of the pass is a lofty and wild mountain, through whose broken masses a stream winds here and there, catching at intervals, in a most beautiful manner, the rays of light from the morning sun, which is just "lifting" the mists, and rolling them onwards with a majesty peculiar to such localities.

Mr. T. Landseer has, undoubtedly, done ample justice to his brother's composition, but he still seems to have felt the disadvantage to which we have alluded, and which is most apparent in the middle distance: had a little more breadth of light, and a very little is needed, been thrown over the ground, the engraving would be much improved, inasmuch as greater relief would have been afforded to the figures in position there, which appear to require it; nor would the harmony of the whole subject be disturbed thereby. Still it is a noble print; the varied textures of flesh, drapery, and skin, in the animal world, and of rock, herbage, and sky, in the inanimate, have been admirably preserved; and while there is great delicacy in many portions of the work, there is no lack of power where this is required. The style of the engraving is well adapted to its large size, being a combination of mezzotint and stipple, with the introduction of some line-work where such has been deemed necessary, as in the dogs, &c.

**THE FARMER'S DAUGHTER.** Painted by J. F. HERRING. Engraved by W. H. SIMMONS. Published by GAMBART & Co., London.

A pleasing subject, most agreeably placed before us, though, we apprehend, it is the result of the artist's fertile imagination rather than a sketch from the life; not because it is deficient in truth, as to what might be and what used to be, but because farmers' daughters now-a-days find other employment than in tending their father's straw-yard and stable. Perhaps, however, Mr. Herring wishes to teach them a lesson of what may be their occupation by and by, if, as some suppose, the interests of the agriculturists are on the decline, and the maidens will again have to shorten their skirts and bare their arms, while assisting in the operations of the farm. But it is not our business to prophesy dark things, nor to echo back forebodings for which there may be, and we heartily trust there is, no reason; our task is both easier and more pleasant, for artist and engraver have here combined to pro-

duce as pretty a print of its class as we have met with. The head of a white horse is protruding from a stable door to feed from the lap of the "Farmer's Daughter," which contains a quantity of what appears "green food." The figure of the female is half-length; she is a buxom maiden, with a pleasing expression of countenance, free from vulgarity and clownishness. The horse's head is capital.

SCOTLAND DELINEATED. Parts 7 & 8. Published by GAMBART & Co., London.

If the circulation of this series of lithographic prints be at all commensurate with their excellence, they must have a wide-spread reputation, for assuredly we have never seen the picturesque beauties of this romantic country set before us in a more charming and intelligent form. The last two numbers published are Parts 7 and 8; the first contains two views of "Edinburgh," from drawings by D. Roberts, R.A., taken from opposite sides of the city, the one from Calton Hill, the other from the Castle; points which show the architectural features of the "modern Athens" to the best advantage. The "View of Loch Lomond" from the south, after H. McCulloch, is a well arranged composition judiciously treated. A "View of the Coast of Sleate, Isle of Skye," also after McCulloch, shows, under the effect of a quiet evening sunset, a range of bold and lofty rocks jutting out into the sea. The next subject is "Berwick Castle," from a drawing by G. Cattermole, who has caused a hurricane of rain and wind to sweep over trees and towers with terrific violence; this is an exceedingly clever print. The last subject in this number, is a view of "The Nith," from a drawing by Leitch; the scenery of broken masses of rock covered with noble trees, through which the river winds, is exceedingly picturesque, but the lithograph is ineffective, because deficient in power. In Part 8, we have the "Isle of Staffa," and "Fingal's Cave," from drawings by Nesfield, neither of which we greatly admire as works of Art; "Falkland Castle," after D. Roberts; the "College Church, Low Calton," from a drawing by Leitch—an interesting view which embraces various other edifices of much pretension, that make up an attractive picture; "Cora Linn, Falls of the Clyde," a grand scene, treated by the artist, J. A. Houston, with masterly skill; and "Glencoe," from a sketch by McCulloch, which, as here depicted, might not inappropriately be called the "Valley of the Shadow of Death," so gloomy is its aspect, and so forcibly recalling the deeds of blood that are associated with its history. If these two numbers are not an improvement upon the earlier portions of the series, they do not, at least, lessen its character for the judgment with which the views are selected, and for the general excellence which characterises the publication.

SPRINGTIDE; OR, THE ANGLER AND HIS FRIENDS. By I. Y. ACKERMAN. Published by BENTLEY, London.

Under a pleasant title we have here as pleasant a little *tomé*, one which may be carried in the pocket and read in a field-walk. It is redolent of enthusiasm for the art and for country life, "the moral of the whole" being given in the author's quotation from Shakspeare in his title page.

"Lord, who would live turmoiled in the court,  
And may enjoy such quiet walks as these."

This intense love of nature is ever the true test of a true angler, from Izaak Walton downwards; but our present writer has other good companionable qualities, he has read much and widely, and without parade, he brings much curious and agreeable learning into his dialogues, descanting learnedly but never prosily on "the old time before us," and defending well and stoutly the rustic population from the charge of utter vulgarity of language, proving its pure Anglo-Saxon origin; they have a staunch advocate in Mr. Ackerman, who says:—"To me there is something affecting in the hard and simple lives of these people, who, when well-disposed, present better examples of Christian patience and resignation, than may be found even among the educated. I can never forget that our Great Master and Teacher chose for his companions on earth men of the simplest habits and humblest walk of life; and often as I have looked upon the eluster of white frocks in the aisle of our village church, and watched the serious upturned weather-beaten countenances of the group,—often, I say, have I, while contemplating this sight, prayed for the simple faith of those poor clowns." There are many capital country stories told in country dialect, much agreeable gossip in that of "gentles born," and altogether as much good sense and

pleasant reading as we know in any other volume of its size and modest pretension.

THE BRITANNIA TUBULAR BRIDGE, OVER THE MENAI STRAITS. Drawn and Lithographed by G. HAWKINS. Published by ACKERMANN & Co., London.

A highly picturesque view of one of the greatest triumphs achieved by modern mechanical science. Marvellous indeed, it seems, when we look upon that huge iron tube, stretching from shore to shore, to the length of more than one-third of a mile, and at upwards of a hundred feet above high water-mark of the river below; standing out in dark solid relief against the blue sky, as if placed there by other agency than the hands of man, and yet having nothing in common with the beautiful scenery by which it is surrounded. Mr. Hawkins was frequently employed during the construction of the work, in making drawings of the various portions, while in progress, and he has here produced it in its completed state, in a very artistic manner. Independent of the interest which is attached to such a structure in itself, he has so treated the subject as to make a very pleasing picture of it, and has lithographed it with much skill.

INQUIRY INTO THE NATURE AND APPLICATION OF PERSPECTIVE AND FORESHORTENING. By H. TWINING, Esq. Published by LONGMAN & Co., London.

It is at all times gratifying to find men of wealth and position employing their leisure in furthering the ends of Science or of Art. Such instances are not rare in our day, and every fresh case that presents itself, we consider as so much gain from idle or frivolous pursuit to the interests of mankind at large. Mr. Twining has already done some service to Art in his admirable volume entitled the "Philosophy of Painting," in which he has touched upon the subject that he here enters into more fully; "finding," as he says, "since completing the volume, and after allowing my thoughts to dwell with perfect leisure on points previously investigated, that some had been left open to further inquiry, whilst one or two, perhaps, had not been exhibited in the simplest and clearest form to which they are reducible." His present work, therefore, forms a kind of supplement to the preceding, and is written with a view to afford guiding principles in those branches of Art which its title indicates. In treating his subject the author appears to have divided his work into two parts, one referring to what may be called Theoretical or Linear Perspective, and the other to the knowledge of the science which may be acquired by observation. Our limited space will not allow of our analysing his doctrines; we can only say they are clearly and simply laid down, and well worthy of attention.

EVANGELINE: A Tale of Acadie. By H. W. LONGFELLOW. Published by D. BOGUE, London.

The name of Longfellow, among the bards of America, has long had an English reputation with those of his countrymen, Bryant, Willis, &c. His poetry is of that order which takes its rise from a cultivated intellect disporting amid the quiet beauties of nature, and the gentle thoughts that associate themselves with the troubles and enjoyments of his fellow-man. "Evangeline" is, perhaps, the most popular of his poems. It is a sad tragedy, told in beautiful, simple, and pathetic language. It refers to the expulsion, in 1755, of the French settlers from the province of Acadia, or Nova Scotia, by the British forces, for refusing to assist the latter in the hostile movements then carried on between them and the Indians. But our remarks must be confined to the illustrations which ornament this new edition of the poem; they consist of between forty and fifty exquisite little engravings on wood, from designs by Miss Jane Benham, Birket Foster (whose beautiful drawing of "Morning," in our present number, must attract attention), and J. Gilbert. There are among these subjects many of a very superior quality; and all are engraved in first-rate style; they look more like delicate etchings than woodcuts. The whole work is beautifully got up in illustration, type, and printing.

WAITING FOR THE COUNTESS. Painted by E. LANDSEER, R.A. Engraved by C. W. WASS. Published by T. AGNEW, Manchester.

The title of this work by no means declares its subject, yet it is most appropriate. A graceful bloodhound lies at the foot of a flight of steps with his head raised in eager expectation of the descent of some well-known person. The dog was a favourite hound of the late Countess of Blessington, to whom it was presented by the King of

Naples, and in the engraving, is presumed to be waiting her approach; hence the title. The print is an elegant one of its class; the animal is drawn with the power and truth which Mr. Landseer imparts to all such subjects; his head is full of intelligent expression, which Mr. Wass, in his engraving, has most happily caught.

ORNAMENTAL WINDOW-GLASS. Published by the CROWN GLASS COMPANY, St. Helen's, Lancashire.

In the *Art-Journal* for May, of last year, we introduced an illustrated article on the manufacture of modern ornamental window-glass; which article was courteously supplied by a gentleman connected with the above extensive factory. The Company have recently published a thick quarto volume (one of which is now before us), of patterns and designs for every description of window, those of a superior order being by Mr. Frank Howard, many of which are given in colours. In looking through this work, it is impossible to deny the fact that Art, in this phase of manufacture, has made rapid progress within the last two years; and with the means which this Company has at command, and the taste it has exhibited in getting up the volume, such progress must still go on. But we find much in this book that cannot fail to be of service to manufacturers of other matters besides glass, so varied are its contents, and so adapted for general application; it ought not therefore to be regarded simply as a pattern-book of that particular trade alone, but a book of useful and elegant ornamental designs.

AURORA, AND OTHER POEMS. By MRS. H. R. SANDBACH. Published by W. PICKERING, London.

It would, indeed, be somewhat remarkable if the authoress of this volume, who is a daughter of the late William Roscoe, did not inherit some portion of the cultivated intellect and gentle spirit of her father. We know that genius is not hereditary, yet it is impossible for the young mind to grow up amid "thoughts that breathe and words that burn," without feeling their influence. The fragrance of the flowers which grow on Parnassus must be inhaled by those whose footsteps wander among them; and the fruit of the young tree, if it bear fruit at all, must resemble that of the parent stock. This is not the first nor the second time that Mrs. Sandbach has appeared as a writer of poetry, though it has not been our good fortune to have had her previous publications brought under our notice; but to judge from that which we are now called upon to review, we are persuaded they are worthy of her lineage. A part of the contents of this volume reminds us how frequently Art begets Art, how poetry produces painting and sculpture, and the latter arts call forth the inspirations of the poet, for the poem of "Aurora" and several of the other pieces have been suggested by the sculptures and drawings of Gibson, whose earliest patron was Roscoe, and to whom the present work is appropriately dedicated. None of these poems are of sufficient length to demand an analysis of their subject-matter; it is sufficient to say that, in all, a spirit of gentle or of holy melody is heard in their music, which is poured from a mind at once elegant in conception and well-attuned to harmonious numbers. It is a book one should take for a companion into some quiet, leaf-shadowed corner, when thought and heart are at rest, and the sun, to quote the writer's own words—

"Casts off his burning robes of light,  
And lets the purple draperies of the Eve  
Fall on his crimson couch."

HELENA AND HERMLIA. Painted by R. THORBURN, A.R.A. Engraved by F. JOUBERT. Published by HERRING & REMINGTON, London.

Two distinguished members of our female aristocracy are here represented under the above titles, the Marchioness of Waterford, and her sister, the Viscountess Canning. They stand on a lordly terrace, which overlooks a wide range of country, but the extreme pensiveness of their countenances would lead to the supposition that their thoughts are engaged on other subjects than those around them. This expression of melancholy, and the style of dress in which they are habited, partaking of the mediæval age, carry back the imagination of the spectator to remote ages, when the cloister and the convent were not unfamiliar to high-born ladies. This, however, is no detriment to the work, but rather otherwise; it is a relief to the ordinary ungraceful attire with which we are everywhere familiar in modern portraiture. The composition is elegant, classically picturesque, and well studied. It has been well engraved by Mr. Joubert.



## THE ART-JOURNAL.



LONDON, JULY 1, 1850.

ELECTROTYPING  
APPLIED TO ART-MANUFACTURES.

ELECTROTYPING is one of the most successful applications of the discoveries made in the domain of science to the Fine Arts. It involves the possibility of transferring the forms created by sculpture to a noble and solid material, without destroying by such a process, the freshness and bloom of the original in the slightest degree.

Those who are not aware how hard is the struggle which, for thousands of years, has been carried on between artists seeking to embody their ideas in the firm and sharply defined forms conferred by bronze casting, and those physical conditions which impede the setting of the floating metal in the moulds, prepared with anxious care, will not be able at once to appreciate the incomparable value of such a discovery. But artists who have gone through the trials to which the uncertainties of casting subject them, and who have seen, totally wasted away in the process, all the refinements of their carefully studied modelling, have been struck by the results of this new method, as by a miracle. Thorwaldsen, who saw only the first experiments made, when this mode of workmanship was yet in its infancy, hailed the discovery as one of the greatest that has ever been made in the department of technical reproduction. He, whose teeming imagination had basked, during his long and active life, the hands of numerous artists in reproducing in marble the creations of his genius, in a style which afforded him little satisfaction and which rendered, indeed, but little justice to his merit, foresaw at a single glance how immense, how incalculable an advantage, was to be derived by great sculptors from this new manufacturing process. To this great artist, however, befel that which was the fate of many men of distinguished talent, and which is so touching in the fatal destiny of Moses, who was allowed to cast his eyes upon the fertile plains of Canaan, but not himself to enter the promised land. With his cooperation, this branch of Art would rapidly have shot up into a mighty tree, while it is still even at the present moment regarded as a weakly sapling, little cared for, without promise of fruitfulness, and considered by many amateurs of Art, as of an equivocal and even suspicious origin.

Prejudices have stifled in their prosperous commencement more than one useful invention. We may mention as an instructive instance, and one well adapted to our case, the anecdote of Nero who ordered the man to be put to death who presented him with a cup of transparent glass, which was elastic like metal, fearing lest gold and silver should lose their value by such a discovery.

Electrotyping has encountered a reception nearly as chilling. The political disturbances of Europe, it is true, have contributed much to withdraw the attention of the public from the astonishing results obtained by this process; but still more than these unhappy circumstances have the false notions current respecting its

true character, contributed to throw it into the shade and to rob it of the favour of real protectors and lovers of Art.

What in former times would have been the greatest recommendation, the very moderate price at which such reproductions of the finest workmanship can be presented to the public, has been perverted into an objection against their real value. The wealthy have been told that this description of workmanship is wanting in solidity, and the many find it always dearer than plaster, papier maché, and such like worthless and perishable materials.

Perhaps, however, the public has not been alone in the wrong, and the proportionably small encouragement which this manufacture has met with, may be attributed in great measure, to the not always successful choice of models selected for production. Not every subject that looks well in marble or clay, presents a similar fine or striking appearance in bronze, the smooth untransparent surface of which displays the whole form with such a hard distinctness, that finishing touches sufficiently sharp for any other material, here seem to have entirely lost their power. The laws of *style*, and the conditions under which modelling associates itself in a suitable and harmonious manner with such a material, must therefore be thoroughly studied, before that success can be attained which is aimed at in such a process of artistic reproduction.

Every attempt to acquire a clear understanding of what is meant by style, in reference to Art-manufactures, would be vain and useless without the help afforded by a comparative glance at the history of Art. Here we learn at the first view, how important is, not the material itself selected as the medium of ideas to be artistically expressed, but the specific manner in which it is treated. The striking effect of Egyptian sculptures depends entirely upon the assimilation of the forms created by the plastic hand of man with those huge masses of rock employed for this purpose, which still continue to exercise a peculiar power over our imagination as products of nature. The moment that the artist ceases to consider these indestructible qualities of the substance made use of, the latter enters into a hard conflict with the forms impressed upon it by the human mind, and it happens, not infrequently, that the whole artistical effect is entirely destroyed by such a contradictory action of the maltreated and offended material. A comparison made between a statue of Bernini and any sculpture of Egyptian, Indian, or Greek Art, will bring immediately before the eyes of our readers the difference to which we allude. Whilst in the Art-productions of the ancients the idea grows out of the dead masses themselves, as leaves and blossoms burst out from the stem of an old tree after a night of spring rain, the sculptures of the modern artist leave upon us the impression, as though the subjects represented by them were entangled in some harassing conflict of passion, and the lively movements they display are those of a convulsive state of agony rather than the free action of an organic development.

This radical defect, which appears in the most striking manner in the works of the seventeenth century, is, however, a general quality of the sculpture of modern times; and not only Michael Angelo's Moses partakes of it, but even Ghiberti's gates of the Baptistery at Florence, which the former declared worthy to be the gates of Paradise, are open to censure in this respect. Although they are of so elevated an order of beauty and so masterly a perfection, that no bronze of the classical epochs which has come down to our times, can be compared with them either in excellence of workmanship or in the overflowing riches of a sublime and poetical conception, these same sculptures, as works of bronze, are surpassed by the most common Art-manufactures of the Greek and Roman epochs, which bear almost without exception, the stamp of genuine plastic workmanship. Is it not as if a magic spell had transformed the figures put into action by the Florentine artist, into beings which have become strange to themselves, and therefore ill at ease and seeming to be in a perpetual struggle with the material with which

they are associated? With the bronzes of the ancients we find precisely the contrary. The figures adorning the bas-reliefs of Siris, in the British Museum, are to such a degree amalgamated with the metal, that, were we desirous of bringing them down to the level of actual life, they would appear like beings belonging to a higher sphere in the midst of this common and low existence. We should immediately be aware that they are not composed of the same clay as our own bodies, but of a nobler material; and as a bird, whose lungs are fitted for inhaling the pure and rarified atmosphere of the higher regions of the empyrean, is unable to inhabit the denser element for which a fish is adapted by its inferior organisation, so, the metal figures of a Greek sculpture seem to require quite a different medium for their more subtle and merely poetical existence.

This is not the place to enter farther into the details of such a question, the solution of which requires great experience in matters of Art, and an uncommon delicacy in the perception of different degrees of artistic excellence, and perfection of style. Here we are interested in it only in a practical point of view. We can, therefore, refer directly to the experience made by all those who have been occupied in electrotyping, that it is not sufficient to convert any monument of Art whatever into metal, but that the success of galvanoplastic reproductions depends entirely upon the subjects chosen. The contrast between form and material we alluded to above, becomes much more striking when all the details of artistical execution reappear in a material for which they are not intended. This unexpected result has been frequently so startling in effect, that many electrotypers have been disappointed by it to such a degree as to be induced entirely to abandon a process presenting in itself advantages not to be obtained from any other mode of mechanical reproduction. Mismanagement of the most useful of scientific discoveries threatens, therefore, to rob our century of the glory of having made it, and it is strange enough to see how the story of the inventor of the application of steam-power is repeated even on this occasion. Whilst Napoleon was inclined to shut up in a lunatic asylum the man who offered him steam-vessels, our artists are disposed to wish for zealous electrotypers a fate perhaps even more cruel.

It is not my intention to give, on this occasion, any description of the chemical process or technical improvements which have been introduced into the electrotyping manufacture. Such things are now universally known and afford little interest to those who do not concern themselves about the means by which a work of Art is produced, but who wish only to enjoy good workmanship on the best terms. The question which occupies us at the present moment, regards, exclusively, the results obtained by the application of a scientific discovery, which has done wonders in other branches of industry. For although even the gilding and plating process does not always receive full justice, this newly established branch of trade has struck deep root and will not easily be abolished by the old fire process, which offering only apparently greater advantages, has ruined the health and destroyed the lives of so many persons, and is far from being able to enter into competition with electroplating. If the credit of the latter has suffered in any quarter, the fault is entirely due to bad workmen and not to the process itself, the perfection of which depends of course on the method adopted in its application, and on the conscientiousness with which it is put in practice. Manufacture-spoilers end at last by spoiling only their own reputations.

The finest philosophical instrument put into the hands of a savage will soon become an object for laughter and ridicule, and mere matter-of-fact men cannot be forced to acknowledge the most evident results of science, even when placed before their eyes. I remember that when Sir Humphrey Davy in his journey through Italy was kind enough to explain one of his wonderful discoveries to some Roman chemists, after having pointed out the result of the experiment perceptible only to the scientifically educated

eye of the philosopher, he exclaimed joyfully at the appearance of the magic spark—"L'hanno viduto!" "Did you see it?" He was afterwards ridiculed by a sceptical professor of chemistry, who in a spirit of malicious mockery frequently repeated the words of the great founder of electro-chemistry, whom he ignorantly looked upon as a visionary. Thus we see, that one of the branches of galvanoplastic industry, which affords the greatest advantages for the diffusion of knowledge, has been cultivated within very narrow limits only, whilst its usefulness, if properly understood, ought to have assured it an universal application. We speak of the reproduction of engraved copper-plates, which on the Continent, in Germany at least, has an astonishing success, whilst in England it is scarcely practised at all. The cause of such neglect is the same as in the case of other useful inventions, which lose their character only by mismanagement. Failure is followed by discouragement and the latter by indifference, which has always a most injurious effect upon national industry. I know an establishment where several thousand copper-plates have been reproduced in this manner, and where the number of engravers, instead of being diminished, has been considerably increased by it. The workmanship is enabled by this means to improve, while the prices of such productions become cheaper in proportion, and Art itself, as well as the public, is benefited in the highest degree. A reformation in trade of the most advantageous character takes place, which is profitable both to the producer and to those who enjoy what is produced, without injury to either party. Yet in spite of this it is difficult to persuade even a practical man of business that progress is insured by so admirable an invention, and this, for no other reason, than because it has been subject to mismanagement.

If prejudices are so great an obstacle to the improvement of the most useful methods, we cannot wonder that these difficulties should be still greater in the higher regions of Art, where the machinery is much more complicated, and where fashion exercises a potent sway. When the first notices of the application of electrotyping to sculpture reached the present director of the royal foundry of Munich, he immediately went to Paris to assure himself of so powerful a means, promising to supersede the fire process, the imperfection of which was known to no one so well as to this clever and experienced artist. The opinion, however, which he laid before the public after his return to Munich, was quite opposite to the results afterwards obtained by long practice. His impression was that this process would never be applicable to works of large size, whilst now every electrotyper knows that small sized objects occasion sometimes much greater trouble than can be made to answer in a commercial point of view. Mr. Midler produced a bust about the size of life to show that he was well acquainted with the process, of which he had entertained such bright hopes, and in which he had found himself suddenly so disappointed. To those, however, who are initiated in the secrets of the manufacture, he has only offered a positive proof that he did not sufficiently understand it. The copper produced by him in fact deserved the blame, whilst he endeavoured to lay the fault upon a method, upon which he had bestowed so little time and patience, and the study of which requires as many years as he had allotted weeks to it. It is indeed to be regretted that this skilful and zealous artist should have so hastily abandoned the process, as he, in all probability, with the aid of scientific men, would soon have been enabled to bring it to that degree of perfection which others have at last attained at a far greater expense of means and time, than he would have required for the purpose. The artistical execution was masterly, and of all persons who have occupied themselves with electrotyping, perhaps no one had so decided a vocation for it as he.

It is generally supposed that the scientific is more essential than the artistical part to insure success in this branch of technical reproduction, but this is a great mistake. As the most accurate knowledge of the theory of fire-casting would enable no one successfully to establish a

foundry dedicated to Art-manufacture, so it is quite as hazardous to look for great results in electrotyping from the theoretical knowledge of electro-chemistry alone. It is true that a galvanoplastic workman cannot dispense with the study of the primary elements of galvanic action, but I have frequently seen those, who had a large store of patience and skilful perseverance, succeed much better than those who could boast of considerable scientific attainments. Even here the old saying of a practical philosopher holds good, that "a part is greater than the whole," as it is frequently more essential to apply a very small portion of scientific knowledge than to aim at becoming master of the secrets of nature, by peeping into her laboratory for a few moments. Only an apple falling from a tree enabled Newton to discover those laws which the whole apparatus of science could not so easily have made evident; and thus we find, that in the improvement of great inventions, those have succeeded best who have endeavoured to simplify the means and to reduce the problem to a matter-of-fact question, the solution of which has not infrequently been discovered by a child.

Those who have no confidence in this new method of converting artistic models into a noble and enduring material, usually allege in support of their scepticism, that, as yet, almost all the establishments of this kind have come to an untimely end, with the exception of the few sustained by means not derived from commercial resources. This, indeed, cannot be denied. There is scarcely a capital in Europe where one or more electrotypers do not deplore their folly in having gone too far in this branch of speculation. Although the political disturbances of Europe may have had some share in so complete a failure of success, it must still be confessed, that even in more favourable times they would have gone to ruin, as the practical direction chosen by them could not lead to any good result. The fault lies, however, not in any defect of the method, but exclusively in the wrong application of it.

To explain our meaning, we may venture to say, that had the art of copper-engraving been discovered in our own times, it would probably have met with the same result. And has it not been so with lithography? The inventor of this incomparable multiplying process, to which our century is indebted for the unlimited propagation of cheap and useful knowledge, of instruction and amusement, ended as a bankrupt, as many electrotypers have done, who deserved a better reward than the malicious ridicule with which the thoughtless many have saluted them. The invention succeeded, however, immediately after having passed from the hands of the man of genius to those of dry but shrewd and practical men of business, who availed themselves of this powerful means for satisfying the wants of the million. The history of discoveries and inventions is not less rich in tragical combinations than that of political events. Ungrateful are the many, and therefore we must not wonder if those who make a fortunate discovery should endeavour to derive some immediate personal advantage from it, without much considering the common good. The world will be deceived, "therefore," says the man of business, "you must deceive it." This maxim is carried into practice perhaps more in Art-manufacture than in any other branch of human industry, with the exception always of medicine, where the most clever and conscientious physicians are compelled to adapt themselves to the folly and credulity of mankind by assuming a mask either of charlatanism or of exterior roughness. To prove what we have ventured to assert, it will be sufficient, for the present, to direct the attention of those who have any capacity for appreciating correctness and refinement in Art, to the small-sized bronzes which are manufactured, in enormous quantities, at Paris, at Rome, and in England. Without speaking of the artistical treatment, which is, of course, subject to the caprices of fashion, we shall allude only to the style of workmanship generally displayed by them. And here we must be, in the first instance, just, in acknowledging the astonishing progress made by fire-casting since the bright epoch of the sixteenth century. Frequently

these Art-manufactures of the present day are so perfect, that they seem to be made with the same facility as plaster-casts. Such reproductions, however, as they do not attain the sharpness of the latter, are not fitted for catching the crowd, and are therefore condemned to undergo a process much more cruel than that to which Marsyas and Bartholomew were subjected. The artists who are commissioned to put such bronzes into a condition for sale, are generally unable to model a single object, but are acquainted with the means requisite for tricking out works of this description in a seductive manner. They obtain what is desired, principally, by two contrivances. The first consists of a mode of execution which throws over them a veil, not allowing the eye of the spectator clearly to distinguish any details of form, and the second gives a deceptive effect to some prominent parts. The former is obtained by a particular kind of file, by means of which the whole surface is rubbed over, without any regard to the modelling; the latter is produced by the chisel, commonly used in the most arbitrary manner. Both modes of treatment proceed upon the attempt to produce a false illusion, and their striking effect arises from mental contrast. The file-rubber has no other intention than that of converting the whole surface of the sculpture into one smooth plane, by destroying the modelling wherever the casting process has left any trace of it; and he succeeds with the multitude in making them believe that every part of the work is of the same perfection; the chiseller endeavours to revive the plastic expression, on those parts, at least, where even the inexperienced eye of the unreflecting amateur would discover that the pith and marrow of the original are entirely gone, and that the whole has lost all character.

This system of imposition in Art-manufacture is accomplished by the skilful management of picturesque accessories, without which no sculpture can hope to obtain the applause of the many. This is even acknowledged by the ancients, who assigned to those statues of Praxiteles the highest value, which were painted by Nicias. But this fact proves clearly that the utmost discretion and a very subtle refinement are required to associate advantageously the two branches of Art. This requisite delicacy is far from being observable in the present mode of colouring our bronzes, by giving them a kind of patina, which imitates, it is true, that bestowed upon ancient bronzes by the effects of time, but only in a manner setting taste and common-sense at defiance.

With such an apparatus of seductive means have those to contend, who hailed, in electrotyping, the rising star of a better era in Art-manufacture, relying with bright hopes upon a process which would enable the workman, to whom is confided the reproduction of a masterpiece of sculpture, to preserve the expression of every individual touch coming from the plastic hand of the inspired artist as the expression of the soul within. The first experiments proved that these prospects were not mere delusions. A general cry of astonishment was heard all over Europe; artists and connoisseurs expressed the most entire satisfaction at the results obtained; but electrotypers soon became aware that they could not continue to work upon praise alone, and that to sustain the new art in successful rivalry with her older sister, they stood in need of some means of competing with that outside gloss and polish, without which even the prostitute children of the latter would fail to achieve success.

In despite of such difficulties electrotyping has still held on its course. Large bronze works have been executed, and the thoroughly satisfactory result yielded by them has shown to the world that science has presented Art with an offspring of real genius, which has not only talent, but also courage and perseverance enough to fight its own way. Artists of impartial judgment have gone farther, and have declared, that should they be required to execute their works in bronze, electrotyping must be the process, and no other, this method being alone worthy to be entrusted with the reproduction of a finely executed model.

If the life-and-death question with reference

to a method presenting the brightest reflection of the most astonishing discoveries made in the highest regions of science may be considered as decided, the *practical* question respecting its useful application to industry and commerce is as yet barely touched. Although there is scarcely any branch of manufactures that does not derive great advantages from the galvanoplastic process, there are, on the other hand, very few men engaged in business acquainted with the real resources which it affords, and whose ideas are sufficiently clear to enable them to know what opinion to form of it. As it is not so easy a matter to obtain the information necessary for an authentic statistic account, I thought that it might prove useful to lay my own experience, and the convictions derived from it, before the public, partly to destroy prejudices, partly to show what powerful means have been placed in our hands, and how ungrateful a return has been made for it during the last ten years.

To do full justice to the argument, we must begin by pointing out the limits which electrotyping, as a branch of manufactures, is not allowed to transgress but at its own risk. Whoever undertakes to conduct such a power in the hope of benefit, must endeavour to know how far it is able to reach, or, still better, what are its boundaries. The latter may be, on one side, very near, nay, so close at hand, that a feeble-minded man will shrink back and lose all courage, whilst in another direction the far-reaching eye of a prophet will scarcely be able to determine whether the combinations of which such a discovery is capable, may lead us. And has not the experience of a few years shown that the sphere of this branch of industry is almost unlimited? Certainly it is so; but it has happened not unfrequently that the instrument dropped from the hand of one, proves to be most valuable in that of another. Was it not Minerva who flung aside the flutes which did not suit her expressive mouth, while in the hauds of Marsyas they became an enchanting instrument, the magic effects of which it required Apollo himself to neutralise? This significant story is daily repeated, and it would be highly advisable and useful to pay some attention to the lesson of practical truth which it conveys.

Electrotyping was invented nearly at the same time with the different photographic processes, which offered likewise a means of aid so full of promise to artistic reproduction. These prospects have, however, proved illusory, the latter not having approached the boundaries of real Art. We have learnt by photography how far this merely naturalistic process is able to go, and know now, that common reality, fixed mechanically by a mirror, without having passed through the poetical and reproductive medium of an artistic eye, soon becomes destitute of interest. On their first exhibition we see such shadowy images surrounded by a gaping crowd, but we soon perceive in those who do not speedily make their escape, evident tokens of mortal weariness. With creations of real power and meaning such disappointments do not occur, and artists may learn by this great experiment the full force of the influence which they possess. *Mind* can alone stir and touch the many, and the most brilliant outward accessories cannot long continue to affect the multitude, although it is often caught at first by bright colours and attractive forms. Retzsch, with his slight outlines has, as well as Flaxman, electrified whole nations, while the most elaborate works of Art have not exercised half the effect produced by the sight of these figured poems.

From such a fact the electrotyper may learn what he is able to expect from his reproductive power. He will not raise the dead by it, but he may be sure that the sculpture of the present days will make the most extensive and varied use of his assistance. Products of nature covered with a film of copper or silver, even repetition of ancient monuments, will not move the public; but if he succeeds in embellishing our daily existence by the introduction of poetical elements adapted to every-day use, he will be able to effect a reform, and in many respects even a revolution such as has been hitherto unknown in the history of industry. In the following

articles we shall, without entering into any merely vague schemes, give an account only of those departments of sculpture where electrotyping has already met with an unrivalled success, and whence Art has derived not only an enlargement of her domain, but, what is of much more value, a real and solid improvement. Such a review will be not less interesting to the sculptor and Art-manufacturer, than to those who indulge in the elevating pleasures afforded by plastic means. Sculpture possesses in a higher degree than any of the sister Arts the power of amalgamating itself with those objects which the ingenuity of man has devised in aid of the organs bestowed upon him by nature, and exercises therefore a more widely diffused influence upon habitual and practical life.

EMIL BRAUN.

## THE BRITISH INSTITUTION.

### THE ANNUAL EXHIBITION OF OLD MASTERS.

THE collection of this year affords a catalogue wherein are found the greatest names that have adorned Art. Every school is worthily represented, but the collection is perhaps more especially signalised by transcendent examples of the Low Country schools. The contents of all the more famous Art-stores of that country are well known, but there is yet an extensive diffusion of charming works, variously and remotely distributed, of which but for these interesting annual exhibitions we should remain in ignorance. The names which appear after the artists' are those of the present owners of the pictures, who have lent them for exhibition.

No. 4. 'An Interior,' A. OSTADE (J. Haywood Hawkins, Esq.) This is a small picture, resembling very much, as to subject and general treatment, the well-known Ostade in the Louvre. The colours employed in these pictures are exclusively red and blue skilfully broken and varied in strength and tone, and supported by warm and cold greys.

No. 5. 'A Calm with Vessels at Anchor,' W. VANDERVELDE (T. Baring, Esq., M.P.) The composition presents, on the left, boats and figures, and in the right middle distance, a ship of war, drawn with extraordinary care and accuracy. The picture, like the best of the master, is remarkable for the sparing use of colour.

No. 6. 'A Horse Fair,' WOUVERMAN (T. Baring, Esq., M.P.) A small picture containing numerous groups of figures, painted with infinite nicety.

No. 7. 'Moses Striking the Rock,' MURILLO (Earl of Normanton). This is a sketch, and if a veritable Murillo it must be an essay professedly in the taste of the school of Rubens, after the painter had seen the works of Pedro de Moya. It is charming in colour.

No. 9. 'River View with Boats,' CUYP (T. Baring, Esq., M.P.) A most beautiful and valuable example of the painter, and in a high state of preservation. The view and material are somewhere near Cuypp's dear Dort, perhaps a little below the town. We have never seen a more perfect example of Albert Cuypp.

No. 11. 'Portrait of Himself,' J. MEMLING (S. Rogers, Esq.) This is a small portrait which came into the hands of its present possessor from the collection of Mr. Aders. This painter is also called Hemling and Memling, and is supposed by some persons to be the Juan Flamenco who painted the pictures in the monastery of Miraflores in Spain, between the years 1496 and 1499. However that may be, the picture has an undoubted reputation of originality, and is an extremely valuable specimen of its time.

No. 13. 'The Alchemist,' JAN STEEN (Lord Overstone). This is perhaps the gravest subject we have ever seen by the tavern-keeper of Leyden; it presents, however, the unmistakable characteristics of his works, that of a higher finish in the circumstance and accessory than in the figures. For spirit, expression, and execution, we might say that Hogarth had looked closely at the productions of Jan Steen.

No. 15. 'Spanish Peasant Girl,' VELASQUEZ (Earl of Yarborough). This picture is not in the manner which is recognised as the best of

the master. It is somewhat hard, and this is rarely a disqualification of Diego Velasquez.

No. 17. 'The Magdalen,' TITIAN (Earl of Yarborough). This is a valuable picture; the figure is a life-sized half-length, having the face turned upward. The head is not painted from the same model which characterises the "Flora" at Florence, and the picture in the Louvre. It has been probably painted after these. The background is open, and the drapery is of a striped material, similar to that of the pictures in the collections of the Duke of Sutherland and Mr. Holford. The hand is spread much in the manner of that of the "Flora."

No. 19. 'Rubens and his Wife,' RUBENS and SNYDERS; from the Collection at Hewell, belonging to the late Earl of Plymouth (Hon. R. H. Clive, M.P.) Rubens and his Wife occupy the left of the composition, the right presenting a display of all kinds of game, from the wild boar downwards. The merits of the work are of a very high order, but like many pictures painted by two artists the composition is deficient in unity.

No. 20. 'Landscape and Figures,' CUYP (J. J. Martin, Esq.) A large picture, the right of which is closed by a cliff, a rare feature in the works of this painter; the left is open, and retires with a succession of ridges, a favourite manner with Cuypp of describing distance. The left section of the work is equal in brilliancy to his best works.

21. 'Duchess of Lorraine,' REMBRANDT (Earl of Yarborough). Fuseli said of the female figures of Rembrandt that they were all "prodigies of deformity." This Duchess is certainly not a Hebe, and Rembrandt, in painting her, has done more for the honour of his brush than in celebration of the lady. This is one of the works which he may have painted at little more than a single sitting.

No. 22. 'Holy Family with St. Jerome,' &c. TINTORETTO (H. F. Hope, Esq., M.P.) This is a large picture, careless in drawing, but containing many beautiful passages of colour.

No. 24. 'The Embarkation of William III. for England,' BACKHUYSEN (H. T. Hope, Esq., M.P.) A large picture of admirable quality, representing a Dutch port, with a ship of war as a principal object, surrounded by numerous boats and other craft. The picture is painted in a very low key, but worked out in all its detail with a care and nicety that are extended as well to every minute object of the work as to its more prominent component. It is an admirable example of the master.

No. 25. 'The Adoration of the Magi,' J. VAN EYK (Lord Northwick). This work equals in elaboration the most highly wrought examples of painting. It has not the breadth of the picture in the National Gallery, and it would almost appear that the painter has been so long occupied on it that his manner has even been undergoing change during its progress.

No. 28. 'Landscape,' RUBENS (Samuel Rogers, Esq.) This is a small picture—the tree composition—for Mr. Rogers possesses, we believe, another landscape by Rubens. It is a study of effect and harmony, and, doubtlessly, was intended as the scene of some larger work. It is generally low in tone, but exquisitely mellow in all its hues and gradations, and manifests, in the painting of the foliage, an impatience of definition.

No. 32. 'Portrait,' REMBRANDT (Samuel Rogers, Esq.) This is a portrait of the painter himself, with all the depth of his most successful efforts. There are at Florence four portraits of Rembrandt by himself, but they are all generally painted with a richer impasto, and wrinkled with the end of the brush.

No. 35. 'Death of Mary of Burgundy,' MARTIN SCHÖN (Sir C. M. Burrell, Bart., M.P.) Martin Schön of Colmar stands high also as an engraver, and in his works in this department there is a pronounced affinity with the manner of the Van Eyks. Schön's pictures are extremely rare, and it is certain that he is but little known out of Germany. Waagen in his "Kunst und Künstler in Deutschland," ventures to say, that up to the period of his publication, "no genuine works of Martin Schongauer are known except at Colmar." The composition is precisely of that kind in which Schön delighted.

No. 37. 'View of Scheveling,' RUYSDAEL (Earl of Carlisle). A study, painted with the utmost fidelity to nature.

No. 38. 'The Virgin and Child,' CARLO DOLCE (Lord Overstone). There is more texture in this picture than we generally see in the works of the artist—that which he considered a disqualification is generally regarded, to a judicious extent, as indispensable to richness.

No. 39. 'Landscape and Figures,' RUYSDAEL and A. VANDERVELDE (H. T. Hope, Esq., M.P.) The material consists of a close rocky scene—with a stream, the banks of which are shaded by trees. It is the finest Ruysdael we have ever seen—perfect as to condition—as definite in all its parts as when removed from the easel—full of charmingly painted objective in all its shaded passages, and brilliant and substantial in its light; it is altogether, and especially in its trees, an example of landscape art that can never be surpassed.

No. 43. 'Landscape and Figures,' BOTH (J. J. Martin, Esq.) The landscape is painted by John Both, and the figures by his brother Andrew. The foreground of this work is the most beautiful in truth and elaboration that can be conceived; the weeds and herbage are, every leaf, studiously imitated from nature, with an imitatively clean and sharp touch.

No. 44. 'The Holy Family,' SCHIDONE (Earl of Yarborough). Works of this painter are extremely rare. This is a picture of a high degree of excellence; it is elegant in design, and impressive in sentiment.

No. 47. 'Landscape,' KONICK (T. Baring, Esq., M.P.) A large picture, presenting a composition according to the known taste of the painter—an extensive view over a flat country. There is much truth in the near material, and the distance is effective, but the shaded passages are extremely heavy.

No. 48. 'An Interior,' METZU (T. Baring, Esq., M.P.) A beautiful example of the painter, and, like many of his best works, it affords a story sufficiently intelligible.

#### MIDDLE ROOM.

No. 51. 'Trowse Lane—near Norwich,' CROME (Mrs. Sherington). The artist never painted a better picture than this. The subject is extremely simple, but it is treated with much dignified feeling that is not discountenanced by the very careful definition in every part. The dispositions are effective, and the textures judicious and appropriate.

No. 55. 'Dionysius, the Areopagite, a nobleman of Athens and disciple of St. Paul,' SIR J. REYNOLDS (John Bentley, Esq.) This is a profile painted from the same model that was employed in realising the Ugolino picture. It is admirable in colour, and painted with so full a brush that here and there the end of the tool has been employed to turn the curls in the hair. The picture is in perfect preservation; it is painted on a very thinly primed canvas, which appears through the glazings.

No. 56. 'Cattle on the Bank of a River,' GAINSBOROUGH (Samuel Rogers, Esq.) A small picture, slight in execution, but charming in feeling and colour.

No. 57. 'Figures at a Repast,' and 'A Domestic Scene,' JAN STEEN (H. T. Hope, Esq., M.P.) Two valuable pictures in the most perfect preservation, and constituting admirable examples of the painter's manner. His independence and originality are the first qualities in these works that strike the spectator. From Jan Steen's close observation of human nature, he makes, with the most perfect ease, every figure contribute to the story. The depth of these pictures is obtained without artifice, and the force and nature of the figures have the simplest version of truth.

No. 58. 'Portrait of Bartolomei Bianchini,' attributed to RAFFAELLE (Lord Northwick). The head is, at least, a good imitation of the manner of the Doni portrait in the Pitti Palace.

No. 60. 'Landscape, with Tobit and the Angel,' SALVATOR ROSA (J. J. Martin, Esq.) This is a large picture, of a grand style of composition, free in execution and harmonious in colour.

No. 61. 'Dead Game,' WEENIX (H. T. Hope, Esq., M.P.) A production of John Weenix. The principal object in the picture is a dead

buck, the coat of which is painted with a reality we have never yet seen attained in animal painting.

No. 65. 'St. Sebastian,' DOMENICHINO (the Duke of Northumberland). The figure is, as usual, tied to a tree. It is painted in a high key, telling forcibly against a dark background. This manner of bringing the figure forward gives power and concentration, but it is not according to nature.

No. 67. 'Cattle in a Storm,' PAUL PORTER (H. T. Hope, Esq., M.P.) This picture is accompanied by another, No. 69, by the same painter, entitled 'Landscape, with Horses and Figures.' They are both small, and very highly finished.

No. 68. 'Exterior of a Cottage,' A. OSTADE (H. T. Hope, Esq., M.P.) A careful study made in the court-yard of an ordinary residence: there are one or two figures to give life to the composition, but its charm consists in the disposition of light and shade, and the extreme nicety of pencilling which covers the entire surface.

No. 75. 'Consecration of a Bishop, with Portrait of Paul III., who officiates,' TINTORETTO (Earl of Yarborough). A gallery picture, containing numerous figures, all of which effectively support the subject. The Pope is seated, and confides to the newly-made bishop, who kneels before him, the pastoral staff. Behind him is a priest, who holds a cardinal's hat, and on the other side is another ecclesiastic with a mitre. The picture is very powerfully painted; it is fine in colour, and remarkable for its ingeniously disposed chiaroscuro.

No. 76. 'A River View,' VANDER CAPELLA. (W. Strahan, Esq.) This is a charming picture—the composition consists simply of a few boats on a breadth of water, brought forward under an evening effect.

No. 86. 'A View of Chelsea,' WILSON (The Ladies Proby). The view is taken from the opposite side of the river, and represents, principally, the hospital as it appeared from the Vauxhall side of the river towards the end of the last century.

No. 87. 'The Shrimpers,' COLLINS (E. R. Tunno, Esq.) Two female figures brought forward in an open beach scene; the picture is brilliant, and contains passages of very skilful execution.

No. 88. 'The Breakfast,' SIR D. WILKIE (Duke of Sutherland, K.G.), and—

No. 92. 'The Penny Wedding,' SIR D. WILKIE (Her Majesty). Both of these pictures continue in admirable preservation, and are certainly not much lower in tone than when they were fresh from the easel.

No. 89. 'Portrait of Lady Farnborough,' SIR J. REYNOLDS (S. Long, Esq.) The lady wears a most unbecoming head-dress, but the exquisite colour and sentiment of the features are such as Reynolds only could paint. The background is much cracked by the asphaltum or vehicle with which it has been worked. No. 93. 'Mrs. Braddyl,' the property of Lord Charles Townsend, is also by Reynolds, but this picture seems to have been subjected to a process of cleaning, which has brought up a raw surface that never can have been left by Reynolds. It is charming in colour and expression.

No. 94. 'Le Malade malgre lui,' STEWART NEWTON (E. R. Tunno, Esq.). This is one of the earlier examples of a class of subject now extensively popular in the profession, but at the time that Newton painted the picture he stood almost alone in his genre. The picture is remarkable for its colour, spirit, and character.

No. 97. 'An Italian Landscape,' SIR A. CALLCOTT (E. R. Tunno, Esq.) The view opens from a terrace which occupies the lower breadth of the canvas. The nearest objective consists of buildings and ruins, and beyond these flows a river, the banks of which are crowned by the prominent edifices of a city; and hence the eye is carried into a wide expanse, like the Campagna. The work is distinguished in a high degree by the chastity and elegance of conception and realisation which distinguish the works of this painter. The theme is light and air, and these are rendered with the most perfect felicity.

#### SOUTH ROOM.

No. 109. 'Gipsy Fortune-Teller,' G. Dow

(Charles Peers, Esq.) A small picture, in which the figures are relieved against a dark background: it is in very fine preservation.

No. 123. 'Christ at Emmaus,' TITIAN (Earl of Yarborough). A large picture, presenting the figures of the size of life. The point of time is that usually chosen—the moment of the discovery of the Saviour before his disappearance: This is pointedly rendered.

No. 133. 'A Snow Storm,' A. VANDER NEER (James Gray, Esq.) A small picture, in which the subject is realised with the utmost finesse of execution.

No. 142. 'Prometheus,' RUBENS (Duke of Manchester). A large picture, showing Prometheus bound to the rock, and the eagle preying upon his liver. The composition of this picture is admirable, and the foreshortened figure is among the most careful of the studies of this painter.

No. 143. 'A Corn Field,' RUYSDAEL (T. Baring, Esq., M.P.) This is a veritable study from nature, without any independent treatment. It is very careful, and strikingly characteristic.

No. 151. 'Virgin and Child,' P. PERUGINO (Beriah Botfield, Esq.) A small picture, better in drawing and less hard than the works of Perugino generally.

No. 157. 'Caesar Borgia,' CORREGGIO (H. T. Hope, Esq., M.P.) This is a fine study; the features are pencilled with infinite delicacy.

No. 163. 'The Salutation,' MANZUOLI DI SAN FRIANO (H. T. Hope, Esq., M.P.) A large composition painted on panel, and originally an altar-piece, we presume. The figures, which are of the size of life, are conceived and realised with incomparable elegance. It is brilliant in colour, and is a fine example of the painter.

Many of the pictures which we have noticed merit a larger consideration than we have been able to afford them, but the collection contains so many productions of rare excellence, that we have been anxious to enumerate as many as possible, rather than dwell upon a few.

#### EVE LISTENING TO THE VOICE.

FROM THE STATUE IN MARBLE, BY E. H. BAILY, R.A.

THIS beautiful piece of sculpture may be considered as a companion to Mr. Baily's well-known "Eve at the Fountain;" it is, indeed, almost a repetition of it, the difference being chiefly in the upturned position of the face, and in the raising of the left hand. The subject, in fact, admits of little variation from his preceding work, for Eve is still seated beside the fountain in which she first sees her reflection; and the passage from Milton, illustrated by the sculptor, follows immediately that wherein she describes to Adam her thoughts at the sight of the shadow.

We know not what others may think of this figure in comparison with the former, but to our mind it possesses a beauty not at all inferior to the "Eve at the Fountain." The expression of the face is more feminine and intellectual; the half-opened lips, and the eyes raised, as if every sense were occupied in the work of listening, afford a certain index to the sentiment, while it is faultless in form and attitude. The lower limbs are finely moulded, full and round, but not massive, as we sometimes see them in sculptures of the female figure, and they are foreshortened with unusual ability. The only alteration we would desire to see in it, is in the arrangement of the hair which falls over the shoulders; this, we think, would have looked less heavy and stone-like, had the curls, described by the poet, indeed, as "thick-clustering," been a little more separated; they seem now to hang as a heavy weight on the shoulder, and to press it down. This, however, is a matter of opinion, and it may not strike others as it does us.

Mr. Joseph Neeld, M.P., in whose gallery is Baily's group of "The Graces," also rejoices in the possession of this statue; it was expressly executed for him, and is one of which he may well congratulate himself on being the owner. We should be glad to know there were, in this country, many such patrons of our sculptors, in the highest range of the art, as Mr. Neeld.



EVE LISTENING TO THE VOICE

ENGRAVED BY W. ROFFE, FROM A DRAWING BY E. K. ROFFE



THOUGHTS AND SUGGESTIONS ON  
THE EXPOSITION OF 1851.

We purposed entering, in the present number of the *Art-Journal*, upon a series of suggestive hints for the consideration of manufacturers and producers, as auxiliary influences on their operations for 1851; but find it necessary to resume our review of the rules and decisions to which these operations are to be submitted, and by which they are to be judged. This course is rendered imperative, for as at present constituted, they are mainly instrumental in engendering much distrust and discouragement; and, until some modification in their most objectionable feature takes place, it is hopeless to expect that concentration of energy, and devotion to the task, so vitally requisite to its satisfactory fulfilment, and which mistaken direction alone prohibits. It must, indeed, be an ungracious return for the personal zeal and indefatigable industry His Royal Highness Prince Albert has devoted to a project which might have operated as a vast stimulus to British Industrial Art, to find, that through exceptional direction in the executive details, its present position is most discouraging and its future success greatly endangered. The causes of this are, to us, sufficiently obvious.

It must not be forgotten that on our artists and manufacturers lie the onus of the struggle in which they find themselves unwittingly involved, and in the termination of which they are so deeply interested. The challenge has been none of their seeking; they have had the forthcoming contest, as some more fortunate possessors find honours, "thrust upon them," and, expected to redeem the hardy pledge so confidently given, they naturally looked to be consulted in the requirements of their hazardous position. But, singularly enough, these classes have had no voice in the deliberations which so largely affect their future prospects, nor even when they speak in deprecation of, or remonstrance against, questionable or mistaken courses, is their pleading met with that consideration which, under their peculiar circumstances, should have been promptly and gladly rendered; and yet it is with some assumed a matter of marvel and reflection that the manufacturing districts generally show signs of apathy and indecision.\* Of the sum already collected or subscribed for—some 60,000*l.*—they announce that London has contributed about one half, but they fail to follow out and improve by the inference to which this fact leads; viz., that the subscribers to the Metropolitan fund were, with few exceptions, *not engaged in manufacture*. The general proposition was, upon its first submission, recorded with considerable, and, in some degree, natural enthusiasm, and funds flowed rapidly and freely in from contributors who had never weighed, nor were practically competent to estimate, the more difficult and delicate specialities which the prudential working of the plan involved. With these, the scheme in its broad and bold outline was deemed a sufficient claim to sanction and support; but when the scene of

\* Since these remarks were written, evidence of concurrence in some of our views, is manifestly operating, and we most gladly recognise and acknowledge it. Dr. Lyon Playfair, as a Special Commissioner, has visited some of the most important seats of manufacture and taken the sense of their respective committees in various parts of the details of the plan which are considered liable to objection. Discussion has been fairly and honestly invited and a full and frank expression of opinion courted. The decisions of the Royal Commission are not laid down as irrevocable, and there is every reason to believe that on those points where it is clearly proved that an undue pressure bears, inimical to the interests of the English Manufacturer, suggestions will be readily received and allowed their due weight. Of course we do not imply, and are far from advocating, that any concession will be made as a matter of favour; we should repudiate such a course strongly, but merely infer, that fair and just arguments will receive an acknowledgment and admission. It was further purposed to hold a conference in London, under the presidency of His Royal Highness Prince Albert, on the 27th ult., to receive deputations from some of the chief manufacturing districts, to assist in the deliberations on the present decisions, which we trust will lead to an ultimate satisfactory termination, and all impediment to immediate, zealous, and general co-operation be thus effectually removed. We were compelled to go to press before this meeting had taken place, but its results shall be duly reviewed.

action extended to the great provincial manufacturing localities, when, submitted to the class whose personal and direct interests were connected with its development and involved in its result, some details of the plan were asked for—these were long in coming, and when published, being found, in many respects, objectionable and inapplicable, they led to attempts at revision and adaptation; and until these be admitted, the matter will remain, to a serious extent, in abeyance.

Consequent upon these hindrances the progress of the scheme is comparatively slow—we wish we could add sure; but the confirmation of doubt and misapprehension becomes more decided; and the time, limited enough at its utmost, which should have been wholly devoted to preparatory labour, is being frittered away in necessary, though (we regret as yet, ineffectual,) agitation, to modify and amend the objectionable clauses of the competitive regulations which English manufacturers feel to press on them, not only with undue severity by seriously limiting their prospects of success, but also dispiriting from the very questionable manifestation which such success will eventually realise. Various local committees of important manufacturing districts are now, by protest, urging on the consideration of the Royal Commissioners, those results of their experience and practical knowledge which should in the first instance have been solicited from them, and which should have had such weight on their decisions as justice and expediency might have deemed their due.

The idea of binding the operations of the provincial local boards by regulations, which, while they seriously risked the commercial interests of their localities, were at the same time arranged without sufficient reference to, or intimate knowledge of, their peculiar and technical requirements, was illusory, and the attempt to enforce them, destructive of that unanimity of feeling and action necessary to successful operations.

This error in judgment has been a most serious obstacle, and we regret, that attention having been pointed to the subject before, the justice and propriety of conciliatory measures were not sufficiently evident to have ensured their ready admission. What at first was considered but an oversight, unadvised and unintentional, now appears to be a purposed and determined course.

The scheme in itself, as admitting *universal competition*, was bold and comprehensive enough, as we shall eventually find it; but the competition, as we have heretofore urged, should have been restricted to the productions of *individual skill and cost*, and not have included those which have resulted from the *outlay of national funds*. Comprehensiveness is certainly a high and admitted excellence, but there are other qualities quite as essential, which, in this instance, have unfortunately been seriously jeopardised.

The very novelty of such a movement in England bespoke necessary caution and circumspection in its primary impulse and after guidance, and we had for reference examples of its working in other countries upon which we could well have based the groundwork of our first step. We think that England, with a due estimate taken of her qualifications, and regard held to the maintenance of her present commercial position, was scarcely warranted in throwing down the gauntlet for universal competition in Art-products. Her initiatory lesson should have been learned in a *national arena*, the necessity for which we have long and earnestly pleaded; and this preparatory trial safely and satisfactorily passed, we might on a future occasion have entered the lists against all comers with reasonable hopes of well-earned honours or creditably contested defeat. It was, however, decided otherwise; with what results time will show; but unless special and earnest efforts be promptly made to meet the critical emergency, they must inevitably be disastrous and humiliating. We have already the shadow of coming events gloomily cast over future operations by the "Report of the Committee appointed to consider all matters relating to the building, made to Her Majesty's Commissioners." In the list A of those gentlemen whom the committee

deem "entitled to honourable and favourable mention, on account of architectural merit, ingenious construction or disposition, or for graceful arrangement of plan," we find thirty-seven English architects and thirty foreigners; but mark the sequel:—"The committee beg further to recommend that the following gentlemen be selected from this list for *further higher honorary distinctions*, on account of their designs of distinguished merit, showing very noble qualities of construction, disposition, and taste:—"

C. Badger, architect, Rue Blanche, Paris.  
Thomas Bellamy, architect, Charlotte Street, Bedford Square.  
J. H. Bertram, C.E., Reading.  
A. Botrel, architect, 121, Rue Poissonnière, Paris.  
J. Calloux, architect, 25, Marché St Honoré, Paris.  
Henri Van Clémputte, architect, Laon, France.  
Mons. Cremont, architect, 10, Place des Vosges, Paris.  
A. Delaage, architect, 6, Place de l'Oratoire du Louvre, Paris.  
A. G. le Dreu, Clermont, France.  
M. G. Fétar Van Elven, architect, Amsterdam.  
J. Henard, architect, 98, Rue St. Lazare, Paris.  
H. Horeau, 70, Rue Richelieu, Paris.  
C. Huchon, 28, Rue Meslay, Paris.  
H. le Pâtre, architect, 48, Grande Rue de la Chappelle, St. Denis, Paris.  
Casimir Fétiaux, Paris.  
Paul Sprenger, architect, Vienna.  
Richard and Thomas Turner, Hammersmith Works, Dublin.  
—Véron, 2, Quai des Ormes, Paris."

So that the relative proportion of those entitled to "further higher honorary distinctions" is *three English to fifteen foreigners*. This fact requires no comment; and if it plead not with irresistible force, an absolute demand for the immediate concentration of England's productive resources, we fear that such a desired result is altogether hopeless.

It remains in a great degree with the Commission, by timely and judicious consideration and concession, to avert such a catastrophe; and we feel confident that unless this be promptly acceded, the time will have passed when either will be available.

Already many who under more propitious influences might have been proudly and zealously working in the cause, are enlisted in the ranks of the disaffected or indifferent; and difficult as the task is to maintain in such an arduous struggle the supremacy or equality of England's industrial skill, even with the concentration of all her forces, how hopeless must it become when apathy and opposition so seriously tend to weaken and divide their operation.

This is a painful conclusion to premise, and it is with deep regret that we feel bound to enforce it; but advocating as we have the expediency and necessity of a National impulse to British Industrial Art, and ardently as we have urged its adoption through years of indifference and delay, we cannot silently or passively notice the glorious opportunity at length offered for its fulfilment (though in some respects exceptional) rendered nugatory, if not positively detrimental, by injudicious and exceptional direction. We therefore, at the risk of iteration, must enforce our previous recommendations on the consideration of the Royal Commissioners, viz. :—

"That a class of awards or honorary distinctions should be expressly allotted for native competition only.

"That no works which are the production of manufactories supported by government grants—the Royal Manufactories—shall be eligible to compete for prizes.

"The admission of drawings of original designs for manufacturing purposes, for exhibition and competition.

"That it should be the primary and conditional stipulation on the reception of a work, that the exhibitor be bound to state the capacity in which he claims acknowledgment.

"That prizes should not be awarded in reference to 'co-operation' on the part of exhibitors, but solely in consideration of the merits of the works to which they are adjudged."

The grounds upon which we advocate these propositions we have detailed at some length in previous numbers of this Journal, still it is necessary again to refer to them generally before we hasten to the consideration of other matters.

The determination to give but one class of medal (in bronze) is liable to strong objection;

and, as we anticipated, the general feeling of manufacturers, particularly of the better class of producers, is decidedly adverse to the uniformity of the prizes to be bestowed. The effect of this "decision" is so palpably certain to extinguish emulation, and damp the ardour of aspiring talent—so adapted to flatter the self-sufficiency and sanction the incompetence of mediocrity and indifference, as to be positively *dispiriting* and *mischievous*. Attention is therefore drawn to a reconsideration of its policy, with a confident reliance that the result will be the material modification of this proposition.

The proposal of but one uniform class of prizes is we believe altogether unprecedented, and its positive injustice is such as to have warranted the presumption that such a recommendation could never have found either advocacy or toleration; more particularly coming as it does in lieu of the original proposition for a graduated scale of large money prizes, ranging as high as five thousand pounds each.

We are not declaiming against the intrinsic value of the awards; this, as we have before stated, is a matter of secondary consideration; whether *all be gold* or *all bronze*, our objection would be just as decided; it is in the *uniformity* of the distinctive honour they are intended to mark, wherein lies their misleading and fatal characteristic—misleading by the false estimate they will infer of equality of claim—and fatal in repressing the exercise of the more elevated efforts of genius which it should have been the chief aim, as it might have been the proud boast of the Exposition, to have stimulated, recognised, and duly rewarded. What mockery of distinctive acknowledgment will it not be, to the producer of a work involving in its execution the application of the highest range of intellectual and scientific attainments, to find his success, as far as the impress of the judicial fiat of the Royal Commission can effect it, stamped as on a level with those whose merits are wholly dependent upon mere manipulative and executive ability.

In the dearth of appreciation and encouragement under which efforts for the improvement of English Art-manufactures have so long laboured, the promise of the Industrial test of 1851 was by all sincere wishers for a decisive and permanent stimulus to her progress, hailed as fraught with the highest expectancy and most cheering reliance; and of all countries boasting any high degree of eminence in Art and Manufacture, England stood most in need of a censorship which should justly, fearlessly, and conclusively have declared the relative status of her Artistic and Industrial products, not only as affecting her position with the world at large, but prominently so as regarded the comparative excellence of her own manufacturers.

In the confusion and error so inextricably mingled, consequent upon long educational neglect, by which simplicity and unity of design had been cast aside for the more attractive because more congenial frivolities of gaudy and obtrusive pretence, it was a hopeful feature of the scheme, to dispel these mists of ignorance and doubt, and to mark the dawn of an awakening and amended perception.

The bias of both producer and consumer required this wholesome and corrective lesson, the prospective influence of which would have been most extensively and permanently beneficial; and in resigning this high though difficult position, and contenting itself with the inefficient and futile task of attempting to level to one uniform standard of distinctive acknowledgment the varying merits and claims of competitive efforts, the Commission has signally and lamentably failed in its duty.

Far better no awards at all, and the public be left to its own unbiassed judgments, than thus directly foster and sanction, by such high authority, an inference which must tend to confirm all previous error and misconception. The very principle of relative excellence, that of all others by which the advancement of taste in the producer, and appreciation in the consumer, is most stimulated and encouraged; which should have been the proud prerogative of the Commission to have promulgated, as tending directly to a great Art-lesson to the million, is abandoned;

and from no conceivable cause, but a desire to win the suffrages of the majority of incompetents, to whom, the exercise of such a declaration must be obnoxious. Lethargic and indifferent as our manufacturers have confessedly been to the higher impulses of productive skill, some extraordinary stimulus was necessary to arouse them to active remedial courses, especially when involving outlay and risk. The hope of primary position, as the head of a branch, or even a section of a branch, might have braided the resolution to energetic and worthy tasks, which the present relaxing level of uniform acknowledgment "in token of co-operation," must inevitably weaken and destroy.

In this "decision," lies a prolific source of evil and objection, powerfully instrumental in arousing hostile and adverse feelings; and these, too, in the very class whose cordial sympathy it should have been the primary object of the Commission to have enlisted.

That the adoption of its spirit, where attempted, is fraught with inferential error, is evident in the proceedings of the Barnsley manufacturers, as illustrated in the following extract:—

"NATIONAL EXPOSITION. *Barnsley*.—The subscription of this town towards the objects of this national undertaking amounts to about 200*l*. At a meeting held a few days since, by the linen manufacturers, it was agreed that they should not compete against each other, but, for each to exhibit different articles of linen manufacture. A meeting was held in the court house on Tuesday, for the purpose of agreeing upon the articles that each would manufacture, but such was the *jealousy* which prevailed amongst them that they could come to no definite terms, and the meeting separated, leaving each to exhibit what he thinks proper."

Here the principle of *competition made easy* in accordance with the doctrine of the Sectional Committee of Manufactures, that the prizes should be awarded "rather as testimonials of *co-operation* on the part of manufacturers towards the Exhibition than of marking an *individual superiority* which might chance to be accidental," &c., was doubtless at first attempted to be carried out, in an unquestionable reliance upon the discretion and judgment of the Metropolitan board; but, happily, the *good sense* of the Barnsley manufacturers, not their *jealousy*, came to the rescue, and saved them from the results of a recommendation that must have led to present well merited ridicule, and future failure. We rejoice to record that such an absurd and insane proposal came to no definite terms. Its adoption could but have ensued in the complete frustration of the very spirit and means by which the hoped-for beneficial results of the Exhibition can be realised—emulative and competitive exertion.

The writer of the paragraph has, either purposely or unconsciously, lent himself to an expression, which is too often accepted as inferring a signification to which we demur. Surely it is high time to have done with this stale and flippant nonsense about the *jealousy of manufacturers*. It is a derogation of the feeling with which an honourable mind views the well merited success of an opponent, at the same time determining to further, and if possible, excelling efforts on his own part, to call it "jealousy;" while it is a compliment to the narrow-minded grudge, who, envious of a distinction which he has neither the ability to equal nor the spirit to contest, to apply the epithet to him. In both cases the term is misapplied.

Let us take heed, that in an attempt to avert this so-called "jealousy," we do not damp or extinguish that stimulative feeling of honourable rivalry, on which our expectation of future progress must chiefly depend; and which, so far from being checked, should exact the highest encouragement. It is a libel on manufacturing enterprise, to call it "jealousy," and does but tend to excite and extend individual prejudices. We trust that British manufacturers generally, will eschew the charge of being actuated by such petty and ungenerous influences, which, we are willing to believe, form the exception to their character, and not the rule—an exception that it would be well either to leave in contemptuous obscurity, or expose to open and deserved reprobaton.

Amongst other questions of importance now agitating the productive interests, are the following, which we had also previously advocated, viz.—"The necessity for exhibitors, generally, to state the capacity in which they claim acknowledgment respecting the works they exhibit," and the stipulation that "retailers should be required to state the name of the manufacturers of the articles they forward for exhibition," of course in conjunction with their own. As we have previously expressed our reasons for urging these requisitions, we shall now merely refer to the views adopted by others on the same subject. We extract a resolution passed at an influential meeting of the Birmingham Local Committee, which has been submitted to the consideration of the various provincial committees throughout the kingdom, and is now exciting considerable and deserved attention.

"That as, in the opinion of this committee, the success of the Exhibition of Industry of all Nations in 1851, mainly depends upon the opportunity afforded for manufacturers and others to display their skill and make their works known, not only in this kingdom but to the whole world; this committee expresses its regret that the Royal Commissioners have not made it a condition that the name of the manufacturer shall in all instances be attached to the article exhibited; and it is further the opinion of this committee that great injustice will be thereby inflicted, more especially on the smaller manufacturers, whose works in the absence of the above provision will in many cases be of advantage only to the proprietor or retailer by whom they may be exhibited; and the result of the absence of the said provision is, that many manufacturers in this neighbourhood have expressed their great disinclination to exert themselves in the contribution of articles for the Exhibition."

In forwarding this resolution to the Royal Commissioners the Mayor of Birmingham, who is also chairman of the local committee, urges its adoption on the following grounds:—

"I consider that the subject of this resolution is of the utmost importance to the manufacturers generally, and that unless the latter make such representation to the Royal Commissioners as will induce them to make it imperative that the names of the manufacturers of the articles exhibited shall in all instances be published, both the interests of the manufacturers and the success of the Exhibition will be seriously injured; as, should shopkeepers be allowed to collect and exhibit articles under their own names only, an undue influence will be exercised over the smaller manufacturers, and the exhibition will become a mere bazaar, instead of accomplishing its real object of a *bona fide* display of manufacturing skill."

And further—

"In illustration of the practicability of the proposed regulation, it may be mentioned, that in the Exhibition of Manufactures, which was held in Birmingham in the last year, and was, perhaps, the most important and successful one yet held in this country, the rule was carried out that the manufacturers' names must be attached to all the articles exhibited, and only a single case occurred of articles having to be expelled from the Exhibition in consequence; and it may be further mentioned, that no prizes of any description were awarded at that Exhibition."

In acknowledging the receipt of the letter and resolution, the Commissioners state the subject to have been long and earnestly considered, and they hope "that the manufacturers will largely avail themselves of the opportunity to exhibit their own productions, and to attach their own names to their works, so as to make their merit extensively known. But however strongly they may desire that every exhibitor of an article should attach to it the name or names of those who have the greatest merit in its production, they feel it to be extremely difficult to frame compulsory regulations, or to invent any mode of carrying such compulsions into useful effect."

In admitting that in the cases where the manufacturer is himself the sole producer, that is, where the whole processes involved in the execution of the articles exhibited are under his own direction, there can be no difficulty in ascertaining the amount of credit due to his exertions, they proceed—

"But there are also many cases, and these probably the most numerous, in which the merit is shown in various degrees by a number of persons,



to all of whom it seems impossible for the Commissioners by any enactment to ensure the due reward of their respective merit. A common fowling-piece, for example, is the production of many manufacturers; one makes the barrels, another bores them, a third makes the lock, another the stock, and a fifth manufactures the mountings. The union of these into a finished fowling-piece is itself a process of much division of labour and of various ingenuity, and is probably conducted in the name of a retailer, who may contribute nothing but his name and his capital to the process. How can the Commissioners ascertain all the facts in such instances? and even if they know them, how could they frame regulations to insure that every name should be attached to each article in such a manner as to exhibit to the spectator the exact degree of merit due to each?"

In reply to the last case submitted for consideration (and which we suggest should be viewed as purely exceptional, and in no degree affecting the general rule which the committee enforce), the Birmingham Committee thus maintain their position:—

"In the case alluded to of the common fowling-piece, when complete it is the manufactured article, and the party who combines the several parts and completes the article must be considered as the manufacturer; but if any of the separate parts, such as gun-locks or barrels, &c., are exhibited separately as specimens of excellence of workmanship, the names of the makers of such separate parts must be attached as the manufacturers of them. That persons supplying the raw material and wages for the execution of their designs, are to be of course regarded as the manufacturers. Let the imperative rule be laid down, that the manufacturer's name shall, in every instance, be attached to each article exhibited; and, in the event of any evasion of this rule, that the article be instantly expelled from the Exhibition; and in the opinion of the committee such cases of evasion will be found to be very rare, and will be sure to meet with exposure long before the close of the Exhibition. It is the opinion of the committee, that if it is not made compulsory for the manufacturer's name to be attached to every article Exhibited, an influence will be used to prevent many of the smaller manufacturers from insisting on their names being attached to the articles; and thus the credit due to them will be received only by the proprietor or retailer by whom they may be exhibited; the express object of the Exhibition being to afford an opportunity for manufacturers and others to display their skill and make their works known."

We conclude our extracts with the following paragraph from the answer to the above, from the Secretary to the Commission, J. Scott Russell, Esq.:—

"I am directed to repeat to you the desire of the Commissioners that manufacturers should exhibit their goods, and attach their names as manufacturers of their own productions, and their desire that the names of all the meritorious producers of articles exhibited should be, in all cases, attached to them in such a manner as to do justice to their respective claims. But I am also to express their continued conviction of the impracticability of framing compulsory regulations which shall secure that object; and their opinion that each exhibitor must be left free to state in what capacity he exhibits, and who are the parties who have co-operated with him in each production."

We should have been limited to our previous expression of feeling on the subject, but the matter having now become officially recognised as one of doubt and difficulty, we considered it advisable to give every facility for its due deliberation, so that it may be ultimately arranged to the satisfaction of those whose position is seriously affected by its present aspect.

The objectionable "decision" of the Commission is as follows:—

"All persons, whether being the designers or inventors, the manufacturers or the proprietors, of any articles, will be allowed to exhibit, and that it will not be essential that they should state the character in which they do so. In awarding the prizes, however, it will be for the juries to consider, in each individual case, how far the various elements of merit should be recognised, and to decide whether the prize should be handed to the exhibitor without previous inquiry as to the character in which he exhibits."

We are at a loss to conceive how so vague a proposition could ever have been classed as a

"decision" at all. The whole bearing is contingent and doubtful, with no indication of "decision" or firmness of purpose resolved.

It has therefore been deemed advisable that a conference should be held in London, H.R.H. Prince Albert in the chair, at which deputations from the principal manufacturing towns will be received, and then to report the opinions of the districts they represent upon these and other points of importance. This meeting was proposed to take place about the 27th of June, but it will fall too late to allow us to notice its proceedings in our present number.

Upon the general policy of manufacturers attaching their names to their productions, and its influence in a variety of ways, not only upon their individual interests, but also upon its general beneficial tendency, we shall very fully enter in a future number.

In continuation we would offer a suggestion as to the disposal of surplus funds; we may be reminded of the old proverb of "counting chickens before they are hatched," but we risk this, as inapplicable to the case. It is but fair and requisite to make some purposed provision known, in case of such a desirable, and we trust probable, contingency arising, particularly when such a provision as may be generally approved, will mainly assist in realising the contingency itself.

It is assumed by many, and we think with good reason, that the Exhibition will be self-supporting, and therefore they do not contribute to the extent they otherwise would, as the surplus might not be devoted to purposes they may think advisable. The decision of the Commission on this point is this:—

"Should any surplus remain, after giving every facility to the exhibitors, and increasing the privileges of the public as spectators, Her Majesty's Commissioners intend to apply the same to purposes strictly in connexion with the ends of the Exhibition, or for the establishment of similar Expositions for the future."

Now this appears too wide a latitude, and leaves the matter in a very vague and indefinite form. We doubt the expediency of reserving any portion of the funds raised for the express purposes of the Exhibition of 1851, to meet the requirements of any future time. We think they should entirely be devoted to working as complete and successful an issue to the specific object for which they were raised, as it is possible by every adventitious help to realise; and this effected there can be no doubt that future claims would meet with ready and cheerful acknowledgment.

We would recommend for consideration that some portion of the surplus likely to arise from the profits of the Exposition (and when speculators were readily found to risk 20,000l. on the venture the chances cannot be so very problematical), be expended in the purchase of a selection from the best works exhibited in the various branches of manufacture, particularly those of foreign productions in which we excel, and these should be sent round to the different provincial towns in which those branches are prominently carried on.

In towns where Museums are already formed, those examples might be deposited as heirlooms; and where at present they are without those advantages, the hope of securing such valuable deposits will be mainly instrumental in causing their speedy establishment. The results to the practical operative classes attending the examination, and their repeated observation of the best products of their separate trades, would be of a most salutary and immediate nature. Access to the works should be ready, and investigation into the processes which have achieved the successes, invited, encouraged, and assisted. Volumes of description fall to convey to the general mind what one glance of the actual object will presently reveal. This is the practical teaching so much required; it is not only the most permanently effective, but is also the most readily imparted and most thoroughly understood.

And when such vast advantage is expected, and justly expected, to result to the artisans of the Metropolis, from the facilities offered by the Exhibition for four months' study of the choicest productions of the collected industry of the World, what incalculable benefits might not be

reasonably assumed to await those of the provinces, from the possession of a selection of choice examples of their particular branch of manufacture, so placed as to be available for their constant reference and examination?

We cannot refrain from commenting on the absolute necessity for some movement by which deposits, either as loans or gifts, of eminent and successful works in connection with Art and Art-manufacture, should be secured to the provincial districts. At present, to the want of objects for reference of sufficient merit to arouse and stimulate the powers of those engaged in similar productions, and the inspection of whose processes would at the same time materially assist in the attainment of their excellence, English Art-manufacture generally owes its depressed state. The only marvel is, all considerations fully weighed, that it is not worse.

The artists of these towns, particularly those engaged upon the decoration of the manufactures in figure, landscape, and flower departments, from the difficulty, and, in some cases, utter impossibility of gaining access to worthy examples of Art, the study of which would not only be corrective but impulsive, labour under very serious disadvantages. There are but comparatively few towns which can boast of even an annual exhibition of pictures, and that but for a very limited period; admittance to these, of course, involves a pecuniary consideration, and copying in any way is strictly prohibited; so that even in these instances the benefits are very slight compared with the necessities of the case. It would result as an incalculable advantage to the artists and students of their localities if some of the national pictures, for instance, a selection from the Vernon Gallery, were sent in rotation, say three or four, to each of the Provincial Schools of Design, and deposited there for a stated time. Necessary precautions should, of course, be taken for their security; and the grateful feeling with which the boon would be received would ensure all possible care and vigilance in their safety.

The advantage of such a plan is so self-evident that it is unnecessary to enlarge upon it; but we shall endeavour shortly to bring the subject under the consideration of those who will, we hope, be instrumental in its execution. It should not be overlooked that the works are national property, and we think will best advance the national progress when their merits are made as readily available and extensively influential as possible. The small number required for the purpose would scarcely be missed from the general collection.

In concluding our present remarks we cannot too strongly enforce the warning we have already given to our manufacturers against standing aloof and apathetic at the pending crisis. Nothing can excuse such pusillanimity and indifference, the result of which will be marked by future regret and mortification. No error on the part of the Commissioners can warrant such a position, for doubtful or wrong as some of their conclusions may be deemed, still we must presume they are open to conviction, and proof given of their injustice or inexpediency would assuredly lead to a revision. The high character and eminent talent which the Commission includes, proceeding from the illustrious Prince at its head, and extending throughout its members, are fully declaratory of the good faith and honest intention which must essentially influence their judgment, however it may be warped by lack of practical experience.

If the odds be already so greatly in favour of the foreigner, supposing every possible exertion be used, how must their advantage be increased, by the voluntary withdrawal of any from whom England might reasonably and should confidently rely on for help in the hour of trial.

Let it be distinctly understood, that the contest will take place, that is now we believe beyond a doubt; and it is as positive that a sufficient number of English manufacturers will enter the competitive lists to constitute it a National struggle for pre-eminence as far as her position is concerned; and therefore all desertion in those capable of assistance is errant treason against the well being and security of her commercial supremacy. B.

## THE NATIONAL INSTITUTION.

THE first exhibition of this society in their new gallery has hitherto proceeded most favourably, for not only in the number of visitors to the rooms, but in the amount of sales already effected, there is abundant evidence that the public appreciate the efforts of the members, so that there cannot be a doubt but the National Institution will now take its place among the standard exhibitions of the metropolis, of which it is every way worthy. The following is a list of the pictures sold, up to the middle of the past month, and we hope to publish in our next number a considerable accession to it. The amount realised by these sales is upwards of 2000*l*.

'Ide, Sevenoaks, Kent,' G. B. Wilcock, 2*l*. 2*s*.; 'Reflection,' D. Pasmore, 12*l*. 12*s*.; 'Barming Church, Kent,' G. A. Williams, 10*l*. 10*s*.; 'The Cottage Door,' G. A. Williams, 10*l*.; 'Evening,' G. A. Williams, 3*l*. 3*s*.; 'Morning,' G. A. Williams, 3*l*. 3*s*.; 'Night,' G. A. Williams, 5*l*.; 'A Sandy Road,' A. W. Williams, 20*l*.; 'The Way to the Farm,' S. R. Percy, 20*l*.; 'A Wild Part of the Thames,' S. R. Percy, 10*l*.; 'A Bright Autumn Day,' S. R. Percy, 10*l*.; 'The Skirt of a Common, Isle of Wight,' S. R. Percy, 20*l*.; 'Pasture on the Welsh Hills,' S. R. Percy, 20*l*.; 'Sketch on Wimbledon Common,' E. C. Williams, 5*l*.; 'A Study,' L. W. Desanges, 30*l*.; 'Fra Bartolomeo in the Convent of St. Mark,' D. W. Deane, 30*l*.; 'St. Augustin's Gate, Canterbury,' E. I. Niemann, 7*l*. 7*s*.; 'The Gate Tower, Hurlstamceaux,' E. I. Niemann, 21*l*.; 'Medmenham Ferry,' A. W. Williams, 20*l*.; 'Night,' G. A. Williams, 10*l*.; 'Captivity and Liberty,' Mrs. M'lan, 100*l*.; 'A Mountain Torrent,' E. I. Niemann, 12*l*. 12*s*.; 'Evening—A Study,' E. I. Niemann, 12*l*. 12*s*.; 'The Cherry Maid,' D. Pasmore, 8*l*. 8*s*.; 'A Winter Morning,' E. C. Williams, 10*l*.; 'Smugglers on the Watch,' H. P. Parker, 10*l*. 10*s*.; 'The Kingfisher,' T. Earl, 5*l*.; 'The Baron's Kitchen,' D. Pasmore, 16*l*. 16*s*.; 'The Beauchamp Chapel,' S. Rayner, 210*l*.; 'Bolton Abbey,' J. Peel, 5*l*.; 'New Forest, near Lyndhurst,' Mrs. Oliver, 10*l*. 10*s*.; 'The Studious Armourer,' D. W. Deane, 10*l*.; 'Temple of Clitumnus, near Spoleto, Italy,' W. Oliver, 6*l*.; 'The Yard of the Luttrell Arms Inn, Dunster, Somerset,' F. J. Niemann, 7*l*. 7*s*.; 'Wounded Mallard,' T. Earl, 10*l*.; 'Old Mill, near Yvetot,' W. E. Bates, 8*l*. 8*s*.; 'On the Maes, near Rotterdam,' W. E. Bates, 10*l*. 10*s*.; 'A Lane near Woking,' F. W. Hulme, 15*l*.; 'The Duck House,' J. Thorpe, 3*l*. 3*s*.; 'Near Rothbury, Northumberland,' J. Peel, 5*l*.; 'Noun,' O. R. Campbell, 5*l*.; 'A River Scene from Nature,' A. Gilbert, 10*l*.; 'Lavinia,' J. G. Middleton, 52*l*. 10*s*.; 'Devotion,' J. G. Middleton, 52*l*. 10*s*.; 'A Merry Time—Scene in Kent,' G. A. Williams, 65*l*.; 'Knowle Park,' E. J. Cobbett, 20*l*.; 'River Scene—Moonlight,' E. Williams, Sen., 15*l*.; 'Cupid and Psyche, Fatal Curiosity,' L. W. Desanges, 21*l*.; 'Cupid and Psyche, Psyche Punished,' L. W. Desanges, 21*l*.; 'Lane Scene, near Sevenoaks, Kent,' L. J. Wood, 10*l*. 10*s*.; 'The Nest of Birds,' E. J. Cobbett, 15*l*.; 'Dressed for Conquest,' M. Wood, 9*l*. 9*s*.; 'A Meadow Scene at Milking Time,' H. B. Willis, 30*l*.; 'Solitude,' E. J. Niemann, 45*l*.; 'The Water Mill at Clive, Oxon,' L. J. Wood, 10*l*.; 'The Evening Star,' L. W. Desanges, 10*l*. 10*s*.; 'Needles Passage—Evening,' C. Gregory, 4*l*.; 'The Burning Glass,' W. Hemsley, 25*l*.; 'A Highland Ford,' R. R. M'lan, 80*l*.; 'A Summer's Evening,' G. A. Williams, 20*l*.; 'A Showery Day on the Thames,' A. W. Williams, 15*l*.; 'Fishermen's Children on the French Coast,' E. J. Cobbett, 25*l*.; 'Medmenham Abbey—Evening,' G. A. Williams, 40*l*.; 'A Scene in Sussex—Showery Afternoon—Autumn,' A. Gilbert, 60*l*.; 'The First Whisper of Affection,' H. P. Parker, 26*l*. 5*s*.; 'A Storm Clearing-off Dolwyddelan Valley, North Wales,' A. W. Williams, 100*l*.; 'Here's his Health in Water! (Rich Shames gu brath mo nihal),' R. R. M'lan, 90*l*.; 'The Sun dispelling a Mist, with Smugglers Landing their Cargo,' H. P. Parker, 60*l*.; 'A Welsh Farm,' S. R. Percy, 30*l*.; 'Norman Spinster,' D. W. Deane, 15*l*.; 'Young Crabcatchers,' H. P. Parker, 26*l*. 5*s*.; 'Summer,' E. Williams, Sen., 30*l*.; 'A Roadside Inn,' H. B. Willis, 21*l*.; 'Hailing the Ferry,' E. Williams, Sen., 30*l*.; 'Laying the Dust at the Fountain,' H. B. Willis, 45*l*.; 'A Farm Cottage,' G. A. Williams, 15*l*.; 'A Woodland River,' S. R. Percy, 200*l*.; 'Pangbourne on the Thames,' L. J. Wood, 10*l*.

## ART-UNION OF LONDON.

THE following pictures have been selected by the prize-holders of the current year, up to the time of our going to press; the capital letters distinguish the several galleries from which they have been chosen:—

'Griselda,' 231*l*., R. Redgrave, R.A.; 'Venice,' 250*l*., W. Linton, R.A.; 'Porto Tesano, Gulf of Spezzia,' 150*l*., G. E. Herring, B.I.; 'Peter denying Christ,' 150*l*., J. Hollins, R.A.; 'San Pietro, near Verona,' 100*l*., J. D. Harding, R.A.; 'James II. in his Palace of Whitehall receiving the news of the landing of the Prince of Orange, in 1688,' E. M. Ward, R.A.; 'View of BenCruachan,' 84*l*., Copley Fielding, W.C.S.; 'A Welsh Funeral,' 84*l*., D. Cox, W.C.S.; 'The Bazaar, Algiers,' 70*l*., C. Vacher, N.W.C.S.; 'The Odd Trick,' 70*l*., T. Clater, T.B.A.; 'Venus and Cupid,' 70*l*., G. Patten, R.A.; 'Windsor,' 60*l*., J. Stark, R.A.; 'A Storm Clearing-off,' 70*l*., C. W. Williams, N.I.; 'A Fly in the Grog,' 60*l*., H. J. Pidding, S.B.A.; 'Waterfall, near Hay,' 80*l*., W. West, S.B.A.; 'A Scene during the

Invasion of Italy by Charles VIII,' 70*l*., F. R. Pickersgill, R.A.; 'The Sun dispelling a Mist,' 60*l*., H. P. Parker, N.I.; 'Here's his Health in Water,' 50*l*., R. R. M'lan, N.I.; 'A Gipse Family,' 50*l*., W. Shayer, S.B.A.; 'View from near the Heights of Abraham, Matlock,' 50*l*., J. Tennant, S.B.A.; 'Going to Service,' 75*l*., J. H. Mole, N.W.C.S.; 'Blue-bell Hills, Kent,' 50*l*., J. Fahey, N.W.C.S.; 'Hawkers of Relics exhibiting them to the Sick Daughter of a Peasant,' 53*l*. 3*s*., J. Godwin, B.I.; 'Colchester Fishing Smacks,' 52*l*. 10*s*., T. S. Robins, N.W.C.S.; 'The Country Inn,' 52*l*. 10*s*., W. Shayer, S.B.A.; 'Ben Nevis, from Lock Eil,' 52*l*. 10*s*., W. C. Smith, W.C.S.; 'Autumn Scene in Wales,' 40*l*., H. J. Boddington, R.A.; 'Pazzetta de San Marco,' 40*l*., J. Holland, B.I.; 'On the Lledder,' 40*l*., A. Clint, S.B.A.; 'Kirby Lonsdale and Valley of the Lime,' 40*l*., H. Jutsum, B.I.; 'The Lucky Gamekeeper,' 40*l*., A. Fraser, S.B.A.; 'Peveril Castle,' Castleton, Derbyshire, 52*l*. 10*l*., J. Tennant, S.B.A.; 'Leaving Port,' 40*l*., R. Watson, R.A.; 'Mount Bay, Cornwall,' 25*l*., J. W. Yarnold, R.A.; 'The Burning Glass,' 25*l*., W. Hemsley, N.I.; 'Summer,' 25*l*., E. Williams, N.I.; 'A Study of Beech-trees, Knowle Park,' 25*l*., C. Davidson, N.W.C.S.; 'Scene in Dove Dale, Derbyshire,' 31*l*. 10*s*., R. W. Lucas, S.B.A.; 'From the "Pleasures of Memory,"' 25*l*., H. Mapleston, N.W.C.S.; 'A Summer's Morning on the Coast,' 25*l*., F. R. Clater, S.B.A.; 'Laying the Dust at the Fountain,' 31*l*. 10*s*., H. B. Willis, N.I.; 'A Dutch Madonna,' 25*l*., C. Brocky, B.I.; 'A Summer's Evening,' 20*l*., G. A. Williams, N.I.; 'The Crystal Stream,' W. Burnett, N.W.C.S.; 'A Mountain Stream, Borrowdale,' 21*l*., H. Bright, R.A.; 'Scene in a North Welsh Valley,' 20*l*., J. Wilson, Jun., S.B.A.; 'Blackberries,' 18*l*. 18*s*., W. Hunt, W.C.S.; 'A Roadside Inn,' 20*l*., H. B. Willis, N.I.; 'Wreck on the Coast of North Wales,' 21*l*., C. Bentley, W.C.S.; 'At Ruislip, Middlesex,' 20*l*., R. P. Noble, R.A.; 'Ducks and Green Peas,' 20*l*., T. Clater, S.B.A.; 'Hailing the Ferry,' 21*l*., E. Williams, N.I.; 'From "The Horse,"' 20*l*., G. H. Laporte, N.W.C.S.; 'Scene near Cuckfield,' 18*l*. 18*s*., C. Fielding, B.I.; 'On Wimbledon Common,' 15*l*., J. Tennant, S.B.A.; 'Lake Gwent, N. Wales,' 20*l*., J. Danby, R.A.; 'The Missal,' 15*l*., J. Stephanoff, B.I.; 'Fruit Picce,' 28*l*., W. Duffield, S.B.A.; 'A Showery Day on the Thames,' 15*l*., A. W. Williams, N.I.; 'Young Crabcatchers,' 15*l*., H. P. Parker, N.I.; 'At Bettws,' 15*l*., T. S. Rowbotham, N.W.C.S.; 'Woodcleaners crossing a Brook,' 15*l*., H. Jutsum, R.A.; 'Old Water Mill at Ulwell, Dorset,' 15*l*. 15*s*., G. Frupp, W.C.S.; 'Youth and Age,' 15*l*., W. Bromley, S.B.A.; 'A Breeze on the Thames,' 15*l*., C. Taylor, S.B.A.; 'St. Catherine's Rock, near Penby,' 10*l*. 10*s*., C. Bentley, W.C.S.; 'Dulwich Fields,' 10*l*. 10*s*., W. Bennctt, N.W.C.S.; 'Distant view of the Castle and Town of Arundel,' 10*l*. 10*s*., C. Fielding, W.C.S.; 'A Welsh Lane,' 15*l*., G. A. Williams, R.A.; 'The Shower,' 10*l*., E. J. Cobbett, S.B.A.; 'The Skid on the Wharf, near Bolton Abbey,' 12*l*. 12*s*., G. Frupp, W.C.S.; 'View on the Rhine,' 10*l*. 10*s*., H. C. Selous, R.A.; 'A Farm Cottage,' 10*l*., G. A. Williams, N.I.; 'In Langdale, Westmoreland,' H. Gastineau, W.C.S.; 'The Lords in Waiting,' 10*l*. 10*s*., J. Stephanoff, W.C.S.

## ART IN THE PROVINCES.

DUBLIN.—The triennial Exhibition of Manufactures by the Royal Dublin Society takes place this year, and will be open from the 8th of July to the 25th, according to the circular issued to many of the principal manufacturing houses in England, inviting them to co-operate in this good work. We trust the invitation will be liberally responded to, and regret the intentions of the Society were not made known to us at an earlier period, that we might have had a larger opportunity of urging the subject upon our manufacturers. Ireland, requiring all the aid we can afford to assist her in the efforts to make her working classes intelligent in their several occupations, and industrious, it is our duty, for the mutual advantage of both them and us, for our interests are identical, that we should not withhold from them any of the good we have, and in which they may beneficially participate. We shall, therefore, be glad to find that the call from the Dublin Society will not be answered niggardly or churlishly.

LIVERPOOL ART-UNION.—The Report for 1849 of this Institution is now before us, and the result is extremely favourable, the subscription amounting to 630*l*., being more than double the amount of the two preceding years, and all this in the face

of commercial depression. Out of the amount subscribed, the sum of 315*l*. is set apart for the purposes of prizes, of which twenty-six are named, the highest being one of 50*l*. Besides the chances of these prizes, the subscribers are entitled to an impression from Ratcliffe's engraving after Absolon's "Incident in the Life of Burns;" a free admission to the Liverpool Academy's exhibition of paintings during the whole of the season; and the chance of obtaining one of the statuettes by Copeland, of Lady Godiva Unrobing, after Macbride: with these solid attractions, there can be little doubt of the continued and improving success which the energy of the managing committee so richly deserve.

MANCHESTER SCHOOL OF DESIGN.—The Report of the annual meeting of this "branch" of the Government School of Design is a much more favourable one than that brought forward last year; then the students did not exceed ninety in number, now they are more than trebled; the greater proportion who attend being adults anxious for self-improvement; the older and more meritorious of the former pupils of the school have returned; and the establishment of a life-class has attracted some of the most eminent artists and designers in Manchester and its neighbourhood. The list printed of pupils classified according to the professions they follow, show how widely useful is the instruction rendered here. A series of valuable lectures have been delivered during the past year; new rooms provided, and a good collection of casts and books, for the use of students. Mr. J. A. Hammersley has been appointed head master, and we are glad to find his exertions are so well bestowed, and so well appreciated, as they appear to be.

## CORRESPONDENCE.

## CLEANSING TOOLS AND SABLES.

SIR,—I beg to send you a few lines descriptive of the plan I pursue for cleansing my hog tools and sables after painting. I venture to think it will be found an easy, cheap, and expeditious mode of accomplishing that which I, at least, have always found a disagreeable operation.

Let a common delf-jar or crock be provided, say of six inches diameter and eight inches depth; next let a tin-box be so made as to pass freely, though pretty closely, down to the bottom of the jar; the depth of this box may be about one inch, and its tightly-fitting cover should be perforated with holes, about the size of a pin's head. The box is now to be filled with common soft soap, and placed at the bottom of the jar, then half fill the jar with boiling soft water.

To wash the hog tools and sables, let the water in the jar be quite cold; squeeze as much of the colour out of the brush as you can, by passing it through a cloth held between the finger and thumb; drop each brush into the jar, and taking hold of the handles, work them in the liquid as if you were freeing a water-colour brush from colours in a tumbler of water. In a few seconds the solution of soap will have perfectly cleansed the tools, but to get rid of the soap they should thereafter be rinsed in some clean water.

I have found this such a comfort, that I have ventured to trouble you with an account of the method, feeling assured that my brother artists who may not be aware of it will find it a great boon.

House-painters who use large quantities of turpentine might find this method, applied, of course, on a larger scale, a great saving of expense, while it will not injure the tool, which turpentine does, by rendering the hair brittle.

H. G. F.

SIR,—In your number for March, Art. "State of the Arts on the Continent," your correspondent of Paris, in mentioning the appointment of M. de Nieuwerkerke to the Directorship of the Louvre Galleries, says that M. de Nieuwerkerke is "little known in the artistic world."

I will not enter into the merits of M. de Nieuwerkerke's appointment, but it is only fair to state, that of the author of one of the finest, if not "the" finest modern equestrian statue, namely, that of William, last Prince of Orange, at the Hague, and of so many other meritorious works of sculpture, it cannot be said he is little known in the artistic world.

M. de Nieuwerkerke is known in the artistic world as an artist of the first merit.

I beg to call your attention to this, and have the honour to remain,

Your most obedient Servant,  
Y. D. E. SUERMONT,  
One of the Subscribers to the Art-Journal  
at Utrecht, Holland.



*Frederick Goodall*

MR. FREDERICK GOODALL is a son of Mr. Edward Goodall, the eminent engraver; he has courteously furnished us with the following brief but interesting sketch of his professional career:—

"I was born in London, September 17th, 1822. I left school at the age of thirteen, and entered my father's studio of engraving, under whose direction I commenced my studies. He soon abandoned the idea of my following his profession, and as he had occasionally used the pencil and palette, as well as the graver, he was fully capable of giving me all necessary instruction in painting; indeed, I am proud to say I never received a lesson from any other artist. He instilled into me at the outset the necessity of varying my studies; and although I commenced with the idea of being a landscape painter, he never lost sight of the figure, but kept me, during the winter months, drawing from casts, and studying anatomy. In the summer months, for the first three years, I sketched from nature, in the vicinity of London, devoting a great portion of the time at the Zoological Gardens, sketching the animals, which gave me facility of drawing objects in motion.

"At the age of fourteen, R. H. Solly, Esq., kindly took notice of my sketches, and gave me commissions for drawings of 'Lambeth Palace,' and 'Willesden Church;' for the former I received the 'Isis' medal at the Society of Arts. About the same time I made a series of drawings of the Thames Tunnel in its working state for B. Hawes, Esq., M.P. My sketches there also afforded me materials for my first oil-picture, which I commenced at the age of fifteen; the subject was 'Finding the dead Body of a Miner by Torchlight,' for which the Society of Arts awarded me the large silver medal. It was purchased by my kind friend, Thomas Page, Esq., then acting engineer of the Thames Tunnel.

"It was there I became acquainted with Sir Isambard Brunel, who strongly advised me to visit his native country, Normandy; accordingly, in September, 1838, my father accompanied me thither, and when we arrived at Rouen, I was so enchanted with the picturesque beauties of the city that I did not wish to go any farther, and persuaded him to leave me there, to which, after some hesitation, he consented; for I was not quite in my sixteenth year. He gave me ten pounds, telling me to make it last as long as I could, saying, at the same time, 'to be sure and save enough to bring me home again.' This was

my first lesson in economy, for after staying there a fortnight, and going down the Seine to Havre, I reached London with a folio of sketches, and five pounds in my pocket. It was from this folio I painted my first picture exhibited at the Royal Academy in 1839, some 'French Soldiers playing at Cards in a Cabaret;' it was noticed in the *Art-Journal* of that year.\* I visited Normandy again in the summers of 1839 and 1840, and Brittany in 1841 and 1842, and painted during these years the following pictures; the names appended to them are those of the purchasers:—

"'Entering Church,' W. Wells, Esq.; 'The Soldier Defeated,' Sir W. James; 'Coming out of Church,' — Dawkins, Esq.; 'The Christening,' for which I received the prize of 50*l.* at the British Institution, Sir Charles Coote; 'The Return from Christening,' W. Wells, Esq.; 'The Veteran of the Old Guard describing his Battles,' Sir W. James; 'The Fair of Fougères,' Alexander Glendinning, Esq.; 'The Tired Soldier,' Robert Vernon, Esq.; 'Rustic Music,' W. Wells, Esq.; 'Passing the Cross,' W. Wells, Esq.; 'La Fête de Mariage,' Sir Charles Coote; 'The Wounded Soldier returned to his Family,' Marquis Lansdowne; 'Le Bon Curé,' Thomas Baring, Esq.

"In 1843 I visited North Wales; and in 1844, Ireland, from which sketching trip I produced 'The Widow's Benefit,' Sir J. Wigram; 'Connamara Market Girls,' W. Wethered, Esq.; 'The Fairy-Struck Child,' S. Oxenham, Esq.; 'Irish Courtship,' S. Oxenham, Esq.; 'The Holy Well,' W. J. Broderip, Esq.; 'The Irish Piper,' W. J. Broderip, Esq.; 'The Departure of the Emigrant Ship,' Lord Overstone.

"In 1845 I revisited Brittany, and painted on my return 'The Conscript Leaving Home,' and 'Going to Vespers.' For the last few years I have studied in England, and painted the following pictures:—'The Village Festival,' Robert Vernon, Esq.; 'A Gipsy Encampment,' Thomas Miller, Esq.; 'The Pet Rabbit,' Baring Wall, Esq.; 'The Soldier's Dream,' R. Colls, Esq.; 'The Angel's Whisper,' R. Graves, Esq.; 'Hunt the Slipper,' F. Rufford, Esq., M.P.; 'The Post-Office.'

"In conclusion, I should not omit to add, that I attribute a great deal of my success at the

\* It always affords us exceeding pleasure to find our expectations of future excellence verified in after years. We spoke very favourably of this work, and augured from it great success to the painter. Ed. A.-J.

commencement of my career, to the exceeding kindness of the late W. Wells, Esq., and Samuel Rogers, Esq."

It would seem almost unnecessary to add a word of commendation in favour of an artist who has, at so early an age too, already become so popular, and has elevated himself, by his own efforts, to the position he enjoys. But it is this very circumstance—the absence of such adventitious, or any academical, aids, which renders his success the more honourable to himself, and the more worthy of being held up to the admiration of others. It shows that the seeds which nature has deeply implanted in the mind will spring up and bear abundant fruit, though not reared under the most favourable auspices, nor tended by the hands of the most skilful cultivator. It proves, in fact, that it is not absolutely essential for the young artist, at all times, to go through the long process of academical instruction ere he can become a painter. The only school which Mr. Goodall seems ever to have attended has been the living world around him, the rules he has followed are those which his own judgment pointed out, the lectures he has heard have been uttered by the lips of nature, his wisdom has been gathered from his own experience and practice. Yet while we think all credit is due to him who has so educated himself, we must not be thought to undervalue the benefits which every one who accepts them must receive from that valuable Institution, whose professed object it is—one that it zealously and conscientiously carries out—to lead the student in that path wherein he should walk. Genius is proverbially erratic, and is as likely, perhaps more likely, to go wrong as right, without directing guides; to take false steps which can never be recovered, or to stumble at the very threshold through inexperience, and then to become disheartened and to yield up its pursuit in dismay. But we have tolerably clear evidence just now, that with the assistance of scholastic instruction, young artists will mistake its object, and that, without it, there are others who can win their way to fame. What is Art-education doing for those painters who so ostentatiously announce themselves as the "Pre-Raffaëlle Brethren?" Just this. It is carrying Art back to that state from which the glorious Italian laboured so nobly to extricate it; it is idly searching for beauty in the lazar-house, and ransacking the musty storehouses of half-barbarous ages for thoughts and conceptions with which the mind of the present generation can have nothing in common, and which, when found, have neither "form nor comeliness" to make them desirable. All this is greatly to be deplored, as a wilful waste of talents that ought to be engaged on worthier objects, and in a way that will instruct the multitudes who, in our day, come to worship at the shrine of Art. If painting had reached the highest point of excellence under Il Perugino and his successors, what value can be attached to the long array of glorious names that succeeded him? These antiquated "Brethren," who would thus call the long-buried spirits of five centuries back to "revisit the glimpses of the moon," may rest assured they will never lead the popular taste; nor, after a time, are they likely to find patrons except among those who may desire to possess a specimen of the "curiosities of art" of the nineteenth century.

Mr. Goodall has made a wiser use of his gifts; his pictures are altogether of a popular class, by which we mean, not works of a low order of subject, but such as may be appreciated by all, because intelligible to all. He paints with the greatest care, and many of his pictures are finished with the utmost nicety: his subjects are not picked up off-hand as it were, but are thoughtfully culled from the living masses whom he has studied and whom he so truthfully presents to us. We trust the time is not far distant when he will receive that reward of honorary distinction to which he is justly entitled. The fact of his never having been a pupil of the Royal Academy will not, we should hope, prove a bar to his entrance among its members, whether or not be the intention of this Institution, as we have heard, to increase its numerical strength.

PASSAGES FROM THE POETS.



Drawn by Miss Jane Benham.

Engraved by W. T. Green.

EVANGELINE.

"Then, all forgetful of self, she wandered into the village,  
Cheering with looks and words the disconsolate hearts of the women,  
As o'er the darkening fields with lingering steps they departed."

LONGFELLOW.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by Mason Jackson.

THE FARM-YARD.

"A simple scene! yet hence Britannia sees  
Her solid grandeur rise."

THOMSON.



ANOTHER of the old school of Art is numbered with the dead; one who had studied long and diligently, one who had acquired fame by the slow acquisition of knowledge, and triumph in the appreciation of its results. After many years success in this country he had retired to one of our distant colonies, and ended his life in Tasmania.\*

Mr. Glover was the youngest of three children. He was born at Houghton-on-the-Hill, in Leicestershire, on 18th February, 1767. His parents were engaged in agricultural pursuits—humble but industrious. They carefully instructed him in Christian duties, and he was favoured to receive a good plain education. But as an artist he was self-taught; his success as a painter entirely depended on his own acute observation and keen enjoyment of those rural beauties which surrounded his birth-place.

His first step in life was his appointment as writing-master to the free school at Appleby, in his native county, and it was during the little leisure his avocations allowed him at this place that he first began to practise Art, and to gain employment as a delineator of local seats, &c.

In 1794 he removed to Lichfield and commenced his career as an artist, being principally engaged in public and private tuition; using his hours of relaxation for the study of his art in the neighbourhood, or in the practice of music, to which he was much addicted. He now also began to paint in oil-colours, and soon achieved considerable success; as he did also in the practice of etching.

At this time public taste became elevated and refined, and works of high merit were multi-

plied. The exhibitions of the Royal Academy of London were so crowded with the products of amateurs, that the pictures of professional painters could not obtain that prominence they deserved. A new project was started, and a separate "Society of British Artists in Water Colours" was established. Mr. Glover, whose talents were now widely known and appreciated, contributed to the first exhibition at Spring Gardens, and incurred some expence in forwarding his pictures to the metropolis. A pleasing accordance of sentiment distinguished the members of this association, and one trait merits mention. To further their personal improvement they met by rotation at each others' houses, and on such occasions all produced sketches or studies, which were left with the host. They thus communicated principles and ideas calculated to inform and direct.

Finding that London was the grand centre of patronage, in 1805 he removed from the country to Montague Square, and became a member and liberal contributor to the Water Colour Society. He now obtained access to the various institutions and collections of art, public and private. Many British *virtuosi* had periodical days for admission to their *salons*, where rising talent might luxuriate, and mature criticism expatiate at freedom; and it was by availing himself of the favourable position thus presented to him that he rapidly improved his mind in the due knowledge of Art-principles.

Mr. Glover paid a visit to France soon after the restoration of Louis XVIII., and while at the Louvre painted a large oil picture, of which that sovereign formed so elevated an opinion, that after it was exhibited in Paris, he transmitted to the artist, who had returned to England, a gold medal in testimony of his appreciation of his talent. The court patronage of France did not end here, and in his last visit, Louis Philippe, then Duc D'Orleans, commissioned him to paint some pictures of Van

Dieman's Land, hearing that was to be the future destination of the artist, and wishing to become familiar with its peculiar features.

Glover now sought to improve his mind and perfect his knowledge of nature by extended foreign travel, and he passed through France to Switzerland and Italy.

His untiring efforts were crowned by success, and some of his pictures fetched large prices. His view of Durham Cathedral, now in Lambton Hall, realised five hundred guineas; and his view of Loch Lomond, as well as many others, gained also liberal sums, and in 1820 he had so far employed his industry as to be enabled to furnish a gallery in Bond Street with his own productions.

In London he prosecuted his art for many successive years, and then thought of retiring to the neighbourhood of Ullswater, in Cumberland, a favourite locality for his pencil, and where he had often sat and studied under his tent for days together. He purchased a house and some land, but the vision was never realised.

From Ullswater Mr. Glover turned his thoughts to the remote and newly-formed colony of Swan River; but his steps were directed to Tasmania. He arrived there in March, 1831. Every object was new to his eye, and the aspect of the landscape was different from what he had ever before beheld. He prosecuted his beloved art with fresh animation and renewed vigour; his pencil was never idle. Some of his best works in local scenery were executed for liberal colonists, who sent them to England; others he transmitted for sale on his own account, but at a season when general embarrassment retarded their disposal. Yet he industriously pursued his course, and increased his gallery at his home. In one of his excursions in the island, he ascended the summit of Ben Lomond (5000 feet above the level of the sea), the first who had travelled there on horseback. He was accompanied by the late Mr. Batman, with his Sydney natives, whose name will ever be associated with Australia Felix as the explorer and first "squatter" at Port Philip.

For some years past Mr. Glover had all but ceased from painting, and spent the most of his time in reading, principally books of a religious kind. His venerable partner in life, six years his senior, still survives, and children and grand-children were within his view to the last. Mr. Glover was tall, and of robust frame, with a healthy glow on his cheek, and a forehead which closely resembled that of the late Sir Walter Scott: his disposition was amiable, and his society extremely pleasing. He was assiduous in his own pursuits, high-principled himself, and an admirer of correct deportment in others. He was frugal in his habits, and an example of temperance; truly patient under affliction, and during his last illness he restrained every appearance of suffering lest it should pain those by whom he was surrounded. He had lived at peace with all men in this world, and died, calm and unruffled, on 9th December, 1849, at the advanced age of eighty-two.

Mr. Glover's style of drawing was peculiar to himself, and the result of deliberate and careful study: delicacy of effect was its chief characteristic. This is seen in the extreme misty haze of the morning sun, or in the overpowering blaze of the sinking luminary, with which he invested his subjects: it is distinctly obvious, too, in the bold but feathery lightness of towering foliage, by which lofty trees in his pictures relieve themselves from more distant objects. To attain freedom and facility of handling with exquisite expression was his constant aim. Perhaps few artists ever spent so much time in studying from nature. Many of his works were executed with the sole design of imprinting natural beauty on his mind—informing his own soul with the inspiration of such study, that he might with truth and facility embody his rich and delicate conceptions. His sketch-books are crowded with scraps of peculiar effects which arrested his attention. He held it as a dogma that those who would represent nature in her true colours must be familiar with all her varying features, and his success as an artist proved the truth of the principles upon which his ruling principle was founded.

\* We are indebted to the *Launceston Examiner*, a journal published in Van Dieman's Land, for the principal particulars of the artist, which were obtained from a relative; and to Mr. J. Skinner Prout for the above portrait. Mr. Prout passed some years in Australia with Mr. Glover, and sketched him thus while sleeping in his chair.

A DICTIONARY OF TERMS IN ART.

**CELEBE.** A vase, found chiefly in Etruria, distinguished by its peculiarly shaped handles,



which are pillared. Its form is shown in the annexed woodcut.

**CESTUS, CAESTUS.** Thongs of leather round the hands and arms, worn by boxers for offence and defence, to render their blows more powerful. The Cestus was introduced when athletics were generally practised, and the name is Roman. It was a stronger defence than the *Himantes* of the ancient Greeks; the simple thongs of leather were still used occasionally in boxing, and in the exercises of the Agonistae, and were called *Melichai*, because the blows they gave were less formidable than those of the Cestus. There are many kinds of Cestus, in some the thongs of leather are studded with

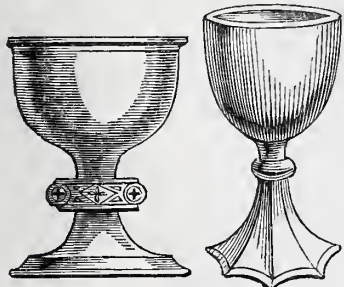


nails. Works of ancient Art abound in which the Cestus is represented.\*

**CHALCEDONY.** A kind of quartz, semi-transparent, of a bluish white, but frequently striped and clouded with other colours. It is seldom found crystallised, but in kidney-shaped, irregular masses. Common CHALCEDONY is of a uniform bluish grey; the other kinds, Heliotrope, Chrysoptase, Plasma, Onyx, Sardonyx, Sardine, and Carnelian, are distinguished by their colours. **AGATE** is a mixture of Chalcedony and varieties of quartz, often beautifully tinted. Chalcedony and Agate were used for seals and other works of Art. **CAMBOS**, of the former, and of the different sorts of Onyx, were preferred, on account of their numerous layers.

**CHALCOGRAPHY.** A modern term for engraving on copper, compounded from the Greek *Chalkos*, copper, and *grapho*, to cut. The term must be applied to copper engraving only; *grapho* gives, in Greek, an idea of Art, and engraving on steel or zinc must not, as often happens, be designated as Chalcography. For zinc engraving we have the spurious term **ZINCOGRAPHY**.

**CHALICE.** A vessel used in the sacramental service to contain the wine. The form has undergone many variations in different ages, always preserving, however, its cup-like shape. **CHALICES** are made of gold, but more commonly of silver,



either whole, or parcel gilt and jewelled. They have sometimes been made of crystal, glass, and agate, but these materials are now prohibited on account of their brittle nature. Some very curious and elegant **CHALICES** are preserved in public and private collections.†

**CHALK.** An earthy Carbonate of Lime, of

\* See INGHIRAMI'S *Monumenti Etruschi*. PIROLI AND PIRANESI'S *Antichità d'Ercolano*. TASSIE'S *Pierres gravées*. CLARAC'S *Musée de Sculpt. anc. et mod.*

† See SHAW'S *Encyclopædia of Ornaments*; PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. Our cut exhibits the ordinary forms of the Chalice in the middle ages. The first is copied from a Brass of a Priest in Wensley Church, Yorkshire, about A.D. 1360. The second, from a similar memorial at Broxburne, A.D. 1465.

an opaque white colour, converted, by burning, into lime. It is the basis upon which many vegetable colours are precipitated to form pigments, such as the **PINKS**. Chalk has been used as a pigment, but it is a bad drier. **RED CHALK** is Clay coloured by the oxide of iron.

**CHARACTER.** That which distinguishes each species of being in each genus, and each individual of each species. In man Character consists of the form of the body, stature, and gait, which distinguish him from other animals. In mankind, the natural or accidental peculiarities resulting from sex, temperament, age, climate, the exercise of the passions, the position of the individual in the social scale, and his mode of living. These peculiarities and differences are, after the study of the human figure in general, the most important subjects of the study of the painter and sculptor, since upon these peculiarities and differences depend all the significance of their compositions. Each genus, each family of animals, has also its general and particular Character. So also in the inanimate productions of nature, trees, rocks, fields and meadows, which vary in reality as well as in appearance, according to the climate, season, time of day, accidental condition of the sky, and also according to the modifications they receive at the hands of man, the effect of time, or by the effect of natural accidents. If all these things, observed with sagacity and selected with taste, are faithfully represented in a picture, we say that the animals, the trees, the rocks of the picture have good Character.

**CHARCOAL** is prepared by burning wood in close vessels, or by burying the substance in sand in a covered crucible. The woods best adapted for making **CRAYONS** are box and willow; the former produces a dense hard crayon, the latter a soft and friable one.

**CHARCOAL BLACKS** are of both animal and vegetable origin; consisting of burnt ivory, bones, vine-twigs, peach-stones, nut and almond-shells, the condensed smoke of resin, &c. The blacks from vegetable substances are usually of a blue tint when mixed with white.



**CHARFRON**, or **CHAMP-FREIN**. In plate-armour, pieces of leather or plates of steel used to protect the face of a horse.\*

**CHASING, CAELATURA (Lat).** The art of embossing on metals, by which the design is punched out from behind, and sculptured or **CHASED** with sharp tools, as gravers, &c. The metals usually **CHASED**

are gold, silver, and bronze, and among the ancients, iron also. The remains of ancient art show to what degree of perfection it was carried; and in our own times, some very fine works have been executed.

**CHASUBLE, CHESAUBLE, CHESIBLE.** Called also a vestment. The upper or last vestment put on by the priest before celebrating the mass. In form it is nearly circular, being slightly pointed before and behind, having an aperture in the middle for the head to pass through, and its ample folds resting on either side upon the arms. It is richly decorated with embroidery and even with jewels.†



\* Our example is copied from MEYRICK'S *Ancient Armour*.

† See SHAW'S *Dresses and Decorations* for an incised slab representing a priest in a large Chasuble richly diapered.

"The stiffness of modern vestments is almost as great a defect as their form; indeed, the unpliant nature of the material has, in a great measure, led to the reduced front. They cannot be too pliable either for convenience or dignity. Every artist is aware that the folds of drapery constitute its great beauty; the most majestic mantle extended flat, is unsightly. Ever since the **CHASUBLES** have been made of a stiff material, they have been avoided by sculptors and painters in their works, and they invariably select the cope instead, solely on account of its folds, where if the **CHASUBLES** were made of the ancient graceful materials, they would form the most beautiful combinations of folds."—PUGIN'S *Glossary of Ecclesiastical Ornament and Costume* (from whence our cut is copied).

**CHEF-D'ŒUVRE (Fr.)** A work of the highest excellence in itself, or relatively to the other works of the same artist. Thus the *Apollo Belvedere*, or the *Transfiguration* of Raffaele, are chef-d'œuvres of Sculpture and Painting.



**CHENISCUS.** In works of ancient Art, ships are seen with ornamental prows, shaped to represent the head and neck of a goose, or other aquatic bird; this part was called **CHENISCUS**, and was constructed of bronze and other materials. Sometimes, but rarely, the **CHENISCUS** is affixed to the stern of a ship.

**CHERUBIM.** In Christian Art, a higher class of angels, the nearest to the throne of God, of which they are the supporters.

Their forms are known by the poetical writings of the Old Testament. They appear first as guardians of Paradise, whence our first parents were expelled by a **CHERUB** with a flaming sword. Jehovah rested between the wings of the Cherubim on the cover of the ark; and in the history of Ezekiel they are represented with four wings, two of which covered the body and drew the chariot of the Lord through the air.

In the heavenly hierarchy the Cherubim\* form one of the three high angel choirs—**SERAPHIM**, **CHERUBIM**, and **ANGELS**, which constitute the first and upper order of angels; they rank next to the **SERAPHIM**.

**CHIARO-OSCURO (Ital.)** That important part of painting which relates to light and shade.† The aim of painting is to form a picture by means of light and shade, and by colours and their gradations; the more truly painting accomplishes this end, the more artistic it will be. Correggio and Rembrandt are famous for their **CHIARO-OSCURO**.

**CHILLED (CHANCISURE, Fr.)** When a cloudiness or dimness appears on the surface of a picture that has been varnished, it is called **BLOOMING**, and we say the varnish has **CHILLED**. This defect arises from the presence of moisture, either on the surface of the picture, or in the brush, or in the varnish itself, and can easily be avoided by making the former thoroughly dry, and the latter hot before it is applied.

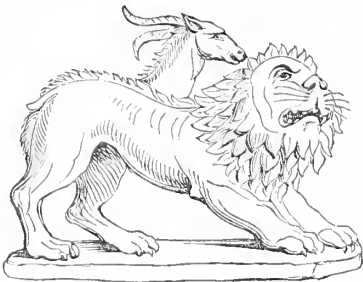
**CHIMERA.** A misshapen monster of Grecian myth, described by Homer as having a lion's head, a goat's body, and the tail of a dragon. The **CHIMERA** appears in Art as a lion, except that out of the back grow the head and neck of a goat, and gigantic carvings of it are found on rocks in Asia Minor, according to Homer the native country of the monster.‡ There are innumerable small antique statues of **CHIMERÆ**, and Bellerophon, by whom the Chimera was killed, of which one of the most remarkable is in the Uffigi palace at Florence. In Christian Art, the **CHIMERA** is a symbol of

\* Cherubim signifies the plenitude of knowledge and wisdom; they are represented young, having four wings to cover their faces and feet, and standing on wheels of fire, of a bright red colour, to set forth the intensity of divine love, in reference to the vision of the prophet Ezekiel. Art cannot adequately represent their spiritual agency and rapid movements, therefore they are drawn as the ancient Persians drew Ormuz, who unable to represent their god as a pure being of light, implied his nature by a half-figure ending in a winged body, sweeping through the air. P. Cornelius, in his picture of the "Creation" at Munich, makes their bodies terminate in wings: in it the cherubim support the globe which the Almighty, towards whom they look with reverential love, uses as a footstool.

† According to the common acceptation of the term in the language of Art, **CHIARO-OSCURO** means not only the mutable effects produced by light and shade, but also the permanent differences in brightness and darkness.

‡ One of these has been brought by Sir Charles Fellows to this country, and deposited in the British Museum.

cunning. It is frequently seen on the modillions and capitals of architectural works executed in the



eleventh and twelfth centuries, and again in the fifteenth and sixteenth centuries.

**CHINESE WHITE.** An empirical name given to the white oxide of zinc, a valuable pigment recently introduced into the Arts as a substitute for the preparations of white lead. It is little liable to change, either by atmospheric action or by mixture with other pigments. Its only defect appears to be a want of *body*, as compared with white lead.

**CHIRODOTA.** A kind of tunic with long sleeves, worn sometimes by the Trojans, and generally, in Asia Minor; but among the Greeks they



were seldom worn by males; the remains of works of Art show that it was commonly worn by females.\*

**CHITON.** The under-garment of the Greeks, corresponding to the TUNIC of the Romans, mentioned as early as Homer; it was made of woollen cloth. After the Greek migration it was called *Chitoniscos*, while the light loose garment or HIMATION was also called *Chlania*, or Chlanis. The Doric CHITON, worn by men, was short and of wool; that of the Athenians and Ionians, of linen, in earlier times worn long, but with the former people, after the time of Pericles, it was shorter. The CHITON, worn by freemen, had two sleeves, that of workmen and slaves only one. A girdle (called, when worn by men, *Zoma*), was required when the garment was long, but that of the priests was not girded. The Doric CHITON



for women was made of two pieces of stuff sewn together, and fastened on the shoulders by clasps.

\* Our cut is copied from a bas-relief in Montfaucon, where it is seen on a suppliant German.

In Sparta it was not sewn up the sides, but only fastened, and had no sleeves. The CHITON appears to have been generally grey or brown. Women fond of dress had saffron-coloured clothing; and the material (cotton or fine linen), was striped, figured, or embroidered with stars, flowers, &c. With regard to statues, we need only remark that Artemis, as a huntress, wears a girdle over the CHITON, which is fastened on the shoulders and falls in folds over the bosom. Pallas Athene often wears a double CHITON, reaching to the feet, and leaving the arms free. On the statues of Amazons the CHITON is sleeveless, clasped up in two places, leaving the left breast uncovered, and drawn up sufficiently to show even above the knee.\*

**CHLAMYS.** An ancient Greek riding-dress, brought by the Ephebes to Athens from Thessaly, the province of Greece most celebrated for horses. It was a light cloak, or rather scarf, the ends of which were fastened on the shoulder by a clasp or buckle. It hung with two long points as far as the thigh, and was richly ornamented with purple and gold. When the *fibula* was unclasped the CHLAMYS hung on the left arm, as with Hermes, or served as a kind of shield, as Poseidon, on the old coins, protects his arm with the CHLAMYS. It is fastened on the right shoulder, in the statues of Theseus and the heroic Ephebes, in a wrestling attitude, covering the breast and enveloping the left arm, which is somewhat raised. The figures of Heracles and Hermes, are quite covered by the CHLAMYS, even below the body, whence the Hermes pillar tapers; the right hand lies on the breast under the CHLAMYS, and the left arm, covered to the wrist, hangs by the side; in the centre of the breast depends a lion's claw at the opening of the scarf. In the Hermes' statues, the CHLAMYS, when fastened on the right shoulder, forms a triangle from the neck.



**CHONDRIN.** The basis of the tissue of cartilage as it occurs in the ribs, nose, &c.; it is obtained from them, like GELATIN or GLUE, to which it is analogous in many of its properties; but unlike GELATIN proper, CHONDRIN is precipitated by acids, the salts of lead, and ALUM. Upon this peculiar property is based the so-called KAL-SOMINE TEMPERA, in which the MEDIUM animal glue (chondrine) is converted by alum into a horny substance, insoluble in water.

**CHORAGIC MONUMENTS.** The small monuments to which we apply this term originated in the time of Pericles, who built an Odeon at Athens for musical contests, not of single persons, but of choruses. The richest and most respectable man was chosen from the ten Athenian tribes, as choragus, to make the necessary arrangements, in return for which distinction he had to defray the expenses. If his chorus were victorious, he had also the right of placing upon a monument erected at his own cost, the tripod, which was given as the prize. The rich citizens whose chorus conquered in these contests, displayed great splendour in their monuments, which were so numerous that at Athens there was a street formed entirely of them, called the "Street of the Tripods."†

**CHRISMATORY.** A vessel to contain the chrism and holy oils.

**CHRISTINA, St.** The attributes of this Saint, who suffered



\* The cut represents the Doric or short Chiton, without sleeves, and the Ionic or long Chiton, with sleeves.

† A fine specimen still exists in the monument of Lycierates, mentioned by older travellers under the name of "Diogenes' Lantern," and which is engraved above. A second monument, still existing at Athens, is the Thrasyllos, which is very simple, being hewn in the rock, and serving as the front to a cave. It bears two tripods, that of Thrasyllos, and that won by his son, who took advantage of his father's monument, being neither rich nor a proper choragus, but having superintended a chorus at the expense of the state.

martyrdom in the year 300, are a millstone by her side, and an arrow; sometimes also a knife and a pair of pincers; also, the crown and palm as martyr. When the arrow is the only attribute, it is difficult to distinguish her from St. Ursula. Pictures of this saint abound in central and northern Italy, particularly at Venice, and at Bolsena, of which city she is the patroness.

**CHRISTOPHER, Sr.** We frequently meet with this saint in old woodcuts; he is represented as a giant, his staff being the stem of a large tree, and he is carrying the infant Jesus on his shoulders across a river. This was a favourite subject with the artists of the middle ages, and the saint is placed in the side entrances of German churches as the symbol of the transition from heathenism to Christianity. The incidents in the life of this saint chosen for illustration by painters, consist of the passage of the river, the conversion of the heathen at Samos, and his martyrdom.

**CHROME GREEN.** A beautiful dark-green pigment, prepared from the *Oxide of Chromium*. Different shades of this pigment are used in porcelain and in oil-painting. Mixed with Prussian Blue and Chrome Yellow it is called Green Cinabar.

**CHROME RED.** The pigment known at present by this name is not prepared from *Chrome*, but is a beautiful preparation of RED LEAD. The name CHROME RED was given to it by speculators, in order to secure a good sale and a high price. RED LEAD is an *Oxide of Lead*, while CHROME RED is a *Chromate of Lead*, which is a durable pigment, and admissible in oil-painting.

**CHROME YELLOW.** The most poisonous of the Chrome pigments, and to be entirely rejected in oil-painting: it is not durable. When mixed with white lead it turns to a dirty grey. By itself, and as a water-colour pigment, it is less objectionable.

**CHRYSELEPHANTINE.** Religious images of gold and ivory. These, the earliest images of the Gods in Greece, were of wood, gilt or inlaid with ivory, whence were derived ACROLITES, the heads, arms, and feet of which were of marble, the body still of wood, inlaid with ivory, or quite covered with gold. From this arose the Chryselephantine statues, of which the foundation was of wood, covered with ivory or gold, with drapery and hair of thin plates of gold, chased, and the rest of the exterior was of ivory worked in a pattern by the scraper and file with the help of isinglass. The ivory portion of these works belongs to SCULPTURE, and the gold part to TOREUTIC art; they were long in favour as temple statues, as marble and brass were used for common purposes.

**CHRYSOCOLLA (Gr., GOLD-GREEN.)** The Greek term for a Green pigment prepared from Copper, (GREEN VERDITER) and one of the most beautiful Ancient Greens, ARMENIAN GREEN; it was obtained by grinding varieties of MALACHITE and green Carbonate of Copper, also by decomposing the Blue Vitriol of Cyprus (*Sulphate of Copper*) as a secondary form of dissolved copper ore. This pigment is identical in colour with our different shades of MOUNTAIN GREEN; the best was brought from Armenia; a second kind was found near copper mines in Macedonia; the third, and most valuable, was brought from Spain. CHRYSOCOLLA, (called by ancient painters *pea* or *grass green*) was valued in proportion as its colour approached to the colour of a seed beginning to sprout.\*

**CIBORIUM. Lat. (pl. CIBORIA).** Synonymous with TABERNACLE, Sacrament-house, God's-house, or Holy-roof; the terms for the richly adorned pyramidal structure in the high choir, in which the Host is kept. The CIBORIUM is often merely an addition to the high altar, and is then a SYNEDOCHE.† In the early Christian times, the CIBORIUM was merely a pro-



\* Pliny's account of CHRYSOCOLLA is as confused as his account of CERULEUM; we learn thus much from it, that real Chrysocolla was a native oxide of copper, but that those pigments passed under the same name, which, though originally blue, perhaps clay-coloured with copper, were rendered green by a yellow vegetable acid. The herb *lutum* produced this effect.

† The most splendid CIBORIA are those belonging to ancient German Art; the finest of these, which was in the cathedral of Cologne in the preceding century, exists no longer. The most remarkable CIBORIA in Italy are the Tabernacle over the high altar of St. Paul's at Rome, that



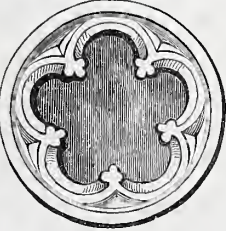
tection to the altar table, first a TABERNACLE, then a BALDACHIN over the altar, of which, the CANOPY used at solemn processions and under which the priest wears the *Casula*, still reminds us. The CIBORIUM was generally supported by four pillars, and is above the altar; between the pillars were curtains, which were opened only while believers made their offerings, but closed in the presence of catechumens or infidels. CIBORIUM also signifies a vessel in which the blessed Eucharist is reserved. In form it nearly resembles a CHALICE with an arched cover, from which it derives its name.\*

CICERONE (*Ital.*) The title given to the person who acts as a guide to strangers, and shows and explains to them the curiosities and antiquities with which Italy and other countries abound. A good CICERONE must possess accurate and extensive knowledge, and many distinguished archaeologists have undertaken this office, which, while serving others, affords them also an opportunity of making repeated examinations of the works of art, and enabling them to increase their familiarity with them. One of the most distinguished archaeologists and CICERONI is Signore Nibbi of Rome.

CINCTORIUM. A leathern belt worn round the waist, to which the swords worn by the officers of the Roman army were suspended. The common men wore their swords suspended from a BALTEUS, which is worn over the right shoulder.

CINNABAR (*CINNABARI, Gr.*) One of the red pigments known to the ancients, called also by Pliny and Vitruvius MINIUM; supposed to be identical with the modern VERMILION (the bisulphuret of mercury), and the most frequently found in antique paintings. The Roman Cinnabar appears to have been DRAGON'S BLOOD, (*Pterocarpus Draco*), a resin obtained from various species of the Calamus Palm, found in the Canary Isles. It is beyond a doubt that the Greeks applied the term CINNABARI, generally meaning Cinnabar, to this resin. Cinnabar, as well as dragon's blood, was used in monochrome painting; afterwards ruddle, especially that of Sinopia, was preferred, because its colour was less dazzling. The ancients attached the ideas of the majestic and holy to CINNABAR, therefore they painted with it the statues of Pan, at well as on feast days those of Jupiter Capitolinus and Jupiter Triumphans. It was used upon gold, marble, and even tombs, and also for uncial letters in writing, down to recent times. The Byzantine Emperors preferred signing with it, as is said in the sixth synod *imperator per cinnabarium*. Its general use was for walls, on which much money was spent: in places which were damp and exposed to the weather it became black, unless protected by encaustic wax.†

CINQUE-FOIL. A figure of five equal segments derived from the leaf of a plant so called, particularly adapted for the representation of the mysteries of the Rosary. It is frequently seen in irregular windows, one of which is engraved as a specimen.



CIPPUS. A sepulchral monument in the form of a short column, sometimes round, at others rectangular; Cippi have frequently been mistaken for altars. In the British Museum are several CIPPI, one of which is represented in the annexed engraving.



CIRCLE. The Circle has always been considered as the emblem of Heaven and Eternity, hence many figures in Christian design are constructed on its principle, such as the Rotation of the Seasons, which are constantly returning; or the Adoration of the Lamb, and other subjects which are found in the

in the cathedral at Milan, and that in the church of the Lateran.—See *AINCOURT, Sculpt.* tab. 23, 26, 13, 36.

\* *PRIGIN'S Glossary of Ecclesiastical Ornament and Costume.* Also the *Art-Journal*, April, 1849.

† Being very dear, it was provided by the builder, by which custom painters profited to enrich themselves; they took the brush very full of the pigment, and rinsed it in their water-pails, and good Cinnabar being very heavy, sank to the bottom, and became the perquisite of the artist. Also, to spare the Cinnabar, they laid a ground of Syricum under it.

great wheel-windows of painted churches. See WHEEL.

CISTA (*Lat.*) Chest, box. The so-called mystic chests found in the Etruscan Necropolis are bronze boxes, in which the beautiful bronze Mirrors (*patere*), known by engravings, as well as other ornamental vessels, were kept. The chests themselves are graven. They are wrongly called *Ciste mystica*, not being objects of mythic worship as earlier archaeologists supposed. The CISTA found at Preneste, and now in the *Collegio Romano*, is of surpassing beauty; on it is represented the expedition of the Argonauts in a style not unworthy of Grecian art, but by the inscription apparently of Italian workmanship.\*

CITHARA. A musical instrument somewhat resembling a guitar, of the greatest antiquity,



being mentioned by Homer. It is seen depicted, in the hands of the performer, upon Egyptian and other monuments.†

CLICHÉ. (*Fr.*) The impression of a die in a mass of melted tin or fusible metal. Medallists or Die-sinkers employ it to make proofs of their work, to judge the effect, and stage of progress of their work before the die is hardened. The term CLICHÉ is also applied to the French stereotype casts from woodcuts.

CLYPEUS. Part of the armour worn by the heavy infantry of the Greeks, and a portion of the Roman soldiery, consisting of a large shield or buckler, circular and concave on the inside, sufficiently large to cover the body from the neck to the middle of the leg. It was formed of ox-hide stretched upon a frame of wicker-work, and strengthened with plates of metal; sometimes it was formed entirely of bronze. See ANTYX.

COA VESTIS. THE COAN ROBE. A garment worn chiefly by dancing girls, courtesans, and other women addicted to pleasure, of texture so fine as to be nearly transparent, and through which the forms of the wearers were easily seen.

COCHINEAL. (*Fr.*) A dried insect in the form of a small round grain, flat on one side, either red, brown, powdered with white, or blackish brown. This splendid colouring material is soluble in water, and is used for making the red lake pigments known by the names CARMINE, Florentine and other Lakes: the names of these Lakes are vague, as many *Brazil-wood Lakes* are substituted for COCHINEAL LAKES.

COLORES FLORIDI. The name given by the ancients to the expensive and brilliant pigments, as distinguished from the four hard rough principal pigments of earlier times. The COLORES FLORIDI were supplied by the employer, and often purloined by the artist: they were CHRYSOCOLLA; INDICUM (*Indigo* introduced into Rome in the time of the Emperors); CÆRULEUM (a blue smalt made at Alexandria, from sand, saltpetre, and copper); and CINNABARIS, which was partly natural and partly artificial VERMILION; but also an Indian pigment, procured from the sap of the *Pterocarpus Draco*, and called also DRAGON'S BLOOD. Other pigments were called COLORES AUSTERI.

COLOSSUS. A statue of exaggerated dimensions, very much larger than nature, examples of which abound in all nations. Among the most famous was the Colossus of Rhodes, regarded as one of the seven wonders of the world; it was about one hundred feet in height. Other COLOSSI celebrated in antiquity are the Minerva and Jupiter Olympus, works of Phidias, the Farnese Hercules, the gigantic Flora of the Belvedere.

COMPOSITION. This word expresses the idea of a Whole created out of single Parts, and to this idea the Whole ought to conform. In the Whole there ought never to be too much or too little; all Parts must be necessary, and must refer to one another, being understood only under such relationship. This does not imply that every Part must be co-ordinate, some Parts must be of more importance than others, and all must be subordinate to a centre-point, which raises them, while it is raised by them. This quality, which is seen in natural landscape, we call *organism*; we desire to produce it in Art, and require pictures to be *organic*. This is valid as well in simple Composition as in compound, which as a composition of

compositions, represents many Wholes. All this, though not attained, is at least attempted by those who call themselves artists. The following is less acknowledged but not less important, viz., every COMPOSITION consists of three elements, whose one-sided predominance in painters and connoisseurs produces three schools of error; while the fervent working together of these elements alone makes the work a living Whole, and gives it that which is expressed by the Latin word *Compositio*—a quieting satisfying effect. The artist's subject furnishes the *first* element. Every subject has its own law of representation, which the artist must clearly understand if he would depict it truly upon the canvas. This comprehension is to be acquired only by his forgetting *himself* in the contemplation of his *subject*. It is the power of doing this which we prize so highly in poetry under the term *objectivity*. For the highest laws are equally peremptory in every Art; so in Plastic Art, that is true which, apparently paradoxical, was said of music, "that the musician does not carry the composition through, but the composition the musician." By thus treating the subject the artist becomes a splendid Organ, through which Nature speaks like a history to sentient man: thus followed out, the Majesty of Rome in Rubens, and the Cheerfulness of Nature in Claude, are conveyed to posterity.\* The *second* element of COMPOSITION is fixed by the given space which is to be filled by colour, form and light, harmonised according to the laws of art; then a history adorning a space becomes the property of Art.† The *third* element lies in the mind of the artist; as "Woman's judgment is tinged by her affections," so the artist who cannot imbue his subject with his own feelings will fail to animate his canvas. For though every legitimate subject dictates the laws of its representation, yet every cultivated man sees objects in his own light, and no one may say that he alone sees rightly. A law or rule finds many exemptions. A thousand poets have sung of the soft shade of the Linden tree, yet each has sung it differently: is the artist to be blamed who gives forth the holy memory of his best hours in the creations of his pencil? who clothes the work of his hands with the hues of his feelings? He who feels, touches the feelings of others, and how can that exhibit nature which does not proceed from nature. He who knows not how to give that to his pictures, by which they become, not from manner but from subject, *his* pictures is no artist, but a mere copyist, even could he imitate Phidias or Scopas perfectly. Excess of individualism leads the artist to depict *himself* instead of the *subject*, to sacrifice this to a favourite caprice, and in allegorising his own dreams to confuse the action as well as the spectator; but if he represent it truthfully, working it with pictorial effect and stamping it with his genius, he has *composed*, and his work is completed, satisfying all requisitions.

COPY, in the Fine Arts, is a multiplication or reproduction of a work, whether painting, statue, or engraving, by another hand than the original. If a master copies his own picture, we call it merely a *repetition*, which the French designate by the term *Doublette*. COPIES are of three kinds; the most general are those in which the copyist imitates the Original with anxious exactitude: in this case the difficulty of copying is but slight. The second kind is where the copyist avoids exact imitation, but renders the Original freely in its principal traits. These COPIES, exact imitations in style and colouring, are soon seen to be apocryphal pictures. The third, and most important kind of COPY is, that in which the picture is imitated with the freedom of a skilful hand, but at the same time with a truthful feeling of the original, and with the inspiration of genius, finding satisfaction not in copying, but in an imitation little short of creation.

\* The artist will also try to include in his plan the *whole* subject, whether Nature or History, so that the spectator easily understanding it, may be capable of judging and feeling it. But he must be aware that there are two kinds of completeness and breadth, and that an object may be exhausted by being made clear. To find the essential of an event or a poem, and to condense it in pictorial action, has difficulties which need not be discussed here. Those who are ruled by this element of the subject mistake the boundaries of their art; they would make the canvas express the poem or the history, or if connoisseurs, they would see it expressed. An example of this one-sidedness is afforded by the ancient manner of representing two succeeding actions in one space.

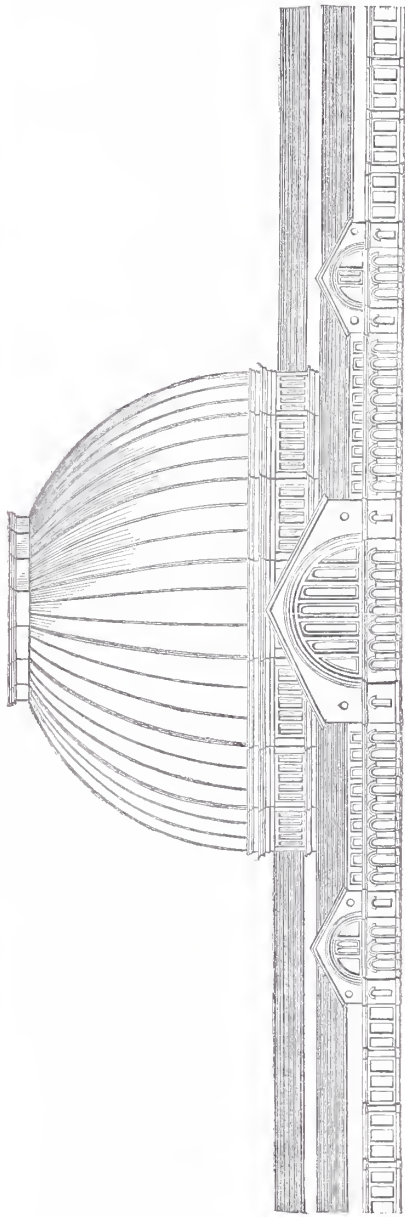
† The works left by the ancients prove that they understood this maxim, and practised it, and Göthe, who regarded them as triumphant in Art proved its existence in the Laocoon, and represented this painful group as a splendid ornament. It is certain that the most touching or important action does not speak to us from the canvas unless treated pictorially: on the other hand, *extreme* in space is possible, so as to sacrifice the essential points of the subject in favour of a harmony of colour flattering to the eye—accustomed to it in academic works—and thus degrade characters to arabesques.

\* See MULLER and OSTERLEY'S *Monuments of Ancient Art*, tab. 61, No. 309.

† Our cut is copied from an Egyptian painting at Thebes, engraved by Rossellini.

### THE BUILDING FOR THE EXHIBITION OF 1851.

THE numerous plans sent to the Building Committee appointed to superintend the erection of this important "Palace of Industry," have been recently made the subject of a temporary Exhibition, in the large meeting room of the Institution of Civil Engineers, in Great George Street, Westminster. It is a really curious exhibition, on its own merits alone, irrespective of the use to which it may be applied, if it be only to see in how varied a manner the subject may be treated, in spite of the circumscribed nature of the regulations which have been enforced on each person, owing to the shape of the ground upon which the building is to be erected,



and the necessity for preserving certain groups of large trees, which are not allowed to be either removed or damaged. Among the 245 plans, we see every variety of style and treatment, and some of so ambitious a character, that the building itself would be almost "exhibition" enough for country visitors. This is specially the case with our foreign friends, who, in some degree, bring to mind the "Palaces of Enchantment" which gratify theatre-goers in the last scenes of the Christmas and Easter spectacles. The descriptions are sometimes as grandiloquent; one gentleman talks of his entrance as an "octastyle, tripostyle, and polystyle pedimented portico." But he is an Englishman.

Among the number we may notice Mr. Bunning's as one of the most simple and "practical;" Mr. Fripp's as exceedingly picturesque; Mr. Reilly's as possessing most original features; Mr. Tait's reminds one too forcibly of that "grotesque," the

Pavilion at Brighton; Mr. Harrison's and Mr. Russell's have many points of similarity, and also good simple ground-plans, while that of M. Jayne is remarkable for the odd form it takes; Mr. Erskine's design consists of a kind of maze, the visitor going in at a central door, and winding round and round until he reaches the middle of this vast building; Mr. Railton gives us an Egyptian erection; Mr. Kennedy a series of kiosks and minarets; and Mr. Duesbury absolutely proposes a railway through its entire length, upon which trucks may be stationed with heavy machinery, &c. ! Mons. Victor Horeau's building is proposed to be mainly of glass; Mr. Makenzie's of glass and iron; Mr. Marchant's an enormous "corrugated iron" tent. The designs by Cremart, Brandon, and Ricardo are among the best. One of the most elaborate is by Turner, of the Hammersmith Iron and Glass Works, Dublin; it is for one enormous covered building, with a central dome, and circular domed buildings at each angle, devoted, one to each quarter of the globe. Of this a large model has been prepared. There is also a series of drawings from the same hands, remarkable for their striking and picturesque originality; but while we afford them all praise as designs, we cannot consider them practically adapted for the wants of 1851.

We have enumerated but a very small number of designs contributed, yet it appears "The committee have been unable to select any one design which fulfils all the conditions prescribed by the nature of their undertaking; but they have derived from the various plans submitted a great amount of valuable suggestion to guide them in preparing a design of their own."

Thus, after all the trouble given to artists native and foreign, the competition ends where all such things generally end in this country, in the ultimate employment of some person who has quietly "bided his time," certain, from the first, of his own position and safety. In fact, this belief has operated so strongly on the minds of our native artists, that this must account for the few men of eminence who have competed.\*

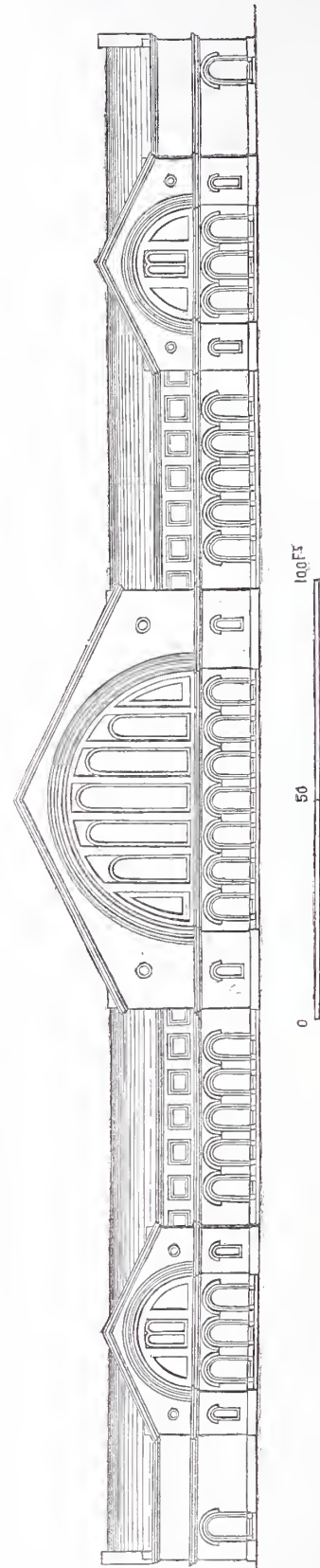
Our contemporary, the *Builder*, has published the plan and elevation of the building determined on by the committee, and which is of much simplicity throughout.† It will be about 2000 feet long, rather more than 300 feet across, and the roofed area will probably extend to about 900,000 square feet, or upwards of 20 acres. In the centre of the south front, opposite Prince's Gate, will be placed the principal entrance and offices. There will be other entrances at the back and sides of the building. Passages 48 feet wide, clear and uninterrupted, excepting by seats, will connect the entrances, and at the intersection of these main lines it is proposed to form a grand circular hall for sculpture, 200 feet in diameter. Considerable spaces surrounding the old trees will be fitted up with refreshment-rooms, surrounding ornamental gardens. The building will be covered with a remarkably simple iron roofing, of 48 feet span, running from end to end, supported by hollow iron columns, and resting on brick piers. The lowest line of the main roofing will be 24 feet high, and the clear height of the central passage will be about 50 feet. The floor will, for by far the greater portion of the area, be formed of boarding laid on joists and sleeper-walls. The external inclosures will in all cases be constructed of brick. The light will be principally derived from skylights. The central hall will be a polygon of sixteen sides, four of which will open into gardens reserved around it. Its main walls will be of brick, and about 60 feet high. The covering of this splendid apartment will be a dome "about twice the size of that of St. Paul's," a notion which will most likely receive much modification. The building is to be "finished and delivered up by the first of January, 1851."

The preponderance and apparent superiority of foreign designs is a striking feature in the affair, and one upon which much augury of a gloomy character has been expended with regard to the exhibition in general. But we must confess that we do not feel "the superiority" quite so strongly,

\* It is notorious that, whether right or wrong, among "the Profession" there prevailed a very general opinion, that no matter what building plans were submitted to the Commissioners, no one of them was to be selected; the architects on the Commission having previously made up their minds on the subject, and needing only to see plans in order to draw from them beneficial suggestions for their own. This was roundly and broadly stated long before the plans were sent in; and whether erroneous or otherwise, the result is precisely that which was predicted. The consequence is that hardly a single British architect of note is to be found among the competitors. The architects of France had no such idea; and consequently the best among them did compete.

† By the courtesy of the proprietors we are enabled to present our readers with the two engravings representing the principal elevations of this building.

nor do practical men in general. Our contemporary the *Builder*, a sound and able judge on the point, says, "We have not been able to detect the principles which guided the committee in the selection of the eighteen names entitled to distin-



tion; but certainly they could not have been governed by the considerations which have guided them in framing the adopted plan, namely,—the provisional nature of the building; the advisability of constructing it to be available for other purposes;

and extreme simplicity demanded by the short time in which the work must be completed."

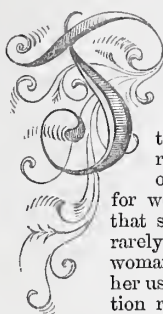
Now our native artists have restrained their fancy and have not done all they *might* and *could* do. Their foreign rivals have allowed theirs to run riot in the imaginary construction of grand erections, which would be impracticable and ruinously extravagant to carry out. A writer in the journal just quoted properly comments on the injustice of praising "our illustrious continental neighbours," as is done in the report of the building committee, for "not confining themselves to suggestions only, which were invited by the programme," and for producing "compositions of the utmost taste and learning, worthy of enduring execution,—examples of what might be done in the architectural illustration of the subject (the conditions strictly enjoined contributors not to enter into architectural detail), when viewed in its highest aspect, and, at all events, exhibiting features of grandeur, arrangement, and grace, which your committee have not failed to appreciate." It then places in contradiction to these—no doubt admirable, but—out-of-place productions of architectural genius, the "practical character of the designs of our own countrymen," which it states, "as might have been expected, has been remarkably illustrated in some very striking and simple methods, suited to the temporary purposes of the building, due attention having been paid by them to the pecuniary means allotted to this part of the undertaking." Yet, notwithstanding this comparison, clearly and indisputably in favour of our own countrymen, as regards the object sought and the conditions stipulated by the committee, we find by the selected list of those authors who are to receive the "highest honorary distinction" the commissioners can award, that the committee can only discover, out of 195 English and 38 foreign contributors, *three* Englishmen entitled to reward, the remaining *fifteen* out of the eighteen selected being foreigners; or, as regards the whole numbers, in the proportion of 1 to 65 of "our own countrymen," the authors of the "striking and simple methods," so admirably "suited to the temporary purpose of the building;" and 1 to about 2½ of foreigners, who, in designing for a temporary building, to be simple, cheap, and readily constructed, have so overshoot the mark as to produce "compositions" commendable only for "the utmost taste and learning, and worthy of enduring execution." Surely something must be wrong here; either the report, or the selected list; possibly both.

#### HONORARY MEDAL FOR 1851.

So large a number as 129 designs have been sent to the Committee for the Medal proposed to be given as an honorary distinction to the successful exhibitors of 1851. With very few exceptions they are modelled in plaster, and exhibit great variety and originality. The fault of the generality of these designs is the inconvenient, and, in some degree, impracticable crowding of the field with figures and emblems. In Medallion Art, the chief thing to study is simplicity of composition, and such an use of allegory that it may clearly tell its own tale. Of such designs, perhaps one of the most pleasing is that representing "Peace standing on the Rocks of Britain with her Beacon lighted, and the hand of welcome extended to all." Nos. 68 and 57 are also very simple—"Britannia awarding her Laurel Crown." Many of the more elaborate, however, possess much artistic merit; and there are a great number of really fine designs excellently wrought out, all tending to prove the large amount of latent ability which may be brought forth when the occasion presents itself; of these, No. 108, "Minerva Pacifica recommending to Mankind the Useful and Graceful Arts," is good both in treatment and conception. No. 85, "Industry rejoicing at War doing Homage to Peace" is another good idea. "Science and Handicraft attending on each other" is also simple and appropriate. "Peace distributing Plenty" is also gracefully composed. A design with good classic features is seen in the one representing "Britannia presenting Fame to an Artisan." Another with "Britannia, supported by Justice and Peace, and surrounded by Natives of all quarters of the Globe, pouring forth their Treasures at her Feet." Labour and Industry holding a Shield for the name of the successful candidate is good and simple. But one of the most finished and elaborate is intended to be emblematic of the universal emulation awakened by the Exhibition; persons of all nations are surrounding a statue of "Peace," and inscribing her name on a pedestal with a broken sword. It is impossible for us to enumerate or do justice to the varied inventions presented here; but we can certainly speak to the great amount of originality and ability displayed by the artists.

#### MEMORIES OF MISS JANE PORTER.

BY MRS. S. C. HALL.



THE frequent observation of foreigners is, that in England we have few 'celebrated women.' Perhaps they mean that we have few who are 'notorious;' but let us admit that in either case they are right; and may we not express our belief in its being better for women and for the community that such is the case. 'Celebrity' rarely adds to the happiness of a woman, and almost as rarely increases her usefulness. The time and attention required to attain 'celebrity,' must, except under very peculiar circumstances, interfere with the faithful discharge of those feminine duties upon which the well-doing of society depends, and which shed so pure a halo around our English homes. Within these 'homes' our heroes—statesmen—philosophers—men of letters—men of genius—receive their first impressions, and the *impetus* to a faithful discharge of their after callings as Christian subjects of the State.

There are few of such men who do not trace back their resolution, their patriotism, their wisdom, their learning—the nourishment of all their higher aspirations—to a wise, hopeful, loving-hearted and faith-inspired Mother; one who believed in a son's destiny to be great; it may be, impelled to such belief rather by instinct than by reason; who cherished (we can find no better word), the 'Hero-feeling' of devotion to what was right, though it might have been unworldly; and whose deep heart welled up perpetual love and patience, towards the overboiling faults and frequent stumblings of a hot youth, which she felt would mellow into a fruitful manhood.

The strength and glory of England are in the keeping of the wives and mothers of its men; and when we are questioned touching our 'celebrated women,' we may in general terms refer to those who have watched over, moulded, and inspired our 'celebrated' men.

Happy is the country where the laws of God and Nature are held in reverence—where each sex fulfils its peculiar duties, and renders its sphere a sanctuary! and surely such harmony is blessed by the Almighty—for while other nations writhe in anarchy and poverty, our own spreads wide her arms to receive all who seek protection or need repose.

But if we have few 'celebrated' women, few, who impelled either by circumstances or the irrepressible restlessness of genius, go forth amid the pitfalls of publicity, and battle with the world, either as poets—or dramatists—or moralists—or mere tale-tellers in simple prose—or, more dangerous still, 'hold the mirror up to nature' on the stage that mimics life—if we have but few, we have, and have had some, of whom we are justly proud; women of such well balanced minds, that toil they ever so laboriously in their public and perilous paths, their domestic and social duties have been fulfilled with as diligent and faithful love as though the world had never been purified and enriched by the treasures of their feminine wisdom; yet this does not shake our belief that, despite the spotless and well-earned reputations they enjoyed, the homage they received (and it has its charm), and even the blessed consciousness of having contributed to the healthful recreation, the improved morality, the diffusion of the best sort of knowledge—the woman would have been happier had she continued enshrined in the privacy of domestic love and domestic duty. She may not think this at the commencement of her career; and at its termination, if she has lived sufficiently long to have descended, even gracefully from her pedestal, she may often recal the homage of the *past* to make up for its lack in the *present*. But so perfectly is woman constituted for the cares, the affections, the duties—the blessed duties of *unpublic* life—that if she give nature way it will whisper to her a text that 'celebrity never added to the happiness of a true woman.' She

must look for her happiness to HOME. We would have young women ponder over this, and watch carefully, ere the veil is lifted, and the hard cruel eye of public criticism fixed upon them. No profession is pastime; still less so now than ever, when so many people are 'clever,' though so few are great. We would pray those especially who direct their thoughts to literature, to think of what they have to say, and why they wish to say it; and above all, to weigh what they may expect from a capricious public, against the blessed shelter and pure harmonies of private life.\*

But we have had some—and still have some—'celebrated' women of whom we have said 'we may be justly proud.' We have done pilgrimage to the shrine of Lady Rachel Russell, who was so thoroughly 'domestic' that the Corinthian beauty of her character would never have been matter of history, but for the wickedness of a bad king. We have recorded the hours spent with Hannah More; the happy days passed with, and the years invigorated by, the advice and influence of Maria Edgeworth. We might recal the stern and faithful puritanism of Maria Jane Jewsbury; and the Old World devotion of the true and high-souled daughter of Israel—Grace Aguilar. The mellow tones of Felicia Hemans' poetry lingers still among all who appreciate the holy sympathies of religion and virtue. We could dwell long and profitably on the enduring patience and life-long-labour of Barbara Hofland, and steep a diamond in tears to record the memories of L.E.L. We could,—alas, alas!—barely five and twenty years' acquaintance with literature and its ornaments, and the brilliant catalogue is but a *Memento Mori!* Perhaps of all this list, Maria Edgeworth's life was the happiest; simply because she was the most retired, the least exposed to the gaze and observation of the world, the most occupied by loving duties towards the most united circle of old and young we ever saw assembled in one happy home.

The very young have never, perhaps, read one of the tales of a lady whose reputation, as a novelist, was in its zenith when Walter Scott published his first novel. We desire to place a chaplet upon the grave of a woman once 'celebrated' all over the known world; yet who drew all her happiness from the lovingness of home and friends, while her life was as pure as her renown was extensive.

In our own childhood romance reading was prohibited, but earnest entreaty procured an exception in favour of the 'Scottish Chiefs.' It was the bright summer, and we read it by moonlight, only disturbed by the murmur of the distant ocean. We read it, crouched in the deep recess of the nursery window; we read it until moonlight and morning met, and the breakfast bell ringing out into the soft air from the old gable, found us at the end of the fourth volume. Dear old times! when it would have been deemed little less than sacrilege to crush a respectable romance into a shilling volume, and our mammas considered *only* a five volume story curtailed of its just proportions.

Sir William Wallace has never lost his heroic ascendancy over us, and we have steadily resisted every temptation to open the 'popular edition' of the long-loved romance, lest what people will call 'the improved state of the human mind,' might displace the sweet memory of the mingled admiration and indignation that chased each

\* In support of this opinion, which we know is opposed to the popular feeling of many in the present day, we venture to quote what Miss Porter herself repeats, as said to her by Madame de Stael—She frequently praised my revered mother for the retired manner in which she maintained her little domestic establishment, *yielding her daughters to society, but not to the world.* We pray those we love, to mark the delicate and most true distinction, between 'society' and 'the world.' 'I was set on a stage,' continues De Stael, 'I was set on a stage, at a child's age, to be listened to as a wit and worshipped for my premature judgment. I drank adulation as my soul's nourishment, and I cannot now live without its poison; it has been my bane, never an ailment. My heart ever sighed for happiness, and I ever lost it, when I thought it approaching my grasp. I was admired, made an idol, but never beloved. I do not accuse my parents for having made this mistake, but I have not repeated it in my Albertine, (her daughter.) 'She shall not

"Seek for love, and fill her arms with bays."

I bring her up in the best society, yet in the shade.'

other, while we read and wept, without ever questioning the truth of the absorbing narrative.

Yet the 'Scottish Chiefs' scarcely achieved the popularity of 'Thaddeus of Warsaw,'—the first romance originated by the active brain and singularly constructive power of Jane Porter,—produced at an almost girlish age.

The hero of 'Thaddeus of Warsaw,' was really Kosciuszko, the beloved pupil of George Washington, the grandest and purest patriot the Modern World has known. The enthusiastic girl was moved to its composition, by the stirring times in which she lived; and a personal observation of, and acquaintance with, some of those brave men whose struggles for liberty only ceased with their exile, or their existence.

Miss Porter placed her standard of excellence on high ground, and—all gentle-spirited as was her nature—it was firm and unflinching towards what she believed the right and true. We must not therefore judge her by the depressed state of 'feeling' in these times, when its demonstration is looked upon as artificial or affected. Towards the termination of the last, and the commencement of the present century, the world was roused into an interest and enthusiasm, which now we can scarcely appreciate or account for; the sympathies of England were awakened by the terrible revolutions of France, and the desolation of Poland; as a principle, we hated Napoleon, though he had neither act nor part in the doings of the democrats; and the sea-songs of Dibdin, which our youth *now* would call uncout and ungraceful rhymes, were key-notes to public feeling; the English of that time were thoroughly 'awake,' the British Lion had not slumbered through a thirty years' peace. We were a nation of soldiers and sailors and patriots; not of mingled cotton-spinners and railway speculators and angry protectionists; we do not say which state of things is best or worst, we desire merely to account for what may be called the taste for *heroic* literature at that time, and the taste for—we really hardly know what to call it—literature of the present, made up, as it too generally is, of shreds and patches—bits of gold and bits of tinsel—things written in a hurry to be read in a hurry and never thought of afterwards—suggestive rather than reflective, at the best: and we must plead guilty to a too great proneness to underrate what our fathers probably overrated.

At all events we must bear in mind, while reading or thinking over Miss Porter's novels, that, in her day, even the exaggeration of enthusiasm was considered good tone and good taste. How this enthusiasm was *fostered*, not subdued, can be gathered by the author's ingenious preface to the, we believe, tenth edition of 'Thaddeus of Warsaw.'

This story brought her abundant honours, and rendered her society, as well as the society of her sister and brother, sought for by all who aimed at a reputation for taste and talent. Mrs. Porter, on her husband's death (he was the younger son of a well-connected Irish family, born in Ireland, in or near Coleraine, we believe, and a major in the Enniskillen Dragoons), sought a residence for her family in Edinburgh, where education and good society are attainable to persons of moderate fortunes, if they are 'well born;' but the extraordinary artistic skill of her son Robert required a wider field, and she brought her children to London sooner than she had intended, that his promising talents might be cultivated. We believe the greater part of 'Thaddeus of Warsaw' was written in London, either in St. Martin's Lane, Newport Street, or Gerard Street, Soho, (for in these three streets, the family lived after their arrival in the metropolis); though, as soon as Robert Ker Porter's abilities floated him on the stream, his mother and sisters retired, in the brightness of their fame and beauty, to the village of Thames Ditton, a residence they loved to speak of as their 'home.' The actual labour of 'Thaddeus'—her first novel—must have been considerable; for testimony was frequently borne to the fidelity of its localities, and Poles refused to believe that the author had not visited Poland; indeed, she had a happy power in describing localities.

It was on the publication of Miss Porter's

two first works in the German language that their author was honoured by being made a Lady of the Chapter of St. Joachim, and received the gold cross of the order from Wurtemberg; but 'The Scottish Chiefs' was never so popular on the Continent as 'Thaddeus of Warsaw,' although Napoleon honoured it with an interdiction, to prevent its circulation in France. If Jane Porter owed her Polish inspirations so peculiarly to the tone of the times in which she lived, she traces back, in her introduction to the latest edition of 'The Scottish Chiefs,' her enthusiasm in the cause of Sir William Wallace to the influence an old 'Scotch wife's' tales and ballads produced upon her mind while in early childhood. She wandered amid what she describes as 'beautiful green banks,' which rose in natural terraces behind her mother's house, and where a cow and a few sheep occasionally fed. This house stood alone, at the head of a little square, near the high school; the distinguished Lord Elchies formerly lived in the house, which was very ancient, and from those green banks it commanded a fine view of the Frith of Forth. While gathering '*gouvans*' or other wild flowers for her infant sister (whom she loved more dearly than her life, during the years they lived in most tender and affectionate companionship), she frequently encountered this aged woman with her knitting in her hand; and she would speak to the eager and intelligent child of the blessed quiet of the land, where the cattle were browsing without fear of an enemy; and then she would talk of the awful times of the brave Sir William Wallace, when he fought for Scotland 'against a cruel tyrant; like unto them whom Abraham overcame when he recovered Lot, with all his herds and flocks, from the proud foray of the robber kings of the South,' who, 'she never failed to add, 'were all rightly punished for oppressing the stranger in a foreign land! for the Lord careth for the stranger.' Miss Porter says that this woman never omitted mingling pious allusions with her narrative, 'Yet she was a person of low degree, dressed in a coarse woollen gown, and a plain *Mutch* cap clasped under the chin with a silver brooch, which her father had worn at the battle of Culloden.' Of course she filled with tales of Sir William Wallace and the Bruce, the listening ears of the lovely Saxon child who treasured them in her heart and brain, until they fructified in after years into the 'Scottish Chiefs.' To these two were added 'The Pastor's Fireside,' and a number of other tales and romances; she contributed to several annuals and magazines, and always took pains to keep up the reputation she had won, achieving a large share of the popularity, to which as an author she never looked for happiness. No one could be more alive to praise or more grateful for attention, but the heart of a genuine, pure, loving woman, beat within Jane Porter's bosom, and she was never drawn out of her domestic circle by the flattery that has spoiled so many, men as well as women. Her mind was admirably balanced by her home affections, which remained unsullied and unshaken to the end of her days. She had, in common with her three brothers and her charming sister, the advantage of a wise and loving mother—a woman pious without cant, and worldly-wise without being worldly. Mrs. Porter was born at Durlam, and when very young bestowed her hand and heart on Major Porter; an old friend of the family assures us that two or three of their children were born in Ireland, and that certainly Jane was amongst the number;\* although she left Ireland when in early youth, perhaps almost an infant, she certainly must be considered 'Irish,' as her father was so both by birth and descent, and esteemed during his brief

\* Miss Porter never told me she was an Irishwoman, but once she questioned me concerning my own parentage and place of birth; and upon my explaining that my mother was an English woman, my father Irish, and that I was born in Ireland, which I quitted early in life, she observed *her own circumstances were very similar to mine*. For my own part, I have no doubt that she was Irish by birth and by descent on the father's side, but it will be no difficult matter to obtain direct evidence of the facts; and we hope that some Irish patriotic friend will make due inquiries on the subject. During her life, I had no idea of her connexion with Ireland, or I should certainly have ascertained if my own country had a claim of which it may be justly proud.

life as a brave and generous gentleman; he died young, leaving his lovely widow in straitened circumstances, having only her widow's pension to depend on. The eldest son—afterwards Colonel Porter—was sent to school by his grandfather.

We have glanced briefly at Sir Robert Ker Porter's wonderful talents, and Anna Maria, when in her twelfth year, rushed, as Jane acknowledged, 'prematurely into print.' Of Anna Maria we knew personally but very little, enough however to recal with a pleasant memory her readiness in conversation and her bland and cheerful manners. No two sisters could have been more different in bearing and appearance; Maria was a delicate blonde, with a *riant* face, and an animated manner—we had said almost *peculiarly Irish*—rushing at conclusions, where her more thoughtful and careful sister paused to consider and calculate. The beauty of Jane was statuesque, her deportment serious yet cheerful, a seriousness quite as natural as her younger sister's gaiety; they both laboured diligently, but Anna Maria's labour was sport when compared to her elder sister's careful toil; Jane's mind was of a more lofty order, she was intense, and felt more than she said, while Anna Maria often said more than she felt; they were a delightful contrast, and yet the harmony between them was complete; and one of the happiest days we ever spent, while trembling on the threshold of literature, was with them at their pretty road-side cottage in the village of Esher before the death of their venerable and dearly beloved mother, whose rectitude and prudence had both guided and sheltered their youth, and who lived to reap with them the harvest of their industry and exertion. We remember the drive there, and the anxiety as to how those very 'clever ladies' would look, and what they would say; we talked over the various letters we had received from Jane, and thought of the cordial invitation to their cottage—their 'mother's cottage'—as they always called it. We remember the old white friendly spaniel who looked at us with blinking eyes, and preceded us up stairs; we remember the formal old-fashioned curtsy of the venerable old lady, who was then nearly eighty—the blue ribands and good-natured frankness of Anna Maria, and the noble courtesy of Jane, who received visitors as if she granted an audience; this manner was natural to her; it was only the manner of one whose thoughts have dwelt more upon heroic deeds, and lived more with heroes than with actual living men and women; the effect of this, however, soon passed away, but not so the fascination which was in all she said and did. Her voice was soft and musical, and her conversation addressed to one person rather than to the company at large, while Maria talked rapidly to every one, or *for* every one who chose to listen. How happily the hours passed!—we were shown some of those extraordinary drawings of Sir Robert, who gained an artist's reputation before he was twenty, and attracted the attention of West and Shee\* in his mere boyhood. We heard all the interesting particulars of his panoramic picture of the Storming of Seringapatam, which, the first of its class, was known half over the world. We must not, however, be misunderstood—there was neither personal nor family egotism in the Porters; they invariably spoke of each other with the tenderest affection—but unless the conversation was *forced* by their friends, they never mentioned their own, or each other's works, while they were most ready to praise what was excellent in the works of others; they spoke with pleasure of their sojourns in London; while their mother said, it was much wiser and better for young ladies who were not rich, to live quietly in the country, and escape the temptations of luxury and display. At that time the 'young ladies' seemed to us certainly *not* young; that was about two-and-twenty years ago, and Jane Porter was seventy-five when she died. They talked much of their previous dwelling at Thames Ditton, of the pleasant neighbourhood they enjoyed there, though their mother's health and their own had

\* In his early days the President of the Royal Academy painted a very striking portrait of Jane Porter, as 'Miranda,' and Harlowe painted her in the eanous dress of the order of St. Joachim.

much improved since their residence on Esher hill; their little garden was bounded at the back by the beautiful park of Claremont, and the front of the house overlooked the leading roads, broken as they are by the vilage green, and some noble elms. The view is crowned by the high trees of Esher Place, opening from the village on that side of the brow of the hill. Jane pointed out the *locale* of the proud Cardinal Wolsey's domain, inhabited during the days of his power over Henry VIII., and in their cloudy evening, when that capricious monarch's favour changed to bitterest hate. It was the very spot to foster her high romance, while she could at the same time enjoy the sweets of that domestic converse she loved best of all. We were prevented by the occupations and heart-beatings of our own literary labours from repeating this visit; and in 1831, four years after these well-remembered hours, the venerable mother of a family so distinguished in literature and art, rendering their names known and honoured wherever art and letters flourish, was called HOME. The sisters, who had resided ten years at Esher, left it, intending to sojourn for a time with their second brother, Doctor Porter, (who commenced his

career as a surgeon in the navy) in Bristol; but within a year the youngest, the light-spirited, bright-hearted Anna Maria died: her sister was dreadfully shaken by her loss, and the letters we received from her after this bereavement, though containing the outpourings of a sorrowing spirit, were full of the certainty of that re-union hereafter which became the hope of her life. She soon resigned her cottage home at Esher, and found the affectionate welcome she so well deserved in many homes, where friends vied with each other to fill the void in her sensitive heart. She was of too wise a nature, and too sympathising a habit, to shut out new interests and affections, but her *old ones* never withered, nor were they ever replaced; were the love of such a sister-friend—the watchful tenderness and uncompromising love of a mother—ever 'replaced,' to a lonely sister or a bereaved daughter! Miss Porter's pen had been laid aside for some time, when suddenly she came before the world as the editor of 'Sir Edward Seward's Narrative,' and set people hunting over old atlases to find out the island where he resided. The whole was a clever fiction; yet Miss Porter never con-

kindly loving heart; her appearance in the London *coteries* was always hailed with interest and pleasure; to the young she was especially affectionate; but it was in the quiet mornings, or in the long twilight evenings of summer, when visiting her cherished friends at Shirley Park, in Kensington Square, or wherever she might be located for the time—it was then that her former spirit revived and she poured forth anecdote and illustration, and the store of many years' observation, filtered by experience and purified by that delightful faith to which she held,—that 'all things work together for good to them that love the Lord.' She held this in practice, even more than in theory; you saw her chastened yet hopeful spirit beaming forth from her gentle eyes, and her sweet smile can never be forgotten. The last time we saw her, was about two years ago—in Bristol—at her brother, Dr. Porter's house in Portland Square: then she could hardly stand without assistance, yet she never complained of her own suffering or feebleness,—all her anxiety was about the brother—then dangerously ill, and now the last of 'his race.' Major Porter, it will be remembered, left five children, and these have left only one descendant—the daughter of Sir Robert Ker Porter and the Russian Princess whom he married, a young Russian lady, whose present name we do not even know.

We did not think at our last leave-taking that Miss Porter's fragile frame could have so long withstood the Power that takes away all we hold most dear; but her spirit was at length summoned, after a few days' total insensibility, on the 24th of May.

We were haunted by the idea that the pretty cottage at Esher, where we spent those happy hours, had been treated even as 'Mrs. Porter's Arcadia' at Thames Ditton—now altogether removed; and it was with a melancholy pleasure we found it the other morning in nothing changed; it was almost impossible to believe that so many years had passed since our last visit. While Mr. Fairholt was sketching the cottage, we knocked at the door, and were kindly permitted by two gentle sisters, who now inhabit it, to enter the little drawing-room and walk round the garden; except that the drawing-room has been re-papered and painted, and that there were no drawings and no flowers, the room was not in the least altered; yet to us it seemed like a sepulchre, and we rejoiced to breathe the sweet air of the little garden, and listen to a nightingale, whose melancholy cadence harmonized with our feelings.

'Whenever you are at Esher,' said the devoted daughter, the last time we conversed with her, 'do visit my mother's tomb.' We did so. A cypress flourishes at the head of the grave; and



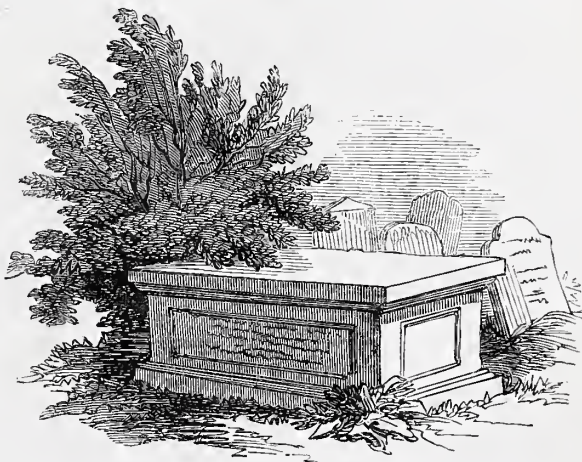
JANE PORTER'S COTTAGE AT ESHER.

fidited its authorship, we believe, beyond her family circle; perhaps the correspondence and documents, which are in the hands of one of her kindest friends (her executor), Mr. Shepherd, may throw some light upon a subject which the 'Quarterly' honoured by an article. We think the editor certainly used her pen as well as her judgment in the work, and we have imagined that it might have been written by the family circle, more in sport than in earnest, and then produced to serve a double purpose.

After her sister's death Miss Jane Porter was afflicted with so severe an illness, that we, in common with her other friends, thought it impossible she could carry out her plan of journeying to St. Petersburg to visit her brother, Sir Robert Ker Porter, who had been long united to a Russian princess, and was then a widower; her strength was fearfully reduced; her once round figure became almost spectral, and little beyond the placid and dignified expression of her noble countenance remained to tell of her former beauty; but her resolve was taken; she wished, she said, to see once more her youngest and most beloved brother, so distinguished in several careers, almost deemed incompatible,—as a painter, an author, a soldier, and a diplomatist, and nothing could turn her from her purpose: she reached St. Petersburg in safety, and with apparently improved health, found her brother as much courted and beloved there as in his own land, and his daughter married to a Russian of high distinction. Sir Robert longed to return to England. He did not complain of any illness, and everything was arranged for their departure; his final visits were paid, all but one to the Emperor,

who had ever treated him as a friend; the day before his intended journey he went to the palace, was graciously received, and then drove home, but when the servant opened the carriage-door at his own residence he was dead! One sorrow after another pressed heavily upon her, yet she was still the same sweet, gentle, holy-minded woman she had ever been, bending with Christian faith to the will of the Almighty,—'bidding her time.'

How differently would she have 'watched and waited' had she been tainted by vanity, or fixed her soul on the mere triumphs of 'literary reputation.' While firm to her own creed, she fully enjoyed the success of those who scramble up—where she bore the standard to the heights—of Parnassus; she was never more happy than when introducing some literary 'Tyro' to those who could aid or advise a future career. We can speak from experience of the warm interest she took in the Hospital for the cure of Consumption, and the Governesses' Benevolent Institution; during the progress of the latter, her health was painfully feeble, yet she used personal influence for its success, and worked with her own hands for its bazaars. She was ever aiding those who could not aid themselves; and all her thoughts, words, and deeds, were evidence of her clear powerful mind and



the following touching inscription is carved on the stone:—

HERE SLEEPS IN JESUS A CHRISTIAN WIDOW,  
JANE PORTER

ORBIT JUNE 18TH, 1831, ÆTAT. 86;  
THE BELOVED MOTHER OF W. PORTER, M.D., OF SIR ROBERT  
KER PORTER, AND OF JANE AND ANNA MARIA PORTER,  
WHO MOURN IN HOPE, HUMBL Y TRUSTING TO BE BORN AGAIN  
WITH HER UNTO THE BLESSED KINGDOM OF THEIR  
LORD AND SAVIOUR.  
RESPECT HER GRAVE, FOR SHE MINISTERED TO THE POOR.

## PICTURE SALES OF THE MONTH.

On the 26th of May Messrs. Christie & Manson sold a miscellaneous collection of pictures, a few of which were formerly in the gallery of the late Mr. E. Solly. The following works realised the sums respectively placed against them:—'Lucretia,' by Andrea del Sarto, 90 gs. (it sold for 30 gs. at Mr. Solly's sale); 'The Madonna and Infant Christ,' B. Lanini, 42 gs.; 'The Madonna and Infant Christ,' Leonardo da Vinci, 251 gs.; 'St. Jerome at his Devotions,' by the same artist, 90 gs. (sold for 31 gs. at Mr. Solly's sale); 'The Incredulity of St. Thomas, with St. Francis and a Patron kneeling,' by Il Perugino, 41 gs. (bought at Mr. Solly's sale for 145 gs.); 'The Passage of the Red Sea,' the celebrated picture by Mazzolino di Ferrara, 220 gs. (it realised at Mr. Solly's sale 230 gs.); 'Christ on the Cross,' by F. Francia, 205 gs. (fetched 335 gs. at Mr. Solly's sale); 'The Virgin and Infant,' by A. Del Sarto, 80 gs.; 'The Virgin, Infant, and St. John,' Pontormo, 40 gs.; 'Christ rising from the Tomb,' Scarcellini di Ferrara, 40 gs.; 'A Landscape,' G. Poussin, 20 gs.; 'A Sea-shore in the Mediterranean,' Claude, 60 gs. (No. 26 in the *Liber Veritatis*); 'An Italian Landscape,' Wilson, 36 gs.; 'A Landscape with a Woody Foreground,' Wilson, 20 gs.; 'A Bridge across a River, near some Ruins,' Wilson, 59 gs.; a large oval picture by Gainsborough, 'A mounted Peasant driving Cows and Sheep across a Bridge,' 53 gs.; 'An Italian Landscape, with Roman Ruins,' Wilson, 45 gs.; the celebrated picture by Sir Joshua Reynolds, of 'A Little Girl with a Spaniel,' 1020 gs. This work may be considered, perhaps, as the most important of Sir Joshua's, which has, for many years, been offered to the public, if we except the 'Age of Innocence,' in the Vernon Gallery, engraved for a former number of the *Art-Journal*: with less of refinement than we are accustomed to see in the pictures of this painter, it has perhaps more expression than the Vernon picture, and is in fresher condition. After a short but spirited bidding, it was knocked down at the price above stated, and, we learn, was bought for the Marquis of Hertford.

The sale of the water-colour sketches and framed drawings of that much esteemed painter of English scenery, the late P. De Wint, occupied five days at the end of May. There were nearly five hundred lots, and the whole were disposed of at sums highly complimentary to the talents of the deceased artist, though the prices at which the finished drawings were knocked down were small when compared with those realised by the sketches. The proceeds of the sale must have amounted to upwards of 20000.

Some exquisite designs in sepia, by Stothard, for silversmith's work, were sold at Messrs. Christie & Manson's at the end of May, at the sale of the late Mr. John Gawler Bridge, of the well-known firm of Rundell and Bridge. Lot 209, Design for a Plate, with Cupids and Fruit, brought 15*l.* 5*s.*, and lots 211 and 212, a Semicircular Frieze of Bacchanals, with Fruits, 39*l.* 18*s.*

In the early part of June, Mr. Philips sold, among a very interesting collection of pictures, which altogether produced upwards of 6000gs., 'Flowers in an antique Vase,' Van Huysum, 230 gs.; 'A Landscape,' from the Pallavicini Palace, by Rubens, 450 gs. There were also some good specimens of Hobbima and Ruysdael, which varied in price from 115 to 190 gs.; and of Murillo and Rembrandt, which reached from 200 to 230 gs.

At the sale of a miscellaneous collection, chiefly of old pictures of a very inferior quality, by Messrs. Christie & Manson, on June 4th, Cope's, R.A., 'Cup of Cold Water,' fetched 55 gs.; 'The River in the Glen,' Creswick, A.R.A., 115 gs.; Webster's sketch for his larger work of 'Sickness and Health,' 48 gs.; his little picture of 'The Grandmother,' 155 gs.; and his celebrated picture, 'Please to remember the Grotto,' 470 gs.

On June 5th Messrs. Christie & Manson sold a number of English pictures, of which the principal were a small half-length figure of a 'Girl carrying Fruit,' by D. Maclise, R.A., 32 gs.; a small 'Landscape,' in P. Nasmyth's best style, 2*l.*; 'Hush!' a mother and child, by H. Le Jeune, 34 gs.; 'Head of Sancho Panza,' C. R. Leslie, R.A., 21 gs.; 'The Widow casting off her Weeds,' a good specimen of H. Richter, 30 gs.; a small picture by Callcott, 'Yarmouth Jetty,' 39 gs.; 'A Fête Champêtre,' by Stothard, 37 gs.; 'A Lady and Child,' Sir J. Reynolds, the flesh-tints all faded, 41 gs.; 'The Reprieve,' J. R. Herbert, R.A., 37 gs.; a small work by Linnell, 'Evening—View of a Village on a River,' 42 gs.; 'A View on the Rhine,' a very small upright sketch by Callcott, 13 gs.; 'Crossing the Brook,' by the same painter, the small sketch

for the picture in the Vernon Gallery, and engraved in the *Art-Journal*, 30 gs.; and a noble 'Classical Landscape,' one of Callcott's grandest compositions, but somewhat cool in colour, 450 gs.

The collection of Mr. G. Bacon, of Lamcote House, near Nottingham, was also sold in the same rooms on the above day. It contained twenty-one pictures of a high class, all by English artists, with three or four exceptions. An excellent copy of Guido's picture of 'Lot and his Daughters,' in the National Gallery, was bought in at 100 gs.; 'An old Watchman of Newark,' life-size and full of expression, by Hilton, R.A., sold for 19 gs.; 'The Woodman's Return,' Morland, 20 gs.; 'Waiting for the Herring Boats,' a large picture by Shayer, 76 gs.; 'Scene from Lalla Rookh,' A. J. Woolmer, 30 gs.; 'The Sicilian Mother,' W. Salter, 18 gs.; 'The Dröver's Repast,' Frazer, 32 gs.; 'Landscape, with Cattle,' T. S. Cooper, A.R.A., a small and inferior specimen of this artist, 38 gs.; 'The Fortune-hunter,' by Redgrave, A.R.A., 110 gs.; 'The Spring Nosegay,' a little child with her lap filled with flowers, by Mrs. Carpenter, 60 gs.; 'Sunday Morning,' the well-known picture by Collins, R.A., 410 gs.; (this work was bought at the sale of Mr. Knott's collection for 294 gs.); 'The Quiet Lake,' Creswick, A.R.A., 165 gs.; 'Chapel in the Church of St. Jean, at Caen,' D. Roberts, R.A., 270 gs.; 'The Blighted Beech,' Lee, R.A., 90 gs.; 'Scene near Zeldkirch, in the Tyrol,' C. Stanfield, R.A., 190 gs.; 'A Summer Afternoon,' T. S. Cooper, A.R.A., 170 gs.; 'Dutch Boats running into Saardam,' 290 gs. With the exception of the Collins we should by no means class the above pictures among the best works of the respective painters, but the prices they realised show how eagerly good works of the English school are coveted.

On the 7th of June the small gallery of pictures formed by the Duc Lante, of Monte Felto, was sold, with numerous others, by Messrs. Christie & Manson. The only picture worth notice among the whole was a small work by that early Flemish painter Hemmelinck, or Hemling, who lived soon after the time of Van Eyck; the subject was 'The Decollation of St. John,' represented in a Gothic archway, and the painting was remarkable for the extraordinary finish and delicacy given to the architecture and the sculptured figures which are placed in the niches. It was knocked down to Mr. Farrer for 80 gs.

If it were necessary to repeat the warning we have so frequently and so urgently given to amateur purchasers of the old masters, we would instance the sale, by Messrs. Christie & Manson, on the 11th of June, of the collection of the late John Noble, Esq., F.S.A. Our long personal and intimate acquaintance with this gentleman afforded us the opportunity of knowing that, in many instances, he paid large sums for his pictures, particularly for the two Guidos, purchased a few years back at Bologna, and which at this sale could not find a bidder, at 300 gs. And yet his whole collection, estimated by himself at a very high value—a value depending upon what it had cost him—with the exception of four pictures bought in, only realised about 400 gs.: fifty-two pictures with the names A. del Sarto, Titian, Canaletti, Ruysdael, Tintoretto, C. Dolce, Hobbima, &c. &c. attached to them, selling for much less than half of the cost of a modern English painter, a week or two before, under the same hammer. Now there was nothing in the character of this sale to excite suspicion; Mr. Noble was long known to be a collector, and the pictures were offered as his *bona fide* property; they would not in fact have been sold at all, so greatly did he esteem them, but for his death; and there is no question he thought he was bequeathing a valuable property to his heirs, in his gallery. What a pity is it that they who have no higher motive in encouraging art, than the making a good investment—not that we attribute such to Mr. Noble—should not do so by making themselves acquainted with the works of our young artists of genius—our future Maclises, and Eastlakes, and Ettys, Stanfields, Creswicks, &c. &c., and so lay out their thousands of spare cash as to benefit the rising generation of painters, and insure for themselves an advantageous return of their capital. There are many who have found this more profitable than the purchase of houses and lands.

But there are still among collectors many whose taste for old pictures is not yet gone by, who have not yet imbibed a relish for modern works, or who, having perhaps in years past got together a number of the former works, are unwilling to disturb the harmony of a collection by the introduction of what is altogether of an entirely different class. Whenever, therefore, an opportunity presents itself of purchasing pictures whose authenticity may scarcely be doubted, and whose merit cannot,

such works are sure to find buyers at a high price. Thus among the pictures belonging to the late Mr. H. Metcalfe, collected, we understand, under the guidance of Sir Joshua Reynolds, and sold by Messrs. Christie & Manson on June 15th, were a few which reached very high biddings. The examples of Sir Joshua's own pencil were much below par, with the exception of one, 'A Boy holding a paper and pen in his hand,' this was in tolerable condition, and had some rich colour in it, it sold for 162 gs.; 'Interior of the Cathedral of Antwerp,' by Peter Neefs, 210 gs.; a doubtful work of Teniers, 'A Gardener wheeling a barrowful of Vegetables in a Barn,' 91 gs.; 'The Temptation of St. Anthony,' also ascribed to Teniers, 104 gs.; 'A View on the Shore near Scheveling,' J. Ostade, 126 gs.; 'A Landscape,' with a large dun cow lying down, a black and white one standing, and a peasant boy lying on a bank, by Cuypp, sold for 415 gs. We were surprised at the price this picture fetched; there is nothing in it to make it worth a fourth part of this sum, the animals are coarse, ill-composed, badly drawn, and wretchedly coloured, and the boy is still worse; the work would never have gained a place, even near the ceiling, in any room of our Royal Academy, nor indeed in that of any other Society here. 'Interior of a Guard-House,' Teniers, 175 gs.; 'The Departure for the Chase,' Wouvermans, 430 gs.; 'The Israelites worshipping the Golden Calf,' a picture by Claude, of rare excellence, but requiring the aid of a most careful and judicious cleaner to bring out its beauties, was put up at 500 gs., and finally reached 1050 gs., when it was knocked down to Mr. King; 'The Kermesse,' or 'Feast of Peasants,' a brilliant work by Teniers, though not one of his very highest productions, fell to the bidding of Mr. Smith, of Bond Street, for 790 gs.; and a life-sized 'Portrait of Stanislaus Stigismund, King of Poland,' ascribed to Rubens, sold for 220 gs.; this picture was by no means of a high quality, nor in good condition.

The sale of Mr. Meigh's gallery took place after our number was prepared for the press. We had an opportunity, however, of inspecting the pictures while on view, and certainly a finer collection of good works was scarcely ever got together by a private individual. The rooms were crowded during the "view" days with visitors, who were not sparing of their expressions of delight at the exhibition. We shall doubtless have to make a good report of the sale next month.

## THE VERNON GALLERY.

## THE DUETT.

W. Etty, R.A., Painter. R. Bell, Engraver.  
Size of the Picture, 1 ft. 6½ in. by 1 ft. 2½ in.

THIS picture, in subject and treatment, at once carries away the thoughts to that land

"Where lutes in the air are heard about,  
And voices are singing the whole day long;  
And every sigh the heart breathes out  
Is turned, as it leaves the lips, to song."

It is quite evident, from many of Etty's pictures, that he learned in Italy not only how to imitate the colouring of the great Venetian masters, but how to select such subjects as would best enable him to put forth the knowledge he had acquired. This little work might have been painted by Titian or Giorgione, so completely is it Venetian in character. The figures are placed on a kind of elevated terrace (such as are frequently to be found in the country residences of the higher Italian classes); they are beguiling the hours, when evening is passing into night, with music; the cavalier and the lady sing a duett which the latter accompanies on her lute, the young page holding the music-score before them. On a marble slab to their left are refreshments—fruits and a flagon of wine; and to their right is seen a little bit of open country, which gives distance and atmosphere to the composition.

There is a beautiful harmony of tints in this picture, which has become very mellow in tone since it was painted. The balance of colours is also most effectively arranged by being repeated with some slight variations on different objects; thus the crimson of the shawl hanging over the balustrade, is repeated in the centre feather of the cavalier's cap; and the green, in the lower part of the lady's dress, in another feather. The richer hues of the fruit tend greatly to keep down those of the draperies, so as to preclude them from offering too strong a glare; while the whole subject is well brought forward against a sky and distance fading into the purple grey of twilight.



W. FETTY, RA. PAINTER.

THE DUETT  
FROM THE PICTURE OF THE VERNON CARRIAGE

R. B. LEITCH, ENGRAVER.

W. FETTY, RA. PAINTER.





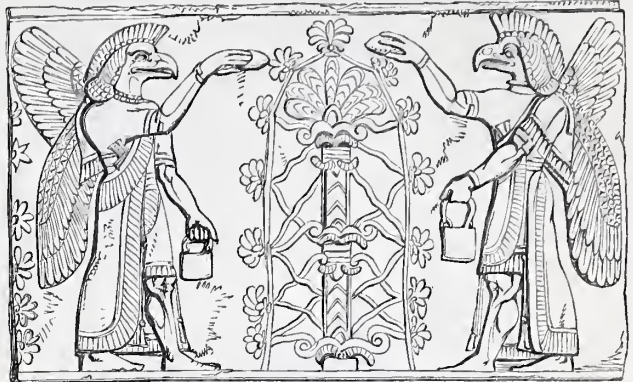
NINEVEH AND PERSEPOLIS.\*

ANTIQUARIAN researches have recently added so greatly to our knowledge of history and ancient manners, that it is not too much to demand for those who have prosecuted them, a full share of the honours awarded to all who aid the onward march of knowledge. By the help of the learned travellers of our own and other countries we are now enabled to enjoy the most familiar knowledge of the modes of life of the earliest nations of antiquity, their mechanical and intellectual state—all, indeed, that made them renowned for ever; and this by no vague reasoning, nor conjectural "grain of fact" to a large amount of "fancy," but by satisfactory reference to the records left by their own hands, wondrously preserved through thousands of years for the benefit of present inquirers. It is thus that ancient Assyria has given up its history of the past, to be imperishably impressed upon our minds, not for the gratification of curiosity merely, but to assist the historian and the student, and, more than all, to bring forth its witnesses to Biblical truth in its wondrous sculptures—these extraordinary "sermons in stones."

It is not too much to say, that the minute truthfulness with which every



The history of the cities Nineveh and Persepolis was literally buried beneath the debris of centuries, and it remained for the untiring energies of M. Botta and Mr. Layard to exhume the wondrous sculptured records which tell of their past greatness and of the extraordinary civilisation they enjoyed. Unaided by Government grants, Mr. Layard had but his undaunted love of science to aid him in his Herculean task—no less a one than that of resuscitating the lost history of ages. To Major Rawlinson also the world is



indebted for a clue to the power of interpreting the arrow-headed inscriptions, which, by the aid of himself and other European scholars, bid fair to



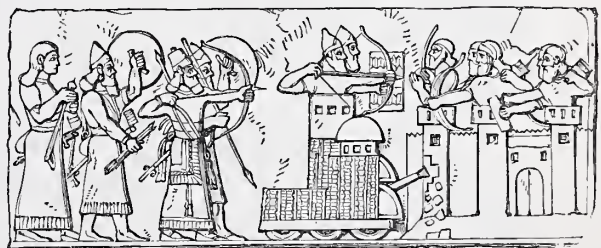
action of life has been rendered by these early artists, has produced a total revolution in the style of Biblical annotation, as far as its Archæology is concerned; and that all authors now refer to these pictures or sculptures as to a pictorial commentary, wonderful for its true and perfect accordance with the most minute allusions made by the inspired writers.



be as clearly understood as the hieroglyphic writing of ancient Egypt, which was at one time entirely unreadable.

The work before us is a full exposition of all that has been done of late years in the East in the way of Archæological study, as well as a clear and condensed history of the ancient people whose sculptures remains have so recently attracted our attention. As a record of history almost entirely neglected, this cheap and unpretending volume deserves much praise. Its author has cleverly and clearly condensed the past and present state of these great kingdoms, and offered, in a good and succinct narrative, an instructive history of all recent discoveries made there.

The cuts in this page give an idea of the interest of the sculptures recently excavated. The first represents a Divinity carrying a gazelle, and clothed in the garments rich with embroidery and fringes, for which the nation is specially noted in Holy Writ. The Head of a King below depicts the clear and beautiful manner in which these sculptures are executed; as also does the cut exhibiting a Groom reining his richly caparisoned Horses. The upper cut shows the Sacred Tree and Two Deities (the Nisroch) worshipped



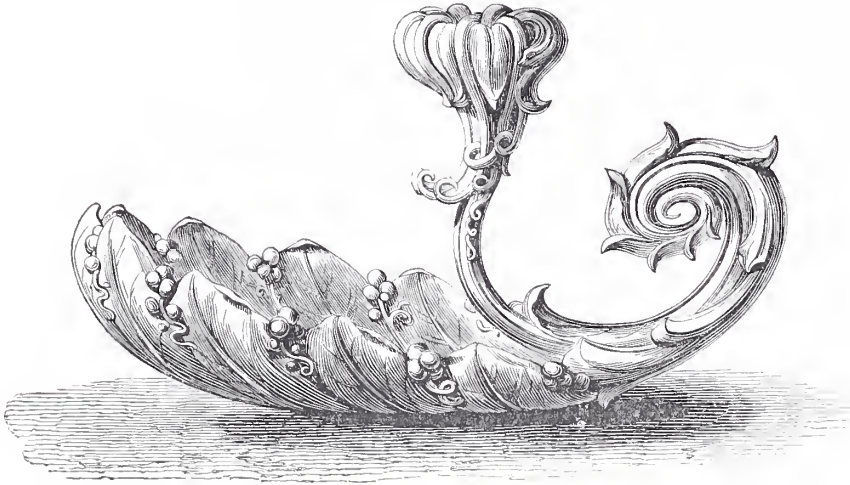
by this early people; and the lower one the Siege of a City, in which a moveable stage with archers, and a battering ram, exhibit the advances they had made in the art of war; the beauty of execution in each of these sculptures as strongly speak of their acquirements also in the arts of peace.

\* "Nineveh and Persepolis: An historical sketch of Ancient Assyria and Persia, with an account of the recent researches in those countries." By W. S. W. Vaux, M.A. London: Arthur Hall & Co.

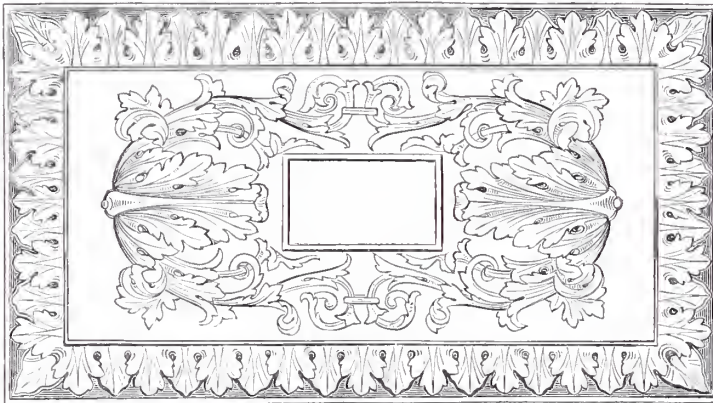
ORIGINAL DESIGNS FOR MANUFACTURERS.

We are once more enabled to present to our manufacturing readers a page or two of designs, which the press of more immediate matters has compelled us to lay aside for some months. The time is rapidly approaching when an opportunity will be afforded, by the comparison of our own manufactures with those of foreigners, of judging how far the purposes we hope to have served are likely to prove effective. We can only trust that the interests of British industry will not be altogether behind in this great international struggle for pre-eminence.

DESIGN FOR A TAPER-STAND. By R. P. CUFF, (17, Owen's Row, Goswell Road). It is formed of leaves and berries arranged in the shape of a cockle-shell, so as to make a very ornamental object



DESIGN FOR A TEA-CADDY OR WORK-BOX. By A. AGLIO, (4, Oval Road, Regent's Park). As it was not possible to give, in a perspective view, such an idea of the design on the lid of the box, as would be of any practical use, it has been engraved separately, and is seen in the woodcut immediately



below. There is abundant room for the display of taste and richness in such objects as these, especially when made of *papier-mâché*, by the introduction of painting. The combination of ivory and ebony, also well answers the purpose of showing up a design advantageously. The principal portions of



Mr. Aglio's ornamentation consists of floral decoration gracefully disposed. The shape of the caddy is both original and good; a vast improvement upon the old-fashioned parallelogram.

DESIGNS FOR DRAWER HANDLES. By W. HARRY ROGERS, (11, Carlisle Street, Soho). We know of no designer whose taste in this description of artistic matters is purer than that of Mr. Rogers; many of the best examples which have adorned



our pages have emanated from his pencil. These handles, with their grotesque faces, are in all respects excellent, and would well repay the attention of the manufacturer.

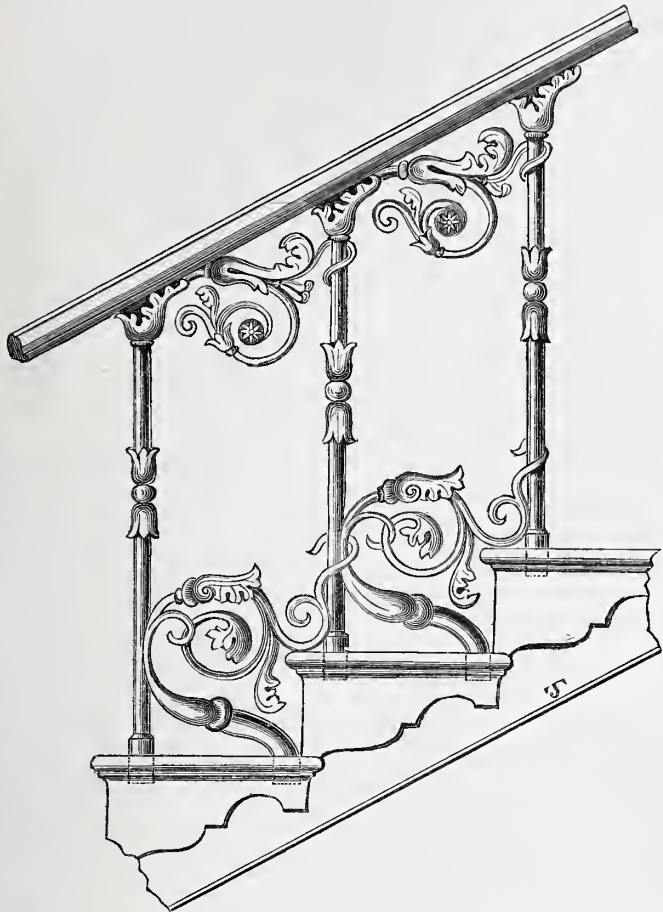


DESIGN FOR A WHIP-MOUNT. By J. STRUDWICK, (14, New Bond Street). In this design the artist has made use of the grotesque figure to terminate the handle; this should be manufactured

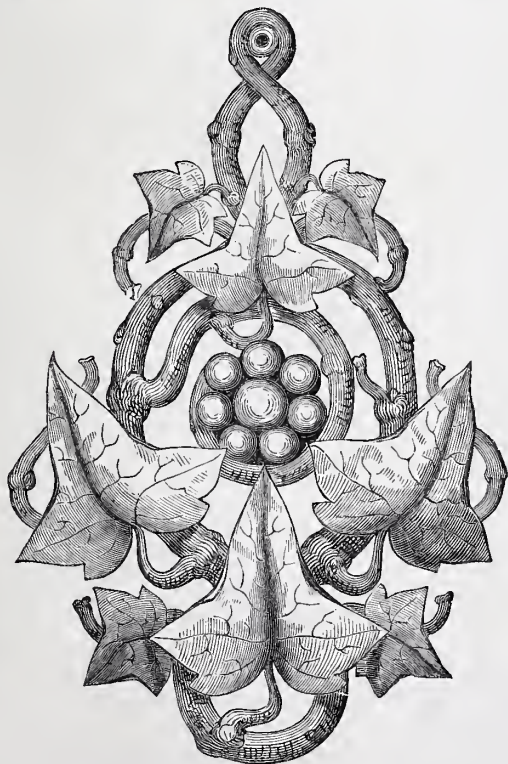


of silver, while ivory would serve best for the other portion. Without the final ornament, which would make it awkward to carry, the design would serve well for the purpose of an umbrella handle.

DESIGN FOR A STAIR-CASE BANNISTER. By J. TOWNSEND (11, Cropley Terrace, New North Road). It is not a very easy matter to combine lightness with elegance in objects of this description; but both have been attained here. The scrolls connect themselves with the upright bars by means of slight tendrils, as they may be called; the whole being well put together.

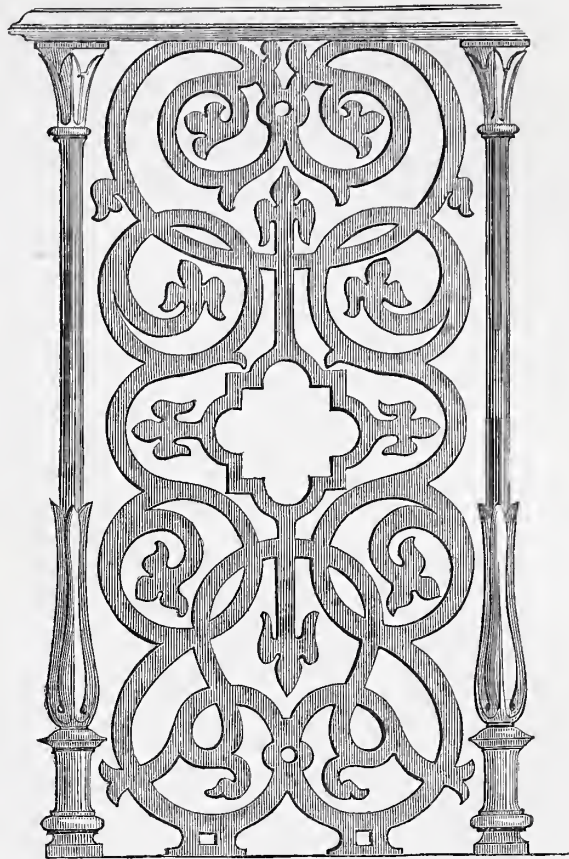


DESIGN FOR A CARD-RACK. By J. STRUDWICK. The ivy-leaf, branches, and berries, make up the constituent parts of this design, which is exceed-

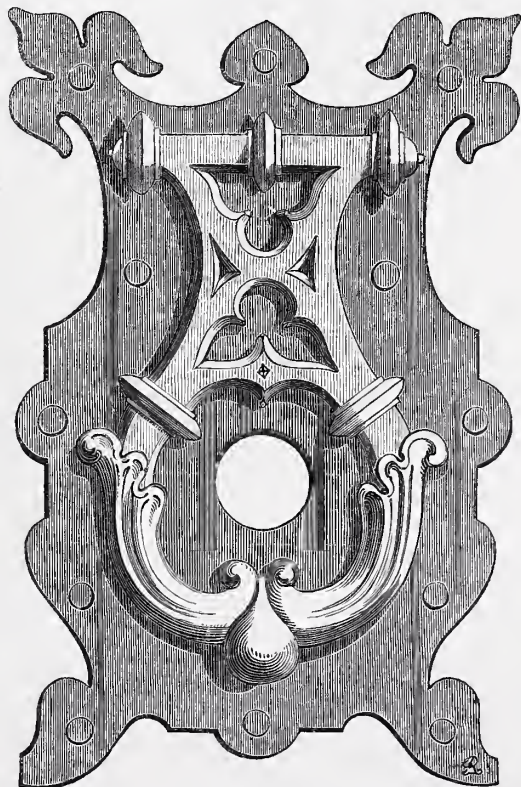


ingly novel in its form and in the disposition of its component portions. It should be made of papier-mâché, as being more durable than ordinary card-board.

DESIGN FOR A BALUSTRADE. By G. R. CLARKE (15, Chester Place, Kennington). Without affecting anything beyond an arrangement of simple scrolls, the designer has here so disposed them as to present a singularly pleasing combination, the interstices being filled in with the *fleur-de-lys*, or something that approaches it.



DESIGN FOR A DOOR-KNOCKER. By G. R. CLARKE. This design partakes somewhat of the style of the preceding, but approximates more closely to the Gothic. It is massive, but not unwieldy, and if not manufactured upon

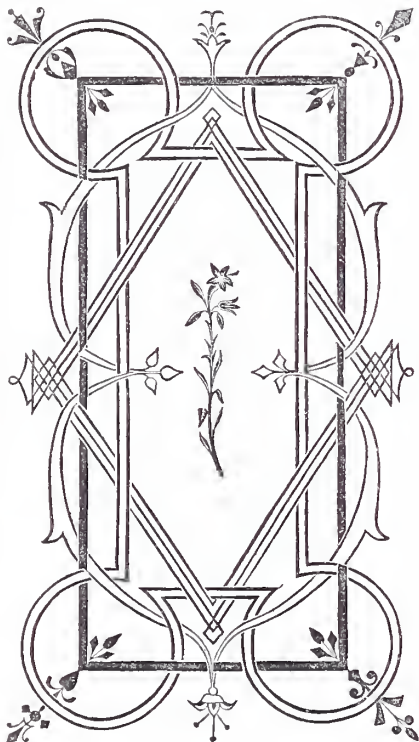


too large a scale might be of general application. The door to which it is affixed should be, however, of similar character.

ORNAMENTAL BOOKBINDING.

THE economic movements which characterise the onward march of modern literature, and the abundance of "shilling volumes" which pour forth on all sides to satisfy the thirst for knowledge, or the desire for mental amusement, now so generally felt by all, render the scarcity and value of literary information in past ages one of the wonders of the present. We can scarcely now form an idea of the great mass of ignorance which clouded the minds of the majority of the population (including even the lower class of priests) in the middle ages. Great minds there always have been, and original thinkers; but learning, or even the plain knowledge of books, was the privilege of few. A library of some fifty volumes was considered a treasure to be most vigilantly guarded; and we have instances of book-lending, when sovereigns were obliged to borrow from such stores, conducted with as much legal care and formality, as much provision against detention or carelessness, as would now be exercised for the security of an estate. Books were in those days very precious things, but their "mode of manufacture," if we may use such a term, of course, made them so. Every word had to be written, every ornament to be carefully drawn, painted, or gilt, and the labour of a pains-taking life was sometimes bestowed on a single volume.

Bookbinding was at that time as precious and artistic as the volumes themselves. Ivory inlaid with gems was used for the covers; gilded bosses and elaborate ornament on the leather of a later era. The fancy of the artist and the skill of the workman combined to render the exterior of the volume as attractive to the eye, as its interior would be to the mind of the student. The printing-press came in the fifteenth century to multiply books, and now "the new light" spread itself; the trammels of ignorance were burst by that giant power, and books became the familiar friends and counsellors of hundreds of readers, who had increased from



the units of the written libraries. A love for those silent advisers, those records of the lively words of the great departed, was rapidly generated, and the rich made the learned their fellow-students. Thus Grolier, in the early part of the sixteenth century, stamped his books "Jo. Grolieri et Amicorum," to show his desire that his friends should freely avail themselves of the knowledge his volumes contained. Perhaps bookbinding at no time reached a higher degree

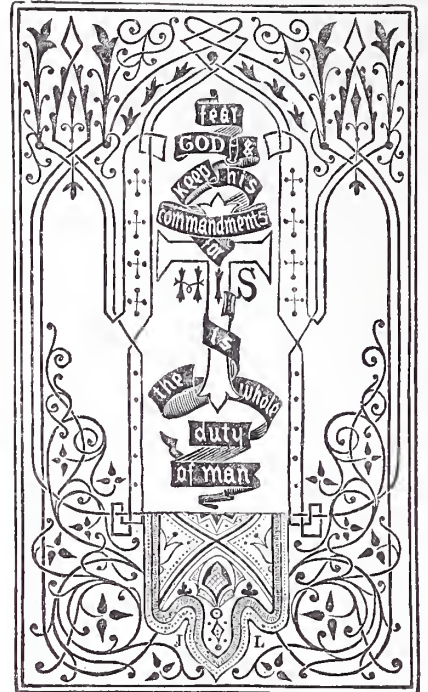
of excellence than under the patronage of this book-loving treasurer of France. His volumes are remarkable for the taste, elegance, and variety of design which their covers exhibit; and Dr. Dibdin, in his *Bibliographical Decameron*, has noted the high prices obtained for these volumes when they appeared at sales. One not worth more than a ducat realised 42*l.* solely on this account. This same author has noted much more that is curious in the history of bookbinding; and his notices of the famous Roger Payne



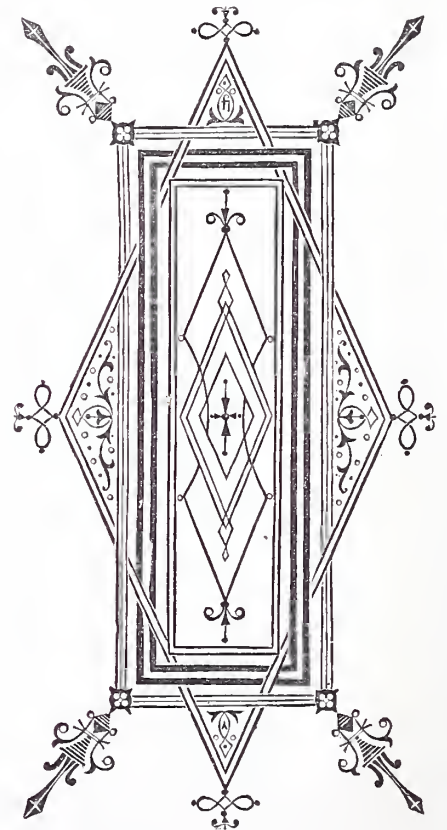
and others bring down the history of the art to our own times.

Books have for centuries past been decorated by the same process, namely, impressing gold upon leather, by means of hot hand types—a practice still continued in the best class of binding—which is the means of obtaining great richness of effect; but such is the want of the commonest principles of construction among workmen, the poverty of the tools or types, and

the expense of providing suitable drawings for single books, that one of the best houses in that department effects less than ever in what is called "finishing" by hand, not from any incapacity to



do what has been done before, so much as from a dislike to perpetuate bad art. The superiority of hand-tooling over blocks is as apparent to an educated eye, as the difference between cast and wrought iron. During the last twenty years, and more particularly the last seven, the common class of binding, or "boarding," as it is termed, has reached a superiority unrivalled by any country. Until about 1830 the majority of



books was published in paper, with slight boards and a white label, somewhat resembling the Edinburgh or Quarterly Reviews, entirely destitute of decoration; books are now published in

cloth, of various colours, and ornamented, at one blow of a press, in a style that would have been impossible a few years since; thus many modern works take their stand upon the shelves in their original bindings, and remain for years; a dozen years ago they would have been out of their jackets in as many months.

The specimens of modern stamps we have selected from several now exhibiting at the Society of Arts. They are by "Luke Limner," and were designed by him for the factories of Leighton & Son, and Josiah Westley. They are intended to be worked in gold; we have selected those only which are best adapted to the printing press, impressed from the brass originals.

No. 1 is in the manner of *hand-tooling*, or working with types,—style of the seventeenth century. No. 2 is a back, and evidently intended for the life of some princess, the cross, lily, and strawberry-leaves being taken from the coronet. No. 3 is a Gothic design for a Bible cover, issued by Her Majesty's printers, illuminated. It contains a sacred monogram, formed of the I.H.S. and cross, reading, "Fear God and keep his Commandments, for this is the whole duty of man." No. 4 is a centre ornament, partaking of the Spanish style, peculiar to books printed in that country about the year 1600.

The engravers of this class of art, extensive as it is, have yet much to learn; and though many artists of eminence have designed covers on peculiar occasions, it has been with but indifferent success; for it seems very difficult to divest themselves of old prejudices; they have drawn them as if to print with letterpress, in black, and not in white or gold, upon a black background, as they would appear when worked properly. Artists might etch their designs upon the brass, engravers removing the blacks.

Great, indeed, has been the change in book-binding. The "extra work" that, in olden days, received the greatest attention from the artist, now scarcely gets any; and the "boarding," which some time ago received none at all, monopolises all the art,—the secret being *quantity*. The bookbinder who has a large number, say several thousands of volumes to place in the same covers, can spend a good sum upon a stamp that is worked in an instant, whilst the "extra" leather binder cannot afford to pay anything for a design for a single book; thus, in the end, he cannot compete in either art or price. Stamped work is not nearly so durable as hand work or tooling, which we regret; for some dies are very beautiful, some of the best being by "Luke Limner," who last year received reward from the Society of Arts for his designs. We hope to record many other artists in the ranks of those who direct attention to this subject, books being now on every table, the *necessaries* as well as the *monitors* of life.

### FANCY SCOTCH WOOD-WORK

OF MESSRS. SMITH, MAUCLINE, AYRSHIRE.

It has been frequently our task to reflect, in the course of our visits to manufactories, on the large amount of ingenuity and talent brought to bear on articles of little intrinsic value, and which, by proper exertion, are made to be the cherished ornaments of the boudoir, or the tasteful adjuncts of every-day convenience and luxury. We have been seldom more forcibly impressed with this truth, than while examining the objects upon which we are about to offer some remarks. Comparatively worthless pieces of wood have been rendered beautiful and valuable, and have been elevated to the rank of works of Art by the process under notice. We have therefore been induced to furnish our readers with a brief history of this branch of ornamental industry, as a curious instance of the construction of a large and successful trade out of a very slight beginning. Our attention was first called to the manufactory by the publication of a work on Scottish Tartans, reviewed in the *Art-Journal* for May. We have since had an opportunity to inspect the several articles referred to, and we gladly make our readers acquainted with the following curious and interesting facts.

The objects of ornamental wood-work, for which this manufactory is celebrated, originated in the making of snuffboxes, at the village of Lawrence-

kirk, in the north of Scotland. These boxes, from the great beauty of the hinge, soon acquired considerable celebrity, and one of them falling into the hands of the late Wm. Crawford, of Cumnock, in Ayrshire, a very clever and ingenious man, he immediately applied himself to produce a similar box, but found he was greatly at a loss for the mechanical apparatus with which the *hinge* was made; he persevered however, and ultimately discovered a method of making the hinge, entirely different from that pursued by the Lawrencekirk makers, but equally effective. For many years Mr. Crawford managed to keep his secret, and thereby obtained very high prices for his snuffboxes; he employed a gunsmith in the neighbouring village of Auchinleck, to construct his tools for making the hinge; ultimately, Mr. Crawford, from some circumstance or other, took up a suspicion (which proved groundless) that the gunsmith had exposed his secret; being a man of a rather dogmatic temper, he went to a clock-maker in Douglas, (a distance of nearly thirty miles, where he was unknown) and employed him to make these secret tools; he did so, without having the least idea of the purpose for which they were intended. It happened, however, that in course of a short time, the Douglas clock-maker's apprentice, Archibald Sliman, came to commence business in Cumnock, where he soon met Mr. Crawford, for whom he had made the little mysterious tools, and learning the celebrity of his snuffboxes, he at once saw the mode in which they were applied to the making of the hinge. Sliman at once entered into a partnership with a carpenter of the name of Adam Crichton, and commenced snuffbox making; the tools for the hinge were to be produced by Sliman, and as an equivalent, Crichton was to provide wood, and do the carpenter's work of a new house for Sliman.

When Sliman produced the hinge tools, in a small piece of paper which scarcely occupied the hollow of his hand, Crichton thought himself cheated. A violent altercation ensued, and they began manufacturing snuffboxes separately. Very soon several other people began to make them, so that in course of a few years—say about 1820—the manufacturing of snuffboxes alone was supposed to bring eight or ten thousand pounds yearly into the small village of Cumnock.

Till this time, and for a few years after, the ornament upon the outside of these snuff boxes was done entirely with Indian ink upon the plain white wood, and there were some very clever men among the painters, who executed Wilkie's and others' subjects upon the tops of the boxes, with great fidelity of drawing and beauty of tint. About the year 1825, a young man (Andrew Smith) residing in the neighbouring village of Mauchline,\* invented an instrument, to which scientific men gave the name of "the Apograph," for copying and reducing prints or pictures of any kind—this instrument does its work, where the original copy is not very large, with much greater precision than the Pantograph, and perceiving how useful it would be in bringing down pictures to the size of a snuff box, having also considerable taste for drawing, he was induced to commence the snuffbox business in connection with his brother William, who took up his residence in Birmingham, where the boxes are chiefly sold; this single branch of their manufacture was, however, then rather on the wane and has continued to decline ever since.

We continue our history in Mr. Smith's own words:—"Soon after commencing the business," he says, "we began to introduce a greater variety into the ornamental part, and discovered various mechanical means of doing so, in styles both entirely new and esteemed very beautiful. As the snuffbox business continued to fall off, we sought out other articles of wood-ware,† to which we could apply our ornaments; these now consist of every article which you can almost conceive it possible to make, from postage-stamp boxes, up to tea-trays. Among them many articles more suited to the wants and tastes of ladies than gentlemen, such as, card-cases, memorandum-books, work-boxes, dressing-cases, &c., and by this means we have not only kept up and extended our establishment, but, we are sure we have made our articles known over

\* This village is celebrated as the poetic residence, "par excellence," of Burns, and the farmhouse of Moss-gie is within half a mile of the Manufactory we are describing. The village lies on the slope of the hill, commanding a fine prospect. It contains about 1200 inhabitants, the parish altogether about twice that number.

† The wood used in this manufactory, is chiefly of native growth, and is of that species called sycamore in England and plane-tree in Scotland. The required qualities of the wood being whiteness, compactness, and no liability to warp, all which the plane is found to possess in a higher degree than any other species of our native timber, and to preserve which, requires peculiar care.

nearly the whole civilised world. A lady from our neighbourhood was introduced a year or two ago, to one of the cardinals at Rome—a man who interested himself a good deal in matters of taste and vertu. On learning that the lady came from this quarter, he immediately went to his cabinet, from which he brought forth one of our snuffboxes, with the name of our village upon it.

"A few years ago, we applied our ornament to buttons made of wood, which in tone of colour we managed to adapt to all shades of cloth; from the extreme lightness of these buttons (which we call the 'Bredalbane button,' from the circumstance of the noble Marquis being the first to patronise them) and their smoothness, never cutting or injuring the hole, they became popular, and for some time we manufactured 1000 dozen daily; they have rather gone out of use in this country, though they still hold their place in the French market, where the people seem more able to appreciate the beauty of our articles than in England; it is perhaps, indeed, questionable whether the articles made by us, in the remote village of Mauchline, is not the only instance, where the usual order of transactions in fancy goods, between this country and France is completely reversed;—among other things, we have made large quantities of fans, ornamenting them in our own peculiar styles for the French market.

"We employ at the present time upwards of sixty people, mostly natives of the village and neighbourhood; we have more than once brought hands from Birmingham and London, but our best workmen have been reared by ourselves. The wood part of the work is considered unrivalled in 'trueness' and excellence, and in the painting we have some hands that we think almost entitled to the name of artists. Our varnish is an *oil Copal*, and therefore very durable, but as we cannot use a stronger heat than from seventy to eighty degrees, it is a very slow process, every article being generally from six weeks to three months in this department. Our premises are situated in a garden, light and airy; the people enjoy health far above the average, are all cleanly in their persons and sober in their habits; the girls look so superior to factory girls generally that their appearance always excites the admiration of our numerous visitors. Among those sixty men, women, and boys there is not one who cannot read, and not more than one or two who cannot write. My brother, a man of the most excellent taste, and of the most sober and industrious habits, died two or three years ago; his son now manages our mercantile business in Birmingham, while my son who had so far 'taken his degrees' as an artist, as to have been admitted a permanent student at the Royal Academy, employs his time and talents at the manufactory here. Of the style of work (which you might call *diapering*) which we call 'checking,' an infinite variety is done, but the purely 'Scotch style,' that is, that consisting of the clan tartans, is, and has been long the most prized; and is just now particularly so in France. It was the circumstance of finding great difficulty in ascertaining the *real sets* of the different clans, that made us direct our endeavours to bring out a *text book* on this subject."

Our testimony to the excellence of the work alluded to has been given in our May number; and we can as cheerfully give it to the other works of Messrs. Smith, which are not literary,—although their tartan printing has been adapted with much ability to the covers of books which are thus "in boards" of the greatest durability and beauty. Paper knives and many other articles comprising all that makes fancy wood-work famous, are produced with a beauty entitled to the highest praise, and we cheerfully award this firm that amount of publicity the artistic ingenuity of its works so fully warrants.

These simple facts, communicated to us by Mr. Smith, in answer to our enquiries, cannot fail to interest all classes of readers. The objects we have seen at their London dépôt are very numerous, and all in the best taste, executed with exceeding neatness, and always in a pure style of ornamentation. We have, indeed, in the produce of this manufactory, evidence of the benefits conferred by the artist, who will consider nothing too insignificant to be influenced by Art.

Many who, in our shops, examine these graceful utilities, will deem their value augmented by knowing something of the ingenuity which gave them birth—thus creating a large branch of commerce; and their thoughts may revert to the little village of Scotland, made prosperous and happy by that enterprise, which is the great characteristic and the justly proud boast of the country.

It is one of the privileges of our Journal thus to give extended publicity to so much taste, skill, and general ability, as we find displayed in the articles produced at the manufactory of Mauchline.

## ITALIAN AND FLORENTINE SCHOOLS.

SOME years ago, when the love of Art was more exclusively the luxury of the wealthy, when costly plates and more costly volumes were almost entirely confined to the portfolios and the libraries of the rich, William Young Ottley, the well-known labourer in the field of early Art, and the author of the History of Engraving, published two volumes of exquisite fac-similes, after the works of the best old masters, under the respective titles of "The Italian School of Design," and "The Early Florentine School."\* The first of these works consisted of eighty-four plates in folio, being a series of fac-similes of original drawings by the most eminent painters and sculptors of Italy, with biographical notices of the artists, and observations on their works. The second consisted of fifty-four plates, with brief descriptions, and comprised specimens of the paintings and sculptures of the most eminent masters of the Florentine school, intended to illustrate the history of the restoration of the Arts of Design in Italy, commencing with a specimen by an unknown artist of the Greek school about 1230, and including others by Pisano, Taddeo Gaddi, Orcagna, Ghiberti, &c., concluding with Luca Signorelli, who died 1521.

The careful and deep research, which was the peculiar characteristic of Ottley, and his intimate acquaintance with the history of early Art, gave great value to his labours, which are consequently deeply prized by all competent judges. The volumes have long since undergone the ordeal of criticism, and have taken their position among the most valued works which form the historic books on Art. They range over a period when the greatest and noblest minds devoted their energies to the resuscitation of the best days of Greece and Rome, seeking by deep study and earnest endeavour to revive, for their own age, a Christian Art as great as the Pagan one. There is an intensity of aim in all these works, however much they are shackled by conventionalism, that is worthy the attention of the modern student; an earnest search after the hidden force of natural expression which occasionally peeps forth in full intensity, as in the powerful group of "Angels listening to the Denunciations of the Wicked," by Andrea Orcagna, from his wondrous fresco of the "Last Judgment," in the Campo Santo at Pisa. The mental anguish denoted in the faces of these angels has seldom been surpassed; and the horror with which the foremost of the group is cowering beneath the shadow of his wings, repressing his very breathing with his hand, and by his eye only, telling of the conflict in his mind, is as extraordinary as any work which early Art can show. The exquisite bassi-relievi which decorate the bronze gates, designed by Lorenzo Ghiberti for the Baptistery at Florence, are given in the present work with great truthfulness, and show us how truly Michael Angelo judged of them when he declared them "worthy to be the gates of Paradise." The extreme simplicity and beauty of the females and children by Benozzo Gozzoli, and the remarkably pure and powerful design by Masaccio—"St. Paul visiting St. Peter in Prison"—the grace and simple purity of Fra Angelico, are all so many instances of the dignity and beauty of many of these works of early Art; and a testimony at once of their merit, and of the judgment and taste displayed by Ottley in their selection.

Of Leonardo da Vinci and Raffaele there are some beautiful specimens, drawn with a care and a simple adherence to truth, of the highest value to the student, if it be only to point out to him that there is no royal road to excellence, and that the greatest and best men, in ancient and modern art, have had to master difficulties as painfully and laboriously as the humblest.

\* These volumes may be said to have been privately printed, they being done at the author's own risk; and the very high cost of each (about twelve guineas), precluding the general sale or popular knowledge of their contents; but Messrs. Colnaghi, of Pall Mall East, having recently obtained the remainder of the copies, they believe, as we do ourselves, that they are really conferring a boon on the student and lover of Art, by offering them at very reduced prices, which they are prepared to do.

## THE VERNON GALLERY.

## THE WINDMILL.

J. Linnell, Painter.

J. C. Bentley, Engraver.

Size of the Picture, 1 ft. 6 in. by 1 ft. 3 in.

MR. LINNELL is an old and valuable contributor to the Royal Academy and the British Institution, both in landscapes and portraiture; the last named works are distinguished by great simplicity of treatment, united with vast depth and brilliancy of colour. His pictures of rural scenery have rarely a name attached to them which would identify them with any particular locality, but, if not actually sketched from nature, they have so much of English character about them as at once to connect them in the mind with the most picturesque spots in the country. The most poetical and imaginative of his works is "The Eve of the Deluge," exhibited at the Royal Academy in 1848; we know of no picture of a similar class that shows a more elevated conception carried out with corresponding grandeur of effect; the sky especially is a wonderful piece of aerial painting.

In the little picture of "The Windmill," the sky also forms a very attractive feature; a thunder storm is passing over the landscape, and the heavy purple clouds are rolling away into the horizon, and throwing their deep shadows over the middle distance; the mill and the rising ground whereon it stands are lighted up with sunshine, but the ground is yet wet and reflects back, in parts, the varied tones of the sky; and the pool in the foreground, where the cattle are drinking, receives light from the white clouds above. There is throughout the picture an intensity of colour, as beautiful as it is natural, painted with extreme solidity, transparency, and decision of touch, yet with infinite delicacy. The scene is altogether one of great beauty: the picturesque old mill and bridge; the village which lies in the hollow, hidden, save the church steeple, by the high ridge of ground; the river winding its way through the valley till lost among the wooded hills; the herd, hot and thirsty, either already in the pool or hastening to it;—all compose into as charming a subject as the most ardent admirer of nature could desire to have before him.

The picture was exhibited at the Royal Academy in 1847.

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

## THE CURIOSITIES OF STEEL MANUFACTURE.

## STEEL PLATES FOR ENGRAVING—STEEL PENS.

It is often one of the most instructive exercises of the human mind to trace back the progress of those efforts of skill and industry in the technical arts,—and to study their gradual advancement from some insignificant beginning towards perfection,—which operate by improving the intellectual condition of a people, or by exalting their powers of estimating the beautiful.

It is curious to observe how slowly a full perception of the truth advances—a long twilight precedes the rising sun—and the eye of man is gradually familiarised with the subdued radiations, struggling through mists and clouds, that he may not be "blinded with the excess of light," as he would be, if it was allowed at once to flash upon his mental vision. In science the examples of this are most numerous, and many of them sufficiently striking. A truth—an abstract truth—declared by all the world to be valueless, is the result of days of toil and nights of wearying study; the discoverer feels he has the end of a clue, through what labyrinth to guide him he cannot divine, but he works and hopes, and in due time this dry truth is found to have a use; an application is made of it, and by a regenerating power it appears to quicken human energy, and man rises to a nobler position—the circle of his view is enlarged, and he sees truths, beyond the horizon of his earlier truths, which never passed across the mirage of his dreams. The laws of heat, slowly developed, were at last applied in the steam engine. The old world story of electricity, after man had pondered on it for two thousand years, was at length made to girdle the earth with the quickness of thought; and light, "the first creation," is only now beginning to unfold its mysteries,

and bend to the controul of human power. But to descend from these higher class studies to those of a more humble kind, let us look at that great revolutionising agent which so distinguishingly marks modern,—and so broadly separates it from ancient, civilisation—Printing. From the rude process of gluing a written sheet upon a block of wood and cutting away all those parts upon which nothing was traced, which process existed in China five hundred years before even Europe awoke to the advantages of this, in the thirteenth century; to the discovery of the utility of moveable types, which in an extraordinary degree advanced the art; and from the days of John Guttenburg of Mentz and his partner—the hero of wide-spread tradition, Faustus—step by step have better applications been made; and books, once the luxury of the rich, are now become the necessity of the poor.

From the volume—an almost cudless roll of papyrus—the work of the scribe, containing that wisdom which the plebeian races were not permitted to enjoy, the printing from moveable types has advanced mankind so far—that the thoughts of the holy and the good, of the philosopher and the poet, are the common property of every member of the civilised world. But for this little aid, so simple in its character and so easily reached, but so world-embracing in its powers, Europe would still have lingered in that eclipse of mind which is so appropriately distinguished as the Dark Ages.

As the improvements introduced into the processes of printing have facilitated the production of books to a wonderful extent, diffusing widely the thoughts of the learned few—thus letting in light on the souls of all—and awakening the chaos of the ignorant mind into life and power; so the advancement of those means by which the studies of the beautiful are multiplied, has tended to improve the tastes of the mass, and give to all a more exalted tone of feeling.

Engraving, an art springing beyond a doubt from the circumstance that the Florentine goldsmiths were in the habit of cutting ornaments of various kinds upon their wares, and, many of them being exceedingly beautiful, that there arose a desire to obtain copies of them upon paper that they might be thus multiplied, has progressed until now we are enabled to diffuse the productions of the artist to the great end of humanisation.

If any of our readers will be at the trouble of comparing the illustrations of the magazines and poetical works of half a century since, with those which are to be found in any of the illustrated literature of the present day, they cannot but be struck at the wonderful advances which have been made in the general character of the engravings.

In addition to the introduction of new processes of engraving on the ordinary material—copper—which has been usually employed, because it is soft enough to cut when cold, and yet hard enough to resist the action of the press, the use of steel plates has greatly tended to extend the advantages of the art. Previously to drawing attention to the numerous points in which steel, as a material upon which to engrave works of art, where a very large number of copies are required, is superior to copper, it will be advisable to speak of the introduction of this beautiful metal for the use of the engraver, and to describe the processes to which it must be subjected before it is adapted for the *graver*. Iron and steel had for a long period been ornamented by engraving; but the substitution of steel for copper as the material upon which the burin could be employed with facility, is quite of modern introduction.

In 1810 Mr. Dyer obtained a patent "for certain improvements in the construction and method of using plates and presses," as the communication of a foreigner. This was Mr. Jacob Perkins of New England, to whom we owe the introduction of roller press printing from hardened steel plates. It must not however be forgotten, that some of the earliest specimens of engraving on steel for the purpose of printing, were produced by Albert Durer in the beginning of the sixteenth century. This extraordinary man, with unusual energy of



J. C. BENTLEY, ENGRAVER.

J. LINNELL, PAINTER.

THE WINDMILL  
FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE ORIGINAL  
1 FT. 6 IN. BY 1 FT. 3 IN.

PRINTED AND SOLD BY J. B. BARNES & CO., 15, N. BROADWAY, N. Y.





character, appears to have tried his powers upon every branch of industry which could possibly tend to circulate the works of art among the German people, to the elevation of whose taste and language this artist devoted his busy life.

There are four impressions of plates, by Albert Durer, in the British Museum, which are stated to be from steel plates; one of these bearing the date 1510. Although attempts appear to have been made from time to time to employ steel in the place of copper, there were so many difficulties in the processes of execution that no progress was made, and its use was abandoned until the experiments of Mr. Perkins.

This ingenious artist employed plates, on the average about five-eighths of an inch thick, of either tempered steel, or steel so changed by a process presently to be described, that it becomes analogous to soft iron.

This has been termed *decarbonating*, but this name involving an idea that the carbon is separated from the steel, is of exceedingly doubtful propriety. A plate of cast-steel was placed by Perkins in an iron case, and covered to the thickness of about an inch with rusty filings, or with the oxide of iron. The case being carefully luted, was placed in a fire kept to a tolerably uniform temperature, and a red heat was maintained for from three to nine or ten days. Analysis of steel before and after this process does not prove the loss of carbon, and whether wrought iron turnings or filings, or those of cast iron are employed, the result is the same. Steel has been popularly spoken of as a carburet of iron—iron combined with an equivalent proportion of carbon. Now, the only chemical differences between bar iron and different varieties of steel are that—

Bar iron contains of carbon	$\frac{1}{2}$	per cent.
Bar steel	"	" 1 "
Cast steel	"	" 1 $\frac{1}{2}$ "

while in some specimens it has even been found to reach to two per cent. The mode in which this carbon combines with the iron is not understood, but we have no evidence in proof of the assertion that there is any loss of carbon by the process to which Perkins subjected his plates. If we cast steel and cool it quickly, it is hard and exceedingly brittle; if, on the contrary, we cool it very slowly, it is so soft that it may be readily cut with the graver, and is very ductile. It is therefore most probable that the change is entirely a physical one, depending on some difference in molecular arrangement.

When the engraving or etching was executed on the plate, it was subjected to a process of cementation, by placing it in a box, as before, but covering it, instead of with iron, with a powder of horned animal matter. In this condition in the box, closely luted, it was exposed to a cherry red heat for some hours, and then plunged edgeways in cold water. It thus became very hard, and consequently brittle, and an operation of tempering was rendered necessary. This was effected by polishing the under surface, and placing it on melted lead until the polished portion acquired a straw colour. In the specification the patentee, however, expressed himself in favour of an oil bath at the temperature of 400° Fahrenheit. The plate being cooled and polished was now ready for use.

Mr. Perkins has also the merit of introducing the *indenting cylinders*. These were rollers of steel of a few inches diameter, which being softened by the process described, were rolled under a very powerful press over the surface of one of the engraved and hardened steel plates, until every indentation was communicated to the cylinder, upon which it was presented in sharp relief. The cylinder was then carefully hardened, and employed to impress soft steel plates. By this method the time required to re-cut a plate is entirely saved, and we obtain from the cylinder a fac-simile of the original plate.

This process is now usually employed for impressing upon different steel plates any emblematical designs, ornamental borders, or the like; as, with but little labour, the operation being purely mechanical, the original design can be imparted to any number of plates, or on any part of one, by the application of the cylinder. The process, difficult as it may appear, is now

commonly employed, and not unfrequently some of the highest works of Art are thus transferred from plates to cylinders, and again to plates. In connection with the involved machine engraving, introduced with the view of preventing the forgery of bank notes, this operation has been of the highest utility, economising both time and labour. In the process of the mint, a similar operation is commonly performed. The original die being executed by the engraver under the direction of the artist, is subjected to the process of hardening, and a copy is obtained from it upon softened steel, which, being hardened, is employed in striking coins or medals, the original being thus preserved from the chance of accident; the fracture of the die in the violent operation of striking not being at all an unusual occurrence.

In the Transactions of the Society of Arts for 1824, will be found a very interesting paper on steel engraving. This paper arose out of the award by the society of their large gold medal to Mr. Warren for his improvements in the art of engraving on steel.

Mr. Warren had been in his youth employed in engraving on metals for the calico printers, and also in ornamenting gun locks and barrels; and from the education thus obtained he turned his attention to the subject of steel engraving, with a view of applying it to the Fine Arts. The success which ever attends industry, when it is directed by experience, followed the labours of Mr. Warren; and with exemplary patience he pursued his experiments, learning the various difficulties by which the process was retarded, and gradually removing them.

Adopting the process of softening the steel, and then case-hardening it after a method, somewhat modified, employed by the Birmingham manufacturers of ornamented steel goods, Mr. Warren's plan was as follows:—As already described, a steel plate was placed in a box upon a bed of iron filings and powdered oyster shells; then another layer of the same kind and thickness was placed on the plate, upon which another steel plate was disposed; and so on, alternately, until the box was quite full. The case thus charged was carefully closed and exposed to the greatest heat it would bear without melting for several hours. The whole was then allowed to cool very slowly, and usually the result was a very uniform softening of the steel. Mr. Hughes, however, appears to have improved upon the process of Mr. Warren. Finding that sometimes a plate was harder in some parts than in others, Mr. Hughes imagined that this arose from deficiency in the quantity of heat employed, and he substitutes a casing of fire clay for the one of iron, which enabled him to expose the plates to a much higher temperature. The result of this was the production of plates of the utmost ductility.

Mr. Warren had to contend with two very opposite difficulties in preparing his steel plates. When a plate of steel of the same thickness as the ordinary copper plates was subjected to the so called *decarbonating* process, and subsequently to the operation of *steeling* or case-hardening, it was liable to warp, and of course any inequality in the surface of a plate from which impressions are to be printed would be fatal to its use. Plates of this thickness possessed all the advantages offered by copper, but for this difficulty. They were soft enough to cut with the graver and other tools, and the errors of the engraver could be readily removed by what is technically called *knocking up*—that is, scraping out the error, and beating the back until the face of the plate was again free from all unevenness when polished. To prevent the warping, plates of three or four times the thickness of the copper plates were employed. By the use of these the warping was prevented, but the *knocking up* was impracticable; the only method by which an error could be removed, being that of drilling a hole in the under part of the plate, and forcing in a screw, by which the face of the metal was raised, a delicate and tedious operation, now seldom resorted to. The experience gained by the general practice of employing steel plates, has enabled the manufacturer to secure much greater uniformity throughout the plate, and even to prevent, when plates not more than the eight-

hundredth of an inch thick are employed, any warping. From Sheffield the engraver can now procure plates of any degree of hardness, and this is so very nicely adjusted to the purposes for which the steel is to be employed, that the subsequent case-hardening is entirely dispensed with, except in some very peculiar instances.

The manipulatory processes of etching and graving steel plates so nearly resembles those practised upon copper plates, that they need not be described in this place. A practical writer on this subject says:—

“Concerning the great superiority of steel plate over copper plate for all works that require a considerable number of impressions to be taken there can exist no doubt; for though the use of the graver and other tools, requires more time on steel than on copper, and though the process of re-biting has not yet been carried to the degree of perfection in the former that it has been in the latter, yet the texture of steel is such, as to admit of more delicate work than copper; and the finest and most elaborate exertions of the art, which on copper would soon wear, so as to reduce them to an indistinct smeary tint, appear to undergo scarcely any deterioration on steel; even the marks of the burnisher are still distinguishable after several thousand impressions.”

It should have been noticed that the operations of acid in the etching processes, technically called biting in, is much more rapid on steel than on copper, although from some peculiarity in the structure of the metal, a double line is sometimes formed by the acid, particularly when the required line is a thick one, a little ridge running along the bottom of the main line parallel to its edges.

Previously to the introduction of steel engraving, it was not practicable to obtain a large number of impressions from any plate. Copper, however well prepared, is a soft metal, and by the friction of applying the ink, cleaning off, and eventually the pressure of printing, is speedily worn, and the delicate lines of any work were soon destroyed. We have inspected one of the very first impressions taken from one of the steel plates on which the Vernon Gallery pictures are executed for this Journal, and compared it with another printed after twenty-two thousand impressions, including proofs, had been obtained, and it was only upon close examination that the difference between them could be detected. The quality of the steel plate materially influences this result, many plates wearing unequally, owing to defects in its manufacture. Again much depends on the skill and care of the printer, and the quality of the ink employed. And it must be stated that the process of taking a proof engraving is supposed to wear the plate as much as the operation of taking four ordinary prints; this is not caused so much by any increased pressure of the printing machine as by the extra wiping and cleaning out of the ink, which the plate undergoes, so as to get the delicate gradations of tint required in a first class impression.

Examples such as these are the strongest proofs of the great advantages to be derived from this process. It is true by the electrotype copper plates can be multiplied—every copy being an exact fac-simile of the original plate. But, the electro-deposited copper wears rapidly, and the finer parts of an engraving fail after a few hundreds.

Had it not been for the introduction of steel plates, it would not have been practicable to have circulated, as is now circulated, into every corner of the United Kingdom—we may almost say of the world—copies of those choice productions which constitute the Vernon Gallery. By its aid they are circulated, at a price within the reach of the humblest, to do their work in improving the taste, and cultivating a love for the beautiful in Art and Nature. A few years since, rudely coloured, badly executed, and often vulgar prints were the only things to be obtained by those of the great masses of society, whose feelings led them to delight in mimic representations of nature, and their houses were consequently decorated with objects which ministered to a depraved taste. A better order of things is now in progress—works of good Art

are circulated, and for a few pence any man may obtain fine copies of the best works of the best masters. From this is arising a refined taste and feeling, the moral influence of which must be infinitely great. Thus has steel engraving—like printing from movable types—ministered to a grand cause.

The manufactory of steel pens may now be included among the curiosities of the manufactory we have been considering. For producing them the best Dannemora—Swedish iron—or hoop iron is selected. It is worked into sheets or slips about three feet long, and four or five inches broad, the thickness varying with the desired stiffness and flexibility of the pen for which it is intended. By a stamping press, pieces of the required size are cut out. The point intended for the nib is introduced into a gauged hole, and by a machine pressed into a semi-cylindrical shape. In the same machine it is pierced with the required slit or slits. This being effected the pens are cleaned by mutual attrition in tin cylinders, and tempered, as in the case of the steel plate, by being brought to the required colour by the application of heat. It unfortunately happens, however, that the process of tempering, upon which entirely the quality of the pen depends, is in most cases most carelessly performed.

Some idea of the extent of this manufactory will be formed from the statement, that nearly 150 tons of steel are employed annually for this purpose, producing upwards of 250,000,000 pens.

ROBERT HUNT.

### THE NEW HOUSES OF PARLIAMENT.

WE could pity Mr. Barry for the attacks which have lately been made upon him in the House of Commons, did not we know that, inasmuch as he has right and justice on his side, he requires no commiseration, for he must eventually turn the tables on his accusers. On the 24th of May, Mr. Osborne, supported by Sir B. Hall and Lord Robert Grosvenor, opened a heavy battery upon this unfortunate gentleman—unfortunate, because his accusers are they who put obstacles in his way—charging him with unnecessary delay, with excessive expenditure, and intimating that what had been done, in so far as related to their own house, was ill-adapted to its purpose; and although these attacks were replied to by the Chancellor of the Exchequer, Mr. Greene, Sir W. Clay, Mr. Cubitt, and others, yet the voice of the house was unquestionably against him; and the economists succeeded in knocking off a paltry sum of about 1000 guineas which Mr. E. Landseer was to have received for painting three frescoes in the Peers' Refreshment room. This is really a pitiful economy for a great and wealthy country to pursue—one that must ease us to be made the laughing-stock of our Continental neighbours. With respect to the delay in carrying on the building to completion, it was truly remarked by Earl de Grey, in his address to Mr. Barry when presenting him with the Royal Gold Medal at the Institute of Architects:—"Your great predecessor, Wren, laid the first stone and the last stone of St. Paul's Cathedral. I trust the same fate may be yours. On that building he was occupied thirty-four years; you have not yet spent half that time upon yours; and if it had depended on yourself alone, more of it would already have been done,—the means have been withheld, and difficulties have been unnecessarily created. Wren, in his building, had but one purpose to consider; you have many; and what he did was for people who knew what they wanted. This is not the case with you; your masters are legion; and numbers of the gentlemen of the House of Commons, when they ask questions, positively do not know what it is they want. The Westminster Palace is at once the most difficult and most magnificent work ever attempted. The wants are so varied, and the means of supplying them were so little understood, when it was commenced, that the task is most complicated. As one of those appointed to overlook the works, I have had opportunities of seeing the difficulties in your path and the way in which you have overcome them, that others had not."

This is a true statement of facts; the difficulties Mr. Barry has had to encounter, in every shape and form, while carrying on his most arduous undertaking, have been sufficient to drive his reason from his stronghold, and would have in-

duced a less energetic mind to resign his post in utter hopelessness of ever bringing his work to a conclusion. Honourable members cavil at delay; what has caused it but the parsimonious spirit which withholds the means for effecting greater expedition? Wood, and stone, and artisans are to be had in abundance, but there must be money forthcoming to pay for them. We have on more than one occasion walked through the length and the breadth of the vast edifice, and seen, perhaps, a man and a boy at work where a score could have been advantageously employed. Moreover, it should be borne in mind by those who would use such unseemly haste, that a richly decorated building like this, composed of heavy materials requiring time to season and settle down, cannot be erected in half a dozen years, even with all the means and appliances which the utmost liberality of expenditure could bring to bear upon it. There is a class of tradesmen who undertake to make you "a suit of clothes in the first style of workmanship, and of gentlemanly fit, in six hours," but Houses of Parliament are not built at this rate, nor is it desirable they should be.

On the 10th of June, in the House of Commons, on the motion for bringing up the report of the committee of supply, Mr. Hume (who, by the way, was very angry with Lord De Grey for his observations, quoted above) on reading the resolution relative to the grant for the new Houses of Parliament, moved the following amendment, with a view to lessen the amount by the sum proposed in the estimate for the expense of the Commission of Fine Arts, until the Houses of Parliament may be habitable for the transaction of public business, to leave out the words "one hundred and three thousand six hundred and ten pounds," and to insert the words, "one hundred thousand six hundred and ten pounds."—The Chancellor of the Exchequer opposed the motion for a committee to inquire into the whole proceedings since the commencement of the buildings, but he would not object to a committee to inquire into the accommodations, &c. of the new House of Commons.—Sir R. Peel contended that Mr. Barry was not responsible for the alterations which had been made from the original plans of the Houses of Parliament, those alterations having been suggested by various members of either House of Parliament, and amongst others by Mr. Hume. The right hon. baronet then proceeded to defend the course pursued by the committee appointed to superintend the building and decorations of the new Houses of Parliament, and contended that they were deserving of the confidence of the house for all their proceedings.—Lord J. Russell supported the vote as originally agreed to in committee.—The house afterwards divided, and the amendment of Mr. Hume was negatived by a majority of 144 to 62.

Mr. Hume then moved that a select committee be appointed to inquire into and examine the various reports, statements, and plans of the architect relative to the new Houses of Parliament, and also into the manner in which the works have been conducted, and the different estimates made, with a view to ascertain the cause of the great increase of charges above the estimate for the plan delivered by Mr. Barry, and examined by proper officers, amounting to the sum of 707,000*l.*, on which estimate the sanction of Parliament was obtained for the adoption of the plan; and that the committee be instructed to obtain from Mr. Barry plans and estimates of all the additions and alterations made by him upon his own responsibility; also, those that have been made at the suggestion of or under the authority of the Lords of the Treasury, the Commissioners of Woods and Works, or any other parties; also what further plans and projected works are intended to be carried out for the completion of the said Houses of Parliament, with proper estimates for the various items, so as to arrive at the total expense for the whole building, fittings, and decorations.—Lord J. Russell said that in a few days all the proposed information would be communicated to the house, and until then he thought it would not be convenient to appoint the committee.—After some discussion the house again divided, and the motion of Mr. Hume was negatived by a majority of 85 to 55.

After all that has been urged upon the subject, we agree with what Mr. Roebuck said on the occasion:—"As to that House pretending to give an opinion upon architectural designs it was perfectly preposterous. With regard to the new House of Commons, it was impossible to form any opinion yet, as whenever they had met there all the members were at once talking and keeping up conversations. He believed there was a great deal of pleasure in finding fault, but in his opinion the House of Commons was not a proper judge of the accommodation that was provided for them."

### SCENERY OF THE STAGE.

AMONG the marvellous dramas of Shakspeare, eminently suited to the Lyric Stage, "The Tempest" may be designated as the most perfect. Rossini has wedded immortal strains to the tragedy of Othello; and still later, Mendelssohn has given sublime inspirations to the Midsummer's Night Dream. Although other dramas of the great bard have afforded librettos to musical composers, yet it was reserved for Mr. Lumley's enterprise and good taste to present the "Tempest" as a grand opera. The fascination of a subject so redolent of the finer feelings of humanity, conducted by the spell of enchantment, is felicitously adapted for the development of the choreographic and choral arts of Her Majesty's Theatre.

Shakspeare has described the locality of the action to have been a solitary island of fearful approach, from a stormy and tempestuous sea which freed its enchanted shores from human intrusion; and conjectures have been hazarded that he intended the scene to have occurred in the island of Bermuda, from the words spoken by Caliban:—

"Thou call'st me up at midnight to fetch dew  
From the still vexed Bermooches."

The Rev. Joseph Hunter, F.S.A., in a privately printed pamphlet of 150 pages on this play of Shakspeare, brings forward many serious arguments and authentic relations from travellers, to prove that the actual locality is a small island lying midway between Malta and the coast of Africa, known to geographers by the name of Lampedusa.

"It is," says the learned commentator, "thus precisely in the situation which the circumstances of every part of the story require." Sailors from Algiers first land Sycorax, the mother of Caliban, on a desert isle. Prospero, Duke of Milan, is borne from an Italian port with his daughter Miranda "some leagues to sea," and then cast adrift in a boat without sails or mast, to be saved by landing on a small island. This could not possibly be Bermuda, situated across the vast Atlantic. The improbability is increased that Alonso, the king, should steer any such course in sailing from Tunis to his capital of Naples, while Lampedusa lies exactly in the route.

In receiving Mr. Hunter's proposition as granted, the scenery of Southern Europe, near Africa's shore, combines admirably with the graces of Ariel's mystical evolutions, her attendant Sylphs and Fairies, with the consequent enchantment, of a shipwreck without danger to life or damage to attire. Mr. Marshall has taken this view in the scenic decorations he has been called on for illustration of this poetic drama.

The first scene is, of course, the ship annihilated and submerged by Ariel's magical agency, and represents the deck of one of those elegant galleys which Claude Lorraine has transmitted to posterity, on the canvas of his numerous Italian sea-ports. The armorial bearings of the Milanese dukedom are embroidered on the mainsail of the ship, which spans the entire stage; and on the deck, a gorgeous awning protects the couches of the princely personages who repose beneath.

The cavern scenes on the island, which succeed, exhibit the convulsive *Striae* of volcanic formations untrammelled into form or convenience by the rude labours of man, and profusely strewn with the luxuriant and singular vegetation of the floral regions where sunshine never fails. A succeeding scene of dazzling brightness, admirably in harmony with the stage business, is painted with a happy effect; the clear sea gently breaking on the shores of a bay, here and there fringed with a few graceful palms. The carouse of the joyous seamen, the exhilarating strains of Stephano, and of the monster, Caliban, form a perfect realisation of the poet's dream. Surely Shakspeare has divined that this latter creation of his fertile genius was eventually to be fulfilled by a Lablache, when he made Prospero say—

"Come, thou tortoise!"

The concluding scene presents an ethereal throne with its prismatic rings and golden rays gradually vanishing at the appearance of a fairy ship conducted by groups of floating zephyrs—the masts rigged with silvered sails and garlands of roses for cordage, emblematical of the universal felicity that terminates the story, and realising the poet's inspiration with the attributes of all the elegant arts. Mr. Marshall has worthily completed a series of scenery, remarkably illustrative of the story, with the highest artistic skill in this particular branch; and it is a singular feature, that throughout the varied changes, not a single vestige of any architectural construction has been employed, the entire reliance having been upon the forms of Nature, and the illusions of natural phenomena.

## MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—Some steps have been taken by the Government during the past month, with reference to the future disposition of the National Gallery and the Royal Academy. On 7th ult. Colonel Rawdon rose to ask Lord John Russell "whether the inquiry which was instituted respecting the state of the pictures in the National Gallery, with a view to their better preservation, has terminated, and if so, will the information be given to the house? Whether any proposal has been made by the Government to the Royal Academy, with a view of obtaining for the public collection of pictures the entire of the National Gallery building; and, if so, what answer has been given? Whether any supplemental vote in the present estimates will be called for to carry out the proposition. Whether it is the intention of Government, before taking final steps for permanently locating the pictures on the present site, to institute an inquiry, by a committee of this house or otherwise, in order to ascertain whether or not it is expedient to allocate the pictures in Trafalgar Square?" Lord John Russell said, "with respect to the first question as to the inquiry instituted into the state of the pictures, with a view to their better preservation, he had received a report from the gentlemen composing that committee, and they had made some suggestions as to their better preservation, but they requested to be allowed to make further inquiry, particularly with respect to the collections of pictures on the continent. He should be ready, ere long, to lay that report on the table of the house, although it was not a final report. With respect to the second question, in conformity with the opinion of the committee of this house, which sat on the question of the building in Trafalgar Square, he made a proposal to the Royal Academy, with the view of having the entire building of the National Gallery devoted to the exhibition of the pictures. He had received an answer expressing their desire to comply with the wishes of the Government on that subject. With respect to the third and fourth questions, he should say, with that additional information which he now had before him in regard to the present state of the pictures, he thought it was desirable that some further inquiry should be made before any vote was proposed to be sanctioned by the house, and, therefore, he proposed early next week to move for a select Committee, consisting, as far as possible, of the members of the present Commission, to consider that further information, and to state their opinion of the most desirable manner of preserving the pictures in the National Gallery, and whether the present site was the most desirable for the institution." In pursuance of this promise, on the 11th of June, Sir George Grey, in the absence of the First Lord of the Treasury, moved "that the following members be appointed as a select committee, to consider the present accommodation afforded by the National Gallery, and the best mode of preserving and exhibiting the public works of art given to the nation, or purchased by parliamentary grants:—Lord John Russell, Sir R. Peel, Mr. Hume, Lord Seymour, Mr. Goulburn, Mr. B. Wall, Mr. S. Herbert, Sir B. Hall, the Marquis of Granby, Mr. Tuffnell, Mr. Wakley, Mr. D'Israeli, Mr. V. Smith, Mr. Bankes, and Colonel Rawdon." We wait with some anxiety the issue of this inquiry; the expression of any opinion regarding the result would be, to a certain extent, problematical, and at all events, premature. One fact, however, we may notice in Lord John Russell's reply to Col. Rawdon, that the Royal Academy has expressed its readiness to comply with the wishes of the Government, in case it should be deemed desirable to remove that Institution from the place it now occupies. We think it by no means improbable that the whole of the present building in Trafalgar Square will be given up to the Royal Academy; we believe such an arrangement would be best for the public service and the interests of British Art; but of course, under such circumstances, the Royal Academy would become a public and not remain a private Institution, when it would be in many important particulars remodelled; it is high time that the Nation should take the Arts under its protection.

THE ROYAL ACADEMY.—We are indebted to our contemporary the *Athenæum* for the following list of pictures now on the walls of the Royal Academy, which have been purchased either direct from the artist's easels, or while being exhibited. The class to which the majority of the purchasers belongs is evidence that we have not laboured in vain in directing the attention of the wealthy merchant and manufacturer, who have now become the great patrons of Art, to the best channels for acquiring works of sterling merit and of unquestionable monetary value. Genuine pictures of the old masters that are worth a price, are seldom now brought into the market; and, moreover, amateurs have, within the last few years become, in a great measure, connoisseurs, and are not to be entrapped by the *ignis fatuus* of a great name. Let our readers just glance over the columns of our "picture sales" for this month, and if the account there given does not verify the old proverb, "all that glitters is not gold,"—does not satisfy them how much rubbish may be acquired without a pearl amid the heap,—they must be obtuse indeed. The environs of Liverpool, and Manchester, and other great marts of business, independent of the metropolitan suburbs, are now the chief spots where Art, and especially British Art, is finding a home; it is meet that the wealth which makes a nation powerful, should be judiciously expended on those things which tend to make it intellectually great—on luxuries that strengthen its moral constitution instead of enervating it.—Mr. Leslie's 'Scene from Henry VIII.' and Mr. Cope's from 'King Lear,' are the property of Mr. Brunel; Mr. Leslie's 'Beatrice,' belongs to Mr. Gibbon. The same artist's 'Tom Jones and Sophia,' is sold, we know not to whom. Mr. Stanfield's 'Scene on the Maas-Dort,' was painted for Sir Robert Peel; Mr. Edwin Landseer's 'Field of Waterloo,' was painted, as our readers know, for the late Mr. Vernon; his picture of 'Rescuing Sheep from the Snow,' for Mr. Bicknell; Mr. Maclise's 'Allegory of Justice,' is sold; 'Moses and the Gross of Green Spectacles,' was painted for Mr. Clowe, of Liverpool; Mr. Dyce's 'Meeting of Jacob and Rachel,' is purchased by Mr. Prior; Mr. Lee's 'Calm Morning,' Mr. Hart's 'Arnolfo di Lapo,' and Mr. Stone's 'Scene from the Tempest,' belong to Mr. Miller, of London; Mr. Loyd is the proprietor of Mr. Elmore's 'Queen of the Day'; Mr. Frith's 'Scene from Don Quixote,' was painted for Mr. Frederick Huth; the 'Scene from the Good Natured Man,' for Mr. Sheepshanks; Mr. Hart's 'Interior of a Synagogue,' was painted for Mr. Sigismund Rucker, Junior; Mr. Linton's picture of 'Venice,' has been purchased by Mr. D. W. Wire, with his Art-Union prize, to which he added a considerable sum from his own pocket. Mr. Webster's pictures were all sold previous to exhibition, so were Mr. Stanfield's; Mr. Eastlake's 'Good Samaritan,' has been bought by H.R.H. Prince Albert; Mr. John Dillon is the proprietor of 'The Gardener's Daughter,' by Mr. Frank Stone; Mr. Charles Landseer's 'Girl in a Hop Garden,' was purchased by Mr. Alderman Salomons; his 'Scene from Æsop,' is also sold; Mr. Miller, a provincial merchant, is the proprietor of Mr. Egg's 'Peter the Great,' and of Mr. Elmore's 'Griselde'; Mr. Roberts's 'Interior of the Church of St. Jacques,' is the property of Mr. Rucker; the 'Interior of the Church of St. Gomer,' belongs to Mr. Bicknell; Lord Northwick is the purchaser of Mr. Hook's 'Venetian Scene'; Mr. Seymour Bathurst, of Mr. Reed's 'Giorgione at his Studies'; Alderman Salomons, of Mr. Knight's 'Blind Man's Buff'; Mr. Witherington's 'Summer,' and Mr. George Stanfield's 'Old Bridge, at Frankfort,' belong to the same gentleman; Mr. Eastlake's picture of 'The Escape of Francesco di Carrara and his Wife,' was painted for the Vernon Gallery.—To this list we may add, Mr. E. M. Ward's large picture of 'James II., Receiving the News of the Landing of the Prince of Orange, at Torbay,' bought by Mr. Jacob Bell, for 500*l.*, and selected by him as a prize holder of 50*l.* in the Art-Union of London. Mr. Bell has, of course, paid the difference from his own pocket; an act of liberal patronage we should often be glad to record on the part of those who hold small prizes and can afford to add to them.

THE LATE MR. COTTINGHAM'S MUSEUM.—This multifarious assemblage of all that is curious and instructive in mediæval Art, is about to be disposed of by the son of the indefatigable collector by private contract. It contains much that is practically valuable to the architectural student, for Mr. Cottingham's long connexion with the reparation and restoration of ancient buildings (Westminster Abbey included) gave him great opportunities for adding to his stores. Of these opportunities he availed himself thoroughly; he amassed, in his own residence, a most extensive series of casts of fine architectural enrichments of the middle ages, as well as many actual specimens of wood carving, &c., obtained from many quarters, all illustrative of the Arts of that period. With these various specimens, which range from ceilings and doorways, monumental effigies and bas-reliefs, down to the minutest examples of foliated enrichments, he has crowded his house until no inch of room remains. In visiting Sir John Soane's Museum, we have always been forcibly reminded of its cramped and uncomfortable dimensions, notwithstanding the ability and care which the master mind of the architect exerted to make his house fit for the treasures it held. But Mr. Cottingham was even less happily circumstanced: he had still less space at command, and he has been consequently obliged to turn a range of cellars into a subterranean museum, as instructive and as valuable as that above ground. It is impossible to do justice to the collection by an examination of it in its present confined space; it is so over-crowded that one object destroys the other, and literally confuses the spectator by its multifariousness. But if such a collection were well and properly laid out, its immensity and importance would be at once visible. It has been compared to that formed by Monsieur du Sommerard, in the Hotel Cluny at Paris; but this is not a just comparison, inasmuch as the Hotel Cluny contains examples of furniture, and the thousand and one articles of domestic life used two centuries ago, but Mr. Cottingham's collection is a preponderance of architectural and monumental Art, with the smallest possible sprinkling of furniture and domestic decoration. It is to be looked at chiefly as an architectural museum, and as such it is an exceedingly valuable one, comprising the finest and most judiciously selected specimens of Art from the Norman era upwards to the days of Charles I. As a school-house for young architects, the collection would be an invaluable reference-place, and a proposed memorial has been framed bringing under the notice of Government the advisability of purchasing the collection for national use, in which the great advantages continental manufacturers, decorative artisans, and others, have obtained by access to similar museums, is specially and properly dwelt upon. Certainly Mr. Cottingham's collection would form an admirable groundwork for an extensive mediæval museum, an establishment much wanted in England, and which we have every reason to believe would be speedily augmented by the bequests of many collectors who would gladly aid the progress of study by the deposit of their stores where they could be generally available, provided any place was set apart as the national repository for the reception of such contributions to knowledge and artistic study.

MR. R. R. REINAGLE, late a member of the Royal Academy, has published in the *Literary Gazette* several letters in which he has sought to exculpate himself from the charge which led to his "retirement" from the Academy. His wiser course would have been to let the matter rest. It will be recollected that he was accused, and convicted, of purchasing at a broker's shop a picture painted by a young and comparatively unknown artist named Yarnold, and of publicly exhibiting and selling such picture as his own: his defence now is, it seems, that but little of the said picture was actually painted by Mr. Yarnold; that he, Mr. Reinagle painted over every part of it; and, therefore, considered himself justified in describing it as his own. This is directly and distinctly denied by Mr. Yarnold, who affirms that the picture so exhibited and sold was the entire work of his

hand, "except a few unimportant touches on the sea and sky. Mr. Yarnold produced to the Royal Academy evidence which abundantly satisfied its members; and the consequence was the withdrawal of Mr. Reinagle from the body. We have no desire to aggravate the position in which Mr. Reinagle was placed by this decision, but we must affirm it to have been a just one; of its justice we are the more convinced after the perusal of the statements offered by Mr. Reinagle. His defence, indeed, mainly rests upon the assertion that many artists, from time to time, have committed similar irregularities: among others he accuses the late Sir Francis Chantrey of a decided fraud, in placing his name, as the artist, to a series of engraved drawings, which drawings were really the work of Mr. R. R. Reinagle, made from "unintelligible scratches" by the said Sir F. Chantrey; this assertion is met by Mr. John Britton, who says "having before me a proof from one of the plates in question, and also Chantrey's sketch made from the original object, I cannot hesitate in affirming the one to be a faithful copy of the other, without any aid from Mr. Reinagle's pencil." The engravers are both dead. Again, Mr. Reinagle asserts that he wrote the life of Ramsay in Cunningham's "Lives of the Painters," which Mr. Cunningham "promised to state to the public, but this he always omitted to do, and received any merit which accrued from it as his own." This assertion is met by Mr. Peter Cunningham, who affirms that Mr. Reinagle did *not* write such life, but that such assistance as Mr. Cunningham received from him he *did* acknowledge, such acknowledgment being to be found in the published volume. The statements concerning Ramsay, Beechey, Constable, Lawrence, and others, have as yet met with no denial; all the parties whom Mr. Reinagle charges with fraud are dead, and we cannot suffer their monuments to be defaced by one who certainly has not clean hands; but even if they had committed dishonourable acts, such acts are not made less dishonourable by imitation; there are no precedents to justify frauds. We do not go into this topic at greater length: Mr. Reinagle is an aged gentleman, and there could have been no pleasure in burthening his decline of life with charges discreditable to him.

MR. BARRY, R.A., has been presented with the Royal Gold Medal, by the Institute of Architects. The presentation took place at the rooms of the Society, before a very numerous meeting of the members, with the president, Earl de Grey, in the chair. The award of this honour is some little compensation for the rough usage which this accomplished architect has recently had to endure, from the House of Commons, and to which we have referred elsewhere.

MONUMENT TO WORDSWORTH.—A committee for the erection of a proper tribute to so great and philosophic a poet as Wordsworth, was sure to number many, but we had scarcely expected so large a number as eighty or one hundred individuals all possessing different characteristics. This "multitude of councillors," has rather clogged the activity of the body, which, however, has not yet held a regular meeting or taken official notice of any artistic claimant for the erection of the monument. The *Athenæum* remarks with much practical sense:—"What we recommend is, that some half-dozen men of business habits, as well as of literary and artistic attainments, should be selected from the main body of the committee in order to take decisive measures for accomplishing the object. If necessary, they can, at any time, resort to the unwieldy general mass for instructions and information. This will be the best, if not the only way of carrying the matter forward; for in the present state of things, there appears to be little chance of progress."

MONUMENT TO COPPER.—Our contemporary *The Builder* announces, that a monument in honour of this poet is proposed to be erected in Westminster Abbey, from a design by Marshall the Sculptor, exhibited at the Royal Academy in 1849.

THE DISNEY MARBLES.—Arrangements have been made for the reception of this magnificent gift in the large west room of the Fitzwilliam Museum, Cambridge, which is now reported

ready for that purpose. The museum has been visited by 40,848 persons during the past year, and not the slightest injury, misconduct, or annoyance has occurred: another among the many cheering proofs of the safety and policy of providing intellectual gratification for all.

WIMBLEDON PARK.—Few persons are, we believe, aware that within the short distance of five miles from the Waterloo Bridge Station is one of the most beautiful spots which can be met with within fifty miles of London. Wimbledon Park has been, hitherto, but little frequented, owing to its being private property, hence its beauties are unknown; but a certain portion of it is now about to be appropriated to the erection of villa residences, to which purpose it is peculiarly adapted. Its elevated situation, and the immediate contiguity of its fine open common, extending to Combe Wood and Richmond Park, render it peculiarly healthful—of no little importance at the present moment. In addition to its own peculiar attractions, this favoured neighbourhood presents the most delightful rides and drives, extending through Combe Wood and Richmond Park to Hampton Court, Kingston, Clarendon, Esher, and other pleasant and salubrious localities. We feel that we are discharging a duty to the public in directing their attention to this very pleasing spot, the beauty and salubrity of which are almost unequalled. The late Sir Richard Phillips, in an interesting volume entitled "A Morning's Walk from London to Kew," gives the following description of this delightful spot:—"Having ascended from Wandsworth to Putney Heath, I came to the undulating high land on which stands Wimbledon, its common, Roehampton, Richmond Park and its lovely hill. A more interesting site of the same extent is not, perhaps, to be found in the world. The picturesque beauty and its general advantages are attested by the preference given to it by ministers and public men, who select it as a retreat from the cares of ambition. It was here that Pitt, Dundas, Horne Tooke, Addington, Sir Francis Burdett, and Goldsmid were contemporary residents." Sir Richard laments that the residences are so "few and far between." "When," says he, "does Woollet enchant us but in those rich landscapes in which the woods are filled with peeping habitations, and scope given for the imagination by the curling smoke rising between the trees." The plan now proposed to be carried out of erecting villa residences on the preferable portions of the magnificent park of Wimbledon will, we understand, realise the first imaginings of this writer. The want of residences will be supplied so far as to give the desired animation to the scene, without destroying its charming character and privacy; and many will now enjoy those advantages of pure and invigorating air, panoramic scenery, and most healthful walks and drives, which have hitherto been confined to the wealthiest members of the aristocracy. Wimbledon Park came into possession of the present proprietor from Earl Spencer; the adjoining mansion of West Hill having, until recently, been occupied by the Duke of Sutherland.

THE ASCOT PRIZE PLATE for the present year is, perhaps, the most successful design that Mr. Cotterell, the distinguished modeller, has hitherto produced for the purposes of the race-course. The subject is the eighth labour of Hercules,—"The Destruction of Diomedes, King of Thrace, and his Horses." The story is admirably carried out, and the work is executed with exceeding spirit and delicacy.

HIRAM POWERS'S STATUE OF "EVE."—This fine work of the celebrated American sculptor, equal, if not superior, to his "Greek Slave," engraved and introduced into our Journal some short time back, is unfortunately lost to the world of Art, by being in a vessel which was recently wrecked on the coast of Spain, on its passage to the United States.

WATER-COLOUR ENGRAVINGS.—Such is the title given to some coloured prints recently issued by Messrs. G. Rowney & Co.; these prints much resemble coloured drawings, and are, we believe, executed entirely on a number of wood blocks, similar to works in chromo-lithography. But they have a decided advantage over the latter,

in the varieties of tints and half-tints, in the clearness and decision of the touches, and in the transparency of the shadows; in fact, they approach so nearly to original drawings that they may very easily be mistaken for them. Clever and ingenious as these specimens are, we believe they have not yet reached that degree of excellence, which the printer, Mr. Leighton, who has devoted great labour and much time to the subject, hopes ultimately to attain. We may be in a position hereafter, to present our readers with an example of this very useful invention. In the meanwhile we would commend the two views now published, one "At East Malling, Kent," and the other, "Claines, near Worcester," to the attention of those students of water-colour painting who find it difficult to meet with original drawings to copy. It is highly to the credit of Messrs. Rowney that they have been among the first to exhibit the capabilities of this "new Art."

DEVONSHIRE SILVER.—We some time ago noticed "the safety chain brooch" and other articles, manufactured in so praiseworthy a manner by Ellis, of Exeter. The same energetic proprietor is now manufacturing a variety of new designs; and in addition to the peculiarity of their being of Devonshire silver, they have a novel effect in being "parcel-gilt" and oxidised.

SCOTTISH NATIONAL GALLERY.—The foundation stone of this important building is to be laid at the end of July by H.R.H. Prince Albert. The site chosen is the Mound at Edinburgh.

THE SCULPTOR WYATT.—We have this month to record the sudden death of this admirable artist at Rome, on the 29th of May. We abstain from all details relating to his career, as it is our intention to give a portrait and memoir in our next number.

MEDIAEVAL ART EXHIBITION.—We perceive that the Society of Arts have wisely and properly thrown open this curious collection at the reduced price of three-pence, in order that artisans and mechanics may avail themselves of its inspection.

DR. WAAGEN.—This distinguished foreigner, so well known for his writings on Art, is at present in England for the purpose of adding to his knowledge of our private collections of pictures, but principally to make himself acquainted with our ancient illuminated manuscripts.

STATUE OF THE MARQUIS OF LONDONDERRY.—Westminster Abbey has recently received this monumental figure, the production of Mr. J. E. Thomas, who was commissioned by the present Marquis to execute this tribute to his brother's memory. It is of white Carrara marble, life-size. The attitude is that of speaking, a scroll is in one hand; the other supports the robes of the Garter.

PROPOSED TESTIMONIAL TO PRINCE ALBERT.—A project having been set on foot to raise subscriptions to the extent of 5000*l.* to present His Royal Highness "a vase of pure gold," in acknowledgment of his exertions in reference to the Exhibition of the Industry of all Nations, in 1851, a meeting has been held on the subject at Willis's Rooms, at which H.R.H. the Duke of Cambridge presided. But we understand the project has been abandoned, in consequence of the expression of H.R.H. Prince Albert's disapproval thereof—a result which the public, no less than those who know the Prince, might have anticipated.

WAX WATER-COLOURS.—Messrs. Reeves & Sons, one of the oldest firms in London, as artists' colourmen, submitted to us some time back a box of water-colours prepared with wax, which we have not had an opportunity of testing till now. We can speak of them as well worthy the attention of those who paint in these materials, as they work with remarkable fineness from the pencil, and are brilliant and transparent in tone. These advantages are derived principally from the absence of gum, at all times an objectionable ingredient in a cake of colour, though not without its advantages in enriching deep tints when they are already laid on.

ROBERTS'S PICTURE OF THE DESTRUCTION OF JERUSALEM exhibited at the Royal Academy last year, is at present to be seen at the Hanover Square Rooms; it is to be drawn in coloured lithography by Haghe, and will be his largest and most important work.

## REVIEWS.

COLLECTIONS TOWARDS A HISTORY OF POTTERY AND PORCELAIN IN THE 15TH, 16TH, 17TH, AND 18TH CENTURIES; with a description of the Manufacture, a Glossary, and a List of Monograms. By JOSEPH MARRYAT. Published by J. MURRAY, London.

A work on the Plastic Art, from the pen of a celebrated collector of china, Mr. Marryat, which has been long expected, has just made its appearance. Its publication is well timed, since, in the progress of the manufacture of specimens for the Great Exhibition of 1851 much of the information this book affords must be of considerable value if rightly studied. It is very important on the part of the manufacturer, that he should know what has already been done, and learn where specimens of his art are to be seen, if he desires to issue to the public productions which shall at once satisfy an educated taste, and educate an immature one. It is equally important that the public should be in possession of such an illustrated volume as the one now before us, that they may be enabled to compare the works of the present day with the productions of other ages.

This book which with much humility is made to bear the title of "Collections towards a History of Pottery and Porcelain" is beautifully "got up." In its printing, its coloured plates and its woodcuts, it may be pronounced faultless, and the illustrations themselves, copied as they are from well selected examples, by Sir Charles Price, with the strictest regard to correctness, impart a very high value to this production.

Yet, we cannot but regret after so much has been done, after so large an amount of valuable material has been gathered together, that Mr. Marryat should have wanted industry, or lacked the perseverance necessary to have completed his own design.

Our author says in his preface:—"When first I became a collector of china, I found great difficulty in obtaining the information I desired to aid me in my pursuit. The majority of publications on the subject were either learned disquisitions upon the mythology of the Greek classical paintings, or, on the other hand, mere technical details of the manufacture, while a knowledge of the different kinds of Pottery and Porcelain appeared limited to the dealers. This induced me, in a tour which I subsequently made, to visit the principal collections and manufactures on the continent, and conjointly with my friend Sir Charles Price, I began to compose, for my amusement, a manuscript work upon Pottery and Porcelain, to be illuminated by his pen, and illustrated by drawings of specimens of porcelain, with portraits of the principal patrons of the art, and views of the various places connected with its manufacture. The work remains incomplete, but the information collected being deemed by many of sufficient interest for publication as a Handbook of Pottery and Porcelain, I was led to prepare it for the press," &c.

We cannot but regard this as a very poor apology for infirmity of purpose. The book remains a Handbook, which might have been a History; but taking the work as we find it, it bears evidence of great knowledge of the subject, and it contains a large amount of most curious information. It is the work of a gentleman imbued with an earnest love of his subject; knowing more than most men of it; and, therefore, it must prove an acceptable publication to all, who, like himself, desire some information to guide them in making their collections. It is in every sense an elegant production, in many respects a very useful one. The subjects embraced within the volume, are the "Soft Pottery" of Italy—*Majolica*—of France, including a particular notice of Palissy ware—and of Germany and Holland; "Hard Pottery" *Fayence à pâte dure*—Stoneware and Porcelain, both Oriental and European; comprehending some account of all the varieties of "Hard paste," and of naturally and artificially "Soft paste," to be found in many of the celebrated collections. The terms thus employed, as technical expressions, to distinguish peculiar kinds of Pottery, have been long used, but they are exceedingly indefinite. *Soft paste*, or Pottery, is of the character of common earthenware, and may be scratched with a knife or file; while Queen's ware and Stone ware are *Hard paste*. Porcelain is again said to be of *Hard* or *Soft paste*, according as its composition has a greater or less proportion of clay or alum relatively to the flint or silica. "The most practical test by which to distinguish these descriptions of Porcelain," says Mr. Marryat, "is, that the soft paste can be scratched by the knife, which is not the ease with the hard paste."

From the above list, it will be seen how wide is

the range embraced by our author; although he limits his attention, in his title, to the four centuries immediately preceding the present, in the text he is often obliged to step beyond this circle. How much we desire that he had done so more frequently and freely. Since our space will not allow of our giving even an outline of that portion of the History of the Ceramic art, which these "collections" embrace; we must hope to give our readers some idea of its varied and curious details by the selection of one or two characteristic passages.

In speaking of the *Majolica* pottery, which appears to have derived its name from the island of Majorca, where the pottery was of a very superior character—much of which bears the name of "Raffaelle ware"—Mr. Marryat draws particular attention to the advantages which wealth can bestow upon efforts of industry and taste, he says:

"This celebrated manufacture owed its great perfection to the princely house of Urbino, by whom it was patronised for 200 years. The first Duke of Montefeltro (1444) who was a celebrated warrior as well as a man of letters, continued to uphold the manufacture of *Majolica*. His son, Guidobaldo, established another manufacture at Pesaro, in which the first artists of the age were employed. His nephew and successor, Francesco Maria della Rovere, added to them that of Gubbio. The next Duke, Guidobaldo 2nd, took great pains to improve the style of painting. He assembled at Urbino the most celebrated artists of the school of Raffaelle, who furnished the designs from which the finest specimens of the art were produced. He painted some vases with his own hand. He also formed the celebrated collection of the *Speziera*, or medical dispensary attached to the Palace of Urbino. But overwhelmed with debt, he was obliged to contract the expenses of these establishments, and the quality of the ware deteriorated rapidly in consequence. The last Duke, Francesco Maria 2nd, after having built the magnificent palace of Castel Durante, which he adorned with choice specimens of *Majolica*, was compelled from a similar cause, to dismiss his best artists, a necessity which completed the ruin of the manufactory. In his dotage he abdicated his Duchy, in favour of the Holy See, and dying in 1631, his valuable collections of *Majolica* became the property of Ferdinand de Medici, who removed them to Florence; that of the *Speziera*, already mentioned, was presented to the shrine of Loreto. The immortal Raffaelle Sanzio d' Urbino, who was born at Urbino, in 1483, and died at Rome, in 1520, has given his name to the ware. But this general use of the term "Raffaelle ware," has, doubtless, arisen from an erroneous supposition that its splendid designs were either painted by him, or under his immediate direction; whereas, the finest specimens are not of earlier date than 1540. The designs for many of them were, however, furnished by his scholars, from the original drawings of their great master."

This brief story of a peculiar kind of pottery needs no comment, it should tell its tale at the present time; and that enlarged spirit which led the princes of Italy to encourage a native manufacture, should under our improved social system instruct, not our princes merely, but all lovers of refined taste, as exhibited in the labours of the manufacturer, to promote, by the reward of their patronage, the association of high art with those productions which are destined to be familiarised with every house and hearth.

There are few more ingenious people on the face of the earth than the Chinese; and the curiosities of their porcelain manufacture would of itself furnish a very entertaining and instructive volume. They are as ingenious in their frauds as in other things; and Mr. Marryat, quoting Father Solis, informs us:—

"That the people, by giving high prices for antique china, have brought it into great credit; and that, then, by means of a yellow clay, and oils of several kinds, some of which are metallic, and by laying the china some months in mud as soon as it comes from the furnace, they produce the very same sort that is so highly valued by the vulgar, as being five or six hundred years old."

Chelsea porcelain is now becoming so rare that specimens of it fetch a very high price in the market. The porcelain manufactory in this locality appears to have been founded previously to 1698, and to have continued in operation until 1765. The character and quality of the Chelsea ware may be inferred from the following description of it given by Horace Walpole:—"I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number; an epergne, candlestick, salt-cellars, sauce-boats, tea and coffee equipage. In short it is complete, and cost 1200*l*."

"Previously to the dissolution of the establish-

ment," says our author, "the proprietors presented a memorial respecting it to the government, requesting protection and assistance, in which they stated, that the manufacture in England has been carried on by great labour and large expense. It is in many points to the full as good as the Dresden; and the late Duke of Orleans told Colonel York, that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands; of which is a nursery of thirty lads, taken from the parishes and charity schools, and bred to designing and painting, arts very much wanted here, and which are of the greatest use in our silk and painted linen manufactures."

So rapidly do things pass away from the memory of man, that the very site of this once famous manufactory is now forgotten. Of the modern productions of the British potteries Mr. Marryat does not speak. His design stops with the close of the eighteenth century. He indicates in his preface that the early history of the plastic arts is confined to other—he says "abler—hands, and will form a separate volume."

The glossary of terms, and the fac-similes of the marks and monograms of the different manufactures—the latter principally derived from Brongniart—will be found of great value to the curious in the productions of that most ancient of workmen, the potter.

THE ROYAL FAMILY. Painted by F. WINTERHALTER. Engraved by S. COUSINS, A.R.A. Published by ALDERMAN MOON, London.

We English are unquestionably a domestic people; every thing that partakes of home comforts and enjoyments is dear to us, no matter how elevated the position or how ennobled the rank of the possessor; for there is not a palace nor a mansion in the land in which the apartments where state and revelry receive their guests, are not gladly exchanged, on fitting occasions, for the less sumptuous but far more inviting chambers wherein the family circle is accustomed to gather. The interest universally felt in this subject is evident from the anxiety which is always expressed to see and know how they who occupy high places look and act in their "ain house at home," when the trammels of external show and of fashion are laid aside, and the heart is of the world within and not of that without. This interest has never been excited more than in the case of the illustrious family that forms the subject of this engraving; all that appertains to its various members is regarded with feelings that denote the respect and esteem in which they are held individually and collectively; while the little we hear of that domestic happiness which they enjoy increases the desire to learn more, could such knowledge be obtained without that intrusion upon privacy which is less the privilege of royalty than of the peasant.

It is no wonder then that when Mr. Winterhalter's picture of "The Royal Family" was allowed by her Majesty to be exhibited at St. James's Palace, vast crowds of people were attracted thither to see it, for the subject was one which could not fail of becoming popular. Our opinion of it, as a work of art, we then expressed, cordially recognising its merits, while we regretted that the task of painting a picture of the Queen of England, her accomplished and graceful consort, and the group of their beautiful children, had not been deputed to an English artist, of whom there were many who would have done the work equal justice, and still more, who would felt proud and honoured by the commission. The picture, however, was painted, and it now comes before us again, in one of Mr. Cousins's most powerful and effective engravings. In the hands of a less skilful engraver we are persuaded the arrangement of the composition would never have made a good print; but his refined style of execution, his excellent drawing, and truly artistic feeling, have combined to render it one of the best of its class which this country has produced. The formal attitudes, and air of *mauvaise honte* given to some of the figures in the original, are immeasurably improved; and the expression in the faces of the Queen and the Prince has far more of the natural benignity belonging to them than the painter had given. Altogether it pleases much better than we could have anticipated; and it deserves to find a place in the home of every loyal British subject.

THE BOOK OF NORTH WALES. By C. F. CLIFFE. Published by LONGMAN & Co., London; and W. SHONE, Bangor.

The tourist in the northern part of the principality can have no better guide-book than this of Mr. Cliffe's, whose companion-work on South Wales

we reviewed some time ago. It contains every information for every class of traveller, the pleasure-seeker, the searcher after health, the antiquarian, and the historian. Its notes on Welsh angling are particularly valuable, and had we seen them in our earlier days they might have spared us some miles of wearisome walking after what previous writers have called "a good fishing station," but which we found to be a station without fish. A concise glossary of words, and a few ordinary Welsh phrases are annexed, and will be most useful to those who venture among the glens, and by the side of streams that are usually unfrequented by tourists. We have travelled, with rod in hand and knapsack at our back, into localities of this country where not a single word of English was spoken, and could only make our wishes known by signs, not always easily understood. At such times we should have thought Mr. Cliffe's book a treasure had we fortunately possessed a copy.

**RUDIMENTARY DICTIONARY OF TERMS IN ARCHITECTURE, FINE ART, MINING, &c.** Published by J. WEALE, London.

One of an extremely cheap series of rudimentary works on the exact sciences issued by Mr. Weale, and which will be found eminently useful to all who want cheap and good introductions to such knowledge. Their price renders them accessible to all, and their utility should make them equally welcome. The present is a particularly good sample of the class.

**VESTIGES OF OLD LONDON. Part II.** Published by BOGUE, Fleet Street.

Of the "vestiges" which this second part introduces to the public, the most curious is an interior view of a tower belonging to the wall of London, and which was accidentally discovered at the back of some premises in the Old Bailey a few years ago by perforating what was then considered to be a solid wall. It is a memorial of London in its fortified state, of much interest, inasmuch as it is the only vestige of a tower belonging to its wall, in its entire height and with the original roof existing. Such etchings as these cannot fail to be very acceptable and give value to Mr. Archer's work. On the contrary we cannot help thinking that such a subject as the remains of the Gate of Bermondsey Abbey is totally unworthy of his ability or his time. A mere fragment of flat wall adopted for the front of a modern dwelling and exhibiting only the staples of an old gate, having no architectural feature remaining, cannot be worth perpetuating.

**THE DECORATIVE ARTS OF THE MIDDLE AGES.** By H. SHAW. Parts II. & III. Published by PICKERING, London.

A cup designed by George Wechter in 1620, and a book-cover of the same period, are the most noticeable features of these two numbers. They are excellent examples of good taste in antique art-manufactures. It is impossible to look over this work, however, without abundant proof of the able manner in which the artist aided the workman in the olden time, and a lesson may thence be obtained which may be adopted with benefit to both in the present. This work promises to equal any of Mr. Shaw's previous publications, and as their character ranks high we can offer no better opinion of its merits.

**THE WOUNDED HOUND.** Engraved by W. T. DAVY, from the picture by R. ANSDALL. Published by OWEN BAILEY, London.

It is scarcely necessary now to pass eulogium on Mr. Ansdall as a painter of animals; in this class there is but another who has any pretensions to appear as his rival in depicting the forest herds. We saw his picture of "The Wounded Hound" last year when it was on exhibition in Regent Street, and spoke of it as a work of great interest, and one we considered would tell admirably as an engraving, for its subject and the treatment. A hound is stretched on the straw of his kennel, with his leg bandaged, and an old man kneels before the animal, with his sleeves tucked up and a sponge in his hand, having just finished the operation of dressing the wound: the expression of the two figures is quite to the point. There are some subordinate characters introduced with the happiest effect, the whole harmoniously combining into a forcible and highly attractive group. The engraving, in the mixed style, is large, and is of a character to bring the engraver into high repute; it is a worthy companion to the many of a similar class which modern taste has rendered popular.

**WESTMINSTER: Memorials of the City, St. Peter's College, the Parish Churches, &c.** By the REV. M. E. WALCOTT, M.A. Published by MASTERS, New Bond Street.

"To a city, its histories, memories, and busy throngs, are what the glades and soothing calm are to the retired country," says our author at the commencement of one chapter of his work, and he has accordingly recorded with much instructive industry the chief events which have "made the city famous," together with biographical notices of the principal residents within its boundaries. The very name of Westminster conjures up remembrances and associations which range over the most important periods of British history; and when we remember that from the earliest times recorded in that history it has been the royal seat of kings, the chief place of parliamentary meeting, has been celebrated for its important ecclesiastical foundations and schools, and for the residence of some of our most celebrated men; that it was also the cradle of printing in this country, we may feel sure the annals of the parish are well worth research. The volume before us proves that a due amount of that qualification has been bestowed in its construction by the reverend author, who has industriously collected from many sources the notices of all kind which are devoted to Westminster; there have, indeed, been many volumes upon the subject, but they are of a disjointed, expensive, and peculiar kind; and a volume like the present, which is the careful result of a proper research in all quarters, does good service to the topographical student. Mr. Walcott's volume is particularly good from the condensed manner in which he treats his facts; there is no extraneous "gossip," but the reader obtains the information he wants without wading through too many words. There is so much in this well-filled volume, that its author has had no space to devote to the glory of Westminster—its Abbey—which he proposes to describe in a companion volume, which cannot fail to be deeply interesting, and prove, as the present one does, that "the study of antiquities is a fruitful source of the pleasures of imagination," recalling, as it does, so vivid a picture of bygone days.

**A SELECTION OF STUDIES FROM THE PORTFOLIOS OF VARIOUS ARTISTS. Drawn from Nature, and on Stone. Part II.** By H. B. WILLIS: Part III. By J. SYER. Published by ROWNEY & Co., London.

The first part of this folio publication was the work of Mr. G. Barnard; the two now published are, respectively, by Messrs. Willis and Syer; and each is excellent in its way. Mr. Willis offers six subjects from the scenery of the Rhine, the majority of which are old familiar places nowadays. Without pretending to vie with the drawings that Harding, Stanfield, and Prout, have done of these or similar views, Mr. Willis depicts his subject with taste and freedom of execution, and his studies will be found abundantly useful to the learner. We may say quite as much for Mr. Syer, who is content to gather his materials nearer home, in Devonshire, and thereabouts, where he has picked up some very picturesque bits, and put them on the lithographic stone in a highly picturesque manner. We should, however, like to see a little more variety in his trees, they are almost all of one sort; in other words, he seems to have but one touch to imitate the foliage of all.

**THE FIRST LESSON.** Painted by C. R. LESLIE, R.A. Engraved by J. H. BAKER. Published by — WHITE, London.

The picture from which this engraving is copied is in the collection of Samuel Rogers, Esq.; it represents a young mother teaching her first-born child his earliest lesson of practical piety; the boy stands, in his night-gear, by the side of his parent, who reads to him from a book. We presume this to be the sentiment of the work, although the book seems more like one of the alphabet than of prayer: the furniture of the room declares its occupants to be of the humbler class, yet there is a refinement in the elder figure which associates it with those of a higher sphere. The treatment of the picture is somewhat severe, approaching to the modern German school, but it possesses considerable merit, and is rendered very effective by the management of the *chiaroscuro*. It is engraved, we believe, by a young hand, for his name is quite new to us, but the plate is executed in the true spirit of the original, and has in it some very careful and solid work.

**SYER'S MARINE AND RIVER VIEWS.** In Six Numbers. Published by G. ROWNEY & Co., London.

We can cordially recommend these books of studies to the pupil who has had some little practice with his pencil. They are, we think, even superior to Mr. Syer's "Rustic Scenes," of which we spoke favourably some few months since. The views are well chosen, and treated in a style very far from common-place.

**MEMORIALS OF THE CASTLE OF EDINBURGH.** By JAMES GRANT. Published by BLACKWOOD & Co., Edinburgh.

In a portable 8vo, of some three hundred pages, we have here a record of what is best worth securing of the old "Castrum Puellarum," which has so nobly stood for ages above the good city of Edinburgh, at once its chief feature and protection. The history of Scotland is in a great degree connected with this metropolitan stronghold, and many and varied are the tales dark and romantic which the author of this volume has given us, all striking samples of the sort of life endured in "the good old times," it is our good fortune *not* to have lived in. The memorials end with a melancholy tale of the wretched fate of the unfortunate revolters at Leith in 1779, and the notes terminate with the awful words of the executioner, after doing his ghastly office on a traitor. So does the history of a warlike stronghold terminate, and suggest thoughts of gratitude for more peaceful days, when its ramparts are the airing places of the citizens, and its commanding site enjoyed chiefly for its noble view. The volume is illustrated with many interesting engravings, and abounds with stirring and well told narratives; there is an evident but excusable tendency towards "Prince Charlie," but the author has certainly done his best with his materials, and made a book acceptable to all readers who wish for information on this ancient and important fortress.

**THE LEGEND OF SLEEPY HOLLOW.** Illustrated by F. O. DARLEY. Published by the AMERICAN ART-UNION.

The charmingly quaint original legend told with so much quiet humour by Washington Irving, is here illustrated by a native artist in a congenial spirit, and his scenes realised in a manner which must give its author satisfaction, and redound to the credit of the designer. We have before noticed the great ability exhibited by Mr. Darley for the mode of illustration he adopts, which we may add is that rendered famous by Retzsch. The series we are now noticing are quite as meritorious as that designed by the same artist to Rip Van Winkle; but the subject matter is not equally capable of such broad contrast in drollery as that legend presents. Nevertheless, Mr. Darley has executed his task in the truest appreciation of his author; and his hero is the veritable Ichabod Crane of Irving; his love-making scene with "the peerless daughter of Van Tassel" is exquisite in its quiet humour; so also is the merry making in the Dutch Farmer's home. Altogether, the series is extremely good, and does the greatest credit to the designer. American literature thus illustrated by American artists cannot fail to achieve honour to that country in the old world as well as the new. We believe Mr. Darley, in his line, to be as great as any American artist whose works have fallen under our notice.

**THE GALLERY OF ILLUSTRIOUS AMERICANS.** M. B. BRADY, New York. Published by T. Delf, Bow Lane, London.

This work is as its title imports, of a strictly national character, consisting of portraits and biographical sketches of twenty-four of the most eminent of the citizens of the Republic, since the death of Washington; beautifully lithographed from daguerrotypes. Each number is devoted to a portrait and memoir, the first being that of General Taylor (eleventh President of the United States), the second, of C. Calhoun. Certainly, we have never seen more truthful copies of nature than these portraits; they carry in them indelible stamp of all that earnestness and power for which our trans-Atlantic brethren have become famous, and are such heads as Lavater would have delighted to look upon. They are truly, speaking likenesses, and impress all who see them with the certainty of their accuracy, so self-evident is their character. We are always rejoiced to notice a great nation doing honour to its great men; it is a noble duty which when properly done honours all concerned therewith. We see no reason to doubt that America may in this instance rank with the greatest.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1850.

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

THE CHEMISTRY OF POTTERY—CLAY.



IN some previous articles (*Art-Journal*, vol. XI., p. 17, &c.) on "Artificial Stone—Statuary—Porcelain, &c.," this subject has already received some, but very partial, attention. The interest of it is, however, so great that it is thought desirable to enter more

fully into the peculiarities of the chemical compositions of the various kinds of fettle manufacture, which have obtained any degree of celebrity, and to give a popular view of the physical conditions under which combination is effected.

All varieties of earthenware and porcelain are formed with clay for a base; and as this natural production varies greatly with the localities in which it is found, so, necessarily, the proportions in which it is combined, with flint and the other materials employed, are only determinable by experiment, and even then the resulting ware differs according to the chemical and physical differences of the clay originally.

Clay may, in all cases, be regarded as the depositary matter, resulting from the decomposition of the primary feldspathic rocks by the action of atmospheric causes. In the greater number of cases the debris of the rocks have been removed by the influences of flowing water to a considerable distance; and, in many instances, it is not possible, with any degree of certainty, to ascertain the locality from which the clays have been derived. Since most of the clay deposits are composed of finely powdered matter, capable of remaining suspended in water for a long period; it necessarily follows, that beds of coarse material are first deposited, and that, eventually, only the most attenuated argillaceous particles remain to be precipitated slowly in some situation where the waters are at rest or moving with comparative slowness. All varieties of *Porcelain clay* or *Kaolin*, (a corruption of the Chinese *Kauling*, meaning *High-ridge*, the name of a hill where this material is obtained,) are produced by the disintegrating power of atmospheric air and moisture, aided by alternations of temperature, upon rocks, holding in their composition crystals of the Feldspathic class, such as Granite, Gneiss, Sienite and the Porphyries.

The Chinese and Japanese kaolins are whiter and more unctuous to the touch than those of Europe; the principal deposits of which are found in Saxony; in France, at St. Yrieux-la-Perche, near Limoges; and in Cornwall; in America it is found in the neighbourhood of Wilmington, Delaware. The varieties of feldspar (a name derived from the German *feld*, meaning *field*) are silicates of alumina, with either potash, soda, lime or magnesia; and from the peculiarity of its composition it is more liable to decomposition than are the other constituents of the rocks to which it belongs.

The extensive China-clay works of Cornwall are best described in the official Reports, by Sir Henry de la Beche, on the Geology of Cornwall and Devon, and from that work we extract the

following important particulars of the modes of occurrence and the processes to which it is subjected to fit it for the use of the potter.

"In a district of decomposed granite, such as much of the eastern part of the St. Austel mass, those places are selected in which the rock contains as little matter, except that formed from the decomposition of the feldspar, as possible, and where water can be turned on conveniently. The decomposed rock, usually containing much quartz, is exposed on an inclined plane to a fall of a few feet of water which washes it down to a trench, whence it is conducted to catch-pits. The quartz, and other impure particles are, in a great measure, retained in the first catch-pit; but there is, generally, a second or even a third pit in which the grosser portions are collected, before the water charged with the finer particles of the clay is allowed to come to rest in the larger tanks or *ponds*. There the China-clay sediment is allowed to settle, the supernatant waters being withdrawn as it becomes clear, by means of plug-holes in the side of the tank. By repeating this process the tanks become sufficiently full of clay to be drained of all the water, and the clay is allowed to dry so much as to be cut into cubical or prismatic masses of about nine inches or one foot sides, which are carried to a roofed building, through which air can freely pass, and where the cubical or prismatic lumps are so arranged as to be dried completely for the market. When considered properly dry, the outsides of the lumps are carefully scraped and exported to the potteries, either in bulk or in casks as may be agreed upon."

Attention appears to have been called to this artificially prepared China-clay by Mr. Cookworthy of Plymouth, who is stated to have made some experiments with China-stone from Breague, in Cornwall, between the years 1758 and 1778, and to have established porcelain-works—the first that ever existed in England—in the commencement at Plymouth, and afterwards at Bristol.

Natural China-clay beds are also found in the deposit upon the chalk at Bovey-Tracey, of which large quantities are shipped at Teignmouth for the Potteries. In this locality, that has been done naturally which is now effected by artificial means at the Cornish clay-works; the decomposed granite from Dartmoor having been washed down into a lake or estuary, so that while the grosser particles were first lodged at its higher end, nearest the granite, the fine sediment was accumulated at the lower parts. It is raised by sinking a pit—cutting out the clay in cubical lumps, weighing about thirty pounds each, which are properly dried in the clay cellars.

We have already given the compositions of the Cornish China-clay, but we repeat an analysis of the clay of another district in the following table, to compare it with similar clays from various parts of the Continent.

	Rocky Residue.	Lime and Magnesia with Potash or Soda.	Silica.		Alumina.	Water.
			Combined Alumina.	Not Combined.		
Cornwall...	19.6	0.60	1.27	43.3	24.6	8.74
St. Yrieux	9.7	1.33	10.98	31.09	34.65	12.1
Chabrol ...	24.8	1.5	7.79	25.14	29.88	10.7
Sedlitz.....	12.33	0.60	9.1	31.68	34.16	12.1
Carlsbad....	10.74	0.95	2.4	41.72	40.61	13.5
Oporto.....	0.11	—	3.7	36.9	43.93	14.6
Sargadelos	5.64	0.88	6.4	38.77	37.38	12.8
Kaschna ...	33.52	0.71	1.82	27.60	25.0	9.8
Devonshire	4.30	1.55	10.19	34.07	36.81	12.7
Delaware...	22.81	1.14	12.23	20.46	35.01	12.1
Elba.....	8.14	3.21	1.16	43.87	32.24	11.3
Passau.....	4.50	2.85	9.71	38.77	37.38	12.8
Russia.....	—	—	7.32	21.98	47.83	22.2

The above analyses, which are selected from many others made by Alexander Brongniart, Berthier, Malaguti, and the author, fairly represent the peculiarities of the various porcelain-clays. The last three columns in the above table represent the *plastic* constituents of the clay. In examining a porcelain earth it is first important to remove the soluble silica or flint, which is done by boiling it for from one to two minutes in a solution of caustic potash. After this it is boiled in sulphuric acid, which sepa-

rates the alumina, forming sulphate of alumina—alumina—and then with potash, which dissolves the silica which has been left by the acid in a readily soluble state.

To obtain alumina in a state of purity, the best mode of proceeding is to add carbonate of potash to a solution of alum; a bulky precipitate falls, which is to be washed on a filter with distilled water, and dried. We thus procure a bulky gummy mass, which is a hydrate of alumina, still containing some water, which can only be entirely expelled by a white heat.

Alumina, the pure earthy base of alum, the plastic constituent of clay, is, when dried at moderate temperatures, quite white, and dissolves freely in acids and caustic alkalies; but if heated highly it is dissolved with much difficulty. Alumina has a peculiar property of absorbing and retaining moisture, in consequence of which it produces a very peculiar sensation when it is applied to the tongue. The quality of soils in regard to their retention of moisture depends upon the quantity of alumina they contain; and probably also to this substance must be referred the property of soils to purify water percolating through them. Much nonsense has been talked and written about the drainage of cultivated lands into the river, being one source from which the waters of the Thames received a large amount of contamination. No such evil exists; all the saline matters and organic substances existing in any water, are very rapidly separated by filtration through the soil, from which the water flows off in comparative purity.

The physical properties of clay are that it is very plastic, and hence admits of being moulded into any form, and that on the application of heat it exhibits some peculiar phenomena. On drying at a temperature far below redness it collapses; water is driven off and its particles are brought closer together, a much denser mass being obtained. In this state it may be cut with a knife, and by water may be again brought back to its plastic state. If we expose clay to the most intense heat of our furnaces it will not fuse, its particles however cohere most strongly together, and the mass is hard and sonorous; and although it is still porous enough to absorb a large quantity of water, it cannot be again rendered plastic. This does not arise from the circumstance that the interstitial spaces between the atoms of alumina are reduced in size, but from a physical change having taken place in the alumina itself. Laurent has proved by experiment that a mass of a given size of clay, which by being heated to 300° of the centigrade scale, had a density equal to 40.61, became at a *cherry red heat* 42.17; but the heat being increased to a *lively red*, its density was only 41.24; at a low *white heat* 39.05; and at an intense *white heat* only 38.74. Thus we learn that water is expelled and the particles brought closer together up to that temperature indicated by cherry redness; but that after that point the particles are themselves enlarged, and consequently occupying more space, account for the diminishing density.

We must now enumerate the varieties of clay which are employed:—

Ordinary potter's clay is only used for common earthenware, as it is always red or yellow after burning. This arises from its containing, in varying proportions, oxide of iron. Its composition is usually—Silica 60, Alumina 30, Iron 7, and Lime 2. The *red* or *brown clay* of the neighbourhood of Glasgow, which is employed only for the common black ware and flower-pots, contains in addition to the above ingredients about six per cent. of magnesia. The ware manufactured from this clay will not endure any high degree of heat without undergoing fusion. A peculiar clay called *blue clay* which is of a greyish colour is much used, because, whether in flint ware or porcelain, its *biscuit* burns beautifully white; it is not liable to crack in the fire or in cooking; its chemical composition is, Silica 46, Alumina 38, Oxide of Iron 1, Lime 1, and water in combination. There is also a *black clay* sometimes employed, containing much carbonaceous matter, which is burnt off during the baking of the biscuit, and the clay is left of a beautiful whiteness. *Cracking clay* was used by the Wedgwoods, but from the peculiarity to which it owes its name, it could only be

employed with a large quantity of flint; when carefully manipulated it is capable of forming a very hard and white ware.

It will be evident from what has been stated, that all the peculiarities found to belong to various kinds of pottery, depend upon the character of the clay, which is the main base of its composition. Upon its physical and chemical characteristics, depend the colour, texture, fracture, hardness, sonorousness, and transparency or opacity of the resulting ware.

Porcelain, by which is designated a dense body too hard to be scratched by a knife, translucent, sonorous, and white, was manufactured from a very early period in China; the remote antiquity of this manufacture is proved by the discovery of bottles of Chinese porcelain, with inscriptions in that language, in the tombs of Thebes. The porcelain tower, near Nankin, was built A.D. 1277, but as early as 163 B.C. it is stated that porcelain was common in China. Marco Polo, the Venetian traveller, penetrated into China in the thirteenth century, and he describes with much accuracy the mode then, as now, employed by the Chinese in the preparation of their clays. "They collect," he says, "a certain kind of earth, as it were from a mine, and, laying it in a great heap, suffer it to be exposed to the wind, rain, and sun, for thirty or forty years, during which time it is never disturbed. By this means it becomes refined and fit for being wrought into the vessels above mentioned. Such colours as may be thought proper are then laid on, and the ware is afterwards baked in ovens or furnaces. These persons, therefore, who cause the earth to be dug, collect it for their children or grandchildren."

Mr. Marryat, in his "History of Pottery and Porcelain," gives an interesting account of the Chinese manufacture at various periods. The following anecdote is amusing:—"Every trade in China has its peculiar Deity or Idol. Pousa is the Idol worshipped to this day by the fraternity of porcelain-makers. An Emperor once ordered that some porcelain, after a certain pattern, should be executed for him; the manufacturers represented to the mandarin charged with this commission, that the execution of the order was impracticable; the only result was, that the Emperor ordered the performance of the task the more strenuously, and gave the strictest orders for its completion. The manufacturers once more exerted all their energies, but again their attempts failed. The mandarin tried by means of the *bastinado* to excite them to new exertions. The workmen were in despair, and one of them, named Pousa, to escape further ill usage, sprang into the glowing furnace, and was immediately consumed in the flames. When the burning was over, the porcelain was found perfect and beautiful, just what the Emperor desired, and Pousa the martyr received divine honours. The little corpulent figures, so common in collections, and which the French call *magots*, are images of this divinity."

Notwithstanding the high antiquity of the Chinese porcelain, the porcelain and stone-ware of Japan is of a finer character, owing no doubt to the less stringent laws of the Japanese, by which they were allowed to introduce improvements, that were forbidden by the laws of the Celestial Empire. In Japan they manufacture a white porcelain of great delicacy of colour, and their red stone ware is of beautiful body; this evidently arises from the circumstance of their possessing clays which are either naturally superior to the kaolin of the Chinese, or that they are more minutely comminuted in the process of manufacture. The Portuguese missionaries appear to have introduced many novelties into the manufactures of Japanese pottery. They not only taught the natives better methods of mixing their clays, but they also introduced the art of printing on china, with which the Japanese were not previously acquainted.

In connexion with this subject, and illustrating the antiquity of the manufacture of earthenware in the East, we have much pleasure in being permitted to give some exact information of the extraordinary discoveries lately made, by Mr. William Kennett Loftus, at Warka, in Mesopotamia of the

#### COFFINS OF BAKED CLAY OF THE CHALDEANS.

This gentleman, who is attached to the surveying staff of Colonel Williams, appointed to settle the question of the boundary line between Turkey and Persia, writes thus:—

"Warka is, no doubt, the Erech of Scripture, the second city of Nimrod, and it is the Orchoe of the Chaldees. The remains of two massive temples still raise their heads eighty feet above the plain. The bricks of which they are composed are all marked with a single cuneiform stamp. Another lofty structure of sun-dried brickwork occupies the centre of the ruins, which are surrounded by a wall, five miles and a half in circumference; traces of man's handiwork are, however, to be seen for a distance of fifteen miles in circumference. But the mounds within the walls afford subjects of high interest to the historian and antiquarian; they are filled, nay, I may say, they are literally composed of coffins, piled upon each other to the height of forty-five feet. It has, evidently, been the great burial-place of generations of Chaldeans, as Meshad Ali and Kerbella, at the present day, are of the Persians. The coffins are very strange affairs; they are in general form like a slipper-bath, but more depressed and symmetrical, with a large oval aperture to admit the body, which is closed with a lid of earthenware. The coffins themselves are also of baked clay, covered with green glaze and embossed with figures of warriors with strange and enormous coiffures, dressed in a short tunic and long under-garments, a sword by the side, the arms resting on the hips, the legs apart. Great quantities of pottery and also clay figures, some most delicately modelled, are found around them; and ornaments of gold, silver, iron, copper, glass, &c., within. I obtained many specimens of cuneiform inscriptions, and from their very simple and straight-lined character I believe they will prove of very early date. They are very distinct from the Persian style. Forty small inscribed tablets of clay are among the number of articles of this description: an inscription in relief is quite a new feature too, in bricks from this country, though common in Egypt. Some intercourse has evidently existed between the Chaldeans and Egyptians; for I obtained a small Scarabæus—many Egyptian forms of pottery, and an ivory much defaced. One of the most interesting of these apparently Egyptian derivatives, is a carving on a broken shell; it represents two horses in the act of drawing a chariot, and much resembles some of the Nineveh sculptures; the lotus bud and flower are introduced into every available space; on the reverse side is a basket filled with the same flowers."

Mr. Kennett Loftus is the first European who has visited these ancient ruins of Mesopotamia, and he is now visiting Luse-Diz in the heart of the Persian mountains, and Susan (according to Major Rawlinson, "the palace" of Scripture), so that we may expect many important discoveries from this interesting locality, Mr. Loftus having already given such striking evidence of his zeal and industry.

The coffins of earthenware are exceedingly curious, as giving evidence of a somewhat novel application of the plastic manufacture among the ancients of the East; and certainly they are the largest examples of any manufacture of pottery with which we have been made acquainted. The presence of a green glaze shows that they must have been submitted to the action of a high temperature, and thus they prove a much more advanced knowledge of the art than any of those sun-dried urns and vases which have been found in other districts in the East and in Central America.

In a future paper the peculiar constitutions of the principal varieties of pottery and porcelain which have been manufactured in Europe, will be entered upon; and we shall endeavour to explain all those chemical and physical conditions which go to the production of earthenware and porcelain, and particularly to examine the correctness, and the definitions "hard" and "soft" paste, as these terms are usually employed.

ROBERT HUNT.

#### ELECTROTYPING

##### APPLIED TO ART-MANUFACTURES.

RULERS AND BOX-LIDS ADORNED BY BAS-RELIEFS EXECUTED ON GALVANOPLASTIC BRONZE-WORK.

If necessity may be called the mother of great inventions, chance has been often that of useful and pleasing discoveries. This is especially the case in the Fine Arts, where the adaptation of poetical creations to every-day wants is a question of vital importance. The skilful management of artistical compositions in strict reference to the necessities of common-life is the very soul of Art-manufacture; and to this particular talent not only ancient Art, but even the industry arising from refined taste, was indebted in the middle ages for its prosperous increase, and the wide-spread sway which it exercised over a large portion of Europe. Whole manufacturing towns owe their renown and even their wealth to traditional methods of Art-manufacture, enabling them to keep pace with the rapid development of foreign industry; and did not the French excel so much in this particular branch of human knowledge, their industry would have suffered much more from English and German rivalry than it has already done.

As English Art-manufacture has been obliged to follow of necessity the capricious variations of French fashion, the consequence is, that, at length, some departments of it have chosen to rid themselves entirely of all elements of Art, and dedicate themselves to an exclusive utility. An eminently sober character has been the result of such a decision. To escape from bad taste or a thoughtless and servile imitation of foreign customs, all ornamental aim has been in modern times driven out from the system of our daily life, and we are banished into the desert of that sterile monotony, now exercising a crushing sway over so grand, immense, and wealthy a metropolis as London. The time seems now to be past when such an exclusively practical direction can longer prevail, and the conviction gains ground that the spiritual pleasures afforded by Fine Art have a higher aim than that of an evanescent and frivolous luxury. If we go back to the history of civilisation, we are soon convinced that nations can as little dispense with the excitement innocently furnished to them by the pleasures of Art, as individuals can forego the delicacies which are pleasing to the palate, although the latter neither produce strength nor afford nourishment, as is proved to us by modern chemistry. Public education has therefore a sacred duty to perform in improving this inborn tendency of human nature, and preventing it from falling into degeneracy, an evil that inevitably follows any relaxation of fostering care. It is a general law of nature, that nothing which the world produces can be saved from decay and destruction except by diligent culture. This law is not more applicable to the natural world than to the realm of Art, where a wise and careful superintendence is requisite to guard against every lowering effect or deteriorating influence.

It was to one of these happy combinations of which we spoke in the beginning of this article, that the fancy of man is indebted for the decoration of that part of a Greek column, representing its supporting power. Callimachus is said to have seen, accidentally, a basket placed in a burial-ground, which was surrounded and almost hidden in so poetical a manner by the leaves of the acanthus, that he was struck by the charm conferred upon an ordinary object, reminding him, by a natural association of ideas, of the basket-shaped capital surmounting the top of a column. The idea suggested by chance was soon put into practice, and the Greek temple, so rich and splendid in itself, received from it an increase of beauty acting most powerfully upon our imagination. This example shows us, in a very instructive manner, how ornamental Art is enabled to lend a charm even to those parts of a building which are already distinguished by refined proportions and tasteful adaptation; and the Art-manufacturer will find that, wherever he has been unusually successful in turning to account objects of common use, he has pro-



ceeded, perhaps unconsciously, on a similar principle.

By this preface we think it right to introduce to the world of fashion a small frieze representing a series of winged children husied with the

reduced to a few motives, by which these graceful figures are either put in action or withdrawn from it. Each group that follows strikes us by its novelty. We pass through the whole series with ever renewed and still increasing pleasure, and

in a resting attitude, reminding us of the *dolce far niente* of the inhabitants of the south. He holds a vaso in his hand, which he seems to intend to fill with the milk of the willing animal. But now the scene changes entirely, and assumes



delightful toils of rural life, which has been adapted more by chance than by original intention as the ornament of a ruler. The uncommon success obtained by this adaptation of a fine design must strike us with surprise that rulers have not been, in former times, decorated with similar charming subjects, which tell us long and amusing stories without interrupting the course of our wandering thoughts, presenting to the eye longing for rest, a tranquil point of attraction, till our ideas return again to the writing-desk before us. The cause is probably to be found in the want of means to reproduce so fine a design in a manner as perfect as inexpensive. Electrotyping affords both, and enables the Art-manufacturer to enliven not only the surface of such a ruler, but of every similar object, in the most suitable and delightful manner.

This graceful composition has been the favourite of persons of refined taste long before it could be imagined, that, one day, a process would be invented able to afford us reproductions of such a work of Art, once as solid and of equal excellence with the original. In former times people were satisfied with cast copies, which reproduced, very coarsely, merely the general idea of the design; and a few persons, only, thought it worth while to have them chiselled, the workmanship being so exceedingly expensive, and remaining still so far behind the refined beauties of the original. Now reproductions may be had at a cheaper rate than common casts, and thus so lovely a work of Art has become the property of the million.

Now, when we ask what is so attractive in this design, we are at first entirely at a loss for an answer. Graceful as the composition is, it still presents nothing but one of these commonplace subjects seeming to convey no particular idea to our minds, and which are easily overlooked by those who wish that artistical representations should be not only pleasing but also instructive. A heifer amongst five goats, all surrounded by boys, who are busied with them, seems to present no argument worthy of serious consideration. If we examine, however, the artistical motives by which this cheerful company is linked together, we soon perceive that the composition is full of poetry, and that here we find the contrary of that which so often occurs in historical compositions, announcing themselves rich in important ideas, whilst in reality they afford us only common and every-day thoughts, masked outwardly with the attributes of a higher world of poetry. The most ordinary occupations of rural life are shown in a point

are at last tempted again to pass them in review, unwearied by the fanciful play of such simple combinations.

Thoroughly to understand and to appreciate a design, we must analyse it as scholars are accustomed to do a poetical composition, measuring every line and rendering account of every turn of the sentences. Artists who are constantly reading pages written in this figurative language are in the habit of doing so almost unconsciously, whilst the public at large, being generally satisfied with a vague idea signifying nothing, maintain that matters of taste are not subject to the laws of reason. This is, however, a great mistake, which has not a little contributed to degrade the study of aesthetics. We shall therefore endeavour to take an opposite direction, and to examine such designs with the intention of discovering a sound reason for every part of the artistical arrangement, and, if our readers have patience to follow us, the result will certainly

a more sportive aspect. A petulant boy throws himself upon a ruminating goat stretched on the grass, seizing it by the horns. Another runs away with a vase, which he embraces with both arms, while a floating drapery indicates the rapidity of his movements. He looks backward, and is, by this slight motive, strictly connected with the former group, thus terminating the first half of the frieze. Now begins a general movement. One of the boys is running after a goat with hasty steps, while his companion with a milk-pail has overtaken the peevish animal, who seems to yield unwillingly the precious liquid. Another pair of boys is moving on, the one loaded with two full vessels, while the other carries an empty one, pointing out to those who follow him something that may regulate their conduct. The goat, which is now milked by a kneeling boy, seems to be likewise of an impatient temper, but is tamed by gentle treatment, the companion of the

milker presenting to the animal some delicate food. Another boy comes up in haste to lift a large vaso standing on the ground, and the efforts made by him to raise it, show its full contents. The last boy, who stands turned in an opposite direction, stretching out his hand, and thus opening a new series of figures, would, by this gesture alone, be unable to render intelligible the motive intended by the artist, who however, stopping short, allows his admirers to imagine what they please.

Winged boys are commonly called Cupids or Amoretti, the attribute of the wings being a privilege of the Love-god. We have,



be to the advantage of both parties in coming to a mutual understanding, a thing of no small importance in an affair of so much difficulty.

The first group we find to the left of the spectator represents a winged boy kneeling down to milk a goat. He appears to be in a perfect solitude, although there is not the slightest indication of a locality. The cause of it is the circumstance of the next group terminating completely in itself, the figures which compose it not being linked in any way either with the preceding or the following ones. Here a boy loaded with a heavy vase is kneeling on a pedestal to relieve himself from his burden. His companion, standing by, offers to aid him in the task. While this subject shows us a fellowship of labour, the next places before us the feeling of mutual enjoyment. A boy resting from his toils receives from another who approaches him a cup of sweet liquid to quench his burning thirst, while a third at a little distance contemplates

however, intentionally abstained from this denomination, which so easily conveys a false idea of the subject into which they are introduced. Our artist might certainly as well have represented simple children, did not the wide-spreading wings, which increase the bulk of these little beings without altering their character, afford him the great advantage of filling up all the interstices of the composition by this means, so that one figure is thus linked to the other with the utmost ease and propriety. Besides which, this symbolical addition heightens the expression of every individual figure, and to judge of the powerful effect attained by this artistical contrivance, we have only to look at the little boy who is leaning on the back of the goat nearest to the cow, whose wings are hidden by his own body and that of the animal. How small and insignificant is his appearance! Does he not seem to belong to quite another and almost inferior order of beings?



of view, lending to this humble stage of existence a charm of freedom and peaceful harmony which is enchanting. Seventeen children present themselves in as many different situations, although this whole variety may be

the friendly group, leaning on the back of a patient goat; a graceful motive which is repeated in a more striking manner in the arrangement of the succeeding scene, where another boy, supporting himself against a cow, stands likewise

Having thus analysed this graceful composition, which is charming and attractive in proportion to its freedom from pretension, we see that its merits assert their full value only when we apply to the composition the method of

testing it shown in the above exposition. Without this analytical process the aspect of the whole, although delightful and attractive, is rather dazzling to the eyes, than capable of affording real nourishment and ultimate satisfaction to the understanding.\*

A composition of which the subject is mythological, taken from a frieze of Greek workmanship, more than thirty feet long and nearly three feet high, to be seen in the Glyptothek of Munich, has been likewise adapted to a ruler (No. 2), on the borders of which Mr. Henry Elkington has engraved the divisions of an English foot, so that this useful instrument unites in itself the three qualities of foot-rule, ruler, and work of fine art. The latter represents to us the marriage-procession of Neptune and Amphitrite, who seated on a chariot are drawn by a pair of Tritons playing the lyre and flute. Doris, the mother of the veiled bride, meets the wedded pair on the back of a sea-horse with two torches, which, according to the Greek custom, the mother of the bride was accustomed to kindle on this solemn occasion. A Cupid, who has taken his seat on the winding tail of the hippocamp, draws after him a bitted sea-bull, on the back of which another of the daughters of Nereus is carrying a dressing-box, to be presented to the newly-wedded spouse of Neptune. On the other side of the composition a third Nereid reclining on the back of a sea-horse is offering a cup to make the libation, in conformity with the prescriptive rite of the sacred ceremony. Even this hippocamp is led by a Cupid, while another winged boy is seated at his ease on its long winding fish's tail.

These three surrounding groups form the principal elements of the design, belonging to the main action. But now the artist has added another episodical representation, which exhibits to us on the left the Goddess of Love riding on a sea-goat, and giving her orders to two Cupids soaring in the air, one of whom holds a burning torch, while the other is flying away with a fish in his hand. The latter may be considered as a love-gift intended to be presented to newly-affianced maidens, while Eros himself, riding on a dolphin, watches with peculiar satisfaction the wedded pair brought by him under the yoke of marriage. These three love-gods are the constant companions of Venus; and their names, Eros, Himeros, and Pothos, indicate the different stadia that love is wont to go through in conformity with the fluctuating passions to which the human heart is subject. We see in this additional group the whole composition once more repeated in an inverse sense, as here is prepared what there appears accomplished; Venus disposes of the love-gifts, while Doris and her daughters are offering marriage-gifts corresponding symbolically with the attributes of the busy brother of Eros, who appears himself to be the prime mover of the whole story, while Himeros (desire) alludes to the fire of newly-awakened passion, and Pothos (the representative of mature love) is only happy when he is allowed to gratify the wishes of the beloved object.

This beautiful design, which, as far as we know, has never before been published, and was therefore only known to those who had an opportunity of visiting the Glyptothek of Munich, is now brought before the eyes of the public in a manner not less satisfactory than pleasing. The most elaborate design would not be able to render so much of the refined charms and rich details of the original design as is afforded by this plastic reproduction. But while the most precious drawing might be condemned to remain hidden for years beneath the dust of a gloomy library, here this beautiful work of art appears raised again to new life, adorning and giving completeness to objects of daily utility. It is only in this manner that Art can regain the sway exercised by her in the classical epochs over the human mind, calling into existence ideas and diffusing around her charms which she alone, of all the various developments of the

\* Of the composition of this frieze little is known. It is said to be the work of an Italian artist of twenty years ago, who went to America.

human faculties, possesses the power of bestowing upon mankind.

Sculpture has in this respect prerogatives entirely denied to other branches of art and this must be ascribed to the circumstance of its productions being better able than others to associate and even to identify themselves with the objects of our common occupation. Colour and design cannot so easily develop the same power when adapted to our furniture, unless we can make to them the sacrifice of considerable space, or incur on their account great expense. This can seldom be the case, and if the million are to enjoy the gifts of art, the artist must be content to adapt his powers to a lower scale of excellence, so as to bring them within the sphere of the numbers upon whom he has to act. Electrotyping, however, affords the means of effecting such an artistical communism, without degrading Art itself; nay, it enables the skilful artist to aim at a refinement of execution, which as yet has been attained in Art-manufactures only within very narrow limits. Sculptors have, however, been but little aware of the immense power thus placed within their reach by science, and ancient prejudices blind them to such a degree that they let slip the best opportunity of competing with those other branches of design, which for several centuries have availed themselves, with astonishing success, of the multiplying processes obtained by various methods of printing. Of these sculpture makes advantageous use only in the reproduction of dies and coins.

It will prove perhaps not less amusing than instructive to our readers to compare with the classical representation of the marriage-procession of Neptune and Amphitrite, the modern design of a similar subject, translated into sculpture from a picture, and by this means adapted to the adornment of a box-cover. We see in this fine composition (of which Copolti, one of the first painters of the modern Roman school, is the Author,) Thetis carrying the arms of Achilles on the back of a dolphin, floating on the waves of the sea. Two Nereids, who support her on each side, hold the veil, which swelling under the effect of a light breeze forms a kind of canopy over her head. She holds the helm on her knees; and a spear and sword in each hand, while the sea-nymph on her right takes charge of the shield. This principal group, occupying the centre of the composition in a triumphant and imposing manner, is preceded and followed by various other episodical groups, where a character of mirthful love forms a strong contrast with the more solemn aspect of the main figure. A Triton blowing his shell announces the approaching goddess. The love-stricken nymph, mounted on a capricious sea-horse, is aided by a Cupid, who holds one of the reins of her steed. On the opposite side a Nereid is passionately embraced by a Triton, while another Triton, leaning on a dolphin, watches the happy pair with envious eyes. Two little Cupids riding on a dolphin form by their child-like innocence a lovely contrast to the coy Nereid and the enamoured Triton.

This design, being taken from a painting, presents of course a picturesque character. But as the modelling of the figures and the general outlines of the composition are of great purity and aim at a high degree of perfection, the whole presents, even as sculpture, a striking aspect. The plastic part of the reproduction deserves praise, and those who wish to acquire a more solid knowledge of form, which conveys to us in art the ideas awakened in poetry by words, may derive from the study of similar plastic translation, the same advantage as painters themselves obtain by comparing with pictures the power of action granted to the sister art, and even by exercising themselves in modelling. This was the practice not only of Michel-Angelo, but even of Correggio, who by these auxiliary means attained the deep knowledge of that chiaroscuro which lends to his pictures so unrivalled a charm, and bestows upon them that magic power, which they exercise over the imagination—a power that has been felt by all, even by those who knew not whence it came, from the period of their production until now.

EMIL BRAUN.

## GRIEF.

FROM THE BAS-RELIEF BY J. H. FOLEY, A.R.A.

MONUMENTAL sculpture has given birth to some of the best productions in modern Art, especially among ourselves. Bacon, Banks, Flaxman, Chantrey, and the two Westmacotts, have gained as much honour in commemorating the dead as in immortalising the living; the fame of the two first-mentioned sculptors, indeed, rests mainly upon their monumental works.

There are difficulties in the way of a successful practice of this class of Art not very easily surmounted; it must be poetical, or it degenerates into the common work of the mere artisan; it must have sentiment, but not of that vulgar, meretricious order which offends both taste and feeling; and it must express something more than the skill of the sculptor in chiselling a graceful design, or it will convey to the spectator a different idea from what is intended:—a monumental group should excite reverence for the dead, no less than respect for the living mind, whose aim is, or ought to be, to search the deep fountains of the heart, and draw from it thoughts in unison with his subject. Men visit not the churchyard and the tomb for amusement, but for instruction; the sculptor has, therefore, the power to teach a wholesome lesson.

The little bas-relief by Mr. Foley, which we have here engraved under the title of "Grief," is a very beautiful composition, most touching in sentiment and graceful in treatment. A mother and her daughter kneel by the grave of the husband and father; this, we presume, is the intention of the sculptor, although, that the grave should not occupy too large a space in the design, it is made smaller than, in such case, it would naturally be. The action given to the elder figure by the covering the face with her hand is a felicitous idea, for Grief, as intense as hers, must not be scanned by every intrusive eye. And how closely and tenderly are the two entwined together, each finding comfort in the other; yet both sorrowing over the link that is broken, and the staff that has been taken away from them.

It is rare to meet with a theme of this class so eloquently and expressively dealt with; apart from the melancholy subject of the work, it is one we could long gaze upon and admire with thoughts that cannot find utterance. As of Chantrey's "Sleeping Children," so it may be said of this, a man must be made of unnaturally stern stuff who can contemplate it unmoved.

Most of our readers will remember Mr. Foley's beautiful group of "Ino and Bacchus," engraved in the *Art-Journal* for January, 1849; his little bas-relief of "Grief," though of an entirely different sentiment, is in no way inferior to the former work in every quality which constitutes the value of poetic sculpture. The artist has not yet reached, by some years, what is generally considered the prime of life; we may therefore reasonably look forward to much of a still higher order of excellence.

## OBITUARY.

MR. HUME LANCASTER.

It is our duty to record the death of this artist on the 3rd of July, at his residence, Erith, Kent. As an old member of the Society of British Artists, his name was favourably mentioned every year in our report of the exhibition of this Institution. Mr. Lancaster was a painter of marine subjects and coast views, especially of Dutch scenery; and had circumstances permitted him the free exercise of his talents, he would doubtless have reached considerable eminence in this branch of art. But it is painful to know that a man of education, and of unquestionable ability in his profession, should, from domestic troubles, have been compelled to pass the prime of his life in obscurity, and to paint for picture-dealers at prices barely sufficient to afford him subsistence. The latter part of his history is a sad one, yet, so far as we can learn, without in any degree reflecting upon his character or conduct, which we believe to have been beyond imputation; still necessity often drives a man to do what, though by no means dishonourable, his self-respect would urge him to avoid.



GRIEF.

ENGRAVED BY T.W.KNIGHT FROM THE  
BAS-RELIEF BY J.H.FOLEY, A.R.A.



## CARVED CRADLE FOR THE QUEEN.

BY W. G. ROGERS.

WE have already had occasion more than once to allude to this remarkable production of the art of wood-carving, and to notice its progress in Mr. Rogers's hands; we are now happy to be able to present our readers with careful illustrations of its more prominent and beautiful details, accompanied by a general view of the whole, so as to render these completely intelligible. The cradle is carved in the finest Turkey box-wood, and has been in hand nearly two years, delays having been occasioned by various circumstances, but principally by the difficulty of procuring wood of high quality and sufficient size, to render as few joints as possible necessary. The shape of the cradle, which consists of flat head and foot boards elaborately carved in high relief and united by a semi-cylindrical trough, was suggested by Her Majesty, partly in consideration of those representations of cradles which generally appear of this form in early Italian and Flemish pictures; and, perhaps, no form which could have been adopted, so well exhibits to the eye all the minutiae of the enrichments which are profusely introduced throughout the greater part of the work.

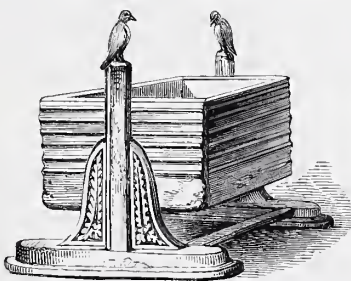
The style employed in the design is Italian, of the first part of the sixteenth century, modified, however, to suit the feelings and characteristics of the present age. Upon this subject we have been supplied with some remarks by the designer of the cradle, Mr. W. Harry Rogers, who thus expresses himself:—"It appears that if we throw aside the style of ornament which originally sprung up in Venice in the seventeenth century, and was soon transplanted to France under Louis XIV., whose name it bears,—a style now generally repudiated by most persons of taste,—our only alternative, in the absence of any style of entirely new creation, is to revert either to that of the classical epoch or to that of the middle ages, unless, indeed, we direct our attention to that style which, rising in Italy, extended itself in various dialects all over Europe in the first half of the sixteenth century. And how far Decorative Art can be a gainer by the implicit imitation of Grecian and Roman remains, has been sufficiently tested without any desirable results under Napoleon in France and George III. in England; while the Gothic style, admirable in all matters ecclesiastical, and suited to the few stern wants of feudal life, is but ill capable of accommodating itself to the various habits and comforts of modern civilisation. These objections cannot be said to hold good with the Italian style of ornament of the sixteenth century. This style in its infancy consisted of a somewhat close imitation of such remains of classical Art as the improving spirit of the age had rescued from oblivion; but the Italian artists could not long remain satisfied with servilely copying the productions of any school, however fine, but soon branched off into originality, blending with much of the antique some lingering features of Gothic detail, and many new adaptations from nature. Decorative painting, goldsmiths' work, and wood-carving were the principal arts which gained from this new channel for their capabilities; and under the tasteful patronage of the Medici family in Italy, of Francis I. of France, and of Charles V. of Spain, soon developed the extraordinary talents of Udine, Benvenuto Cellini, and hundreds of spirits equally choice whose names have not descended to us. Wood-carving, in particular, received a new impulse from its great facility of execution in the realisation of those effects which the taste of the times demanded, and from the fashion among the nobility of presenting marriage-chests, carved in walnut-tree, often in the highest class of Art. Many of these chests exist in private collections in this country, and are a strong testimony of the perfection which was attained, not only in general form, but in the beauty of composition and delicacy of finish of raised arabesque enrichments upon a flat or plain hollow field. This introduction of ornaments in relief was a great characteristic of the new style, and it was occasionally accompanied, often to too great an

extent, with scroll strap-work, which, however, from its bold style of execution, successfully contrasted with the elaborate finish of the bas-reliefs. The style may be said to have reached its greatest perfection towards 1520, which is about the date of the celebrated papal bedstead pillars in the possession of the Earl Cadogan, among the most exquisite specimens of furniture-carving of the period in existence. The early arabesques of Italy almost invariably consist of delicate raised stems and tendrils conventionally decorated with flat bunches of heart-shaped leaves, birds, and grotesque animals, and having here and there extremely prominent masses carved into masks, flowers, or figures of boys. The same descriptions hold good with the cotemporary productions of Flanders, and those of England after the time of Holbein, excepting that in these the contrast of relief was sometimes more extravagant.

"The Italian style, as applied to the domestic purposes of Decorative Art, possesses recommendations of which few other styles can boast, but it appears to require some modifications to reduce it to the wants and tastes of the present day. It has the advantage of being bound down by no such rules as those which should universally direct the formation of Gothic ornament, and its beauties must always be developing themselves in proportion as the study of nature accompanies its employment. But particularly in the present instance I have thought it expedient to divest the style of those 'monsters and hydras and chimeras dire' which form so prominent a feature in most productions of the sixteenth century, as the fashion of the day now requires that in matters of ornament no objects should be introduced unless having a positive meaning to portray. The flowers also throughout the cradle have been drawn and carved from nature, instead of being executed with the conventional treatment they would have received three centuries ago.\*

"In making the design for the cradle it was my intention that the entire object should sym-

\* The most ancient form of cradle differed little from that adopted by the designer of Her Majesty's. The early Norman MSS. give representations of cradles which bear an affinity to the beds then in use; they much resembled square boxes protected at the sides like a modern cot, to prevent the bedclothes or sleeper from falling out. The only difference between them was that the cradle was smaller, and the feet placed upon rockers. In the Royal MS., 2. B. vii. (a work of the fourteenth century, known generally as "Queen Mary's Psalter") is a very excellent representation of a nurse rocking a child asleep in such a cradle. In the succeeding century they were made to swing from the side-posts, as seen in the cut here given of



one of the most interesting remaining; the cradle in which reposed the great hero, Henry V. when a baby. It is preserved in Monmouth Castle, the glory of which, Lambard quaintly declares, "had cleane perished, had not it pleased God in that place to give life to the noble King Henry V., who of the same is called Harry of Monmouth." A curious anecdote is told of the first Duke of Beaufort, who especially directed his granddaughter, the Marchioness of Worcester, "to lie in of her first child in a house lately built within the Castle of Monmouth, near that spot of ground and space where our great hero, Henry V. was born."

Cradles in the middle ages were frequently richly decorated by the wood carver, and were painted and gilt. The old Christmas Carol declares of the Saviour—

"He neither shall be rocked in silver nor in gold,  
But in a wooden cradle that rocks on the mould."

In the *Archæologia*, vol. viii., is a representation and description of an ancient cradle which formerly belonged to the great and brave, but unfortunate, Charles Neville, the last Earl of Westmoreland, of Brancepeth Castle, who being engaged in the northern rebellion of 1570, was attainted, fled beyond seas, and died in poverty. It is of oak, richly ornamented with mosaic gilt work, and the arms and crests of the family and its connections, at the head, feet, and sides, among which appears the white rose of the house of York, denoting the attachment of the Nevilles to that branch of the royal family of England, during the Wars of the Roses.—F. W. FAIRHOLT, F.S.A.

bolise the union of the Royal House of England with that of Saxo Coburg and Gotha; and with this view I arranged that one end should exhibit the arms and national motto of England, and the other those of H. R. H. Prince Albert. The last-mentioned portion is nearly covered with raised arabesques, all however for the most part of equal projection, while the flatness is relieved by six circular moulded bosses, which occurred to me as qualified to carry off the massiveness of the centro shield, and at the same time appropriate to receive the six crests confirmed to His Royal Highness by the Royal College of Arms. Beneath the shield occurs the motto 'Trou und fest' in the contracted lettering of the time of Henry VIII., and below this, upon the exterior of the rocker, is a bold head of 'Somnus' with closed eyes, and over the chin a wimple, which on each side terminates in poppies. In the upper part of the panel is a handful of pinks taken from nature and bound round with ribands, which support and connect the whole of the arabesque work of this part.

"The Queen's end or foot of the cradle, which is indeed the principal front, is, like the head, bordered by moulding; in the centre are the arms of England surmounted by the lion crest, which is represented standing upon the topmost scroll of the shield, and round it, grouped among fanciful lines and masses of foliage, are English roses, between which birds are sporting or flying. Here the ornaments, though intricately spreading over the entire panel, uniformly spring from two stems which rise out of a vase at the bottom crossed by ribands, which bear the motto 'Dieu et mon Droit.' The point of juncture between the heraldic panel and the exterior of the rocker is occupied by a luxuriant garland of poppies, more prominently executed than other parts of the work; beneath it is the head of Nox represented as a beautiful female with closed eyes, supported upon bat's wings and surrounded by seven stars. The top of this end above the arabesque work is held together by dolphins, introduced also in other places among the details, partly in allusion to the maritime pursuits of this country, and partly as furnishing one of the most lovely forms ever created, and one indeed, against the adoption of which the arguments which apply in condemnation of the use of monsters and grotesques in general cannot be urged. The inscription 'Anno 1850' was placed between the dolphins by Her Majesty's special command. The royal crown, with foliage issuing from between the bars, is introduced over the head, standing upon a ball, encircled by the motto of the Order of the Garter in raised ornamental letters.

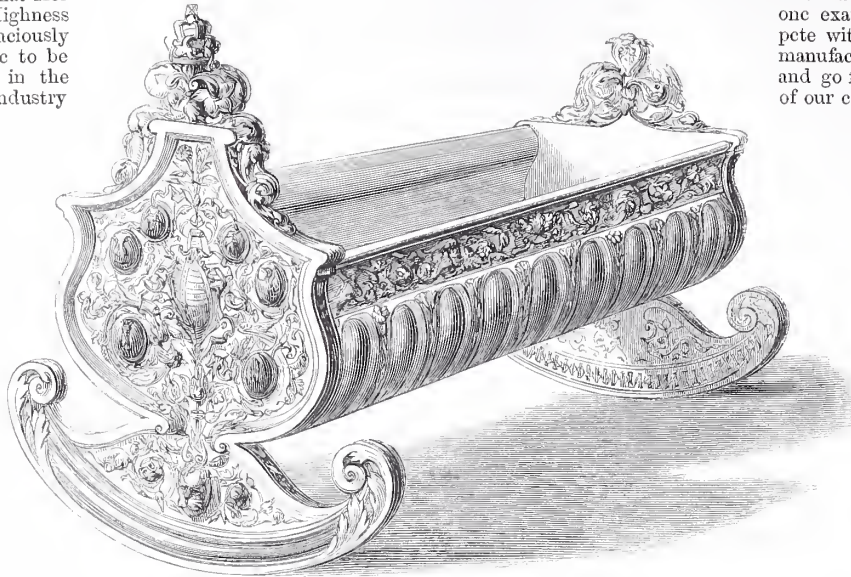
"The sides of the cradle are bounded at the top by Italian friezes of arabesque, among which English roses and poppies, emblematical of sleep, are occasionally introduced. Below the friezes are nine projecting bulbs, on each side divided by pinks."

To this description we may add, that even the insides of the rockers, portions which can scarcely ever be seen, are highly ornamented with abundant taste, the pattern of the moulding at the bottom being quite novel to us, consisting of perpendicular incisions, from which buds and leaves alternately issue. The very edges of the headboard and footboard have received decoration, and that too of an extremely graceful kind. Instead of being left flat they have a central hollow, in which lie eight pendent ornaments, all various, springing out of acanthus leaves. Of five of these with which we were most pleased we offer to our readers engravings (real size) at page 244, believing them to be really useful as suggestions to manufacturers, who could apply them to a hundred different purposes; and we are sure that Mr. Rogers's position is such that he would feel more pleased at finding his performances thus useful to others, than jealous of the attempts of co-labourers in the field of Art.

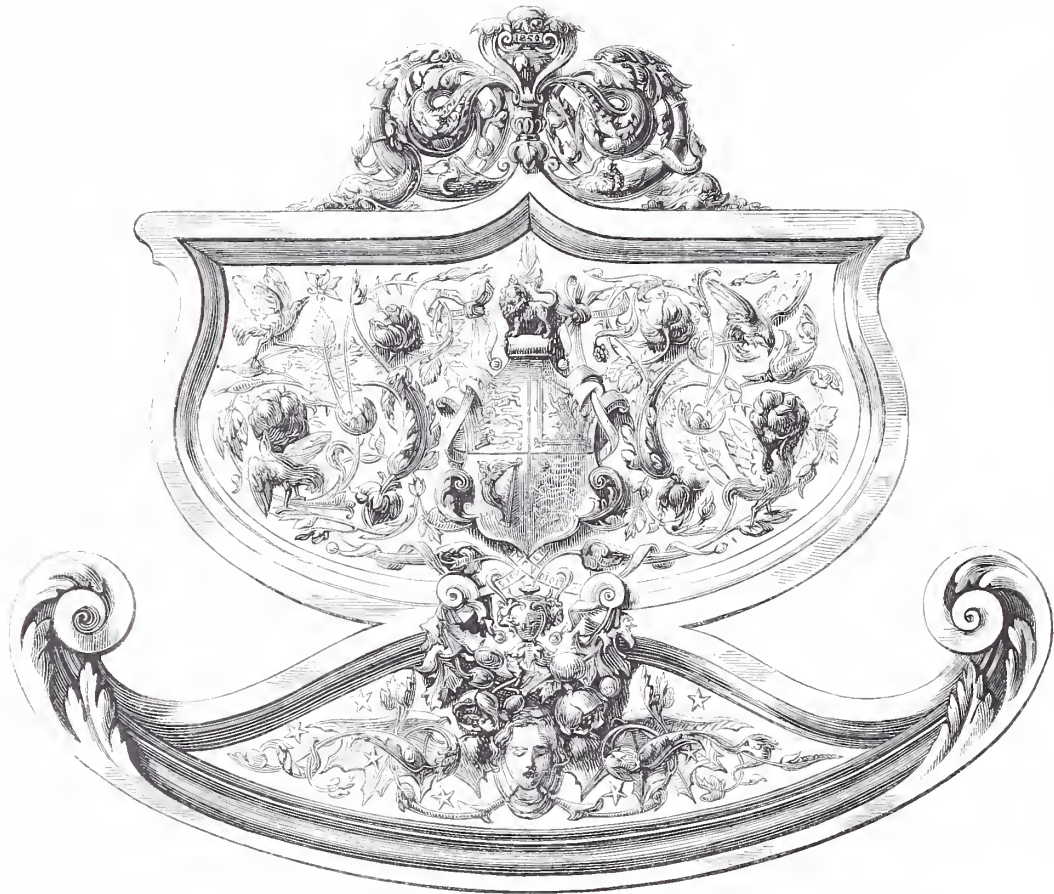
In conclusion we would only say, that we believe the cradle in question to constitute one of the most important examples of the art of wood-carving ever executed in this country, reflecting equal credit both on manipulator and designer, and a proof of the enlightened taste and liberal discernment of the august personages for whom it has been produced.

We also venture a hope that Her Majesty and His Royal Highness Prince Albert will be graciously pleased to permit the cradle to be placed among the objects in the Exhibition of the Works of Industry

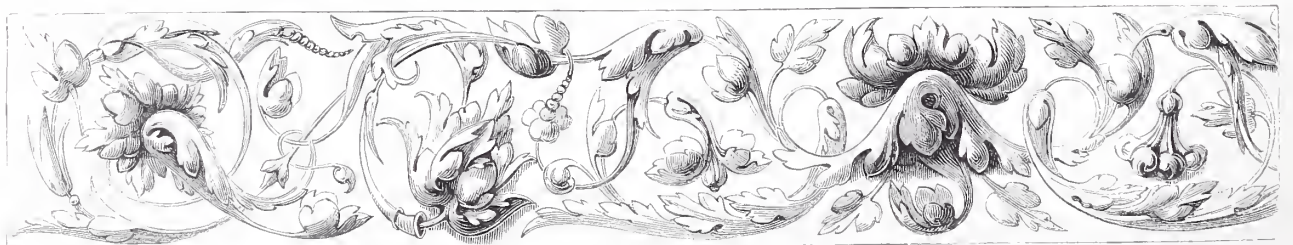
of all Nations. It will be, at least, one example of our ability to compete with the most accomplished manufacturers of the Continent, and go far to maintain the honour of our country.



The engravings on the present page represent a general view of the cradle looking from head to foot, and therefore presenting in the foreground the arms and crests of H. R. H. Prince Albert, followed by a highly-finished elevation of the opposite end, dedicated to Her Majesty,

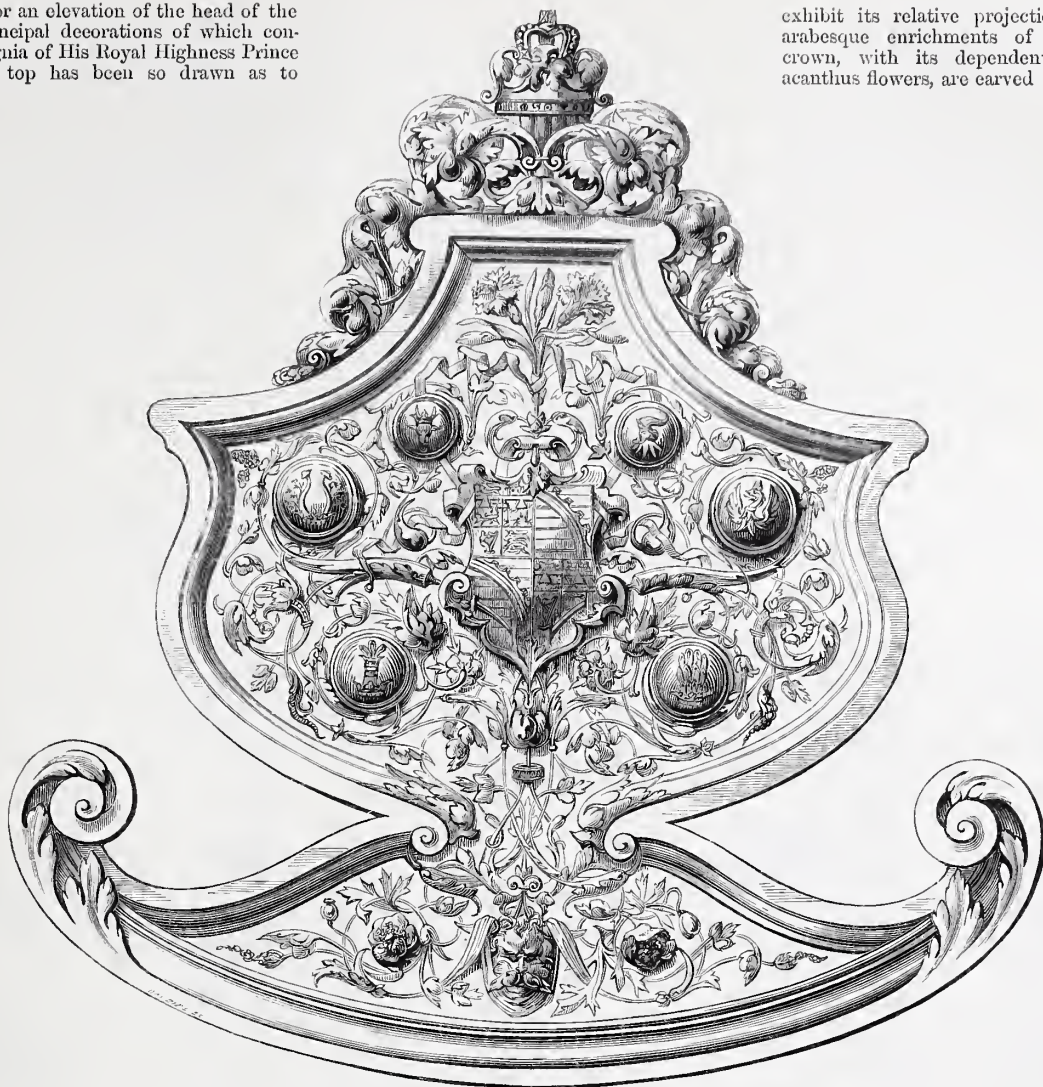


which surmounts one portion of the ornamental frieze running along the top of the cradle on either side. The drawings from this frieze, of which we give altogether three portions, are exactly half the size of the originals; and, consequently, sufficiently large for our present purpose.

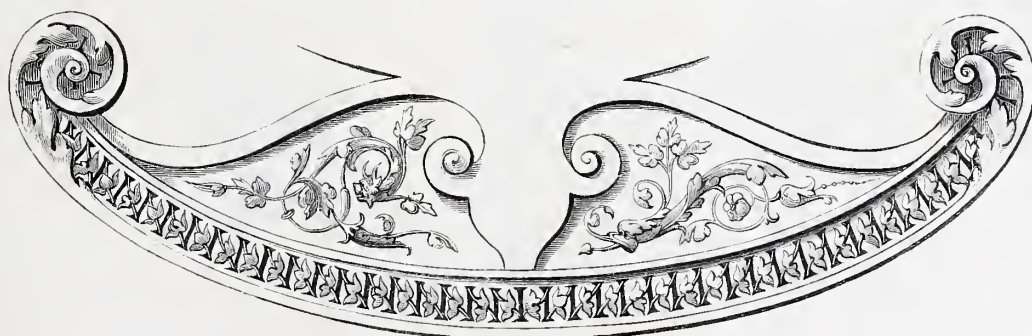


We next offer an elevation of the head of the cradle, the principal decorations of which consist of the insignia of His Royal Highness Prince Albert. The top has been so drawn as to

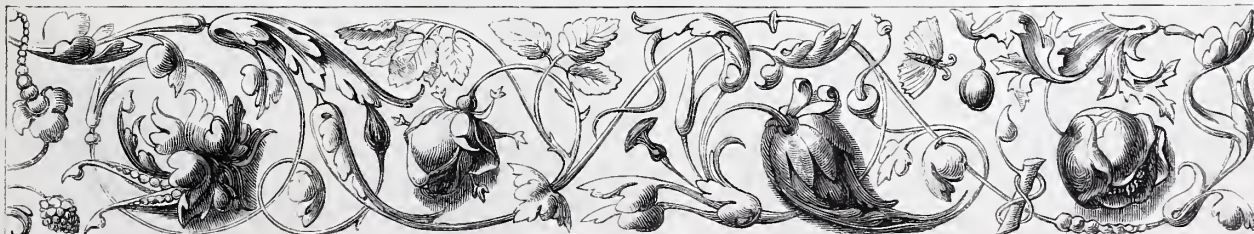
exhibit its relative projection to that of the arabesque enrichments of the panel. The crown, with its dependent leaves and side acanthus flowers, are carved in such a way as to



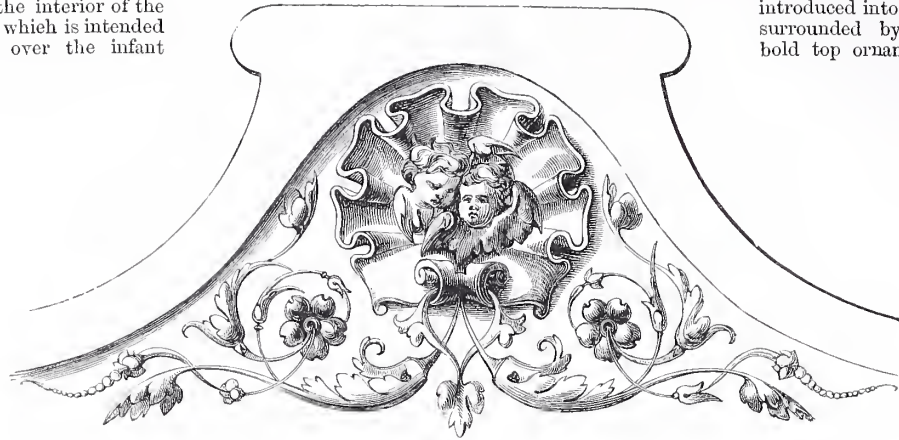
have the appearance of being excessively light, and at the same time to present no protruding points which might be likely to catch the hand and be broken off. This is a principle which ought always to be studied in decorative furniture. The next engraving, which is to



the same scale, shows the flat ornaments of the interiors of the two rockers, both represented in the same illustration, for the sake of saving space, instead of each spandril being repeated, as in the carving. At the foot of the page we give a second portion of the side frieze, which is a most successful composition, and well worthy the attention of manufacturers generally, who may use it in a variety of ways.

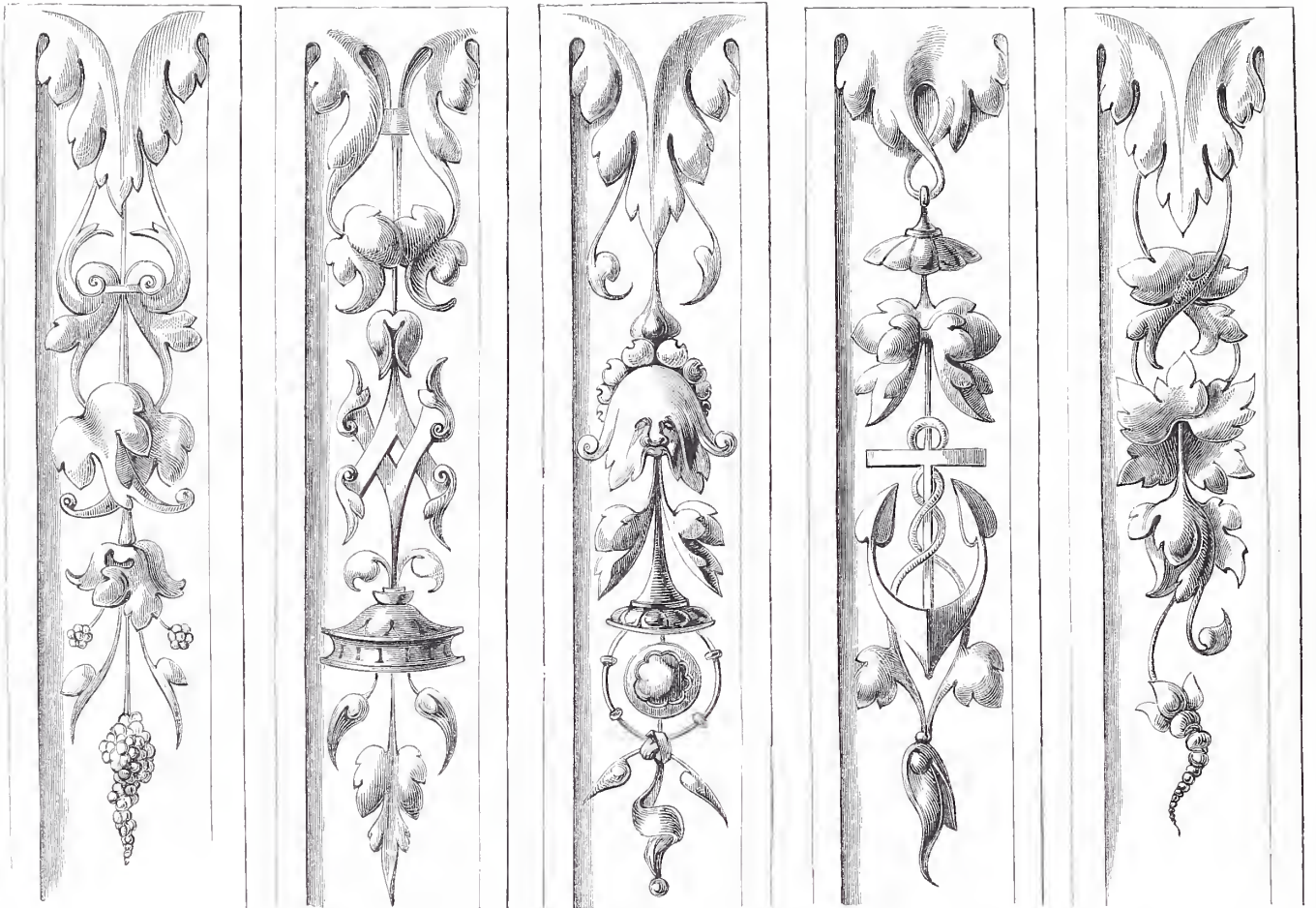


The first engraving on the present page represents that part of the interior of the headboard of the cradle which is intended to form a flat canopy over the infant

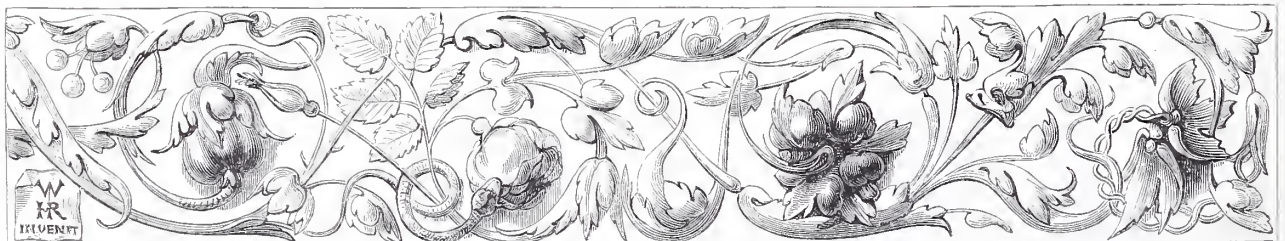


Prince. Two angels' heads are here introduced into a receding shell ornament surrounded by arabesques. Here the bold top ornament, containing ball and

crown, has been omitted for the sake of giving the arabesque-work of sufficient size to show the delicacy of its details, which slightly vary at the sides. This subject is followed by (full size) engravings of five out of the eight edge-pieces to which we have already alluded; besides individually presenting many beauties, they show much ability in variously enriching the same given space with an equal balance of



quantity. The first and last are mere arrangements of Italian foliage, and remind us of the decorated pilasters which Mabeuges so frequently introduced into the backgrounds of his pictures. The centre one has a foliated mask, and the second and fourth severally the monogram V. A., and an anchor of ancient form. At the foot of the page is a third portion of the side frieze, which again is recommended to manufacturers.





THE EXHIBITION OF 1851—  
ITS ERRORS AND DANGERS.

We have on a former occasion stated, that four years ago we suggested and advocated the plan of an Exhibition in England similar to Expositions which take place in Paris, Brussels, and elsewhere—which it had been our duty to visit—and that we had corresponded on the subject with three leading members of Her Majesty's Government, whose response was, in brief, that "the time was not ripe for the experiment." Our plan, indeed, was less extensive than that which the autumn of 1849 saw announced under the especial patronage of His Royal Highness Prince Albert. We did not contemplate (at all events for a first exhibition) the generous and self-sacrificing invitation to all Nations, nor the covering so immense an area with buildings to receive the Industry of the World. As public journalists, we considered we should be out of place if we did more than suggest what might be, and ought to be, done; and accordingly we hailed as an auspicious event the more enlarged project of the Society of Arts and its illustrious President Prince Albert, and at once gave to it our hearty and zealous support. We did not limit such support to mere words of encouragement, but were the earliest of the public journals to tender, in aid, a contribution in money. While, however, we thus endeavoured to promote an object we had ourselves long and earnestly advocated, our confidence was not with those who, it appeared, were guiding and governing the movement; and we guarded ourselves, for the future, by stating it would be our duty to watch with scrupulous—possibly with suspicious—care, over the proceedings then but commenced.\*

From this task we shall not shrink—ungracious though it may be; and while we stigmatise, as most unjustifiable and most impolitic, the clamour that has been raised against the Exhibition, we must admit that to us the altered feeling regarding it is by no means unaccountable.

And while, on the one hand, we desire to prevent the Prince from being held responsible for oversights and errors which have been disastrous, we, on the other hand, desire to preserve the public from a charge of caprice, or apathy, or incapacity for forming a right judgment as to the result.

The time has arrived when it becomes our duty to speak out. One oversight has so regularly followed another; mistakes have been so continual; want of judgment has become so notorious; the "choppings and changes" have been just as numerous as the plans and proposals; every body seems to be suspicious, and nobody confiding; to collect further subscriptions will, we fear, be a vain effort; to persuade manufacturers to exertion extremely difficult; and all these misfortunes have now to be endured in association with difficulties always hazardous, if not insurmountable—that we cannot but share the general apprehension of the issue being prejudicial to the best interests of Great Britain.

That which should have been our glory is in peril of becoming our shame; a course which might have been eminently useful to the British manufacturer is in danger of impeding his progress for many years to come. In the markets of the world, buyers will not pause to consider

\* "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 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."  
—*Art-Journal*, Oct. 1849.

the circumstances which trammelled Great Britain in the race with the other nations of the world. The Exhibition was planned by us; we invited competition; the "show" is to be arranged by us; the inference will naturally be that we have done our best under circumstances peculiarly favourable to us.

We have been in communication, more or less, with a large majority of the leading manufacturers of England, and we speak from personal knowledge when we assert that their energies have been to a great extent paralysed by the lack of understanding, and absence of system, manifested by the Commission; by want of confidence in "the Executive," arising out of matters still more inauspicious; and, in particular, by the recent awards of the Building Commissioners, whose decisions the public regard as the shadows of coming events—believing such decisions to have been based on injustice, as they could not have been the results of ignorance. While, on the one hand, British manufacturers have been disheartened, on the other, foreign manufacturers are elated at the prospect that is to follow the opening of the Exhibition in 1851; and while the latter are making those active preparations which accompany the hope of success, and go far to ensure it, the former are—even in the month of July, 1850—postponing their exertions until they can obtain a clearer insight into the arrangements upon which will depend a verdict that is to be to them life or death.

The Prince—we say it with regret and with reluctance—the Prince has, from the commencement of this affair, been unworthily supported. His Council was not indeed of his own choosing; it was the creation of circumstances; but it is to be lamented that their

"Indirect and crooked ways,"

so opposed to the fair courses and day-light dealing that usually characterise and distinguish transactions in which Englishmen are engaged, have made so many lukewarm who were zealous, so many indifferent who were cordial, so many hostile who were at least neutral.

Let us not be misunderstood: the Royal Commission consists of noblemen and gentlemen of the nicest honour, entitled to the respect and confidence alike of the high and the humble; but it is no reproach to them to say they were entirely ignorant concerning the work they undertook, and very naturally supposed they were to be instructed by persons fully capable of guiding them aright; such instructors they expected to find in "the Executive," and especially in their Secretaries. All the disasters which have followed, we trace to the fact that these gentlemen were incapable of directing the Commission: their incapacity is the best excuse we can conceive for the "blunders" which have succeeded—one after another—up to the very moment at which we write. This evil might have been remedied if a few practical men had been added to the Commission; but whether it was considered *infra dig.* to mix up such men with the aristocracy, we cannot say: at all events, if we sift the Commission, we shall scarcely find one to compensate for the absence of experience, and other advantages, in the Commission generally, and in their Secretaries.\*

Of the Prince who is the head of the Commission it is impossible to speak too highly; he has secured the respect—may we not say the affection—of all classes in this country; and that by the exercise of sound judgment no less than by generous and considerate sympathies. But it was not to be expected that he could be the director of a project so novel; he had to delegate to others the duties to which he lent his

\* The jury in France consists of manufacturers of porcelain, muslins, carpets, instrument-makers, printers, &c.; manufacturers resident in various parts of the kingdom; and although some eight or ten are "representatives of the people," *i. e.* members of parliament, nineteen out of twenty are "practical men;" including, among others, the inspector of the veterinary schools. We cannot say who are their secretaries, but we have no doubt their selections to these important offices have manifested at least as much forethought and prudence as we might expect in a dealer choosing his foreman, or a gentleman the bailiff to his estate.

high name. The end in view was creditable to his sagacity; but it is not to be concealed, that from the commencement, he lacked, to carry out the project, the means that should have been presented to him by ability, integrity, and experience in combination.

We say, the Council of the Prince was not of his own choosing; and we know it would not have been the choice of the Royal Commission. It was composed of a few members of the Society of Arts, while the Council of that society knew little or nothing of what was going on; the name of the society was used until it became inconvenient. But the Prince was in a manner compelled to be the lever by which the "Managing Committee of the Society of Arts" was to be elevated into notoriety; that Committee ultimately became the "Executive" of the Exhibition. Upon the construction of this "Executive" we have much to say—and may say it hereafter—in order to explain why, from the very commencement of the scheme, suspicions were engendered, which subsequently became—not subdued, but fostered. Themselves, their brothers, brothers-in-law, sons, and sons-in-law, and cousins, have been so amply provided for as to create very general suspicion that personal and family advantages had more weight than public benefits in those upon whom the issue of the experiment was made mainly to depend. These and similar "untoward events" are more widely commented upon than the Prince, and perhaps the commissioners, have an idea of. They have had a grievous effect on the subscription list; although few have been bold enough to assign the real motives for holding back.\*

The secretary of the Society of Arts became the Secretary of the Commission—the most responsible position of the whole—one that required a large mind and great experience—far removed from the suspicion of wrong motives or undue influences: he was, in fact, the pilot of the ship when manned and at sea; and of his capabilities the proofs are before us—in the acts that have been done, those which are contemplated, and the general position of affairs up to the end of July, 1850.

Concerning the private contract entered into between certain members of the Society of Arts and Mr. Drew, the attorney for Messrs. Munday, wealthy capitalists, who were to have made a private speculation of the concern, rumour has had much to say. It is asserted that the said contract took by surprise the then Council of the Society of Arts. It was not drawn up by their solicitor; nor could they distinctly ascertain by what solicitor it was drawn up. It was presented to them for signature, and they found in it clauses, which they considered and pronounced to be "monstrous," and refused to sign it. This was the beginning of differences between the Council and the certain members referred to, which ended in the ejection of the Council, and the substitution of another Council, more yielding, in its stead.

"O, what a tangled web we weave,  
When first we practise to deceive."

The various interviews which took place between the movers of the matter and H.R.H. Prince Albert were kept as "dead secrets" for a long time; in the end, after several visits to Balmoral and Osborne, as well as to Buckingham Palace, the Prince was effectually trammelled, and, as there was no occasion for secrecy, the matter came out. It is known that the first change made in the affair was the withdrawal of the contract with Messrs. Munday—a contract which, if there had been open and fair dealing, never would have been entered into—and an

\* When the Westminster meeting was about to be held, a young gentleman (the son of one of the executive committee), applied to be employed as *honorary* secretary. He was so. He has since been appointed *secretary* at a salary of 200l. a-year, with an assistant secretary—we understand, a near relation of his own. We do not say that his services were unnecessary, or that they are overpaid, but this is another example of the underground way of working, of which we complain. It is said, indeed, that this young gentleman has recently obtained another appointment as secretary to another "subscription board," and with another salary attached to it.

agreement to return the money they had advanced, and to give them "compensation" for the disappointment to which they had been subjected. The claim for compensation under this agreement is understood to be 12,000*l.*; it is to be settled by arbitration; and it appears, according to Mr. Labouchere, that the Treasury has taken upon itself to liquidate *this* claim, taking the security of the Commissioners for repayment; such security meaning nothing more nor less, than that if there be funds to repay the Treasury, the Treasury will be repaid, if not, the sum must be paid out of the public exchequer; for the Chancellor of the Exchequer would not seek to persuade us that he contemplates proceeding against the Royal Commissioners individually or collectively.\*

The next step—the next public step, that is to say—was the selection of missionaries to feel the pulse of the provinces; they were, we speak from our own knowledge, the relatives or personal friends of the gentlemen who subsequently became the Executive, and who were at that time much more truly the Executive than they have since been. Of the gentlemen so engaged we have no desire to speak with disrespect; but there was scarcely one of them—if there were one—at all fitted for the task: not one who was acquainted with the towns visited, the manufactures to be considered, or the general purpose of the project then promulgated. This was very rapidly discovered by the shrewd manufacturers of Manchester, Birmingham, Sheffield, the Potteries, and other places; and even the less calculating citizens of Exeter quickly ascertained that the gentlemen sent to consult or to school them, knew nothing of the business they were about. These gentlemen, coming as emissaries of the Prince, were indeed feasted at mayors' tables, and a vote of thanks for their "eminent services"—prepared beforehand—closed every meeting, at which they explained the wishes of His Royal Highness. They were honoured as men "having authority," but were listened to with impatience—as children instructing grown men. We say what we know when we affirm, that in every town in which they appeared, there was less anxiety to aid the movement after they quitted it than there had been before their arrival; and this, not alone in Manchester, where deception on the part of the missionaries gave great offence to the magnates of the town.

From the commencement then, there was, almost invariably, an underhand and un-English mode of procedure, which gradually diminished confidence and increased suspicion. There was nothing "open and above board." All hesitations were met and all objections refuted by a mysterious use of the Prince's name. He was made—most unfairly as regards him, and most unconstitutionally as concerns the public—personally responsible for all the statements that were put forth, for the good faith of preliminary arrangements, and for the ultimate results to the country; and opposition was construed into insult to His Royal Highness.

It is said, indeed, as a sort of apology for the appointments, that the Executive have no power; that they are mere servants to obey the orders

\* In the House of Commons, in answer to Colonel Sibthorp, Lord John Russell said, with respect to the question whether any engagement had been entered into, the only one that had been entered into was under these circumstances:—before the Royal Commission was appointed there had been a contract with an individual with respect to an undertaking to pay the expense of the erection of a building, and other expenses connected with the exhibition, on certain conditions. When the commission was appointed, there were representations from various places in the country, very strongly urging that that contract should be annulled. The commissioners (he was not present that day) took into consideration these representations, and were unanimously of opinion that the contract ought to be annulled, but in order to do that it was necessary to enter into some assurance that the contractor should be paid the sum which, under certain circumstances, it had been agreed should be paid to him. The only engagement that the Treasury took was, that they would immediately find the money that was necessary to get rid of the contract, provided that they had security that the money should be repaid to them. They got what they considered sufficient security, and, therefore, there would be no expense to the public.—Colonel Sibthorp: May I ask the amount?—Mr. Labouchere: The amount is to be ascertained by an arbitration, which has not yet been made.—Colonel Sibthorp: What security?—Mr. Labouchere: The security of the commissioners.

they receive;—but herein is the source of the evil. If they had the confidence of the Commissioners and also of the public, such confidence being founded upon faith in their ability and trust in their integrity, all would go right; such an Executive we ought to have had *at any cost*. The experience of all public bodies may be adduced in proof that "confusion worse confounded" invariably attends the movements of any institution of which the managing committee is distrusted.

It is not only of dark and narrow alleys into which public feeling was forced out of broad and fertilising channels—that we complain. The whole procedure has been conspicuous for indecision; yesterday, there was to be this, and to-day it was to be that. The Monday contract was displaced by an arrangement which gave the honour of the enterprise to the public. The Exhibition was to be, like our great charities, "supported by voluntary contributions." Prizes of twenty thousand pounds were to be awarded yesterday; to-day success was to be recompensed by a brass medal, nominal value; and again, it is understood, prizes to the amount of twenty thousand pounds are to be given; yesterday, as announced by one of the commissioners, America was contracting to purchase, bodily, the whole collection; to-day it turns out that they will borrow as many things as exhibitors please to lend, and return them in safety when done with—copied and imitated: yesterday there was to be a building of brick and mortar; to-day it was to be of wood and plaster: yesterday there was to be a dome double the size of St. Paul's; to-day the dome had vanished into thin air; and now it appears the building is to be the very opposite of the thing asked for—and for which so many architects laboured in vain—a huge conservatory of iron and glass; yesterday, the building was to be temporary; to-day it is more than likely to be permanent; yesterday a time was fixed for receiving applications for space; to-day that time is extended by six months. In fact, and in brief, we cannot call to mind a single arrangement that has not been changed, or a solitary rule that has not been to some extent altered. Do we regret these changes? No! principally, they were improvements; but we complain that the public was thus trifled with; that the Commission had no fixed principles; that its resolutions were like the ghosts of Ban'quo and his race—to

"Come like shadows, so depart."

And we affirm that thus was public confidence shaken; that thus enthusiasm was suffered to evaporate; and that now a very large majority of the Exhibitors are manifesting a disposition to strike their colours before competitors arrive in sight.

At the commencement of the plan the Prince's name was a "tower of strength;" the public were gratified to see another proof of his identification with British interests. There was something so agreeable in his dedicating time and energy (which so many illustrious personages devote to selfish enjoyment) to the promotion of commerce and manufactures, only of late years removed from the category of low pursuits, that his project (or, at least, the project called "his") was received with a degree of popularity approaching to enthusiasm.

And it becomes necessary to inquire, why not only this enthusiasm has subsided, but why that which was popular has become almost unpopular, and the generous exertions of His Royal Highness made, very nearly (most ungratefully as well as groundlessly), the foundation of charges against him.

Into the subject of a *SITE* it is needless for us now to enter; this has been decided; the sense of the House of Commons was taken, and it was determined by the votes of nearly four to one, that the Exhibition ought to take place in Hyde Park. It is not a little singular, that the outcry against the site was raised, only when operations there had actually commenced; Lord Brougham we believe, was the only person who publicly objected to it, and it is no exaggeration to say, that he was rewarded with obloquy for his pains.

Thus, the outcry commenced only when the scheme had become unpopular. Persons who did not clearly see their way to urge, openly, objections against the Exhibition—because of the errors that had been committed, and apprehensions of mistakes, still more serious, to be made in due course—took up the *site* as a ground of battle. We feel assured that no expression of dissatisfaction against Hyde Park would have been heard, if there had been contentment with the scheme generally, and confidence in the commissioners, their secretaries, and the "executive" of the body.

It was, indeed, all-sufficient to create general alarm when a monstrous, costly, and unpicturesque "dome" was threatened as a *temporary* erection: when the expense of a temporary building was expected to be ten times the cost of a temporary building, for similar purposes, in France; and, above all, when a mass of foreign competitors were recompensed for plans which were not only unasked for, but which nobody ever thought of carrying out; which were, in nearly every instance, at variance with the stipulations distinctly laid down, and which did not contain a single suggestion; while the plans of English architects, which strictly adhered to such stipulations, which were entirely capable of being worked out, and from many of which "suggestions" were taken, were passed over without the reward of commendation.

These, and other startling facts, were received as "heavy blows and great discouragements" by British manufacturers and the British public; and the earliest available moment was taken advantage of to find cause of quarrel: that cause was the choice of site—selected though it had been so long before, and chosen as if by common consent of all orders and classes, and with but one dissenting voice. We repeat, if there had been no growing and increasing discontent with the scheme generally, there would have been no opposition to it on this ground: a fact which receives confirmation strong from the paucity of argument against Hyde Park, and in favour of any other site.

It seems to have escaped the attention of both writers and speakers on this subject, that, although the building is to be "temporary," it is to be reconstructed at the end of five years—and of course in the same place. It has been clearly understood—and, for that very reason, little talked about—that the Exhibition of 1851 is to be the *first of a series*; otherwise, the project could have received no cordial support from those who desired to find England triumphant in a contest with the other nations of the world. We are fully prepared to have the worst of it in 1851; and all advocacy of the plan is based upon knowledge that our opponents will be our teachers; and that we shall thus be taught to beat them in 1856. If there were to be no struggle hereafter; if we were to know that the supremacy of continental manufacturers—to be manifested in England, to the world, in 1851—were to be a thing settled for the remainder of the century, and that no future occasion were to be afforded for renewing the contest upon terms more equal than those which now exist, we should look upon the Exhibition of the Industry of all Nations as to the last degree disastrous to the best interests of the British manufacturer; for, of a surety, his inferiority in 1851 will be proclaimed everywhere; and it is only the hereafter that will be his recompense. After the beating he will receive in 1851, he will "go into training." He will gird up his loins to meet an adversary of whose strength of muscle and cunning of fence he has been made aware; and thus, forewarned and forearmed, he will as certainly beat as he will surely be beaten. We do not hesitate to say, therefore, that the ground in Hyde Park must be occupied every fifth year under precisely similar circumstances to those which are to exist in 1851; and the inhabitants of that neighbourhood must make up their minds accordingly.

An early announcement of the Commissioners in soliciting subscriptions was, that a surplus was hoped for and expected—why: to form a fund for *future exhibitions* of the works of Industry of all Nations in London!

The mode resorted to for raising monies has been much and severely commented upon.

Without by any means going so far as a gallant member of the House of Commons, in asserting that "the promoters of this delusive undertaking were not content with begging, they also resorted to intimidation"—an assertion reiterated by Lord Brougham in the House of Lords,—we must admit that a course has been generally pursued by the subordinates of the Commission very discreditable to the national character. This has been caused principally by employing collectors, who receive a per centage upon all sums collected, and who are by no means nice in their arguments to persuade people of the worldly wisdom of appearing upon subscription lists.\* Add to this an unbecoming suggestion of a respected journal (with which a member of the executive is known to be intimately connected), that if people would now put down their names for certain sums they need not be called upon to pay for some months to come—i.e. that they should have nine months' credit; and a most unseemly rumour that a certain wealthy peer, in gratitude for the honour recently conferred upon him, meant to draw his purse strings, and make up whatever deficiency might be found between amount subscribed and amount expended; consider the pitiful resource of "Benefits" such as that at Sadler's Wells; and we cannot avoid arriving at the conclusion that money was to be got by any means; and that thus our national character has been in no small degree humiliated, by the very circumstances which should have elevated it in our own opinion as well as in the estimation of foreign countries.

Far better, far more straightforward, and far more worthy of England would it be at once to declare, that having issued invitations to our table, there should be no lack of entertainment; that the National fund would supply the National Exhibition. To this complexion must we come at last; and it is right as well as wise to avow it. *Parliament will be called upon for a grant to make up the deficiency*; and so it ought to be; the very foundation of a cause for holding this Exhibition is that it will greatly benefit Great Britain. If so, the country should pay for it; if otherwise, it ought not to be held at all. There is no reason why private subscriptions should not be asked for, inasmuch as some persons will be more advantaged than others by the issue, and a tax for the purpose would affect all alike; but there can be no just cause why a National benefit should not be purchased out of the National resources—as it must ultimately be.

\* The authority upon this matter who will claim most attention is Sir Frederick Roe (formerly one of the metropolitan magistrates); in a letter inserted as an advertisement in the *Times*, he thus writes:—"During the spring of this year I have frequently conversed with many of my neighbours carrying on business in St. George's and St. James's parishes, and others residing in more distant quarters, on the subject of the projected exhibition. It is not necessary for my present purpose to trouble you with their views at any length, it is quite sufficient to state that a very considerable number—I should be afraid to state how many, assured me that they were decidedly opposed to it; but that such had been the canvassing by powerful and distinguished persons, such had been the influence used, such had been the threats of withdrawal and loss of custom, together with menaces of having their names reported in the highest and most influential quarters if they refused to contribute, that with the conviction they were giving their money in support of a mischievous and suicidal measure, they did not dare refuse."

† The *Times* has given an estimate of the probable expenses and receipts of the undertaking—receipts arising from subscriptions and admissions, and makes the balance against the receipts amount to 35,000*l.*, "a balance for the consideration of the House of Commons;" but this appears to us to be under-rated; the *Times* gives the receipts from subscriptions at 60,000*l.*; there will be nothing like that sum clear of expenses incurred up to this date, to say nothing of salaries to be due between this and the 1st of May next, and other items of expense, omitting all consideration of Messrs. Munday's claim for "compensation." The cost of "the executive," the three secretaries, and the various other "officials," for the two years of their services, will not be less than 30,000*l.*—a sum which the *Times* has not taken into consideration.

We have ourselves made a calculation of the probable receipts and the probable expenditure. It has not been

We are told, indeed, to believe that the receipts of the Exposition will be large. Large they ought not to be. These receipts are to be derived solely (so it is understood, at least), from admissions at the doors. There are to be no charges for space; or for any other advantage. The admissions will be very numerous, but the price of admission ought to be as low as possible, or the primary intent of the Exposition will be defeated. The scheme is designed mainly to instruct our artisans. It is not intended as a show, or to teach the wealthy where they can get the best goods cheapest; the project was avowedly started—and upon that principle only was it encouraged by Prince Albert—as a means of improving those who were the actual producers of manufactured articles—in short, the working classes. Now, one inspection of eight miles of counters, foreign and home, will be of no sort of value to any artisan. He must study what he sees. He must go again and again; if possible, every day—as many days as he can, while the Exhibition is open; and if the admission on each day be one shilling, it will be a virtual exclusion of the classes for whose behoof the project was suggested, and has been supported. We desire the admission not to exceed threepence; if it exceed sixpence, the Exhibition, for all useful purposes, will be a nullity. It is already announced by something more than rumour, that on the first day, the private view day, the admission is to be one guinea for each person! It is not insinuated that visitors will on that day look at aught but the company; and it would be honest and manly to advertise at once, that those who pay this enormous sum will be admitted to a private view of—the Royal and Illustrious party who will be there, "on that occasion only." Again, it is said the admission for the first week is to be five shillings—to diminish gradually until it reaches the minimum price. This project would be ruinous; it will be a death-blow to the vital principle of the Exposition, by doing away with that spirit of equality which forms its best recommendation; the aristocracy would go first, and the commonality follow. It would be, in short, the strongest move that has been yet made to render a mere phrase for laughter—that "dignity of labour"—about which so much was said, and so eloquently, by peers and prelates, who at the Westminster

made lightly, but after closely looking into the subject, and very minute inquiries of persons whose opinions were safe for guidance. It is as follows:—

PROBABLE RECEIPTS.	PROBABLE EXPENSES.
Private subscriptions 70,000	Prizes . . . . . 20,000
Admissions of one million persons, at one shilling each . 50,000	Munday claim . . . 12,000
	Per Centage (15 per cent. allowed by the Commissioners) on 70,000 <i>l.</i> collected . . . . . 10,500
	Printing and advertising . . . . . 3,000
	Expenses incurred by missionaries to the provinces . . . . . 3,000
[N.B.—Probably the exhibition will be visited by more than a million of persons; but there must be some mode devised by which, during part of the time, less than one shilling will be the admission fee.]	Executive committee (two years) . . . . . 8,000
	Secretaries (three) . . . . . 6,000
	Secretaries (London, Westminster, &c. &c., and provincial and other assistants, porters, clerks, &c. . . . . 5,000
	Building . . . . . 100,000
	Police, watchmen, servants, messengers, &c., during the exhibition . . . . . 5,000
	<b>£172,500</b>
<b>£120,000</b>	

The Westminster Committee alone have employed for some six months six collectors at three guineas a week each. They now pay ten per cent. on the sums collected; the other expenses, for printing, &c., must be considerable. A nearly similar course has been pursued throughout the country. We believe the most sanguine of the supporters of the exhibition expect that the subscriptions will barely suffice to meet the expenses, irrespective of the building, to be met entirely by the admission monies.

Our estimate, therefore, which we believe to be under-rated, in all the items, leaves a deficiency of 52,500*l.*—a deficiency "for the consideration of the House of Commons."

meeting sate side by side with shopkeepers of Oxford Street and Piccadilly.

Another paltry and un-English mode of making money, is understood to be by selling to the highest bidder the privilege to print catalogues; to be charged, as a matter of course, at such price as the contractor pleases: to be executed, equally as a matter of course, in any way he likes. Upon this topic we shall have more to say when the subject is officially before us; but the contractor may rest assured that in this age of anti-monopoly he will not have the affair all to himself. "Competition" is the chosen motto of the Exposition of the Industry of all Nations in 1851.

If we are a nation of shopkeepers we are not a nation of beggars; and we shall enter our protest against being so described to the other nations of the world.

"They manage these things better in France!" The two Expositions of 1844 and 1849—which it was our lot to visit, and which are described so fully, and so extensively illustrated, in our Journal—taught us much, and ought to have taught as much to all who have been entrusted with the plans of the Great Exposition of 1851. The policy of England is indeed far more liberal than was that of France. We, who had so much reason to fear competition, boldly dared and chivalrously invited it; but if we scorned to imitate the French in the narrow and selfish view of "taking care of ourselves," we might at least have condescended to accept lessons from their experience in the business details in which they were proficient.

Their Exposition is paid for out of the public purse, and is free to all who seek admission to it. Every day and all day long (for six days out of the seven) the high and the humble may study there. The catalogue is not cheap, it is charged 10*l.*, but this evil is obviated to the humble, who can hire it for one penny a day. No mere vendor of an article is allowed to exhibit it. When you see an article you know by whom it is manufactured; you see nothing but what is French produce; it is only Frenchman competing against Frenchman for the honour of France. He participates in the glory of the prize he does not himself receive, and he shares in the advantage of the custom thus obtained for his neighbour.

Neither in the Chamber, in the public press, in the atelier of the artisan, in the clubs or in the coffee-houses, is there ever heard a murmur against the cost of the building in the Champs Elysée. It is paid for out of the National fund; it was so under the Monarchy and is so under the Republic; but no one grumbles at a tax which he believes will be productive a thousand fold—not only in the actual sales effected thereby—but in the improvement of manufactures, by lessons given to manufacturer and artisan.

It is not yet too late; and earnestly do we hope that Parliament may be applied to for a grant of money, before, and not after, the Exposition; to render it worthy a great country, and not to supply a deficiency, evidencing apathy or want of confidence; and that the people will be invited to see, free of charge (or, at all events, nearly so,) that which they will have paid for. It will be far more creditable, and infinitely more profitable to do at once that which we have no doubt we shall be ultimately compelled to do—impose upon ourselves a tax to secure an Exhibition, in all respects, worthy; and we do not in the least doubt that such a proposition would be well received by the country, and not ill received by the House of Commons.

Surely we may not only imitate continental nations in the past, but in the present. France is not the only nation that will contribute a grant of public money, for the purpose of aiding its manufacturers and artisans to surpass the English in this very Exhibition, to be held in London in 1851. We have no doubt as the time approaches, every government in Europe, except our own, will have, so to speak, "taxed the people," in order to secure evidence of foreign supremacy in manufactured art; and it will be a shameful policy on the part of England if no encouragement is held out by our government of equal weight.

If then the blunders that have been perpetra-

ted by commissioners, executives, and secretaries, have been so obvious, so numerous, and so utterly indefensible, we are compelled to believe that those to be committed hereafter will be as unpardonable in character and as disastrous in their effects. The difficulties to be surmounted have not in reality been yet met; we have but crossed the stile and struggled through the thicket which leads to the Slough of Despond; and we have neither Faith nor Hope to guide us among the pitfalls that encompass our path. Whose province will it be to determine where Mr. A. shall have his stall, and where shall be the stall of his rival in manufacture, Mr. B.? Who is to settle what amount of space shall be accorded to Mr. C.; and what articles shall be, and what shall not be exhibited by Mr. D.? What proportion of the judges will be foreign? What places in the Exhibition will be accorded to foreigners? Will the foreign manufacturer be enabled to exhibit through a London agent, and so make known to all enquirers where duplicates of his goods may be at once obtained? Where English patents have been used by foreign manufacturers, in part, or in whole, will such articles be admitted, and who will bring such articles to the test? May dealers generally exhibit the objects they do not make but sell?—and if so, may a score or half-a-hundred of the very same objects be exposed on as many dealers' stalls? Who will be entrusted with the delicate and thankless duty of accepting or rejecting the various articles sent in? Even in France this is a task of great difficulty; and the moral machinery by which it is managed is by no means simple. Which of the Royal Commissioners will be daring enough to undertake it? Is this labour and this responsibility to devolve upon the Executive? If so, we anticipate what will follow. Especially, who will be the judges to make the awards—to award the medals and the prizes of twenty thousand pounds—of which, by the way, we venture to prognosticate eighteen thousand pounds will go abroad? These duties must be discharged by persons of unquestionable integrity; and such persons it will be no hard matter to find; but integrity is only one of the qualities absolutely necessary to enable them to perform the work.

Above all, the determination of the Commission not to demand to know the quality in which an Exhibitor exhibits, will involve them in a maze, out of which they will never find their way. This subject, of paramount importance, requiring so much consideration and so much space to consider it fitly, will be found treated at length in another part of this number of our Journal.

A hundred other cases of difficulty present themselves to our minds; they might be overcome, but it can only be by confidence in the forethought, wisdom, and integrity of those whose duty it will be to encounter them.

We have thus said our say—it was a duty we imposed upon ourselves when we gave the Exposition our support; if we have either exaggerated or misstated, we shall gladly rectify the error; if our statements be arraigned, or our assertions contradicted, we shall endeavour to sustain them by proofs.

We tremble for the consequences that must be expected to ensue, burthened as we shall be with the weight of so many blunders; under the most favourable circumstances we had a contest to sustain against powerful opponents—opponents backed by the money of their respective governments, armed and trained for the contest by their sovereigns, with public feeling in their favour, and, it may be, old animosities stimulating the ordinary allurements to profitable rivalry; long experienced in all things appertaining to their several callings, knowing precisely what they want, and exactly where to find it. Could we hope for conquest? As well might we have looked for a victory at Waterloo if we had met the Old Guard and the legions of Napoleon with bayonets blunted and balls too big for the calibre of our cannon.

But if we knew we should be worsted in the contest, we expected that compensation for defeat which might have been better than a victory; and even some exasperation may be

justified against a system of errors, which retaining all the disadvantages of the struggle, threatens to deprive us of all its advantages.

These disadvantages are not merely a diminution of public feeling, and a fierce array of hostility at home, but it is beyond all doubt that our manufacturers are arming as combatants reluctantly forced into the contest, and not as volunteers fighting for distinctions and rewards. We speak from positive knowledge when we assert that a very large proportion of these manufacturers are delaying preparations until they are better satisfied as to the result; and our dread is that they will so delay them until any attempt at competition will be useless. This, however, ought not to be; the manufacturers of Great Britain are, to use a common phrase, *in for it*; THEY MUST COMPETE; and under the very worst circumstances that can happen, they must not be held back from those exertions upon which their very existence depends—at all events for some time to come.

They must be “up and doing;” it would be idle now to counsel that *postponement* for a year, which we advocated some months back. They must be prepared by the 1st of May next; that is *now* the time fixed; and if altered (as we think it will be) it will only be by prolonging the period for another month, and if they have already lost much time, they have not another moment to lose.

To succeed in spite of obstacles is far more honourable than to prosper with all “appliances and means;” and those who manifest energy and liberal enterprise must be regarded as patriots in the truest sense. We urge upon our manufacturers the duty they owe to themselves and their country; let them not relax because difficulties instead of being removed out of their way, have been created or increased by those who should have been their protectors. Difficulties are things made to be overcome!

With encouragement such as we had a right to expect, with time sufficient for all purposes, with judgment and equity evident in those whose arrangements and decisions must be of deep and lasting import, and with confidence in the Executive and officials of the Exposition, we might reasonably have hoped that British energy, enterprise, and capital, would have enabled Great Britain to make an appearance at “The Great Peace Congress of the World” worthy of her high renown; so that Peace might not take from her the laurels she had gained in War, at some period or other, from every nation of Europe and of Asia.

As these advantages have been denied to us we must do the best we can without them, and the public may be sure that, after all, the mighty resources of England will be largely exhibited; that its honour will be upheld, and its glory asserted in many important branches of the Industrial Arts.

Probably in our next number we shall be enabled to dwell upon this topic more at length, and to explain our prospects more fully than our space at present permits us to do; there are few of the Manufacturing Districts with which we are unacquainted—few of our manufacturers of whose capabilities we are ignorant, and we shall ere long revisit them for the purpose of making our readers aware of their progress; we are not without hopes that our report may be less disheartening than it must at present be.

Just now we must content our readers with a contracted and imperfect view of the prospect before us. We may, indeed, yield, without a struggle, the palm of excellence to the silks of Lyons, the ribbons of St. Etienne, the lace of Brussels, the bronzes of Paris, the jewellery of Paris, the paper-hangings of Paris, the carpets of Paris, the painted glass of Germany, the coloured glass of Bohemia, and some other objects of elegance and utility, or of both combined; in children's toys, the produce of Sonneberg; in articles in manufactured zinc, and terra-cotta; in fringes, braids, and carriage-furniture; in marquetry, in wood and wind instruments of music, the manufacture of Adorf, in Saxony; in brass instruments of music; and in all sorts of designs for manufactures (the productions of artists); but we shall

not be ashamed or afraid to challenge “the Industry of the World” to compete with the cottons,—at least in as far as price and quality are concerned—of Manchester; the chintz of Preston; the broad-cloths of Somersetshire and Yorkshire; mathematical and philosophical instruments; models of new arrangements of machinery; marine architecture; agricultural instruments; rifles, and fowling-pieces; the machinery of a score of places of renown, from the steam-engine of a thousand horse power to the crank and fly-wheel which turn a coffee-mill; with the stuffs of Leeds; with the hardware and cutlery of Sheffield; the fire-grates and their accessories of Sheffield; the pressed brass-work of Birmingham; the cast-iron (so far, that is to say, as solidity and substance go,) of Coalbrookdale, Derby, and Northampton, and of London also; with the cotton stockings of Leicester; with the machined net-work of Nottingham; the plain shawls of Paisley; the worsted-work of Norwich; the papier mâché of Birmingham and Wolverhampton; with the linens of Belfast (even the cambric of the commercial capital of Ireland will not much suffer now by comparison with that of France); with the tabbets of Irish manufacture; with the pure crystal glass of Stonbridge and Birmingham; the plate glass of Birmingham and St. Helens; the fishing-hooks of Redditch (which supplies nearly the whole world with the best); in oil-cloths and floor-cloths; in metals, such as alabaster, Sheffield plate, &c.; in ecclesiastical appurtenances, in metal, &c.; in gothic stone-carving, bookbinding, both in cloth and tooled leather; encaustic tiles for churches, halls, &c.; in tessere; in the earthenware of Staffordshire; and, above all, in the porcelain of Staffordshire, which (the statuettes especially) we venture to assert will surpass the best produce of France or Germany,—putting aside, as we ought to do, the productions of government works, at Sevres and Dresden, and admitting into competition only those of manufacturers depending solely upon personal resources, and manufactured only for sale; and in the electro-plating of Elkington which, we have the authority of our honoured associate, Dr. Emil Braun for saying, will surpass the best efforts of all other nations.

The list, indeed, comprises chiefly those objects which are independent of ornamentation; but we have no design so to limit our prospects of success in the rivalry we have courted. Within the last five years British manufacturers have made large advances; and these will, we trust, be displayed notwithstanding the “discouragements” which have so considerably marred their efforts. It is whispered indeed that Spitalfields will not be very far behind Lyons; and that Coventry will not shrink from comparison with St. Etienne—their improvements having certainly been derived from the employment of those French artisans, who may be once again described as “Refugees.” In carved wood, by hand and by machinery, we are doing and have done much; there is at least one artist-workman who will distance all competitors in this branch of Industrial Art. We cannot say if the great firms in Glasgow, Edinburgh, and York, have been of late making a move; but many of their productions, in carpeting, have promised to rival those of France—always leaving out of sight the produce of public establishments sustained by National funds.

While therefore we anticipate that, generally, in the Exhibition of 1851, we shall be far surpassed, we by no means admit that we shall not supply ample and satisfactory proofs of our progress; and conclusive evidence that, to the Exhibition of 1856, we may look forward as establishing our claim to pre-eminence in nearly all the branches of Industrial Art.

And we earnestly intreat the Manufacturers of Great Britain to labour as if there were no incompetent Commission to chill their energies and to hamper their resources—but that, each man working for himself, to augment his own honour, to increase his own trade, and at the same time to uphold the repute of his country, will *do his best*—taking as his motto, that famous sentence which can never be hackneyed—“ENGLAND EXPECTS THAT EVERY MAN WILL DO HIS DUTY.”



THE death of this accomplished sculptor, and excellent man, took place at Rome on the 29th of May last, under circumstances of interest unusually touching. The pleasure with which we had seen, and briefly written of, his work now in the Royal Academy—"A Marble group—a Huntress with a Leveret and Greyhound"—was yet a sensible emotion when he had perished, and it was far from the thoughts of ourselves or any of his friends, that this might be the last of his productions that would be seen within these walls, for he was not yet "full of years," having far beyond the average run of human chances in his favour. Our school is comparatively poor in poetic sculpture; one substantial cause of which is, that it is by far the most expensive department of the profession; not that if it were less so the genius would be the greater, but the means of development would be more accessible. An education in purely poetic sculpture, to the maturing of any considerable works in marble, is so arduous and costly, that very few venture on this exclusive path, and hence can we but ill afford the loss of one who has so signally distinguished himself, and who notwithstanding the pronounced excellence of his works, might yet have hoped to conceive his best—

"But the fair guerdon when we hope to find,  
And think to burst into sudden blaze,  
Comes the blind Fury with the abhorred shears  
And slits the thin-spun life."

Wyatt\* was born on the 3rd of May, 1795, in Oxford Street, in London, where his father Edward Wyatt was then settled. The latter died at Merton, in Surrey, in 1833. The profession of sculpture was determined on at an early age by the subject of our memoir, and he was accordingly articulated to Charles Rossi, R.A., for the term of seven years; and during that term his studies at the Royal Academy were so successfully prosecuted as to entitle him to the award of two medals upon different occasions. At the time that Wyatt was under the tuition of Rossi, the latter executed several national monumental works which had been voted by parliament to commemorate the services of men who had deserved well of their country, and some of the earliest productions of Wyatt were of the monumental class, as that in the church of Esher, in memory of Mrs. Hughes, and another in the chapel at St. John's Wood.

\* We are indebted to Mr. S. Pearce, a friend of the late Mr. Wyatt, and an artist who has painted some excellent portraits, for the above likeness of the deceased sculptor.

But it is to Canova, in a great measure, that Wyatt was indebted for the ultimate refinement of his tastes; his natural genius was at all times impressive in narrative, but it was under the great Italian sculptor that he began to versify in marble with the purest feeling. And Canova was his friend until his death—indeed Wyatt numbered as friends all who knew him. He had seen and admired the works of Canova even while under the instruction of Rossi; and when Canova visited this country, through the kindness of Sir Thomas Lawrence, who justly estimated his talent, Wyatt was introduced to Canova, who became so far interested in him, as at once to promise him his protection and the permission to work in his studio at Rome. After an interview so favourable to his prospects, Rome became the goal of all his desires; and he proceeded thither in the early part of the year 1821, after having spent some time in Paris under the celebrated Italian sculptor Bozio; and so devotedly did he prosecute the labours of his profession, that only once in this lengthened term of nearly thirty years, did he revisit his native country—and that occasion was in the year 1841. During Canova's lifetime the closest intimacy subsisted between him and the subject of this memoir, amid all the circumstances of a long and arduous profession,—a fact honourable to both parties. Our countryman Gibson was also a pupil of Canova at the time of Wyatt's entrance into the studio of this great man, and from that time the greatest friendship existed between the two distinguished English sculptors. The industry of Wyatt was singularly constant. In summer, long before five in the morning, he was to be seen on his way to the Caffè Greco, where artists of all nations assemble; and in winter, long before daylight, he was to be seen at the same place reading the papers by the light of a taper which he always carried with him for that purpose. At daylight he was in his studio, and not only thus early, but he also remained at work sometimes until midnight. It was only by such exertion that he could have possibly produced such a number of exquisite works, many of which are equal to those of antiquity. He was blessed with a good constitution; neither the malaria of Rome nor his incessant labour seemed in anywise to affect him; but a few years since he met with an accident whereby one of his legs was broken, which caused a degree of lameness. It was during his visit to England in 1841, that he was honoured by the Queen with

a commission for his statue of Penelope, which in Rome was considered the best of his works. His studio and residence were remarked by all for their superior neatness; his removal, however, being necessary, he took three study in the Via dell' Incurabile, but never entered them. The life, preferably led by Wyatt, was more than usually retired even for a studious artist. The incidents of his life were the works which he perfected on his own account as he advanced in experience, and each according to its degree of merit was one of the greater or less landmarks of his career. Of these may be instanced as works of high merit, a group of "Ino and the Infant Bacchus;" a statue of "Glycera;" "Musidora," a statue; two statues of Nymphs, and "Penelope," a charming statue, the property of Her Majesty, which has been engraved in the number of our Journal for June, 1849.

Every inhabitant of Rome was in some degree affected by the convulsions which shook first the dignitaries of the Holy See, and then re-acted upon every class of society. All denominations of artists suffered, and especially those whose position was as yet precarious. Rome however was, and had long been, the home of Wyatt. All ties of consanguinity could not be otherwise than binding on the heart of such a man; but he had no other household affections than those of his Roman studio. During the operations of the French against Rome, he sustained great injury, of which he writes as follows to a friend:—

"I had (as you have already been informed) a most providential escape in the attack the French made at Popolo the last day of June; I was awakened one hour and a half after midnight by the roar of cannon, the explosion of shells, the smashing of windows and tiles; the inhabitants of my quarter alarmed, and flying through the streets in all directions. I expected there would probably be an attack at the Popolo, as the French, after gaining possession of Ponte Molle, had taken up a position on the high ground beyond the *arco scuro*. I had put all my works in marble in places where they would be least exposed, and had selected for myself, in the event of being surprised at night by an attack, to go and remain at the bottom of a stone spiral staircase, which leads from my apartment to my studio on the ground-floor; on entering the second study for a chair, a shell burst in the wall, which is full two feet and a quarter in thickness; this was only four feet from where I was. If I had been another step in advance I must have been seriously wounded, perhaps killed, but, thanks to Providence! I escaped with a few slight scratches and contusions; the lamp I held was broken, and, I believe, protected my hand; I picked up nine pieces of the shell in my study; several casts were broken, but happily none of my marble works were injured."

It is difficult to determine the remoter causes of Wyatt's decease. He was apparently a hale and robust man, more so than any of his brother artists. It is, however, conjectured that the circumstance of his having received notice to quit his studio had so far affected his sensitive temperament as to cause death; for he had so attached himself to his abode that the idea of quitting it was a source of inexpressible anguish to him. The attack which destroyed him took place on the morning, it may be presumed, of the 28th of May; for at six o'clock, struggling between life and death, he was found on the floor of his bedchamber by the woman whose business it was to attend to his rooms. She had entered by means of her own keys; and having raised him into his bed, she instantly sent for Mr. Freeborn, the British Consul, who immediately brought to his aid Dr. Pantaleone, and Mr. Spence, the sculptor. The doctor bled him, and did everything that his knowledge and experience suggested, but without avail; poor Wyatt never spoke, nor did he show any decided sign of consciousness. He breathed his last at ten o'clock.

His friends and professional brethren, Gibson and B. Spence, have kindly offered their aid in superintending the completion of the works that were in progress at the decease of Wyatt; and Gibson, with a feeling that does him honour, has signified his intention to erect a testimonial over the grave of his friend, at his own expense.

PASSAGES FROM 'THE POETS.'



THE POWER OF LOVE.

AN ILLUSTRATION OF THE GERMAN "LEBEN EINER STEINE," BY BONAVENTURA GENELLI.

PASSAGES FROM THE POETS.



Drawn by Thomas H. Hair.

Rydal Church.

Rydal Lake.

Rydal Mount.

Engraved by Dalziel.

THE HOME OF WORDSWORTH.



WILLIAM LINTON was born at Liverpool, and at an infant age was removed to Lancaster. His maternal relatives residing on their territory at the foot of Windermere Lake, the early portion of his education was received during his long and frequent visits to that pleasant retreat, at the little district school once presided over by the grandfather of the late Lord Chief Justice Ellenborough. At eight years of age he was sent to a large boarding-school in the south of the county, where he continued six years. Soon after his departure from what may be called his native hills, his recollections of their beauties impressed him with an earnest desire to be able to portray them; and the days appropriated to the drawing-master were always anticipated with rapture, while more severe but less imaginative studies, although pursued with less enthusiasm, were not suffered to be slighted. The painting days, however, were eventually suspected of boding little good to his future prospects; he was, therefore, again despatched to the lakes, ostensibly for the completion of the mathematical portion of his education, but too evidently for the repression of what was considered by his kind but prudent parents his unhappy attachment to the Arts, a study for which no peculiar aid was afforded in his new quarters. During an early tour among the lakes he became acquainted with his friend William Havell, whose bold and manly drawings from Nature made a strong impression upon him.

Finding it utterly impossible to subdue his artistic ardour, his relations applied to an old friend of Fuseli's upon the anxious subject of pursuing the Arts as a profession: this gentleman having relinquished portrait-painting for stock-broking, declared the Arts to be an extremely precarious path to either competence or wealth; and he had, doubtless, the best reasons for urging that advice. Under this grave assurance, the young would-be landscape-painter was sent to Liverpool to receive preparatory instructions for a mercantile life. As, however, every indulgence was conceded during this state of probation, and little time exacted for the performance of his mercantile duties, in the futile hope that some new and less engrossing caprice might extinguish the old passion, he speedily took advantage of his privileged position, and

paid truant visits to the neighbouring mountains of North Wales, not forgetting a pilgrimage to the birth-place and tomb of our renowned Wilson, as well as to some of his finest works at Wynnstay and Ince-Blundell. His mercantile services being "coldly furnished forth," and offering no prospect of future energy, his little patrimony being considerably diminished too, he was ordered back to Windermere, where he was guided through a course of classical and mathematical study by a talented "Dominic" in the vicinity, for nearly four years, by way of refreshing and advancing his earlier acquisitions, as well as damping his pictorial enthusiasm. During this period, which was intended for one of transition, the old flame was nourished by frequent trips to the adjacent lakes with such visitors as took the domicile of their "Windermere foot" friends into their route. As neither Theocritus nor Virgil were found to be of any use in creating a distaste for the surrounding scenery, he was permitted to leave the provinces for London, where he commenced his career as an artist, under the usual flattering assurances of friends; reaping, of course, the usual harvest of disappointments, for a considerable period. Having, from year to year, visited the various romantic districts of his own country from Jersey to the Scottish Highlands, he made the tour of France, Germany, Switzerland, and Italy. A few years more, and the tour was repeated, with Greece, Sicily, and Calabria in addition. On his return to town he formed a private exhibition of all his foreign sketches at the New Water Colour Gallery in Pall Mall, which was visited by nearly all the *élite* then in London, as well as by Royalty. Another trip to Italy ensued, after the lapse of a year or two:—so ended his travels' history.

Among Mr. Linton's more prominent works may be mentioned his "Morning after a Storm," a scene near Linton, in North Devon, which was exhibited at the British Gallery above twenty years ago. "Italy," now over the mantel-piece, as a fixture, in the room for British painters at Woburn Abbey, for which place it was commissioned by the late Duke of Bedford. "The Vale of Lonsdale," at Sir William Fielding's, Bart., in Lancashire. "The Vale of Keswick," at Mr. Hargrave's, Broad Oak. "Delos," purchased by Mr. Broadhurst, and honourably illustrated by

his accomplished friend Mrs. Hemans. "The Greek City, with the return of a Victorious Armament," and "Marius at Carthage" both engraved for Finden's Gallery of British Art. "Venus and Æneas before Carthage," distinguished by a beautiful poem from the pen of his friend T. K. Hervey. "Jerusalem, at the time of the Crucifixion," finely engraved by Lupton; first subscribed for by the Archbishop of Canterbury (Dr. Howley), and honoured by a superb case of large silver medals from Pope Gregory XVI. "The Embarkation of the Greeks for Troy," and "The Ruins of Pæstum," exhibited at Westminster Hall. "The Temple of Jnpiter, with the Athenian Acropolis," at the Royal Academy. "Positano," painted for the Earl of Ellesmere. "The Lake of Orta: Belinzona," bought from the Academy by Mr. Arden. "Corfe Castle." "The Temple of Fortuna Muliebris," purchased from the Academy by Sir Robert Peel, Bart., last year. "Ætna and Taormina," painted for Mr. Ellison, of Sudbrooke Holme, Lincoln. "The Wreck on Scylla Rocks," for Mr. Bradley, of Clent House, Stourbridge. And "Venice," now in the Exhibition of the Royal Academy, by Mr. D. W. Wire, the worthy Sheriff-Depute of the city of London.

Mr. Linton's career is one among the numerous instances to be found in all professions of the utter inability of thwarting, or attempting to check, the natural impulses which tend to a certain object. Perhaps there is no pursuit which an enthusiastic mind follows so ardently, certainly none require more fixedness of purpose, than that of an artist. There is but little at the outset, and even through a large number of years, with a large majority of painters and sculptors, to encourage them in the course they have chosen, and rarely anything on which to fall back, if so inclined, in the event of failure. In most cases, they must work or starve; in some, they do both. But it is not the apprehension of the latter misfortune which generally urges them onward; ambition of an honourable kind is the mainspring of action, and the hope of leaving a name among the worthies of the earth, is the laudable inducement to undergo labour and privation, unknown to, because unseen by, their fellow-men, till their end is accomplished. We know not under whom Mr. Linton studied, but he certainly must have paid great attention to the works of Claude, especially in those pictures where this elegant painter introduces his beautiful combinations of architecture and water with groups of classic figures. We can trace not only a similarity of composition in their productions, but the same method of treating their subjects, and the same exquisite aerial tone of colour. The composition of many of Mr. Linton's ideal works certainly presents richer and more poetical features than those of his great prototype. Claude never designed any picture showing so magnificent a combination of noble architecture and gorgeously appointed figures as Mr. Linton's "Greek City, with the Return of a Victorious Armament," and his "Venus and Æneas before Carthage." His "Marius at Carthage" is another picture full of the highest poetical feeling; we remember standing intently before it when it was exhibited many years ago, and thinking how aptly it seemed to describe the noble Roman, when ordered to quit the temporary asylum he had found among the ruins of the city his prowess had formerly devastated:—

"Silent the wanderer sat—but on his cheek  
The burning glow, far more than words might speak;  
And, from the kindling of his eye, there broke  
Language, where all th' indignant soul awoke,  
Till his deep thoughts found voice—then, calmly stern,  
And sovereign in despair, he cried,—'Return!  
Tell him who sent thee hither, thou hast seen  
Marius, the exile, rest where Carthage once hath been!'"

Without the remotest idea of depreciating the talents of Mr. Linton, in his pictures of natural scenery, we give a decided preference to that class of subject to which more immediate reference has been made. His genius seems more at liberty when roaming through the regions of his own imagination than when fixed to a certain and known locality. Still, in whatever he does, there is abundant evidence that the work is that of a master-hand, and of a poet's mind.



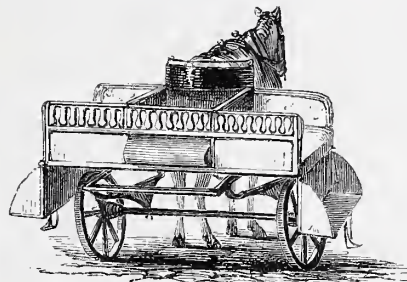
A WEEK AT KILLARNEY.

BY MR. AND MRS. S. C. HALL.\*



For this season of the year, when the autumn approaches, and so many of all grades are considering how most profitably and pleasantly to expend a few weeks away from their homes, we cannot, we think, employ some pages of our Journal better than by a review of this book, the object of which is to direct attention to Ireland, and, in especial, to that district of the island which unquestionably claims the meed of beauty above all other parts of the kingdom. In the advertisement which introduces the volume the authors trust they have so far detailed the advantages presented by the KILLARNEY LAKES as to "induce many persons to visit them who have been, hitherto, accustomed to make annual tours on the Continent. Those," they say, "who require relaxation from labour, or may be advised to seek health under the influence of a mild climate, or search for sources of novel and rational amusement, or draw from change of scene a stimulus to wholesome excitement, or covet acquaintance with the charms of nature, or wish to study a people full of original character—cannot, we feel assured, project an excursion to any part of Europe that will afford so ample a recompense."

ble to make the tourist acquainted. Bearing in mind that much of his pleasure will depend upon the manner in which he manages his time, and pre-arranges his plans, they have not considered any circumstance too trivial for comment, where they believed that minute explanation might advance the purpose of the visitor to Ireland, who—



OUTSIDE JAUNTING-CAR.

seeing all of the sublime and beautiful that may be seen—aims at obtaining information while receiving enjoyment.

The book before us is the result of three tours to the Irish Lakes, the latest being during the May of the present year, 1850. The authors are favourably known to the public by their work entitled

hundred pages of letterpress, twenty engravings on steel and about one hundred and fifty woodcuts, at the price of half a guinea. It forms therefore a very superb publication, and which may be described as singularly "cheap" even in these days, when a multitude of purchasers may be calculated upon for any production of merit, and so justify a publisher in a course which a very few years ago must have entailed ruin. Among the pages which we devote to this review we shall scatter some of the woodcuts. They are from drawings by various artists. We regret that we cannot give one of the examples of the engravings on steel, which are all from paintings either by T. Creswick, A.R.A., or J. H. Bartlett; of which, as we have said, the book contains no fewer than twenty, chiefly of subjects connected with the Lakes; and they are all engraved in a very masterly manner.

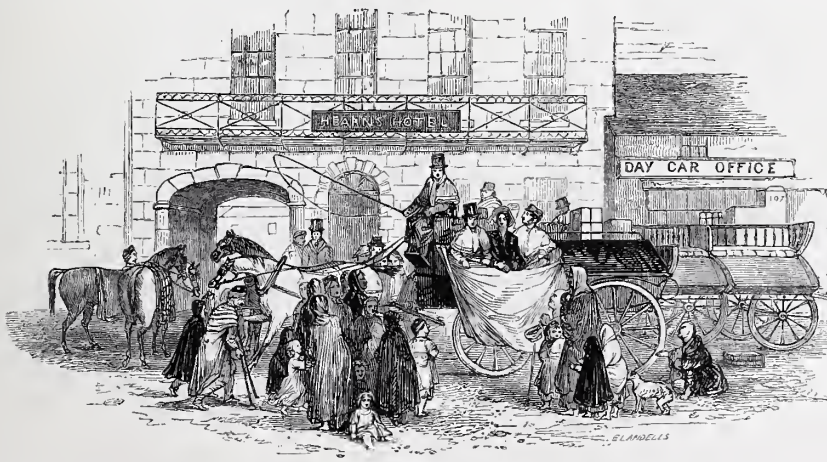
The readers of the *Art-Journal* need not be told that Mrs. Hall has laboured long, ardently, and we trust successfully, to make Ireland better known to England, and the people of that country more justly appreciated in this. Married to an English gentleman, and having, consequently, her home in England, her visits to the country of her birth have been but occasional; they were refreshments to pleasant memories; revivals of early impressions; stimulants to earnest sympathies; and prompters to exertions out of which she hoped and believed might arise good to a people

"Ever hardly used;"

and to whom only the present generation of English has accorded justice—tardy in its operations as it must be in its fruitage. Mrs. Hall has been accused of giving to her pictures of Ireland too much *couleur de rose*. Perhaps, with a woman's delicacy and a woman's kinder nature, she has seen less than others of the coarser features, and more of the natural advantages of the Irish people; at least we believe we are justified in saying she has disappointed few who visit Ireland with a generous and considerate disposition towards the country, and that she has helped to dissipate many of the errors and to destroy some of the prejudices which have kept the English and the Irish far too much apart; their interests being mutual and inseparable. Mrs. Hall has never lent her pen to a party—never advocated the demands of a sect. It is a melancholy truth that in Ireland no popularity can be general; he or she who is lauded by one class being sure to be condemned by the other. Mrs. Hall's object has been, no doubt, answered by the good she has done to Ireland in England. The introduction to "A Week at Killarney" briefly presses upon the reader the temptations to visit Ireland; these we take leave to quote.

"The English may be induced to see and judge for themselves, and no longer incur the reproach of being better acquainted with the Continent than with a country in which they cannot fail to be deeply interested, and which holds out to them every temptation the traveller can need; a people rich in original character, scenery abundant in the wild and beautiful, a cordial and hearty welcome for the 'stranger,' and a degree of safety and security in his journeyings, such as he can meet in no other portion of the globe.\* Ireland will, unquestionably, supply every means of enjoyment that may be obtained in any of the Continental kingdoms, and without calling for the sacrifices of money and comfort that will inevitably be exacted by the leeches of Germany, France, and Italy. Irish civility and hospitality to strangers have been proverbial for ages—existing even to a fault.

\* "To the 'safety,' and 'security,' of travelling in Ireland, it may seem superfluous to refer; but there are many who, in utter ignorance of the country and its people, have formed unaccountably erroneous opinions on the subject. It may, therefore, be well to lay peculiar stress upon the testimony supplied by every writer concerning the country, and the report of every tourist by whom it has been visited. For ourselves, we have never hesitated to make journeys at all hours of the day or night, through any part of the island, upon ordinary jaunting-cars, under the full conviction that we were as safe as we should have been between Kensington and Hyde Park. It is not enough to say that we never encountered insult or injury; we never met with the smallest interruption, incivility, or even discourtesy, that could induce a suspicion that wrong or rudeness was intended. During our various wanderings, we have been located at all sorts of 'Houses of Entertainment'; from the stately hotel of the city, to the poor 'cabaret' of a mountain village; we never lost the value of a shilling by misconduct on the part of those to whom our property was entrusted. We should, indeed, ill discharge our duty, if we did not testify, as strongly as language enables us to do, to the generosity and honesty of the Irish character. It may be judicious to remark, that at no period has the security of travelling in Ireland been more certain than it is at this moment. We repeat, therefore, that a safer country for a stranger to travel in, is not in the world."



BIANCONI'S CAR.

They have therefore collected and communicated information upon all topics with which it is desirable

"Ireland: its Scenery and Character," portions of which, with the illustrations, are here republished, an arrangement by which the publisher has been enabled to issue this volume, containing two

\* Published by George Virtue, Ivy Lane, London.

Strangers will find, wherever they go, a ready zeal and anxiety, among all classes, to produce a favourable impression on behalf of the country; and in lieu of roguish couriers, insolent douaniers, dirty inns, and people courteous only that they may rob with greater certainty and impunity, they will encounter a people naturally kind and intelligent, in whom it is impossible not to feel interested; and even where discomfort is to be endured, it will be deprived of its character of annoyance by the certainty that every effort has been, or will be, exerted to remove it. We shall rejoice if our statements be the means of inducing English travellers to direct their course westward, knowing that for every new *visitor*, Ireland will obtain a new FRIEND."

At the present moment especially, the inducements to visit Ireland are more than usually many; one of them, assuredly, is the smallness of the cost at which the enjoyment may be purchased; the English and Irish railway companies have combined to bring the expenses of the journey within very narrow limits.\* The visit of the Queen has been an example to her subjects; most happily, the agitation for 'Repeal' is but a sad theme of history; poverty and misery are operating in Ireland with diminished power; and the confused condition of the Continent is such, that few persons will desire to encounter the annoyances incident to a visit to either of the European states.

Let, therefore, those who are pondering how a week or a month may be most pleasantly and most profitably spent, during the Summer or Autumn, consider the claims of Ireland, and believe that nowhere can there be found so many.

The authors commence by conducting the tourist to Dublin via Holyhead (a journey which now occupies but twelve hours) and thence by railway to Killarney. We shall endeavour to follow them on their route.

A day in Dublin will give the visitor a good idea of its leading points of interest; for its principal streets and leading attractions lie within a comparatively small compass. His journey to the south will be by one of the best constructed and best conducted railways in the kingdom: and *en route* he will travel through many of the most interesting localities in Ireland—Kildare, Cashel, Kilmallock—cities rich in ruins and traditions of the past. He will visit the two great provincial ports, Cork and Limerick; pass on his way several of the famous Round Towers, numberless ruined castles, Druidic remains, and of course through scenery unsurpassed for grandeur and loveliness; nearly all the objects of interest along the line, with those which occur by verging off the direct route, will be found pictured and described in the volume under notice.

The railway to Killarney stops short at Mallow, distant from the Lakes forty-two miles; a journey that must be made by coach, in the common car of the country—the far-famed Irish jaunting-car—or by private carriage with post horses.

Some will consider this an advantage; for while the journey is an easy one, a few hours must be spent on the ordinary coach-road, during which the traveller has leisure and opportunity to look about him; and it may not be a disadvantage that, after he leaves the train, he has to pass through a wild and unimproved district, until he arrives at Killarney, the marvellous beauties of which will be enhanced by contrast with the comparative nakedness and misery he will have encountered on his way. The Irish jaunting-car is an exceedingly pleasant conveyance. It is light, presses very little upon the horse, and is safe as well as convenient; so easy is it to get on and off, that both are frequently done while the machine is in motion. It is always driven with a single horse; the driver occupies a small seat in front, and the travellers sit back to back, the space between them being occupied by "the well"—a sort of boot for luggage; but when there is only one passenger, the driver usually places himself on the opposite seat 'to balance the car,' the motion of which would be awkward if one side was much heavier than the other. The public cars of Mr. Bianconi have, to a large extent, displaced the regular coaches, and are to be encountered in every district of the south of Ireland. In form they resemble the common outside jaunting-car, but are calculated to hold twelve, fourteen, or sixteen persons; they are well horsed, have cautious and experienced drivers, are generally driven with three horses, and usually travel at the rate of seven Irish miles an hour; the fares for each person averaging about two-pence per mile.

\* The cost of the journey to Holyhead (first class), thence to Dublin (four hours across, best cabin), thence to Killarney (first class railway and inside coach, if desired), together with the cost of the same journey back—RETURN TICKETS in short: permission being given to remain three weeks at Killarney or in any other part of Ireland—is SIX POUNDS!

They are open cars; but a huge apron affords considerable protection against rain; and they may be described as, in all respects, very comfortable and convenient vehicles.

All travellers to Killarney should proceed to Cork by railway, and there select one of the several routes to the Lakes. These routes are clearly and at some length described by the authors; that which they advise to be taken is by Gougane Barra, the Holy Lake, Bantry, Glengarriff, and Kenmare; but a brief delay will be necessary in Cork, in order to examine the city styled par excellence "the beautiful;" not so much for its streets and buildings as for the scenery by which it is surrounded. Cork harbour is famous all over the world.

The route through Gougane Barra, Bantry, and Glengarriff is, indeed, inexpressibly charming.

The tourist will greatly enjoy a visit to the Holy Lake, not only as introducing him to one of the strongholds of which superstition held possession for centuries; but the stern and sterile grandeur of the place will astonish him, if perchance here his first acquaintance shall have been formed with the wild magnificence of Nature in Ireland.

The far-famed Bay of Bantry is, perhaps, unsurpassed by any harbour of the kingdom for natural beauties combined with natural advantages. It is impossible to do justice to the exceeding grandeur and surpassing loveliness of the scene; the whole of it is taken in by the eye at once. We are not called upon to turn from side to side for new objects to admire—we gaze upon it all; and he must be indeed dead to nature who does not here drink in as delicious a draught as Nature, in the fulness of her bounty, ever presented.

Language utterly fails to convey even a limited idea of the exceeding beauty of Glengarriff—"the rough glen"—which merits, to the full, the enthusiastic praise that has been lavished upon it by every traveller by whom it has been visited. It is a deep alpine valley, enclosed by precipitous hills, about three miles in length, and seldom exceeding a quarter of a mile in breadth. Black and savage rocks embosom, as it were, a scene of surpassing loveliness—endowed by nature with the richest gifts of wood and water; for the trees are graceful in form, luxuriant in foliage, and varied in character; and the rippling stream, the strong river, and the foaming cataract, are supplied from a



BANTRY BAY.

thousand rills collected in the mountains. Beyond all, is the magnificent bay, with its numerous islands,—by one of which it is so guarded and sheltered as to receive the aspect of a serene lake.

The reader will not require to be told that there are many matters of deep interest to be enquired about and examined before he reaches Killarney. If he be a stranger in Ireland his curiosity will be

stimulated and his interest excited at every step; and the book we are reviewing is well designed as a companion in places, and a guide concerning subjects, of even deeper importance than the grandeur and beauty of the scenery amid which he is about to seek enjoyment.

The main purpose of the authors, however, is to visit Killarney; although a large portion of the book is occupied concerning things, objects,



GOUGANE BARRA.

and places, which on the way thither prepare his mind for the treat the tourist is to enjoy. Arrived at Killarney, the first question of the tourist will naturally concern the hotels. Of these there are now four which border the Lakes. These

are all admirably managed—the "Victoria" especially so. The landlord understands his business; and the landlady, an Englishwoman, rules her establishment according to English plans and habits. Every apartment is as neat, as clean, and

as well ordered and arranged, as the room of a private mansion; and few private houses are better furnished; the waiters are capital auxiliaries; civil, attentive, and zealous to promote the comforts of the guests; they are, too, well informed upon



MUCROSS ABBEY.

every subject on which the tourist will require information.\*

Having introduced the visitor to "the beggars," unhappily so closely associated in idea with Ireland, although the evil has unquestionably diminished—

MIDDLE, or TORE, LAKE. In reality, however, the three must be considered as one; for they are divided only by narrow channels, the passage between the lower and middle lakes being, indeed, only of a bridge's breadth. They are understood to be thirty miles in circumference—the distance between the two extremes being eleven miles; the greatest breadth being two and a half miles. They are situated in the centre of a range of lofty mountains, among which are Carran Tuel and Mangerton, the former the highest in Ireland. The mountains that run directly from the water are dotted with evergreen tree-shrubs and magnificently grown forest trees, reaching from the base almost to the summit. This, indeed, forms one of the leading peculiarities of Killarney."

The tourist, on approaching the Lakes, is at once struck by the singularity and the variety of the foliage in the woods that clothe the hills by which on all sides they are surrounded. The effect produced is novel, striking, and beautiful; and is caused chiefly by the abundant mixture of the tree-shrub (*Arbutus Unedo*) with the forest trees. The *Arbutus* grows in nearly all parts of Ireland; but no where is it found of so large a size, or in such rich luxuriance, as at Killarney.

The charm of Killarney Lakes, however, does not consist in the varied graces of foliage, the grandeur of encompassing mountains, the number of green or rocky islands, the singularly fantastic character of the island-rocks, the delicate elegance of the shores, the perpetual occurrence of bays; but in the wonderful variety produced by the combination of their attractions, which, together, give to the scenery a character inconceivably fascinating—such as the pen and pencil are utterly incompetent to describe. The shadows from the mountains, perpetually changing, produce a variety of which there can be no adequate conception; inasmuch that the very same spot shall present a different aspect twenty times within a day.

The plan adopted by the authors is to devote five days to the visit; premising, however, that much may be seen in ONE DAY, a good deal in TWO DAYS, nearly every prime object of interest in THREE DAYS, the whole in FOUR DAYS; and the whole, with the addition of several striking matters in the neighbourhood, in FIVE DAYS.

Next to the choice of a guide, without whom, indeed, half of the Killarney beauties would be lost. A very large number of candidates for the honour will present themselves at each of the hotels. Of these the best is, or rather was (for he is now unhappily aged and infirm), Sir Richard Courteny, who obtained his title by being once *be-nighted*, in company with Lord Normanby, upon the summit of lofty Mangerton. The guide who has succeeded him, in all that can render a guide useful, is Stephen Spillane, son of the long famous bugler.

"Stephen is better fitted for the new, than he would have been for the old, order of things; for he is of new, rather than of old, Ireland; a young man of good education, a teetotalter, and although quite as courteous and actively obliging as his predecessors, he is acquainted with none of the 'tricks,' which, it must

be confessed, have given their renown to Irish guides. He is a good angler, plays a bugle second only to his father; and, in addition to being exceedingly well read in the history of the district, he is familiar with all the legends concerning which the tourist should be anxious to hear."

The important matters of hotel and guide being adjusted, the tourist is called upon to make his FIRST DAY'S TOUR—to the Upper Lake, Tore Waterfall, and Mucross Abbey; the Tore Waterfall is the most famous and beyond comparison the most grand and beautiful of all the cascades about the Lakes.

"The cascade is a chasm between the mountains of Tore and Mangerton: the fall is between sixty and seventy feet. The path that leads to it by the side of the rushing and brawling current, which conducts it to the lake, has been judiciously curved so as to conceal a full view of the fall until the visitor is immediately under it; but the opposite hill has been beautifully planted—Art having been summoned to the aid of Nature—and the tall young trees are blended with the ever-green arbutus, the holly, and a vast variety of shrubs. As we advance, the rush of waters gradually breaks upon the ear, and at a sudden turning the cataract is beheld in all its glory."

The ruins of Mucross Abbey are among the most interesting of the many interesting objects about the Lakes. The site was chosen with the usual judgment and taste of the monks of old, who invariably selected the pleasantest of all pleasant places. The Abbey stands in the beautiful demesne of Mr. Herbert, "a good and considerate landlord;" and one who takes especial care that Art shall be in harmony with Nature, in the fair district of which so large a portion is his own.

The Abbey, with all its singularities, is minutely pictured; and occasion is here taken to describe the funeral ceremonies of the Irish and the formalities of the Wake. The portrait of a Keener cannot fail to interest our readers.

"The Keener is usually paid for her services;—the charge varying from a crown to a pound, according to the circumstances of the employer. They—

"Live upon the dead,  
By letting out their persons by the hour  
To mimic sorrow when the heart's not sad."

It often happens, however, that the family has some friend or relation rich in the gift of poetry, and who will, for love of her kin, give the unbought eulogy to the memory of the deceased. The Irish language, bold, forcible, and comprehensive, full of the most striking epithets and idiomatic beauties, is peculiarly adapted for either praise or satire; its blessings are singularly touching and expressive, and its curses wonderfully strong, bitter, and biting. The rapidity and ease with which both are uttered, and the epigrammatic force of each concluding stanza of the Keen, generally bring tears to the eyes of the most indifferent spectator, or produce a state of terrible excitement."

The SECOND DAY OF THE TOUR is expended in the ascent either of Carran Tuel or Mangerton. The former (one of the Macgillicuddy's Reeks), is the highest mountain in Ireland—3414 feet above the level of the sea.

From the summit of Carran Tuel the prospect is inconceivably grand. Past counting are the Lakes, seen everywhere among the minor Reeks, the lesser hills, and the valleys near and distant. Within immediate ken, are the Bays of Tralee, Kenmare, Dingle, and Bantry; farther off is Cape Clear on the one side, and on the other the mighty Shannon; while, beyond all, is the broad Atlantic. A glorious day—a day never to be forgotten,—a day full of profitable and most rich enjoyment,—will he have spent who passed it ascending Carran Tuel. Carran Tuel has fewer pilgrims than Mangerton, obviously because Mangerton is more accessible, while the ascent is easier; and perhaps it would be unjust to say that the recompense is much less. To those, indeed, whose grand object is to form acquaintance with "The Lakes," Mangerton has attractions greater than even those of Carran Tuel.

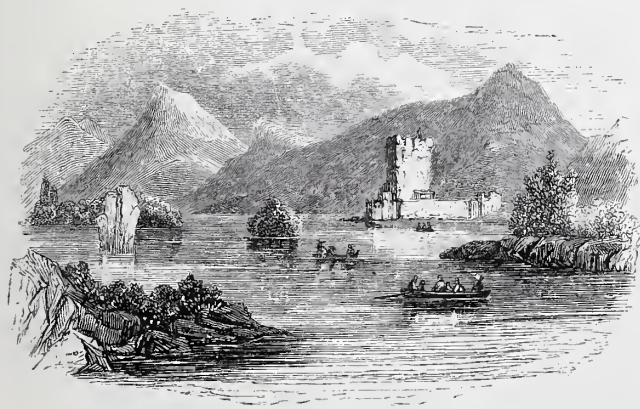
It is needless to say that the ascent of either of these mountains is no light nor easy task; although the labour is much lessened by sure-footed ponies, who bear tourists nearly half way to the top; and refreshment is always at hand—"goat's milk and poteen"—of which an ample supply is furnished by young girls and old women, each with a greeting—"Yer honour's welcome to the mountain."

After the day of somewhat severe toil and exceeding enjoyment, the authors advise that—

"Advantage should therefore be taken of the opportunity to hear Gandsey play, and to make acquaintance with the Irish bagpipes, under circumstances peculiarly favourable to the reputation

described the town of Killarney, "a poor town"—the new workhouse and the several other matters to be thought of previous to commencing the actual survey of the Lakes, the authors proceed:—

"The Lakes of Killarney are three in number



ROSS CASTLE.

the LOWER LAKE, the UPPER LAKE, and the

\* "Everywhere the tourist will find civility; security for his property, whether he looks after it or not; and an attentive zeal in ministering to his wants. We have never met a traveller who had lost property at an hotel in Ireland."

of that much over-lauded and much over-abused instrument of music. The truth is that the pipes are delicious or abominable—just according to the skill of the hand that rules them."

An opportunity is thus supplied for introducing a descriptive history of the bagpipes, with some anecdotes of the Irish pipers, a race now rapidly departing; and a few brief remarks on Irish music,



VENDOR OF GOAT'S MILK.

so long, and even yet, emphatically "the voice of the people."

"Whether excited by joy, or sorrow, or love, or injustice, their feelings found vent in music: their grief for the dead was relieved by a dirge; they roused their troops by song; and offered their prayers in chorus and chant; their music was poetry, and their poetry music."

The THIRD DAY'S TOUR is through the Gap of Dunloe, and, by boat, through the Three Lakes, visiting, in the way, the far-famed Eagle's Nest, passing under the Weir Bridge, stopping at beau-



A KEENER.

tiful Glens, and so on shore, after a full day of surpassing enjoyment.

The very entrance to THE GAP is a sudden introduction to its marvels; the visitor is at once convinced that he is about to visit a scene rarely

paralleled for wild grandeur and stern magnificence; the singular character of the deep ravine would seem to confirm the popular tradition that it was produced by a stroke of the sword of one of the giants of old, which divided the mountains and left them apart for ever. Any where, and under any circumstances, this rugged and gloomy pass would be a most striking object; but its interest and importance are, no doubt, considerably enhanced by the position it occupies in the very centre of gentle and delicious beauty.

After leaving the Gap of Dunloe the tourist is rowed through the Upper Lake, and into a narrow channel called "The Long Range," in which is "The Eagle's Nest," famous as the source of the most perfect, glorious, and exciting of all the Killarney Echoes. We copy the authors' description of this scene:—

"The rock is of a pyramidal form, exactly 1103 feet high, thickly clothed with evergreens, but bare towards the summit; where the nest of the bird is pointed out, in a small crevice nearly concealed by stunted shrubs. We put into a little creek on the opposite side of the river; but remained in our boat, having been recommended to do so. Our expectations of the coming treat had been highly raised, and we were in breathless anxiety to enjoy it. The bugle-player, Spillane—of whose skill and attention we gladly add our testimony to that of every traveller who has preceded us—landed, advanced a few steps, and placed the instrument to his lips: the effect was MAGICAL—the word conveys a poor idea of its effect. First he played a single note; it was caught up and repeated, loudly, softly,—again loudly, again softly, and then as if by

a hundred instruments, each a thousand times more musical than that which gave its rivals birth, twirling and twisting around the mountain, running up from its foot to its summit, then rolling above it, and at length dying away in the distance until it was heard as a mere whisper, barely audible, far away. Then Spillane blew a few notes—ti-ra-la-ti-ra-la: a multitude of voices, seemingly from a multitude of hills, at once sent forth a reply; sometimes pausing for a second, as if waiting for some tardy comrade to join in the marvellous chorus, then mingling together in a strain of sublime grandeur, and delicate sweetness, utterly indescribable. Again Spillane sent forth his summons to the mountains, and blew, for perhaps a minute, a variety of sounds; the effect was, indeed, that of 'enchanted ravishment'—giving

Resounding grace to all Heaven's harmonies."

When Spillane had exhausted his ability to minister to our enjoyment, preparations were made for firing off the cannon. As soon as they were completed, the match was applied. In an instant every mountain for miles round us seemed instinct with angry life, and replied in voices of thunder to the insignificant and miserable sound that had roused them from their slumbers. The imagination was excited to absolute terror. The gnomes of the mountains were about to issue forth and punish the mortals who had dared to rouse them

from their solitude; and it was easy for a moment to fancy every creek and crevice peopled with 'arry things.' The sound was multiplied a thousand-fold, and with infinite variety. At first it was repeated with a terrific growl; then a fearful

crash; both were caught up and returned by the surrounding hills, mingling together, now in perfect harmony, now in utter discordance; while those that were nearest became silent, awaiting the on-coming of those that were distant; then joining together in one mighty sound, louder and louder; then dropping to a gentle lull, as if the winds only created them; then breaking forth again into a combined roar that would seem to have been heard hundreds of miles away. It is not only by these louder sounds the echoes of the hills are awakened; the clapping of a hand will call them forth; almost a whisper will be repeated—far off—ceasing—resuming—ceasing again. The most eloquent poet of our age has happily expressed the idea we desire to convey:—

'A solitary wolf-dog, ranging on,  
Through the bleak conceave, wakes this wondrous chime  
Of airy voices lock'd in unison,—  
Faint—far off—near—deep—solemn and sublime.'

The FOURTH DAY'S TOUR is to the islands and shores of the Lower Lake. These islands are in number twenty-seven, Ross and "fair Inisfallen" being the principal as to size and beauty. The castle is a fine remain; much less injured by time than the majority of its co-mates in Kerry.

Inisfallen receives from all tourists the distinction of being the most beautiful, as it is certainly the most interesting, of the lake islands. Its peculiar beauty is derived from the alternating hill and dale within its small circle, the elegance of its miniature creeks and harbours; and the extraordinary size as well as luxuriance of its evergreens, while it far surpasses in interest any one of its graceful neighbours, inasmuch as here, twelve centuries ago, was founded an Abbey, of which the ruins still exist, from which afterwards issued "the Annals of Inisfallen"—among the earliest and the most authentic of the ancient Irish histories.

But it is unnecessary to inform the reader that we are precluded from entering at any length into this subject. Of the volume many pages are devoted to a gathering together of all the legends which have been so long associated with these beautiful islands. They are all deeply interesting. They have been collected with much industry, and will be considered by many to form the most agreeable parts of the book. These are not, however, the only islands from which the tourist will derive exceeding enjoyment. Each of the twenty-seven will possess some attraction, and each, if time permitted, would repay the trouble of a visit.

The FIFTH DAY'S TOUR is, as we have intimated, to various points of interest in the vicinity of the Lakes. Many of these points may be inspected *en route* to the principal places; and others it is by no means necessary to visit; although, undoubtedly the pleasure of the tour will be enhanced by examining them. It is, therefore, needless to follow the authors through the latter pages of their book.

The APPENDIX, however, should be carefully read by all who contemplate a visit to the far-famed and beautiful Lakes. In these GUIDENOTES the authors say—

"Our object is not only to communicate necessary instructions for his guidance, but to offer such information as may be useful and agreeable, and pre-dispose him to receive the enjoyment offered to him in many different ways on many different occasions. In order to do this effectually, we have not suffered ourselves to fear any danger of being too minute, of descending to trifling particulars, or of treating seriously topics which some persons may consider beneath their notice. Generally we have kept in view the wants and wishes of persons who—like ourselves—desire to see all of the beautiful that may be seen, and to convert leisure hours into lessons of information as well as into sources of enjoyment; yet who are compelled continually to bear in mind that no purse was ever inexhaustible."

In conformity with this plan, they give the various routes, with the charges incident to each: the modes of proceeding from place to place: the several inns upon the various roads; with the charges made at each: the distances from town to town: the prices at leading hotels: the fees to guides: boatmen, fishermen, &c. &c. In short, all that is desired in a mere guide book—which may save the tourist a world of trouble by enabling him, beforehand, to know what he is to do and see, and what will be the cost of his enjoyment.

The main object of the volume is—as we intimated at the commencement of this notice—to induce persons who are in search of pleasure and information, to seek for both in Ireland; this purpose we hope and believe will be fully answered by a visit to Killarney, among the many interesting Irish localities.

MANUFACTURERS *versus* DEALERS  
IN THE EXHIBITION OF 1851.

AT the conference to which we alluded in our last number, as arranged to take place in London on the 27th June, between the deputations from some of the principal manufacturing districts and the Royal Commissioners, touching several of the "regulations and decisions" which were deemed objectionable and impolitic—the first consideration urged upon the notice of the Commissioners, was as to "Whether it should be a compulsory requirement that the name of the manufacturer should be attached to the articles exhibited?" The simple justice, and stimulating policy of this requisition we had, from the first, foreseen and advocated; it has been most ably and zealously adopted and enforced by the local committee of Birmingham, whose chairman, (the Mayor) in opening the proceedings, very lucidly discussed its merits. On the ground of "right" we think its necessity, supported by the arguments which have been already used, to be incontrovertible; indeed, it is only on the plea of "expediency" that its opposers can make any show of resistance, and we contend, in reference to a project exalted as that with which it is connected, it had been well that higher views should be taken of its purpose and the means of its realisation.

The Royal Commissioners recommend that the publication of the manufacturer's name be left "optional" with exhibitors, and the chief argument with those who would prefer this to the "compulsory" stipulation, is, that many wholesale dealers and retailers now pass as the manufacturers of the articles they vend, who, by this enactment, would be bound to appear in their real capacity, and they object to this exposure of their present false position. It will appear singular that such an unjust concession as here lies involved, should find any advocates among the manufacturing class; but such is the case, and trade interests form the inducements which compel them to a course from which their better and unbiased judgment would revolt. In some cases it is stated that particular wholesale houses will take the whole production of a manufacturer, and in many instances the individual dealings of this class are of such amount as to cause the fear of their withdrawal (threatened if the "compulsory" regulation be required) to be held a matter of such serious consideration, that the manufacturer hesitates to hazard a risk so imminent, particularly from the position in which, by the present decision of the Commission, he finds himself placed.

To all in any degree conversant with the present state of trade, this difficulty was immediately and forcibly apparent, was as also the absolute necessity that it should be avoided or overcome by stringent corrective measures. The scheme was promoted to ascertain the productive standard of English Industrial Art, and to determine the relative position which her manufacturers were entitled to assume in reference to its present support and future advancement; and no technical obstruction caused by existing tolerated customs which militated against its complete development, should have been allowed to interfere with or thwart its object. The task was undertaken with the wish to foster, extend, and create an improved productive intelligence, and where its operation was found, to demonstrate to its possessor—to the originating and active agent in its application to commercial wants—the approving testimony of a powerful and distinctive confirmation, alike honourable and conclusive. It was not for the Commission to have taken cognisance of any class or connection prejudicial or inimical to this just and peremptory duty, which, simple in its demand, should have met a prompt and ready response.

The Commission, in this respect, has shrunk from encountering a difficulty which they should have met boldly and decisively; with them it was solely a question of "justice;" but left to manufacturers to decide, other influences are allowed to weigh with undue and injurious preponderance, and the question which to the former was simple and plain, becomes to the latter, through conflicting interests, complex and dubious. The onus of the adoption or rejection of the "optional" clause, as decided on by the Royal Commission, should not have been thrown on the shoulders of manufacturers,—they are not, and cannot be, free agents in the matter, and should have been relieved from a responsibility which must be felt to be critical and hazardous.

It was ungracious to ask whether a course which was manifestly just towards them would be required and exacted, or whether, to conciliate a rival interest, its advantages would be foregone. The Commission might be assured that if it

directly leave the matter "optional" whether the names of the manufacturers are to be attached to the articles exhibited; they will indirectly furnish the means to the retailers of making it "compulsory" on the manufacturer, as far as they can possibly exercise such an influence, to withhold his name, and this coercion will fall with great severity upon the smaller manufacturers, among whom, at the present time, may be found many who, with fitting opportunity for publicity, would immediately command a distinctive and remunerative position, but who, under the present dispensation, will find their interests seriously injured, and their progress fatally retarded.

We confess that in an Exhibition formed to illustrate the comparative merits of the Productive Industry of the world, we are bound to consider retailers as interlopers; any claim to acknowledgment which they may have is, and must necessarily be, foreign to the purposes of the scheme, which is to stimulate and reward productive skill and intelligence. We admit and would duly recognise the value of the encouraging stimulus which a judicious and discriminating dealer must exercise upon the success and progress of the manufacture with which he is connected, and would willingly see an acknowledgment made to him whose good taste and patronage was strikingly evidenced in a creditable selection of superior stock, but this would be a consideration altogether distinct and apart from the present purpose. The declaration that "they manage these things better in France" may surely be fitly emphasised in reference to this subject. There, after upwards of half a century's experience in these matters, we find their decision upon this precise point thus declared:—

"Several retail dealers who sell works of art, &c., of which they are not the makers themselves, or which they have at different times caused to be manufactured from models and designs purchased from artists, have put forward pretensions to be considered as producers, and admitted under this title to the Exhibition. The central jury, after much discussion, has decided that, notwithstanding its wish to recognise the services rendered by commerce to industry, it should not lose sight of that object for which it was principally instituted, namely, to reward the results of the efforts and talents of originators: that it was on such alone that reward could be bestowed; and that the participation in this great competition of dealers, not being manufacturers, would be followed by the inevitable and unwished-for result of often excluding the humble designer who might find himself in an absolutely dependent situation. It was consequently decided that no one should be permitted to display any other than his own productions, and that articles not made by, but manufactured from designs or models furnished by the vendors and would-be exhibitors, should not be regarded as coming under that denomination."

And they further proceed to carry out this decision in the following stringent directions:—

"The central jury having remarked the tendency of certain dealers to apply to their own profit, the success rightly due to the talent of the inventors, decided—That all tickets indicating that the articles exhibited had been ordered or purchased by retail houses should be removed; as well as those which should make mention of orders executed for public or private establishments: this regulation not applying to purchases or commissions from members of the royal family."

While thus rigidly excluding those who have no immediate or active agency in the production of the articles, they are at the same time careful to include within their recognition all who exercise this influence. As immediately applying to a question that has been subject to much discussion, a reference to our own projected Exposition, we extract the following from the same report:—

"The dyers, who contribute so largely to the commercial success of the manufacture of woven goods, having experienced in many cases difficulties in making understood the extent and nature of their co-operation, the jury decided, that in the exhibition of fabrics or other dyed articles, it should be allowed to indicate by tickets the name of the dyer, making known that he had been admitted by the jury of his department, in the case of this part of the labour not having been executed in the establishment of the chief exhibitor; and that it shall be specially expressed on the ticket that the fabric exposed is admitted as a specimen of dyeing."

This is a regulation that might well be engrained on our own code, and we trust to find it so. In addition to other difficulties attending the admission of the retailer to exhibition honours, is the certain influx of numerous copies of the same work which will be sent in, and we do not see how

this is to be avoided. Those retailers purposing to exhibit will of course be anxious to secure some of the best works of various manufacturers, and each will secure copies of the same articles. How will this be met—are all to be admitted? If so, what endless repetition will weary the eye on every side; and if not, whose will be received and whose rejected?

Another very anomalous position will present itself by the admission of retailers in competition with manufacturers, which seems to have been overlooked. As the bulk of the works exhibited will have been previously published, it may in many cases occur, particularly in some branches, subject to peculiar hazards and liabilities, in a considerable degree uncontrollable, that the retailer at the time of sending in the specimens, may possess a better copy than the manufacturer himself; and as the "decisions" now stand, he would undoubtedly be entitled to a priority of award, to the exclusion of the producer.

But to return to the question from which we have somewhat digressed—the importance of the manufacturer's name being attached to his products. The views of the Birmingham committee on this point, as expressed in the following resolution, are entitled to serious consideration from the practical knowledge of its members:—

"It is the opinion of the committee, that if it is not made compulsory for the manufacturer's name to be attached to every article exhibited, an influence will be used to prevent many of the smaller manufacturers from insisting on their names being attached to the articles; and thus the credit due to them will be received only by the proprietor or retailer, by whom they may be exhibited; the express object of the Exhibition being to afford an opportunity for manufacturers and others to display their skill and to make their works known."

This is the plain fact; and its statement is but the detail of a sequence that must result from the indiscriminate admission of mere "possessors" to the position that could only consistently and fairly be assumed by "producers."

The interest of the better class of manufacturers, particularly of those in immediate connection with Art, will never be efficiently protected till each and every product bears loggibly the impress of its maker. This would be an effectual blow to those, who exist, mainly by pirating the successful efforts of others, and who are encouraged in this course by the difficulties that now shield the delinquency from being generally detected and exposed. This course would tend, in a marked degree, to secure the benefit arising from an extensive demand, induced by the publication of a novel and improved production, to its originator; his name appearing on the article, would afford a very valuable publicity; not only would the patronage be remunerative in respect to its immediate object, but also beneficial in its prospective influence on the future labours of the same manufacturer; the "consumer" would be in closer alliance with the "producer," and efforts to divert the tide of encouragement from its legitimate, and deserving source, would be less effectual and less frequently attempted.

It would be a powerful check upon the encouragement too often given to piratical advertisers; for it is a case of common occurrence, that when a superior article, offered by the original manufacturer at a fair valuation, is realising a satisfactory return, the work has been surreptitiously copied by another, who not incurring the expense of design, and the attendant cost of primary production, involving perhaps repeated and laborious trials, offers his unprincipled imitation at such a reduced price as tempts the retailer to a purchase, to the total exclusion of the original, whose invention is not only thus seriously injured, but the public also duped.

We are aware of instances where manufacturers have been tempted by dealers to this debasing course, but we will not dwell upon a feature so repulsive and discreditable, and allude to it but as enforcing the strength of our argument.

Registration will not effectually remedy this, as such a deviation as evades the law may be easily accomplished without causing a too evident difference. The advantage attending the "stamp" would be in other respects beneficial; not only would manufacturers, who have already attained eminence, be stimulated to further progress, but those of more recent standing engaged in the execution of a creditable class of productions, and who merely require recognised publicity to secure an immediately remunerative acknowledgment, would find this the essential desideratum to a certain result. To the latter classes the question is one of vital import; they are now labouring under disadvantages, which the skill and talent of their works are but gradually lessening; these need only a direct appeal to the judgment of an

influential and competent tribunal, to secure the success their labours so well merit. Let the consumer know the name of the manufacturer whose product he prefers; he will then feel an interest in his progress—will seek his works—and thus be instrumental in realising a commensurate demand. In the comparative oblivion in which he now labours, the manufacturer is too often at the mercy of the dealer; not only is his name suppressed, but in many instances he is required and compelled to substitute that of the retailer instead of his own. By reflection this regulation would also eventually benefit the more eminent and extensive producers, as lessening the injurious competition to which they are now subject, arising from the inadequate and unremunerative prices, which his humbler rival thus situated is obliged to accept.

If a higher standard of Art is to be allied to English manufactures, it must mainly be effected through these means. It is rarely, in any profession, that eminence is content to remain anonymous; there is a repute beyond a mere mechanical success in the achievement of a task which taxes the exercise of innate taste and studious intelligence, which publicity can alone attest and secure. We append an extract from the address of the Birmingham Committee on this point:—

"It may be observed that in the case of manufacturers who have gained a celebrity, retailers have no scruple in exhibiting the manufacturers' names to the public, to show that they sell goods manufactured by such parties, as in the case of Rogers' cutlery and Broadwood's pianos. But there are at the present time many clever and deserving manufacturers whose commercial fame is obliterated in the name of the retailer; and to give such manufacturers their proper position, and recognise their merit, forms one of the purposes which exhibitions were framed to accomplish; and the Birmingham Committee, recognising this, contend that it is only an act of justice that the names of the manufacturers be appended to all the articles exhibited. Under the present arrangement there will be a peculiarly anomalous position presented in the conditions under which the French and English exhibitors appear—the former contributing under the restrictions which guide their national exhibitions—viz., as manufacturers, but the English as a medley of manufacturers and retailers. If it is decided that the manufacturer's name be not appended to every article exhibited, one of the most important ends to be served by the Exhibition of 1851 will be defeated, viz., the placing before the people of England and the world the true state of our manufactures, in reference alike to their design, substantiality, and finish; and it is necessary this should be known, no opportunity having yet presented itself for making a comparison, until the proposed Universal Exhibition."

Also the following paragraph from the excellent Report of the Commissioners for Sheffield:—

"The question as to whether or not the manufacturer is to exhibit in his own name, has demanded and received our serious attention. Notwithstanding that the Royal Commissioners have recently decided that this shall be left to the option of the manufacturers, our own opinion is, that no goods should be exhibited but such as bear the mark of the *bona fide* manufacturer; any other system—conceal it under what name we may—is manifestly a deception upon the public. The principal objection to the manufacturer's name or mark being on the goods is, that by so doing, we shall injure the retailer; the idea being that the public will pass over the shopkeeper, and go direct to the manufacturer. We cannot regard this objection as tenable. The peculiar nature of a large manufactory has hitherto been found incompatible with the carrying on, at the same time, of a retail trade. The principle upon which the manufacturer conducts his business, his convenience, his interests, are all equally opposed to any interference with the retail dealers. The shopkeeper, by his energy, capital, and enterprise, at one view displays before the eyes of his customers articles from every manufactory in Great Britain; this circumstance at once places the competition of the manufacturer (were he so inclined) out of the question. The retailer's legitimate strength is with the public, who, we may be sure, will always deal where their tastes are amply catered for, and their convenience in every way consulted. We, therefore, repeat that our opinion is, that the names of manufacturers should be on their goods; whilst we are willing to render every justice to that eminently useful and enterprising class, the shopkeepers, we cannot recommend their fictitious aggrandisement by the annihilation of the manufacturer."

We are aware there are exceptions to the general statement that—"the peculiar nature of a large manufactory has hitherto been found incompatible

with the carrying on, at the same time, of a retail trade." Many first-rate manufacturers have been compelled from the want of patronage from the retailer to make a direct appeal to the suzerains of the consumer; and with the best results, but this course has been coercive not voluntary in the first instance.

The arguments here adduced, supported by such important localities as Birmingham and Sheffield, should have been held conclusive; they are sound and practically just, and deserved a more considerate acknowledgment than they have received. In the case of manufacturers of known and esteemed excellence, it is found that the publication of their names is to some extent a certain guarantee for the quality of the production, which of itself alone gives positive value to the article in the estimation of the purchaser. The very fact of an article being made without the mark of its maker alone gives cause for doubt, and this has been so seriously felt by retail dealers who trade with the inferior and cheaper houses whose names, if known at all, would but militate against a sale, that they often require, as we have before stated, their own names to be put upon them, thus passing as the manufacturers themselves. We will not allude to those fraudulent cases where a name is attached to spurious works, so closely resembling that of a first-class producer as to deceive the public eye, further than as they testify irrefragable evidence of the commercial value which attaches to established repute, which can alone be gained by publicity of name. Its advantage once secured, is incalculable, and often continues a profitable source long after the master-spirit with which it originated has "shuffled off this mortal coil," and even survives when the taste and talent which guided his efforts and achieved his fame have ceased their influence and operation. It would indeed be impossible for a mind to possess the requisite qualifications for the due appreciation that attaches to the production of the more elevated efforts of artistic skill and scientific investigation, and yet be content to barter that honourable fame for the mere market value the commodities will bring. A mind so nerved will never compass aught beyond what an ordinary commercial return will amply repay.

If the "optional" clause be supported by any manufacturers of eminence—by any whose products boast more than average merit, this may be safely inferred, either that private interest, from causes already stated, compel them to this act of self-immolation, or that their share in the credit of their works is of very small account, and that they but profit by a *prestige* derived from extraneous resources which they are incompetent adequately to esteem.

Consider this rule as applied to Art generally: what would be the result if our Fine-Art institutions, if the efforts of our painters and sculptors were exhibited anonymously?—or even if a print-seller attempted to publish an engraving without the painter's and engraver's names? The principle is just the same, applied to its influence upon Art-labour. In the instance just quoted, all the parties instrumental in the execution of a work of talent, as the painter, the engraver, and the publisher, are anxious for the fame which attaches to it, beyond its mere money return; and so will it be with all our manufacturers who thoroughly appreciate and fulfil the higher duties of their position.

We have dwelt upon this question at greater length than we should have felt warranted in doing; but its importance, not only upon the temporary interests of the Exposition, but on the permanent welfare of English manufactures, rendered it imperative. We regret to record that the "optional" course was decided on—it will be found a prolific source of future contention and prejudice.

Our disappointment is in some degree lessened by the probability that a condition which we have zealously sought to enforce, will be adopted; indeed, such was distinctly understood to be the expressed determination of the Royal Commissioners, though not up to the present time promulgated; it is as follows: "That it should be imperative on every exhibitor to state the capacity in which he claims acknowledgment or reference to the works he exhibits."

This stipulation will to some extent counterbalance the evil of the previous decision, though a more discriminating judgment in drawing up the preliminary detail, would have obviated the necessity for such an after consideration. The requirement is so palpably right and politic, that it should form an indispensable regulation, affecting the reception of all exhibitive works; upon this point, at least, manufacturers should be firm and determined; it is in the highest degree essential to their interests; and without this proviso the hitherto unequalled advantages of such a publicity as the

Exhibition will insure, must to a great extent be rendered nugatory and void. If the mere "possessor" of an article of merit is to be held entitled to an award and *celat* from which its "producer," through the mere fact of having parted with it, is to be excluded, it will be a "heavy blow and great discouragement" to that class whose study and toil are too often, even in a pecuniary sense, but very indifferently acknowledged.

We will not further discuss this matter, as we confidently rely on its being satisfactorily arranged. The advantage resulting from its adoption will be, that, as the regulations now determined on will cause in many cases the names of the manufacturers to be suppressed, still this stipulation will, if duly enforced, prevent the possibility of a mere "possessor" assuming that character.

## PICTURE SALES OF THE MONTH.

The collection of pictures formed by Charles Meigh, Esq., of Grove House, Shelton, Staffordshire, was brought to the hammer by Messrs. Christie and Manson, on the 21st and 22nd of June. The sole reputation of this gallery rested on the works of modern British artists, to which we alluded in our last number. It contained, however, some sixty pictures ascribed to the old masters, a few only of which realised a price worth recording:—*A Fête Champêtre*, by Watteau, 46 gs.; *Diana and Nymphs Bathing*, Dietrich, 45 gs.; *A Group of Fruits and Flowers*, J. Van Oss, 39 gs.; a small picture by Ruysdael, *View near Haarlem*, 51 gs.; *An Interior, with Figures*, by Netscher, 81 gs.; a good *Landscape with Peasants*, &c. D. Teniers, 120 gs.; *A Woody Landscape*, by Wynants, with figures by Lingelback, 95 gs.; the *St. Cecilia* of Rubens was passed at 100 gs., as were the *Dead Christ with the Maries*, a large and powerfully painted picture by Lud. Carracci, and *St. John baptising Christ in the Jordan*, by P. Bordone. A small work by K. Du Jardin, *Landscape with Peasants and Cattle*, sold for 60 gs.; a *View in Amsterdam*, Van der Heyden (small), 51 gs.; a small oval picture, by S. Ferrato, exceedingly delicate in execution, entitled *Parce Somnum Rumpere*, was knocked down at 94 gs.; a *Head of the Virgin*, in fresco, very curious, and ascribed to Raffaele, realised 51 gs.; Rembrandt's *Abraham offering up Isaac*, a replica of the Houghton picture, sold for 60 gs.

The influence of taste and fashion was very apparent in the prices paid for the English pictures; some of them going beyond their real value, while others scarcely reached it; yet the average sums they fetched were good, showing that native talent of superior order is fully appreciated by collectors, and that we had not over-estimated the quality of the works which Mr. Meigh had gathered together. The catalogue contained 112 pictures, whereof three were not offered for sale.—Redgrave's *Catherine Douglas*, and Herbert's *Love's Reverie*, retained by Mr. Meigh; and the *Reprieve*, ascribed to Herbert but denied by that artist; it was consequently withdrawn. The following list includes the most important pictures, with the prices at which they were sold:—*A Cottage on the Bank of a River, with a Group of Children*, W. Mulready, R.A., a small work, 30 gs.; *A Classical View in Italy* (small), Calleott, R.A., 17 gs.; Stothard's large picture of *The Death of Nelson*, engraved, realised only 10 gs.; a large *Woody Landscape*, by Gainsborough, 40 gs.; Hilton's fine picture of *Lear condemning Cordelia*, an excellent specimen of this painter, sold for 191 gs., a sum far below its value; *The Poachers Alarmed*, a small but very clever specimen of Bird, R.A., 56 gs.; *Helen*, by Faulkner, 26 gs.; *A Rustic Landscape, with Boys angling in a River*, by Linnell, an early picture we should presume, 53 gs.; *Four Smugglers in a Cavern*, a large work by Morland, and an unusual subject for this artist, 101 gs.; *A Sea View, with a Ruined Castle*, &c., by Wilson, a large picture much subdued in tone, 70 gs.; *A Woody Landscape*, Loucherbourg, 40 gs.; *The Forester in Search of Game*, Hancock, 31 gs.; *Portrait of Nelly O'Brien*, Sir J. Reynolds (small), with the flesh-tints almost gone, 49 gs.; *The Maid of Corinth*, by Wright, of Derby, was passed at 80 gs.; these, with the foreign pictures, occupied the first day's sale. The second day's sale commenced with a number of minor works, which it is not necessary to particularise; they were succeeded by *The Locket*, a little picture by Leslie, R.A., 25 gs.; *Figures at a Well*, Lee, R.A., and F. Goodall, 121 gs., bought by Mr. Davis; an upright *Landscape with Cattle*, Creswick, A.R.A., 66 gs.; *The Gleaner*, a clean and well-coloured example of R. Westall's pencil, 29 gs.; a small picture by D. Roberts, R.A., *The Church of St.*

Jaques, at Dieppe,' 32 gs.; B. West's, P.R.A., gallery picture of 'Pæstus and Arria,' in good preservation, was knocked down for 31 gs.; one of T. S. Cooper's, A.R.A., finest compositions, a large upright picture, entitled, 'A Halt on the Fells,' was bought by Mr. Davis for 380 gs.; 'Head of a Peasant Girl of Gensano,' Uwins, R.A., 40 gs., bought by Mr. Grundy; a rich and powerfully painted 'Landscape,' by Muller, 104 gs.; 'A Romantic Woody Landscape,' very bright in colour, Gainsborough, 65 gs.; two small cabinet pictures by Witherington, R.A., 'The Corn-field,' and the 'Harvest Home,' were bought by Mr. Agnew, for, respectively, 14 gs., and 17 gs.; a small sketch by E. Landseer, R.A., 'A Landscape—Sunset,' 35 gs.; 'Interior of the Chamber of Agnes Sorel, at Orleans,' Muller (small), 41 gs.; 'A Group of Cows,' &c., J. Burnet (brother of the engraver), 41 gs.; 'Portrait of Lavater,' Fielding, 30 gs.; 'A Dog in a Stable,' an early work of E. Landseer, was bought by Mr. Agnew for the enormous sum of 215 gs.; 'A Landscape, near a Lake, with a Lady seated under an Umbrella,' by Wilson, a rather small but favourite composition with the painter, 70 gs.; a small upright work by T. S. Cooper, A.R.A., 'Noon,' fell to the bidding of Mr. Evans, for 57 gs.; as did another small work to Mr. Grundy, 'The Grandmother,' by F. Goodall, for 60 gs.; 'Evening Prayer,' Webster, R.A., an early picture, very different, and far inferior to this esteemed artist's present finished style, was knocked down to Mr. King for 195 gs.; a noble picture by Muller, perhaps his very best of oriental subjects, 'A View in a Temple of Egypt, with Groups of Arabs,' reached 430 gs., it was purchased by Mr. Cole; 'The Choice of Hercules,' painted in the early part of D. Maclise's career, a highly poetical composition which obtained the gold medal of the Royal Academy has become the property of Mr. C. W. Wass, at the price of 210 gs.; a small and elegant picture by Herbert, R.A., 'Francesca,' 20 gs.; bought by Mr. Lenox; Frazer's large and engraved work, 'Robinson Crusoe,' was sold to Mr. Grundy for 105 gs.; 'Mountaineers returning from the Festa of Monte Vergino,' the chef-d'œuvre of Uwins, R.A., 255 gs., bought by Mr. King; 'A Scene on the French Coast, with the Wreck of an English Ship of War,' by Turner, R.A., after an animated bidding, was knocked down to Mr. Lenox, at 660 gs.; this picture is a good example of the artist's style twenty years back, and consequently partakes less of his present extravagancies. An elegant picture by Etty, a charming specimen, 'Two Nymphs Bathing,' was bought by Mr. Agnew for 260 gs.; 'View over the Thames,' from Richmond Hill, Pyne, 69 gs.; an inadequate sum for a large picture by this clever artist; 'The Careless Messenger detected,' a very small sketch by Mulready, R.A., 25 gs.; 'The Sphinx,' Muller, 200 gs.; bought by Mr. Davis; a small circular picture by Liversidge, 'Musidora Bathing,' 21 gs.; 'The Broken Egg,' a large landscape, with accessories, Gainsborough, 90 gs., bought by Mr. Carr; 'Pigs in a Fodder Yard,' Morland, 86 gs.; it is a rare thing to meet with so perfect a specimen of the painter as this picture exhibits; 'Begone Dull Care,' Kidd, 32 gs.; 'A Mill on the River Teign, near Crediton, Devonshire,' a small upright picture by Lee, R.A., 47 gs.; 'Conversation,' Morland, 48 gs.; a sketch by Collins, R.A., entitled 'A Rustic Landscape,' 38 gs.; 'Cain meditating the Murder of Abel,' by the French painter, David, 70 gs.; 'Puck, seated on a Toadstool, surrounded by Fairies dancing,' by Dodd, that most promising but unfortunate young artist, 50 gs., bought by Mr. Agnew; 'Portrait of Edmund Burke,' Sir J. Reynolds, 45 gs.; the sketch for Collins's picture of 'The World or the Cloister,' 59 gs.; 'Captives detained for Ransom by Banditti,' Herbert, R.A., 210 gs., bought by Mr. Wallis; 'Boar Hunters taking Refreshment at the Gate of a Monastery,' also by Herbert, 205 gs., bought by Mr. Davis.

Messrs. Foster & Son sold a few English pictures among a miscellaneous collection, at their gallery in Pall Mall, on the 28th of June; among them a small landscape by Callcott, 46 gs.; a small circular picture by Collins, 'Rouan Beggars,' 19 gs.; 'A Study of Kids,' small, by J. F. Herring, 17 gs.; a large work of good character by Scott, R.S.A., 'The old English Ballad Singer,' 28 gs.; 'Venice—Sunset,' rather small, by J. B. Pyne, 65 gs.; 'Interior of a Stable,' with a horse saddled, poultry, &c., by J. F. Herring, 67 gs.; and a small picture by T. S. Cooper, A.R.A., 'Cattle proceeding to a Watering Place,' 71 gs. These pictures were the property of Mr. Brooks, of Regent Street.

The final portion of the sketches in oil and water-colours, and of unfinished pictures, by the late W. J. Müller, was sold by Messrs. Christie & Manson, at the commencement of the past month. Müller's powers as a great colourist, (he was in landscape what Etty was in figures,) are abundantly

manifest in these slight but most expressive studies, which were eagerly purchased at high prices. Of the few unfinished oil-pictures sold, the principal were, two different views 'On the East Lyn—Lynmouth,' 34 gs. and 38 gs. respectively; 'Conham—on the Bath River,' 31 gs.; 'The Pyramids, as seen during the Overflow of the Nile,' 26 gs.; 'Hambrook Stapleton—near Bristol,' 50 gs., bought by Mr. Wethered; 'Pensford Church—near Bristol,' a brilliant picture, 72 gs.; another 'View of East Lyn,' was bought by Mr. Wallis for 60 gs.; 'Turkish Merchants, with Camels, fording a River by Torch-light,' bought by Mr. Carr for 100 gs.; and 'Turcomans Encamped,' by Mr. Rought for 241 gs. The last two pictures were finished works. We have every reason for supposing that the major part of these pictures are not in the precise condition in which the artist left them; they have evidently been carried forward by some hand well acquainted with the method and style of the deceased painter.

The highly important collection formed by John, Earl of Ashburnham, about the middle of the last century, through whom it came into the possession of the present Earl, was sold by Messrs. Christie & Manson on July 20th. We regret that we cannot find space to enlarge upon the merits of many of these noble productions of the Italian, Dutch, French, and Flemish schools; it must suffice to say, that few finer specimens of the respective painters have, of late years, been brought into the market, and the sums they realised speak loudly of the estimation in which they are held. It is believed that none of these works have been in the hands of a picture-cleaner, consequently they appeared in a genuine state. The collection contained ninety-one paintings, of which we subjoin a list of the principal, with the prices they fetched, and the names of the purchasers, so far as we could learn them. It will be noticed that most of the buyers were dealers, who most probably received commissions to purchase. 'A Frozen River,' Schellincks, 95 gs.; 'A Dutch River Scene,' S. Ruysdael, 81 gs.; 'The Marriage of St. Catherine,' N. Poussin, 180 gs.; 'Story of Apollo and Cyparissus,' the joint production of Rubens, Snyders, and Breughel, 130 gs.; 'Portrait of Titian,' by himself, 370 gs., this is a valuable work; 'The Daughter of Herodias,' a noble specimen of Carlo Dolce, 700 gs. (bought by Mr. Seguier); 'The Martyrdom of St. Andrew,' also by C. Dolce, 200 gs.; 'Portrait of Van der Werff,' by himself, 126 gs.; 'A Landscape,' by S. Rosa, with Apollo and the Sybil in the foreground, 1785 gs.; this picture is presumed to be the finest landscape of the painter; it was bought by the founder of the collection at the sale of M. Julien's gallery, against the agent of the Empress Catherine of Russia, who subsequently sent an offer of double the amount at which it was purchased, which offer was refused. 'Portrait of Don Livio Odescalchi,' Van Dyck, 450 gs.; 'Portrait of a Cavalier,' Rembrandt, 690 gs. (Farrer); 'Bacchus and Ariadne,' Guido, 420 gs. (Worsley); 'A View in the Bay of Naples,' Claude, 1123 gs. (Worsley); 'Portrait of the Painter,' Murillo, 790 gs. (Lord Spencer); 'View of Tivoli,' G. Poussin, 504 gs.; 'St. John in the Island of Patmos,' Mola, 150 gs.; 'Lucretia,' Guido, 390 gs. (Ryman); 'St. Peter Praying,' Guido, 320 gs.; 'Petr accused by the Damsel,' Caravaggio, 110 gs.; 'A Calm,' and 'A Storm,' a pair by W. Van der Velde, 160 gs. (Farrer); 'Nature unveiled by the Graces,' Rubens, 1000 gs. (Fuller). We could write a column concerning this comparatively small but wonderful work; the history of it is said to be briefly this. It was painted at the desire of Villiers, Duke of Buckingham, and when finished, the painter could scarcely be induced to part with it, so highly did he esteem it; the figures are not large, but the composition is filled in with groups and festoons of flowers and fruit, most exquisitely painted, and as some connoisseurs suppose, by Breughel; other authorities, however, are inclined to think the picture is the entire work of Rubens. The two following lots were by N. Poussin; 'The Triumph of Bacchus,' knocked down to Mr. Seguier for 1160 gs.; and its companion, 'The Triumph of Pan,' sold to Mr. Hume for 1180 gs.; they are known to the connoisseur as the "*Montmorency Poussins*," and may be regarded as equal to any thing which this great artist ever painted. 'A View in Italy,' Lingelback, 250 gs. (Williams); 'Two Cocks Fighting,' Snyders, 200 gs. (Williams); 'A Basket of Grapes on a Table, with a Parrot, Cat, and dead Birds,' Snyders, 200 gs. (Williams); 'The Holy Family,' A. Carracci, 300 gs. (Morris); 'A Mountainous Landscape,' G. Poussin, 100 gs. (Ryman); 'A View on the Coast of Italy,' G. Poussin, 100 gs. (Ryman); 'An Old Man seated before a Cottage, playing the Hurdy-gurdy to a group of Children,' a very small but

charming specimen of Teniers, 300 gs. (Barker); a cabinet picture, rich and luminous in colour, by Giorgione, 'A Youth conversing with a Female,' 250 gs. (Mr. Stuart); 'A View near Rome, with the Ponte Molle in the distance,' Claude, engraved, as is the preceding work by the same hand, in the *Liber Veritatis*, 1800 gs. (Carr); 'The Horn-Book,' the celebrated engraved picture from the King of Naples's private collection, by Schedone, 750 gs. (Cromlin); 'St. John Baptising Christ in the Jordan,' Albano, 300 gs. (Williams); 'St. Joseph and the Virgin presenting the Infant Christ to the High Priest,' Guercino, 400 gs.; 'A Landscape, with Cephalus and Procris,' N. Poussin, 400 gs.; 'St. Francis kneeling in Prayer, resting on his Staff,' a grand work by Murillo, 1000 gs. (Wilmot); 'St. John Preaching in the Wilderness,' S. Rosa, 500 gs.; and its companion, 'Philip Baptising the Eunuch,' S. Rosa, 500 gs. (both bought by Mr. Carr); 'A Mathematician leaning over a Table, measuring with compasses, and a Pupil at his side,' engraved by McArdell, Rembrandt, 1000 gs. (Gilbert); 'Coast Scene,' Pynaeker, 110 gs. The last three pictures had reserved prices put upon them, which no one present at the sale was disposed to outbid, although the works were of the very highest quality; we may perhaps say no finer specimens of the respective painters exist anywhere. 'A Ruined Château,' by Cuyp, was bought in at 2000 gs.; 'A Village Fête,' by D. Teniers, at 3000 gs.; and the large gallery picture by Rembrandt, 'Portraits of Rainier Anso and his Mother,' at 4000 gs. The entire collection, exclusively of those bought in, realised upwards of 23,000*l.*

## THE VERNON GALLERY.

## MARLBOROUGH HOUSE.

At length Mr. Vernon's magnificent collection of pictures has found a home where the respective beauties of each can be properly seen and its merits fairly appreciated. The English public will now, for the first time, have the opportunity of testing the value of the gift which the liberality of a private individual has placed in their hands; and foreigners that of determining whether our school has not a just title to the distinction we claim for it. It is pretty generally known that, through the kindness of her Majesty, Marlborough House has been assigned for their present location, and during the past month the officers of the National Gallery, under the superintendence of Mr. Uwins, R. A., have been engaged in removing the pictures thither, and hanging them in the rooms set apart for them. This latter part of the task has been one of no slight difficulty, requiring taste, judgment, discrimination, and above all, impartiality; and we are bound to say that Mr. Uwins has exercised all these in a manner that cannot fail to satisfy both the public and the artists whose pictures are under his charge. In the arrangement he has adopted, it has been his object not only to produce in each room an attractive general view, but to assign to each work that position, and that particular light which are best adapted to it; taking especial care that the peculiar character of any picture should not suffer by the others which surround it; a fault that is often perceptible in the hanging in public exhibition rooms—where, however, it is frequently unavoidable.

The Vernon Pictures, including also those by English masters which were formerly in the National Gallery, are placed in a suite of eight rooms on the ground floor of Marlborough House; the majority of these face the garden, consequently they have the advantage of almost uninterrupted light, for the windows extend nearly the entire height of the rooms. Excepting two, the rooms are not large, while the ornamental ceilings and decorations of each add a richness to its general appearance.

On entering the mansion from the court-yard, the visitor ascends a short flight of steps into the noble hall, the ceiling of which, with the exception perhaps of that of Whitehall, is the finest in the kingdom, being decorated with the paintings which Gentileschi painted for Charles I., and which were originally in the palace at Greenwich. There stand Gibson's group of "Hylas and the Nymphs," and the busts that were bequeathed by Mr. Vernon with the paint-

ings. The entrance to the picture-gallery, is from the right-hand corner of the hall; the public pass through the whole suite, and leave by a door on the left-hand, close to the entrance, thus avoiding all occasion of collision by parties going in and coming out: this arrangement cannot be better, when we consider the numbers that will now visit the collection with the certainty that they can see what they go to see.

The first two rooms are filled with the pictures that, as we before stated, have been brought from the National Gallery, and certainly they appear to far greater advantage here, than in their old abode. Reynolds and West, Wilson, Gainsborough, Constable, Hogarth, and Wilkie, seem arrayed in new garments. The other six rooms contain the VERNON PICTURES; in the first, Turner, Collins, Etty, Reynolds, Landseer, and Eastlake are conspicuous; in the second, Leslie, Stanfield, J. Ward, Herbert, Allen, and Lance; in the third, Eastlake, Webster, Lawrence, Turner, Stothard, Calcott, Roberts, Mulready, T. S. Cooper, and Lee; in the fourth, Danby, Redgrave, Uwins, and Wilson; in the fifth, Hilton, Etty, T. S. Cooper, Mulready, Gainsborough, Stothard, F. Goodall, and Jones; and in the sixth, Wilkie, E. M. Ward, Calcott, MacIse, Briggs, Collins, and Constable. In this enumeration we have of course only alluded to the principal pictures; and it is right to mention that, with the exception of the lesser works, as regards size, there are, generally, only two lines of pictures, so that in no case, is there one out of sight; the whole arrangement is, we repeat, all that can be desired—until we obtain a new National Gallery.

We understand the trustees have peremptorily forbidden any future copies to be taken of any one of the pictures at Marlborough House—excepting those of the Vernon Gallery, for the *Art-Journal*—considering that students will do better in making themselves acquainted with the methods and merits of the old masters, than in imitating the moderns.

The private view of the Gallery will take place on the first of the present month and the two following days, and it will be opened to the public on the fifth.

#### SOCIETY OF ARTS.

THE annual distribution of prizes by the Society took place in their rooms, John Street, Adelphi, on Monday July 22. Lord Colborne presided, and explained that his Royal Highness Prince Albert had been prevented from being present and occupying the chair by the death of His Royal Highness, the Duke of Cambridge. His lordship also alluded to the loss which the arts had sustained in the demise of Sir Robert Peel.

The Secretary then read the address of the council to the society, which stated the increased prosperity of the body, the average number of new members elected in former years being 105, but during the past session not fewer than 250 new members had been elected. Towards the great Exhibition of 1851 the members of the society have contributed 7288*l.* 12*s.* The address speaks with gratification of the success which has attended the Exhibition of Ancient and Mediæval Art, lately closed, and explains that its own annual exhibition for the present year presents no very remarkable features in consequence of the preparations for 1851. Among the objects of Art and Manufacture in the exhibition for which prizes have been awarded, is particularly noticed—The wide furniture damask of Messrs. Lings & Keith; the wide ribands of Messrs. Cornell, Lyell, & Webster; the machine-made lace of Messrs. Reckless & Hickling; the tamboured lace of Messrs. Lambert & Bury, interesting on account of the new branch of industry which it has afforded to the very poor population of a part of Ireland; and the printed shawls of Messrs. Keith & Shoobridge. The wood-carvings of Mr. Wallis also deserve honourable mention. The goblet which last year the council announced as being in preparation from the designs of Mr. MacIse, R.A., in accordance with the provisions of the Swiney Bequest, has been perfected, and the cup has been for some time before the society. The council feel that they can congratulate the society on having in this cup obtained a work of Art worthy of the fame of Mr. MacIse and of the intentions of the late Dr. Swiney. The council offer, in the name of the society, the large medal and 25*l.* for the best, and the society's small

medal and 10*l.* for the second best, treatise on the objects exhibited in the section of Raw Materials and Produce in the Exhibition of 1851; and the same for treatises on the objects exhibited in the section of Machinery, Manufactures, and the Fine Arts. Each treatise must occupy, and not exceed, eighty pages of the size of the "Bridgewater Treatises." The society will also award its large medal and 25 guineas for the best general treatise upon the Exhibition considered commercially, politically, and statistically; and small medals for the best treatises on any special object or class of objects exhibited. The treatises for which rewards are given are to be the property of the society, and if deemed suitable for publication, should the council see fit, they will cause the same to be printed and published, and will award to the author the net amount of any profits which may arise from the publication after the payment of the expenses. The treatise to be delivered at the society's house on or before the 30th of June, 1851.\*

Subjoined is the list of the prizes presented by Lord Colborne, in the respective sections of Fine Arts and Manufactures.

1. To Messrs. Rufford & Finch, for their porcelain bath in one piece, the gold Isis medal. 2. To Messrs. Campbell, Harrison, & Lloyd, for their figured silks for dresses, the gold Isis medal. 3. To Messrs. John Crossley & Sons, for their printed carpets, the gold Isis medal. 4. To Messrs. Ebenezer Henry & Sons, for their embroidered garment fabrics, the gold Isis medal. 5. To Messrs. Keith & Co., for their silk furniture damasks, the gold Isis medal. 6. To Messrs. Lambert & Bury, for their tamboured lace, the gold Isis medal. 7. To Messrs. Reckless & Hickling, for their machine-made lace, the gold Isis medal. 8. To Messrs. Swainson & Denny, for their sweet-pea chintz, the gold Isis medal. 9. To Messrs. George Baculus & Sons, for their specimens of table glass, the silver medal. 10. To Messrs. Cornell, Lyell, & Webster, for their seven-inch ribands, the silver medal. 11. To Messrs. Keith, Shoobridge, & Co., for their printed shawl, the silver medal. 12. To James Coulson, for his damasks, the silver medal. 13. To Miss Stanley, for her Norwich hand-made lace, the silver medal. 14. To Messrs. Stone & Kemp, for their silk damasks, the silver medal. 15. To T. W. Wallis, for his specimens of carving in wood, the silver medal. 16. To Edward Webb, for his horse-hair damasks, the silver medal. 17. To Messrs. J. & W. Wilson, for their carpets, the silver medal. 18. To Messrs. R. S. Cox & Co., for their seven-inch ribands, the Isis silver medal. 19. To George Cook, for his specimens of carving in wood, the Isis silver medal. 20. To Mrs. Temple, for her flowers in wax composition, the honorary testimonial. 21. To the Manager of the School of St. Clair, for specimens of knitting, executed by the children under her charge, the honorary testimonial. 22. To Johan M. Levien, for his introduction and application of New Zealand woods for furniture, the honorary testimonial. 23. To W. Potts, for his ornamental metal-work, the honorary testimonial.

#### EXHIBITION OF MANUFACTURES IN DUBLIN.

THE rooms of the Royal Dublin Society have been devoted, within the last month, to the Exhibition of Articles of Manufacture, &c., which as they are principally the produce of native artisans, may be considered as a fair exponent of modern Irish Manufactures, and the industrial powers of that country. The Exhibition is very varied in its character, ranging through the useful Arts, and including many things that belong to the ornamental, while in some instances the two qualities are excellently combined. It is utterly out of our power to give any notion of the great variety and merit of the many articles which crowd these Exhibition rooms, but we can strongly recommend the attention of the Irish public towards them, feeling as we do, that the best interests of their country are most intimately connected with the welfare of its industrial Arts, and that Exhibitions such as the present do good service, in spreading a knowledge of the abilities of their manufacturers, and a demand for Irish labour which must be the greatest boon to Ireland, ultimately doing incalculable benefit to all classes of the community.

#### THE BUILDING FOR THE EXHIBITION OF 1851.

THE great conservatory to be erected in Hyde Park is to cover eighteen acres, and it is to be 110 feet in height, that extreme height having been rendered necessary in order that a group of trees (eighty-eight feet high) opposite the Prince's Gate may be covered in and not removed. The estimate of the contractors, Messrs. Fox & Henderson, is 86,000*l.* for what is technically termed "use and wear;" if the structure remains and becomes the

\* We may here not improperly call attention to our own premium of one hundred guineas for an Essay on the best mode of making the Exhibition practically useful, and which took precedence of all other offers of the kind.

property of the public (of which, indeed, we have little doubt), the cost is to be 150,000*l.* It is to be prepared with galleries, in the event of larger space being required, than will be afforded by the ground-floor. There will be, however, on the ground-floor alone eight miles of tables. There will be 1,200,000 square feet of glass (to be manufactured by Chance, of Birmingham); twenty-four miles of one description of gutter, and 218 miles of "sash bar;" and in the construction 4000 tons of iron will be expended. The wooden floor will be arranged with "divisions," so as to allow the dust to fall through. Within a very short period, 2000 men will be employed in the building. Mr. Paxton has been long known to the public as one of the agents of the Duke of Devonshire, and as the author of several admirable works on floriculture and botany; the conservatories at Chatsworth were constructed under his directions; and it is understood that he refers to them as affording satisfactory proofs that the ventilation will be better than it could be in buildings of brick. The plans will be published as soon as they can be got ready. We have reason to believe that the elegance of the structure, and the obvious uses to which it may be applied, for the gratification of "the people" in Hyde Park, as a *Jardin d'Hyver*, will change its character from temporary to permanent; and that there will be no likelihood of its removal. In that case, it will of course be ready for subsequent Exhibitions of the Industry of all Nations, which it is clearly understood are to take place *periodically* in London, as they do in all the leading cities of the Continent. There is no question that the principal motive for adopting Mr. Paxton's plan was to get rid of a difficulty; but on the whole, we are inclined to think the public will be gainers thereby.

#### THE VERNON GALLERY.

##### LAKE OF COMO.

C. Stanfield, R.A., Painter. J. Cousen, Engraver.  
Size of the Picture, 2 ft. 6½ in. by 1 ft. 6½ in.

THIS is a small and comparatively early work by Stanfield, but it is a picture of high character, distinguished by a low-toned brilliancy of much sweetness. The water is tranquil and lustrous, and the distant mountains, described with singular truth, are seen through an atmosphere painted with great delicacy. This picture exhibits all those excellent qualities which the artist has subsequently put forth in richer abundance, in the numerous Italian views of a similar character with which the public has been made familiar.

The Lake of Como is a favourite resort of the English traveller in Italy, forming, as it does, a distinguishing feature amid the beautiful scenery of the province of the same name, situated in the Lombardo-Venetian territories. It is a noble piece of water, long, narrow, and winding; it abounds with promontories, gulfs, and small bays, which render it peculiarly picturesque for the purpose of the artist. The breadth of the lake is very unequal; towards the middle, just above the separation of the two arms, its width is about three miles. The climate of this locality is as salubrious and delightful as any to be found in the country; the soil is productive of the choicest fruits, the neighbourhood is filled with pleasant and thriving villages, and the banks of the lake are studded with fine villas and noble mansions, the residences of the aristocratic and wealthy Italian families, a list of which would occupy a column of our pages.

#### CORRESPONDENCE.

MY DEAR SIR.—Will you be kind enough, in the ensuing number of the *Art-Journal*, to correct one or two mistakes which have occurred in the brief sketch of my life. I am really anxious to have them rectified, as by their remaining I must appear to do great injustice to a gentleman, to whose taste for the Arts I was at an early period of my artistic career much indebted. In a note, appended to my autobiography, the late T. W. Beaumont, Esq., is mentioned as my "earliest Patron." This is incorrect, as the first commissions which I received in marble (namely, a group of Cephalus and Procris, from Ovid, and a life-sized bust, also in marble, besides some portrait models) were given me by Edward Cooper, Esq., of Markree Castle, the then member for Sligo. The other mistake occurs in the date of my election as an associate of the Academy. It should have been Nov. 1st, 1841. Trusting, my dear Sir, that under the circumstances, you will excuse the trouble I have given you,

I remain, yours faithfully,  
P. MACDOWELL.

75 A, MARGARET STREET, June, 1850.





J. COUSEN ENGRAVER.

G. STANFIELD, R. A. PAINTER.

# LAKE OF COMO.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
3 FT. 6 1/2 IN. BY 1 FT. 6 1/2 IN.

LONDON, PUBLISHED FOR THE PROPRIETOR.

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## PHOTOGRAPHY

## ON PAPER AND ON GLASS.

It is now more than eleven years\* since Mr. Fox Talbot announced to the Royal Society, that he had succeeded in fixing by chemical agency, on a sheet of ordinary paper, the forms and lights and shadows of the beautiful images of the camera obscura. This was good news to the few lovers of the then new art of sun-painting, whose admiration at Daguerre's marvellous landscapes had not been unminged with regret that a heavy and expensive metallic plate, joined to a delicately constituted and easily destroyed image, should be characteristic of his invention—detracting materially from its usefulness.

The failure of such eminent and practical men as Sir H. Davy and Mr. Wedgwood half a century ago, in their attempts to draw on paper with pencils of light, rendered the success of Mr. Talbot the more interesting.

In 1840 further improvements took place, by which the image could be produced in a much shorter space of time, and with a greater degree of perfection. A patent for the new discoveries was taken out; and the Talbotype at this moment remains the best and most practical of all the photographic methods hitherto proposed. As is usual with new inventions many modifications have been introduced in its manipulation, and new mediums proposed for the reception of the chemical substances used. Even the latter themselves have not altogether escaped the ingenuity of the improver.

Mr. E. Hunt's sulphate of iron is perhaps the best of all substitutes for gallic acid. Unfortunately, some differences in its state or in the qualities of the papers employed, render failures in its use not unrequent. A thorough examination of this subject has yet to be made, and would doubtless prove very instructive to the chemist and the photographer. We believe the deoxidising power of the iron salt to be quite as great as that of the recently introduced pyro-gallic acid, and its inexpensiveness gives it the advantage.

The great difficulty experienced in procuring good paper has kept back the Talbotype from its legitimate position. It is by its merits entitled to take precedence of the Daguerreotype in public estimation; but since interested advocates are justly looked upon with suspicion, this claim, in behalf of the genius of our country, must not rest on our testimony alone. Let us therefore refer it to an impartial arbitrator. The Baron Gros, a gentleman whose labours in diplomacy are just now better known than his "Notes on Photography," speaking of the Daguerreotype, asks— "Is it not easy to foresee that it has almost run its time, and that its rival on paper is destined by incontestable advantages to carry the day against it (*porter le jour sur elle*)?"†

In justice we must acknowledge that photography on paper has received great assistance from France. We can almost forgive M. Blanquart Evrard his piracy of Mr. Talbot's process, on account of what we have learned about the properties of French paper. It is more sensitive generally, and particularly to rays of feeble intensity, giving the half-tints and foliage of landscapes with a great degree of perfection, insuring a more natural gradation of light and shade, and consequently a more aerial perspective, than is obtained on animal-sized English paper. Starch and a resinous soap are the peculiar features of French size, and on these vegetable substances its superiority probably depends.

The uncertainty in the manufacture of a paper uniformly homogeneous in texture, out of the varied and impure materials generally used, and by a process the philosophy of which is so little understood, has led to the devisal of many substitutes. Glass plates coated with various liquids capable of leaving an organic film on drying, have as yet proved most successful. Albumen is now generally used; it was introduced by M. Niepce de Saint-Victor, who published in the *Technologiste* for 1848 the method of applying it. In repeating his experiments we have been led to modify his plan, and this not only with success but with the production of a perfectly novel result, an account of which has already appeared in the *Athenæum*.‡ We shall transcribe its substance, adding some particulars which the recent experiments of ourselves and others have furnished.

To the white of an egg its own bulk of water is to be added; the mixture, beaten into a froth, is then strained through a piece of linen cloth, and preserved for use in a glass stoppered bottle; then a piece of plate glass, cleaned with a solution of

caustic potash, or any other alkali, is to be washed in water and dried with a cloth. When the glass is about to be used, breathe on it and rub its surface with clean new blotting paper; then to remove the dust and fibres which remain, use cotton, wool, or a piece of new lincn. Unless this latter, and indeed, every other caution is taken to prevent the presence of dust, the picture will be full of spots, produced by a greater absorption of iodine (in a subsequent process), in those than in the surrounding parts.

On the clean glass, pour the albumen, inclining the plate from side to side until it is covered, allow the excess to run off at one end of the corners, keeping the plate inclined, but nearly vertical. As soon as the albumen ceases to drop rapidly, breathe on or warm the lower half of the plate; the warmth and moisture of the breath will soon cause it to part with more of its albumen, which has now become more fluid; of course, care must be taken to warm only the lower half. Wiping the edges constantly hastens the operation.

Until this plan was adopted the coatings were seldom uniform; the upper half of the plate retained less than the lower. When no more albumen runs down, dry the plate by a lamp or by a common fire, if the dust that it is inclined to impart be avoided.

The film, when dry, is quite free from cracks, and is so thin and transparent that the brilliancy of the glass is unimpaired. It is almost necessary to mark it to know which side has been coated.

The next operation is to iodise the plate. Dilute pure iodine with dry white sand in a mortar, using about equal parts of each. Put this mixture into a square glass vessel, and over it place the albumen plate, previously heated to about 100° Fahr. As soon as the film has become yellow in colour, resembling beautifully stained glass, remove the plate into a room lighted only by a candle, or through any yellow translucent substance; yellow calico, for instance; then plunge it vertically and rapidly into a deep narrow vessel containing a solution of aceto-nitrate of silver, made by adding one hundred grains of nitrate of silver to fifty minims of glacial acetic acid diluted with five ounces of distilled water. Allow it to remain until the transparent yellow tint disappears, to be succeeded by a milky-looking film of iodide of silver. Washing with distilled water leaves the plate ready for the camera.

It may here be noted that the plate is heated in iodising for the purpose of accelerating the absorption of the iodine; an exposure to the vapour for ten minutes, with a few seconds immersion in the silver solution, has been found sufficient.

Hydrochloric acid, chlorine, or bromine, may be used with the iodine to gain increased sensitiveness when making negatives. I merely notice this in passing, as it is not quite certain that all those substances conduce to the perfection of the positive image to be presently described.

The albumen and other films may be iodised in a shorter space of time by using an alcoholic solution of iodine, which, on evaporation, quickly leaves a good uniform coating. The alcohol must be perfectly free from water.

Returning to the plate which has just been submitted to the light in the camera, we pour over its surface a saturated solution of gallic acid. A negative Talbotype image on albumen is the result. At this point previous experimentalists have stopped. We have gone further, and find that by pouring upon the surface of the reddish brown negative image, during its development, a strong solution of nitrate of silver, a remarkable effect is produced. The brown image deepens in intensity until it becomes black. Another change commences—the image begins to grow lighter; and finally, by perfectly natural magic, black is converted into white, presenting the curious phenomenon of the change of a Talbotype negative into apparently a positive Daguerreotype; the positive still retaining its negative properties when examined by transmitted light.

To fix the picture, a solution of one part of hyposulphite of soda in sixteen parts of water is poured upon the plate and left for several minutes, until the iodide of silver has been dissolved. Washing in water completes the process.

The phenomena of the Daguerreotype is in this case produced by very opposite agency, no mercury being present, metallic silver here producing the lights, while in the Daguerreotype it produces the shadows of the picture. We at first hesitated about assigning a cause for the dull white granular deposit which forms the image, judging it to be due simply to molecular arrangement. Later experiments, however, have given us continuous films of bright metallic silver, and we find the dull deposit becomes brilliant and metallic when burnished.

It should be observed, that the positive image we speak of, is, on glass, strictly analogous to the Daguerreotype. It is positive when viewed at any angle but that which enables it to reflect the light of the sky. This is one of its characteristics. It must not be confounded with the continuous film image which is seen properly only at one angle; the angle at which the other ceases to exist.

It is also curious to observe that details of the image, absent, when the plate is viewed negatively by transmitted light, appear when viewed positively by reflected light.

Professor Wheatstone has suggested the desirableness of substituting blackened wood or blackened ivory for glass plates. We should probably then have the novelty of a Daguerreotype on wood, free from some of the disadvantages attendant on polished metal.

Mr. Cundall suggests its application to wood blocks for wood engravers for certain purposes, making the drawings by light instead of by hand.

Mr. Talbot views it as the link between the Talbotype and the Daguerreotype; some appellation referring to its *silver* origin would probably be desirable to avoid confusion when speaking of it.

T. A. MALONE.

## THE PATENT OF MR. FOX TALBOT.

MR. FOX TALBOT'S specification of his new patent for "Improvements in Photography" having been just published, we place an abstract of it before our readers:—

"The first part of the patentees' invention consists in the use of plates of unglazed porcelain, to receive the photographic image. A plate intended for photographic purposes should be made of the finest materials employed by the manufacturers of porcelain; it should also be flat, very thin, and semi-transparent; if too thin, so that there would be a chance of breaking, it may be attached by means of cement to a piece of glass, to give it strength. The substance of the plate should be slightly porous, so as to enable it to imbibe and retain a sufficient quantity of the chemical solutions employed. To prepare the plate for use, it is first required to give it a coating of albumen or white of eggs, laid on very evenly, and then gently dried at a fire. According as the plate is more or less porous, it requires more or less of the albuminous coating; it is best to employ a very close grained porcelain, which requires but very little white of egg. The prepared plate may be made sensitive to light, in the same way in which a sheet of paper is rendered sensitive; and we generally find the same methods applicable for photographic pictures on paper, applicable to those on porcelain plates; and one of the processes employed by the patentees is nearly the same as that patented by Mr. Talbot in 1841. The prepared plate is dipped into a solution of nitrate of silver, made by dissolving twenty-five grains of nitrate in one ounce of water, or the solution is spread over the plate uniformly with a brush; the plate is then dried, afterwards dipped into solution of iodide of potassium, of the strength of about twenty-five grains of iodide to one ounce of water; again dried, and the surface rubbed clean and smooth with cotton. The plate is now of a pale yellow colour, owing to the formation on its surface of iodide of silver. The plate, prepared as above directed, may be kept in this state until required for use, when it is to be rendered sensitive to light by washing it over with a solution of gallo-nitrate of silver, and then placed in the camera; and the image obtained is to be rendered visible, and sufficiently strengthened by another washing of the same liquid, aided by gentle warmth. The negative picture thus obtained is fixed by washing it with water, then with bromide of potassium, or, what is still better, in the hyposulphite of soda, and again several times in water. The plate of porcelain being semi-transparent, positive pictures can be obtained from the above-mentioned negative ones, by copying them in a copying-frame. The picture obtained on porcelain can be altered or modified in appearance by the application of a strong heat,—a process not applicable to pictures taken on paper. With respect to this part of their invention, the patentees claim:—The obtaining, by means of a camera or copying-frame, photographic images or pictures upon slabs or plates of porcelain."

The second part relates to the process which has been discovered and improved upon by Mr. Malone, (who is associated with Mr. Fox Talbot in the patent,) who has communicated to the *Art-Journal* more exact details of the manipulatory processes than are included in the specification.

"The patentees' next improvement is a method of obtaining more complete fixation of photographic

\* January 31, 1839.

† "Quelques Notes sur la Photographie," Paris, 1850.

‡ June 1, No. 1179.

pictures on paper. For this purpose the print, after undergoing the usual fixing process, is dipped into a boiling solution of strong caustic potash, which changes the tint of the print, and usually, after a certain time, acquires something of a greenish tint, which indicates that the process is terminated. The picture is then well washed and dried, and if the tint acquired by it is not pleasing to the eye, a slight exposure of it to the vapours of sulphuretted hydrogen will restore to it an agreeable brown or sepia tint. Under this treatment the picture diminishes in size, inasmuch that if it were previously cut in two, and one part submitted to the potash process and the other not, the two halves, when afterwards put together, would be found not to correspond."

The advantages of this process for removing any iodine which even after fixing with the hyposulphite remains in the paper is great, and it will tend much to preserve those beautiful transcripts of nature.

The patentee then claims as an improvement the use of varnished paper, or other transparent paper impervious to water, as a substitute for glass, in certain circumstances, to support a film of albumen, for photographic purposes. A sheet of writing-paper is brushed over with several coats of varnish on each side,—it thus becomes extremely transparent. It is then brushed over on one side with albumen, or a mixture of albumen and gelatine, and then dried. This film of albumen is capable of being rendered sensitive to light by exposing it to the vapour of iodine, and by following the rest of the process indicated in the preceding section of this specification. The advantages of using varnished or oiled paper do not consist in any superiority of the images over those obtained upon glass, but in the greater convenience of using paper than glass in cases where a large number of pictures have to be made and carried about for considerable distances; besides this, there is a well known kind of photographic pictures giving panoramic views of scenery, which are produced upon a curved surface, by a movement of the object glass of the camera. To the production of these images glass is hardly applicable, since it cannot be readily bent with the required curve, and again straightened, but the case is met by employing talc, varnished paper, oiled paper, &c., instead of glass. It will be seen that the varnished paper acts as a support to the film of albumen or gelatine, which is the surface on which the light acts, and forms the picture.

The next improvement consists in forming photographic pictures or images on the surfaces of polished steel plates. For this purpose, one part (by measure) of a saturated solution of iodide of potassium is mixed with 200 parts of albumen, and spread as evenly as possible upon the surface of a steel plate, and dried by the heat of a gentle fire. The plate is then taken, and, whilst still warm, is washed over with an alcoholic solution of gallonitrate of silver, of moderate strength. It then becomes very sensitive, and easily receives a photographic image. If the plate be cold, the sensibility is considerably lower. The image obtained is fixed by washing with hyposulphite of soda, and finally with water. The print adheres to the steel with much tenacity, and forms a process very useful to engravers.

With respect to this part of the invention, the patentees claim the production of a photographic image upon a plate of steel.

Upon a careful examination of this patent it will be evident that the substitution of porcelain for glass, with very doubtful advantage, constitutes its only real novelty, excepting the process above described by Mr. Malone. The images on oiled paper are said to be exceedingly good, and this may be a valuable suggestion; but it should never have entered into this patent, seeing that varnished paper has been used for other purposes for a great many years, and Mr. Talbot can no more patent a right to tracing paper, than he can to writing or other paper, for receiving photographic images.

M. Blanquard Evrard has recently communicated to the Paris Academy of Sciences, in a note through M. Regnault, the following improved process, by which he states instantaneous images may be obtained in the camera. The copy of the note of M. B. Evrard, which appears in *L'Institut* and *Comptes Rendus*, is not very clear, but we have no means of making up its deficiencies at present, and we can only, therefore, give an exact translation, leaving our ingenious readers to follow the indications it contains. Mr. Robert Hunt was the first to employ the Fluorides, and in his "Researches on Light" a process called the "Fluorotype" is described, by which pictures could be obtained in half a minute.

"Fluoride of potassium, added to iodide of potassium, in the preparation of the negative proof,

produces instantaneous images on exposure to the camera. To assure myself of the extreme sensibility of the fluoride, I have made some experiments on the slowest preparation employed in photography—that of plates of glass covered with albumen and iodide, requiring an exposure at least sixty times longer than the same preparation on paper. On adding the fluoride to albumen and iodide, and substituting for the washing of the glass in distilled water after treatment with the aceto-nitrate of silver, a washing in fluoride of potassium, I have obtained the image immediately on exposure in the camera. I have even obtained this result (but under conditions less powerful in their action,) without the addition of the fluoride to the albumen, and by the immersion only of the glass plate in a bath of fluoride after its passage through the aceto-nitrate of silver. This property of the fluorides is calculated to give very valuable results, and will probably cause, in this branch of photographic art, a change equally as radical as that effected by the use of bromine on the iodised silver plates of M. Daguerre."

M. Blanquard Evrard has, in another communication, stated that he has found the serum of milk capable of producing a very fine surface on glass or paper for the reception of photographic images.

## ART IN THE PROVINCES.

**BIRMINGHAM SCHOOL OF DESIGN.**—The annual general meeting of this institution took place at the end of June. Around the large room in which the meeting was held, was ranged a collection of the productions of the pupils in the shape of drawings, models, and paintings in oil and water-colours; the greater portion of the latter were copies, but they included also a considerable number of studies from nature. The display was one which the friends of the institution had a right to regard with no considerable share of satisfaction, giving token, as it did, of careful training and intelligent application. Several outline drawings were highly meritorious for their freedom and vigour of execution. The number of models, both copies and originals, was much larger than usual, and indicative of awakened attention to this important department of the institution.

**PLYMOUTH.**—Wm. Cotton, Esq., M.A., F.S.A., has munificently presented to the Public Library of Plymouth an excellent collection of books, drawings, and works of Art. The collection consists of several hundred volumes of printed books, among which are many rare and valuable specimens of early Typography, works on the Fine Arts, Greek and Latin classics, and the productions of French and Italian authors; upwards of four thousand prints and engravings, after works of the most celebrated masters of the Italian, French, Flemish, and English Schools. Illustrated works of Italian and Spanish literature. Historical and other works, illustrative of the Fine Arts. Several paintings, and framed prints and drawings; Illuminated MSS., Terra Cottas, Bronzes, &c., and between two and three hundred original drawings by the old masters, of considerable value and interest. There are also some magnificent suites of book-cases, cabinets, &c. This valuable donation has been received in a spirit akin to that of the giver, and Plymouth has set an example which the metropolis may follow with advantage. A general meeting of the proprietors of the library has been held, and it has been determined to enlarge the building, in order to provide fitting room for the collection, for which purpose the present *façade* of the building is to be removed, and a finer one erected, taking in the necessary space. This munificent benefactor has thus conferred upon his native town a benefit of almost incalculable value. We trust his example may be extensively imitated, and that he will live to see the results of his gift manifested upon all classes.

**MANCHESTER.**—ARY SCHEFFER'S PICTURE, "CHRISTUS REMUNERATOR," is now exhibiting through the medium of Mr. J. C. Grundy, at his rooms in Exchange Street. His works are well known and appreciated in England, through the medium of engraving, but the pictures themselves are comparatively unknown, not one having ever appeared on the walls of the Royal Academy, or in any of our public galleries. We cannot but congratulate our manufacturing friends on the opportunity Mr. Grundy has afforded them of inspecting so chaste and beautiful a work, and we strongly feel the advantage that must accrue to art and artists by such provincial exhibitions of pictures thus high in character and feeling, which cannot fail to spread and improve public taste.

## PAINTINGS AND DECORATIONS OF POMPEII.\*

We have here Parts XXI. and XXII. of a work of much importance to Art, which was begun in the year 1828, and which will be completed in about twelve months, according to the hope of the author. Each of these parts contains, besides a table of explanatory text in the German and French languages, ten plates illustrating the chief discoveries made within the last twenty years in these celebrated towns of antiquity. These prints are executed in an admirable manner in chromo-lithographic colouring, invented by Professor Zahn, in 1818, and practically applied since 1827, and which has never been yet surpassed. The great esteem in which Germany's greatest poet, Goethe, held this work from its first appearance, is evident from his "*Art and Antiquity*," from his elaborate eulogy of the ten first parts in the "*Wiener Jahrbücher*," (Viennese annuals) of 1830, as well as from his correspondence with Professor Zahn, in which he expresses himself in the strongest terms of praise.

During a stay of twelve years at Herculaneum and Pompeii, the author had not only the privilege of copying all newly discovered objects of art directly after their exhumation, and of imitating them, especially the beautiful wall-paintings, in all their freshness of colour, but also he had granted to him permission from His Majesty the King of the two Sicilies—which had never yet been obtained by any foreign government—to take moulds from the *originals* of all objects of classic Art, Sculptural, and otherwise, in the Museums of Naples, Herculaneum and Sicily. Among the fac-similes before us, the wall-paintings are especially conspicuous, the execution of which took place in the most flourishing eras of Greek and Roman Art. We may assert, that this series contains a collection of more beautiful plates than the first twenty parts. Although this third series must be considered as a continuation of the first and second (each of which consists of ten parts, comprising exactly one hundred plates in colours, with French and German text) yet we can take each of them separately as an independent and complete work, and we give a short critical notice of the contents of these numbers inasmuch as it really forms a record of an interesting class of discovery peculiarly valuable in the history of Art. Plates 1. 2. and 3. Wall-painting of a round apartment, dug up in Herculaneum, in composition, drawing and colouring, the most valuable yet discovered. The subject of the painting is Telephus, suckled by a doe, and led by a Genius; he is recognised by his father Hercules, through the intercession of the Goddess of Arcadia, who is sitting on the left. The whole scene is acting in the sanctuary of Pan, the tutelary Deity of Arcadia, whose figure is visible over the head of the Goddess. The figures are a little larger than life, which enhances the value of the painting, as only three or four were found with figures as large as life. The whole group is charming, simple and natural. Plate 4. A wall-painting, the size and in the colours of the original, dug up in 1833, in the "*Casa de' Capitelli colorati*," at Pompeii. It represents Venus as the Goddess of the Sea on the back of a Triton, sailing calmly over the deep. Plate 5. Wall-painting in the "*Casa della Caccia*," at Pompeii, dug up in November 1834, one of the largest discovered. Its subject is a hunt of me and of rapacious animals trained for hunting. In the foreground, on the right, Ulysses is killing, with a dexterous throw of his spear, a boar, whilst, on the left, a lion is pursuing a flying bull, which is still fighting against a small tiger. Plate 6. A Mosaic floor, composed of coloured marble tesserae, conspicuous as well for its simplicity as for its great beauty. Plate 7. Painted frieze from the temple of Isis, at Pompeii. The arabesques are the finest parts of it, and are not equalled. Plate 8. A wall-painting, probably from the temple of Isis, at Pompeii. It represents the arrival of Io in Egypt. Plate 9. Painted pillars and borders from the "*Casa del Poëta tragico*," at Pompeii. They surround the *Iridarium*, and are of the highest interest on account of their Polychromy. Plate 10. A wall-painting of the size of the original also from the "*Casa del Poëta tragico*," dug out at Pompeii, in 1825. It represents Ariadne on Naxos, deserted by Theseus. At her side Cupid is standing sorrowfully, looking on the sea after the ship of Theseus. Plates 11 and 12 contain the wall-paintings of the "*Casa del Centauro*," at Pompeii, at

\* "The Paintings and Ornamental Decorations of Pompeii, Herculaneum, and Stabia. By William Zahn, Royal Prussian Professor, Knight of the Order of the Red Eagle, &c. Third Series, First and Second Parts." Published by Dietrich Reimer, Berlin; Colnaghi & Co., London.





L. LEONARDI P. A. SCULTORI

R. CLAYTON ENGRAVER

A GREEK GIRL

FROM THE PICTURE IN THE GIBSON GALLERY

present in the Royal Museum at Naples, and which was discovered on the 27th of April, 1829. They represent the story of the cut-throat Nessus, who carried the spouse of Hercules, Dejanira, over the river Evenus, and for beauty of expression and composition is very remarkable. Plate 13, represents a wall-painting, discovered at Pompeii, in 1840, from the "Casa del Pavone," in the Strada della Fortuna (Strada della Porta di Nola). It served for a sign-board of a wine-house, representing a wine-press. Three satyrs (the middle figure, covered with vine-leaves, is probably the god of wine himself,) are pressing the grapes with their feet under an arbour of vines. The picture is very carefully executed and is conspicuous by the powerful colouring which pervades it. Plate 14 represents a magnificent wall-painting, in the colours of the original, from the "Casa di Castore e Polluce," at Pompeii, discovered on the 8th of July, 1828, and preserved at present in the Royal Museum at Naples. It pictures Jupiter on his throne, crowned with a laurel-wreath by the goddess of Victory, and holding in his hands the attributes of his omnipotence. Plate 15 contains an easel-painting, of the size of the original, from Herculaneum. The painting before us represents, perhaps, the toilette of a bride, a mother with her two daughters, and a slave. It is a characteristic composition on account of its simplicity, calmness and innocence. Plate 16. Two Mosaic floors in coloured marble, from Pompeii, at present in the Royal Museum of Naples. Plate 17. The chief part of a wall-painting in the "Casa del Poeta tragico," at Pompeii, discovered in 1825, representing the births of Castor, Pollux, and Helen. A very naive composition. Leda is showing to her husband, Tyndarus, the nest with her three babies. Plate 18 and 19. Painted walls, in the colours of the original, from the "Casa delle Danzatrici," at Pompeii. Plate 20. A wall-painting of the size of the original, from the "Casa di Melegro di Pompeii," discovered in 1830. It will be seen from this notice of the contents of these numbers, that M. Zahn will produce a work, which will take its rank among the most important Art-volumes we possess; recording as it does, the talent and taste displayed by the painters of antiquity, whose works, the rarest of their kind, are here reproduced with singular faithfulness and beauty, and with all their original brilliance. Our space compels us to a brief description only of the plates, which we would otherwise gladly have enlarged upon.

### THE VERNON GALLERY.

#### A GREEK GIRL.

C. L. Eastlake, R.A., Painter. R. Graves, A.R.A., Engraver.  
Size of the Picture 2 ft. 03 in. by 1 ft. 8 in.

THIS picture is most probably from a sketch made by Mr. Eastlake when he visited Italy and Greece, in the early period of his artist-life. They who remember the pictures from his hand till within the last ten or fifteen years, will recollect that he principally chose his subjects from those countries; and even now his pencil occasionally reverts to the sketches he made on his foreign travels. There cannot be a doubt that his residence in those classic regions had a powerful influence on a mind formed by nature to appreciate whatever is refined and intellectual, and confirmed it in the pursuit of a path to which his inclination led. The result has been a degree of refinement and elegance in his works which are the characteristics of the schools wherein he studied; still no study would have so terminated without a powerful mental bias in its favour; for we have known artists visit the most renowned galleries of Italy, and yet return to their own studios without incorporating into their systems a single drop from the pure fountains of Art which are there opened up for all who have the capacity to receive them, and without bringing back a form or a tint from a land that, for ages, has been a garden of flowers to the painter.

As in most that Mr. Eastlake paints, this little work is distinguished by grace and elegance, rather than power, for he aims more at the heart than the eye; the face has a pensive expression, almost approaching to melancholy, as if the thoughts were busy with past ages, when Greece was making herself immortal, and a Grecian maiden was a name to be honoured; not as now, one of an oppressed and degenerate race. The arrangement of the hair, head-dress, and costume, is highly picturesque; and the picture is painted in a quiet subdued tone that well harmonises with the feeling of the subject. It is satisfactory to know that there are two other pictures by this accomplished artist in the Vernon Gallery—the "Escape of Carrera," and "Christ Mourning over Jerusalem."

### THE LIFE OF A WITCH.

SUCH is the title of a series of designs, one of which occupies a place in our poetical passages, yet this name is in nowise descriptive of the deeper myth on which the compositions are founded. They are intrinsically pictures imbued with the spirit of the German drama and prompted by the genius of German philosophy. They suggest to us at once Goethe, Ludwig Tieck, and others who have distinguished themselves in the ideal or the metaphysical epode. The superficial narrative of these plates is the history of a woman who in her childhood was stolen from her friends by a witch who educated her in every vice that pollutes humanity. The successive pictures show her as she grows up in her utter perdition, from which, however, she is at length raised by Love, which (durch Leiden und Tod zum wahren Leben) through suffering and death conducts her to the true life. The more profound allusion is to the pilgrimage of the human soul upon earth—the temptations to which it is exposed—the struggle and the fall—and, in continuation, its rescue by the inextinguishable element, Love, implanted in it by the Creator. In order that the plate which we have selected may be understood, it may be well in a few words to describe the subjects. The first composition shows three female pilgrims, who in their weariness have fallen asleep, and during their rest a witch seizes and carries off the child of one of them; hence we may read this plate as an illustration of the entrance of Evil, even into the infant heart, if the parents watch not, without ceasing. In the second place we are introduced to the home of the Witch, and a third figure is brought forward, an impersonation of a young fiend that she protects. In the third, we find her aiding her mistress in wresting from another figure a volume of incantations; and in the fourth, being now supposed to be arrived at mature womanhood, we find her on the way to the fiendish revels of the Blocksberg, on which, according to the popular belief of the middle ages, were held the licentious orgies of the witches. We have then a scene on the Blocksberg, in which Faust is introduced, borne by the Centaur Chiron, and lighted by an *ignis fatuus*. The sixth plate instances the commencement of that Love which is eventually to prove the salvation of the pilgrim soul. We here find the Witch's *protégée* sailing down a wide river in company with two Jews, to the younger of whom she becomes attached. In succeeding plates is described the death of her lover, a loss which deprives her of reason.

In the ninth (that which we borrow from the series) having decked her hair with wild flowers, we find her on the summit of a mountain, and by means of the unhallowed art which she formerly practised, in the act of summoning to her presence the ghost of her departed lover, before which she has sunk on one knee in repentance and remorse. She commits suicide by drowning herself in the sea, and her body being thrown on shore is thus discovered by the Witch, who with Satan contemplates the wreck before them, the former reproaching the latter for having deprived her of her disciple. The cut selected is a good example of the whole series, which it will be seen is not pure outline, but shaded into a middle tone. The drawing throughout is masterly, and the style and feeling are not adopted from any of the meagre absurdities which preceded the best period of Continental art. In the principal impersonation there is little intention of refinement, it exhibits more of the breadth of nature than of the refined classic.

The character of the composition is so sculptural as to suggest the idea that the composition has been studied with a view to bas-relief, and this is the feeling which distinguishes the entire series. The figures and their details, as the features and limbs, afford evidence of the study of Raffaele, and here and there of Michael Angelo. The apparition of the lover reminds us of the vision seen by Faust at the Sabbath—

— "Mephisto, siehst du dort  
Ein blosses schönes Kind allein und ferne stehen?  
Sie schiebt sich langsam nur vom Ort,  
Sie scheint mit geschloss'nen Füssen zu gehen."

But the positions are reversed. There is, moreover, in the apparition a resemblance to the Saviour—allusive to forgiveness and redemption, and in the last plate appears the rainbow, the symbol of peace. Thus the narrative, with mediæval disposition, combines Mythology and Christian theology, a form in which the artist is justified by the most celebrated antecedents.

\* "Das Leben einer Hexe in Zeichnungen von Bonaventura Genelli, gestochen von H. Merz und Gouzenbach." London: Dulau and Co.

### ART IN CONTINENTAL STATES.

THE EXPOSITION OF WORKS OF ART, AT THE ACADEMIE ROYALE, GHENT, opened on Sunday, June 30th. This Exposition takes place alternately each year, at Brussels, Antwerp, and Ghent. The exhibition rooms are well adapted to their purpose, being spacious, lofty, and well lighted; they consist of a suite of three apartments, and a small salon of sculpture.

The Collection, as a whole, is extremely creditable, and a favourable display of the talent of the painters, natives of the soil which gave birth to the immortal artists Rubens and Vandeyck.

The exposition is strong in figure and genre pictures, and weak in landscape. Many pictures have not yet arrived, as artists are allowed, by the singular regulations here, to send in their works after the opening of the Exposition. The finest and most important works are by Portaels, Alexandre Robert, Louis de Traye, and Van Schendel. "Luca Signorelli, célèbre peintre Italien, faisant le Portrait de son fils, mort accidentellement," strongly reminds the spectator of the works of Paul De la Roche; the expression of the head of the sorrowing father is admirable, and the violet hues of death are already on the lips and cheek of the lovely boy; the tale is told with touching effect, and the quiet tone of colour throughout, is quite in harmony with the triste subject; it is by Alexandre Robert. I. Portaels, of Brussels, has also a remarkably fine picture, "Le Convoi funèbre du Desert;" an Arab chief, who has perished in fight, is borne by his camel, surrounded by his sorrowing family, to his final resting-place. The composition is skilful, the drawing careful, and the heads possess much dignity and expression; whilst the arid look pervading the picture is quite suggestive of the fervent heat of an African sun.

Louis de Traye, of Antwerp, has a picture commissioned by the Government, of the "Fondation de la Commune de Grembergen, près de Termonde." It contains a great number of figures, and is composed with skill, and powerfully painted. A touching episode in the foreground, the recovery of an infant from the waves around, and his restoration to the terror-stricken mother, is rendered with great feeling.

Van Schendel has a "Nativity," which is finely conceived. The light emanates from the newly-born Saviour of the World, and illuminates with dazzling brilliancy the humble place of his birth. There is rather a want of elevation of character in the head of the Virgin Mother, which nevertheless possesses a charming simplicity and beauty.

Louis Tiberghien has a "Christ carried to the Sepulchre;" and there are other works by Wauters, Huysmans, Woolfaert, &c.

In landscape, to an English eye, accustomed to the beautiful scenery so finely rendered by our painters, the Belgians do not greatly excel. The exception must be made, however, in favour of the distinguished painter E. Verboeckhoven, of Brussels, who has a very beautiful "Landscape and Cattle." An "Interior," by Baert, and Landscapes, by Gelissen, Bromeis, and Emile Bert, are good specimens of the school, in this department. There are also the works of a Russian landscape painter, Le Plas; and several pictures by the English artist Stark, who has a small picture, painted in his best style, and P. W. Elcn. A fair country-woman also, Mrs. Shaw, has made a successful début, and her "Chien attendant son Maître," displays much feeling, and considerable power of hand.

The works in sculpture are good, although but few in number. A group of "L'Amour entrainant sa Victime," by Geefs, of Antwerp, is carefully studied. The victim of the mischievous son of Venus is represented with much of the grace of a Baily or a Gibson.

There is also a vase by Van Biesbroch, representing the labours of agriculture, which is finely conceived and of great beauty.

Other works are expected to be sent to the Exposition by De la Roche, De Brakelaar of Antwerp, and other distinguished painters.

P. W. E.

AMSTERDAM.—The exhibition of Art will open here on the 20th of August, and will continue for a month only; it takes place in the Academy of Fine Arts.

BRUSSELS.—The statue, representing this city, has recently been placed over the Rouppe Fountain, opposite the Station du Midi. It is the work of M. Fraikin, and is executed in white marble.

PARIS.—The papers report the death, aged eighty, of M. Mulard, the painter, Professor of Drawing at the Manufactory of the Gobelins.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY and the other Art Societies of the Metropolis have now closed their galleries, after, we may venture to say, a season as prosperous as any that has preceded it, both as regards the number of visitors and extent of the pictures which have been sold. In every way there is abundant reason for congratulation on the high position our native school has attained, and the estimation in which it is held; powerful incentives these for our artists to gather up their strength for future campaigns.

NEW SOCIETY OF WATER-COLOUR PAINTERS.—At a visit paid by the Queen to the Gallery of this Society, Her Majesty purchased Mr. Warren's picture of "The Wise Men of the East," and Mr. E. Corbould's "Florette de Nerac."

MR. ALBERT SMITH—one of the especial favourites of the public, whose brilliant sketches of character have amused and instructed many—having made a run to the East, has written a clever book and prepared a most agreeable entertainment; he has thus turned to valuable account his few months of rapid travel. His "entertainment" is a striking picture from beginning to end; song and story succeed each other. His descriptions of persons and things are racy and full of humour. But it is with the painted illustrations that we have most to do. A moving series of views are made to keep pace with him on his journey; these are the work of Mr. William Beverley. They are singularly fine, and do him honour as an artist; they consist of views of Alexandria, Cairo, the Pyramids, Malta, Marseilles, and various other important objects on the Overland Route; some of them, with which we are familiar, are remarkably accurate representations; and in the whole, much talent is exhibited. The grouping and general arrangements of the pictures are, in all cases, admirable; and taken together, they are excellent instructors to the old as well as to the young.

ALLOM'S NEW PANORAMA of the Dardanelles, Constantinople, and the Bosphorus, is opened at the New Rooms, adjoining the Polytechnic, Regent Street. The painter's intimate acquaintance with the country he has delineated, as well as the great artistic ability he possesses, entitle him to considerable attention. The number of these instructive exhibitions now in London is a striking feature of the day, and it is our intention, perhaps in our next number, to give a history of the rise of Dioramas and Panoramas; and a more enlarged notice of those at present exhibiting in London.

PANORAMA OF THE NILE.—The Nubian Desert and Dongola have been added to the attractions of this excellent and instructive exhibition, carrying the spectator onward to a land little visited by Europeans. It is characterised by all that truth of delineation and admirable colouring which transport the spectator as by magic to the land of the Pharaohs. There are no books of travel or single pictures, which can give so clear and satisfactory a notion of the wondrous rock temples, the gigantic and beautiful ruins, or the lonely sands of Egypt, as this well-constructed panorama does. The cradle of ancient art and science, the scene of early bible history, cannot fail to be of interest to all who travel over it so well and so agreeably as they now can do in the Egyptian Hall.

OVERLAND JOURNEY TO INDIA.—This extremely well-painted panorama has had some interesting additions made to it of late, particularly a View of Madras from the Sea, showing the peculiar nature of that unique landing-place, and the many dangers which its surf presents to all visitants. The modes of approach are clearly and powerfully indicated, and we almost seem to feel a living interest in the fragile boats which are carrying the natives and passengers. A view of the principal part of the town, with its native and European soldiers, and the many lookers-on, is a splendid *coup d'œil*, which gives an imposing finish to the entire series of pictures so admirably rendered by the artists engaged in showing the untravelled at home, the varied scenes and adventures of all who go "abroad" to the sunny land of the East.

In the list we gave last month of the Royal

Academy pictures sold, we should have named Mr. Poole's beautiful and touching "Messenger announcing to Job the Irruption of the Sabaeans;" it was purchased from the artist's studio by Mr. C. W. Wass.

MR. WEBSTER'S beautiful and very favourite picture of "The Boy and many Friends," is in course of engraving by Mr. Gibbon for Mr. McClean. We rejoice to learn that this admirable work is in good hands; we have had too few engravings from the paintings of Mr. Webster, yet his subjects are admirably calculated to gratify as well as to instruct; and we have sanguine hopes that his popularity will ere long relieve us from an overdose of horses and dogs.

THE DUKE OF CAMBRIDGE.—The death of this highly respected member of the royal family is a loss to the world of Charity and of Art. Energetic in all things, he was ever to be depended on in committees of all kinds for assistance and advice. He was far-seeing, and of good practical habits, and his interest and attention were much engrossed by the Art-Union of London, who found in him an energetic friend, without any pretension of deep knowledge, or affectation of *connoisseurship*, which make some persons of position so weak in the eyes of real judges. His death has certainly left a void, where once the charitable applicant never called in vain.

THE LATE SIR ROBERT PEEL.—The death of this illustrious statesman has been a heavy—an almost irreparable—loss to ART; of its cause he was the ablest advocate in that class of society to which we ought to look for its best and most generous patrons. There has in his time been propounded no worthy measure for the advancement of art, for the promotion of art education, to which he has not at once given his cordial support. He has ever been the firm friend of the Royal Academy collectively, and of very many of its members individually. He has laboured earnestly upon the Commission for the decoration of the New Houses of Parliament. He was a governor of the British Institution, and subscribed liberally to institutions established for the relief of decayed artists and their families, and was, indeed, a leader of the Art-movement of this country. A little knowledge of art is dangerous, and perhaps the most expensive of all little acquirements. If we turn to the senate we find there every conceivable subject treated with an amount of learning and research calculated to impress an auditor with the conviction that the speaker is reading an elaborate treatise. Be the subject what it may, it is developed in its every phase; but it is not thus on the subject of monumental, or decorative, or fine, art. We listen with pain to the opinions of men who, on other subjects, charm us with their appropriate eloquence. To examples of this kind Sir Robert Peel has ever presented a remarkable contrast; it is universally agreed that *quod tctigit ornavit*; and it was not less so with respect to art than to other things. The country laments him as one to whom in periods of difficulty she could turn with faith and hope; but the profession of art deploras him as an immediate friend and protector; and it may, indeed, be asked to whom we shall look to see fulfilled in any wise the vacuum which he leaves.

MONUMENTS TO SIR R. PEEL.—The death of our great statesman bids fair to offer an opportunity for the patronage of an art, in which there are unfortunately too few chances of employment. Sculpture is not liberally known amongst us for the decoration of our homes, and is sometimes too exclusively connected with "monumental woe." There are now many propositions afloat for the erection of monuments to his memory. One proposition is to erect a statue in Drayton Bassett Church, the place of his burial; another for the erection of one in Manchester; another for a penny subscription throughout the country for a Poor Man's Monument. In Parliament it is proposed that a National Monument in Westminster Abbey be erected. Altogether, there is work here of a great and an important kind of national interest, and which must be useful to aspiring sculptors. But we would most urgently protest against the erection of any public monument in Westminster Abbey; the fittest place for such a testimonial is, beyond

question, in some portion of the New Houses of Parliament, where the associations connected with his talents and national services would render its being placed there most appropriate. We trust, when the vote comes to be taken for the necessary funds, that some influential member will look to this matter, which is one involving both taste and consistency.

HONORARY MEDALS FOR THE EXHIBITION OF 1851.—The committee appointed to select the best designs for medals, consisting of Lord Colborne, Mr. Dyce, R.A., Mr. Gibson, R.A., Mons. Eugène Lami, Mr. C. Newton, Herr J. D. Passavant, and Dr. Gustave Waagen, have selected as most deserving of notice:—Nos. 64, 24, 105 (1), 104 (3), 28, and 68. The Commissioners accordingly decided that the 100*l.* prizes should be awarded to Nos. 65, 24, and 105 (1), and the 50*l.* prizes to Nos. 104 (3), 28, and 68. On opening the papers attached to these designs, they were found to have been submitted by the following gentlemen:—65, 'Mons.' Hippolyte Bonnardel, of Paris; 24, Mr. Leonard C. Wyon, of London; 105 (1), Mr. G. G. Adams, of London; 104 (3), Mr. John Hancock, of London; 28, Mons. L. Wiener, of Brussels; 68, Mons. Gayrard, of Paris. In this instance England and the Continent are on an equality, so far as merit is concerned, and we have not the degradation of such an award as that given in the case of the design for the building in Hyde Park.\*

AMERICAN TRANSFER OF THE EXHIBITION OF 1851.—The peculiar expectations too rapidly engendered by the speech of Mr. Cobden sometime since in parliament, announcing an intention on the part of America to transfer the Exhibition of 1851 to that country, is doomed to much diminution. A selection only is to be made of the principal or most striking objects exhibited; and how small that selection may be cannot yet be certain. The proposals of the projector, as stated by the American minister, are thus given in his own words:—"Mr. John Jay Smith, a gentleman of standing and character at Philadelphia, has, with the sanction of the American government, made a proposal for transferring to the United States, for exhibition there, such portions of the London exhibition as it may be possible to carry over after the termination of the exposition here." The matter, therefore, becomes one of individual speculation, Mr. Smith being the authorised agent to take what he chooses, but nothing more. It is urged that a new field for our manufactures will be thus opened:—"To this end the earnest endeavours of the eminent American merchants who will receive the goods will be employed to procure orders from the samples sent, and they will look for repayment of their outlay to this source, and to the usual charge of commission merchants or auctioneers at the close of the sale." The conditions are these:—

"1. Every article deemed suitable for the American Exposition must be named or partially described to the American Commissioner, 5, Bank-chambers, Lothbury, London, at as early a day as practicable. This exposition will take place at one of the principal cities of the United States, as early in the year 1852 as arrangements can be made compatible with the movement. Consignments will be received at any time in 1851.

"2. The articles will be exhibited to pay the expenses of the building in which they are exposed, and for the profits of the city which erects it.

"3. The prices of each invoice, where it is so specified, shall be a limit below which the goods shall not be sold, and in all cases when it is so expressed, the goods shall be returned to Europe in as good condition as they are received, without any cost whatever to the owner or agent.

"4. The charges to the owner will be as small as possible, being the usual ones in case of sale of a commission-merchant, with guarantee and immediate cash returns through means of undoubted

\* The *Builder* states as a fact this very remarkable circumstance:—"We would here take the liberty of remarking, that when gentlemen accept office to examine into the merits of works submitted in competition, they ought in justice to make a point of attending. In the present case, we are told, that on the first day appointed for the examination, only three of the Committee were present; and a well-known wood-carver, who happened to put his head into the room, was actually invited to assist in the decision."



bills of exchange, and successive cash remittances will be made for all duplicates that may be ordered in America.

"5. Nothing can be received except such results of human industry as are capable of transportation without too great cost, and of being preserved during many months; and in general, all those articles excluded from the London exposition will not be admitted to the American. There may, however, be others entirely suitable and untroued abroad, which may be suitable for London, while they are adapted to a Transatlantic market. On this subject the American commissioner will be qualified to decide."

It will be our duty to look into this matter; and to make special enquiries, so as to be quite sure that the affair is not "a job."

JOHN WATSON GORDON, Esq., President of the Royal Scottish Academy, and Queen's Limner for Scotland, and EDWIN LANDSEER, Esq., R.A., have received the order of knighthood. The former in compliance with old custom, and no doubt also in testimony of respect for his talents as a portrait-painter; and the latter in acknowledgment of his genius as an artist. We may desire that other painters had also obtained the honour accorded to Sir Edwin Landseer. No one will dispute that he is unrivalled in his particular walk of art, but that art is not the highest; and we may not forget that we have artists, whom it is not necessary to name, whose glories are more emphatically the glories of art as well as of their country.

DEALERS IN FORGED PICTURES.—We are glad to find the *Athenæum* promising to take up this subject and to "deal with it at length." Our contemporary, however, speaks of the modern manufacture of old masters as if he had made a discovery; forgetting altogether that in the *Art-Journal* the subject has been "dealt with at length" repeatedly, during the last six or seven years; and that we have left him little to say—unless he will refer back to our columns and quote the numerous facts he will there find recorded. We can assure him there are now very few instances of frauds practised upon Manchester cotton-spinners by inducing them to exchange their goods for Titians, and Raffaelles, and Vanderveldes—worth the value of the frames and "robbery boxes" in which they are exhibited. The whole process and practice, from beginning to end, we have successfully exposed; and those who are now-a-days cheated, are at all events cheated with their eyes open. On the other hand, we have frequently shown the wisdom of purchasing works by British artists—not alone for the enjoyment they give and the benefits thus conferred, but as a prudent investment. The following passage from the *Athenæum* is but a faint echo of that which has been stated in the *Art-Journal*, a score of times at least:—

"The result of the sales of modern pictures which have lately taken place—from that of the collection of the late Mr. Knott down to the present—serves to show, that if the collector would but visit the artist himself in his studio, dispensing himself with the services of the middleman, he might select for himself, avoid deception, and probably save money in his purchases."

MODEL OF THE BATTLE OF WATERLOO.—Sight-seers, a few years ago, were much gratified by the exhibition of a model of the greatest of modern victories, by the hand of Captain Siborne, which gave a truer and better notion of this important battle than all the books can do. It is now proposed to give it a final resting-place in the United Service Institution; and a committee of officers has been formed to carry out this intention, which we need scarcely say we consider a praiseworthy and proper one.

MEDAL TO SIR ROBERT PEELE.—Messrs. Allen & Moore, the well-known medallists of Birmingham, have determined on the production of a medal of first-rate excellence to the memory of the great statesman, to be superior in beauty and finish to any they have yet done. It is to be in bronze or copper electro-gilt; and, from the high reputation of the firm, we confidently look forward to a specimen of their art possessing no ordinary attraction.

M. SALAMANCA'S PICTURES.—The collection of ancient art formed by the late Spanish Minister of Finance, has been consigned to the care of Mr. Henry Farrer, for disposal in England. The collection includes several of Velasquez's choicest

works; two fine Rubens; and among other rare performances, some of the most extraordinary specimens of Snyder's animal subjects.

THE DEATH OF NELSON.—A picture of large dimensions, measuring twenty-four feet by seventeen in height, painted by Ernest Slingeneyer, of Brussels, has been brought to England, and by permission of Her Majesty, was placed in the Banqueting Room of St. James's Palace. Here it has been seen only by H. R. H. Prince Albert and a few select persons of rank. As the picture will in all probability be shortly brought before the public, it is superfluous to descant on its great artistic qualities. The *locale* on board the ship where the event occurred, the features and costumes of the individuals present, with other minor details, have been faithfully interpreted by a visit to the *Victory*, now lying at Portsmouth, and by reference to all other existing authorities. His Majesty the King of the Belgians has conferred the cross of the order of Leopold upon the painter, for the talent he has displayed in this grand historical composition.

ETTY'S "JUDGMENT OF PARIS."—Mr. Wass's engraving after this magnificent picture, which we noticed in our January number as almost completed, is now entirely finished and in the hands of the printer. A proof which we have seen fully justifies the encomiums we formerly pronounced upon it; it is altogether a fine work; one of a class which we should be glad to see multiplied in this country. Mr. Wass deserves all praise for his spirit in entering on the work, which we believe to be at his own risk, and for the manner in which he has carried it through.

FRENCH PICTURE HANGING.—The mode adopted by the French for hanging pictures possesses some advantages over our own in its simplicity and utility. A screw having a fixed ring in a line with it, is fastened to the back of the frame; this is hooked on to the hold-fast in the wall, thus occasioning the frame to project forward at the upper part, and giving an advantageous position to the picture without any unsightly rod or nail appearing.

THE BARON WAPPERS.—This distinguished artist, the chief of the modern school of painting in Belgium, and director of the academy of Antwerp, visited London for the first time during a few days of the past month; his object being to become acquainted with our national school of painting in the present exhibitions. It would scarcely be just or proper to detail his observations on this subject, as they must naturally partake of a private character; but without any breach of confidence, it may be said that he expressed in the highest terms his appreciation of the works of the living painters of England, and of the future advent of a great school of art in our country. The few works of Sir Joshua Reynolds he had the opportunity of viewing, and these included the rare examples in the State Apartments of St. James's Palace and in Mr. Samuel Rogers's possession, induced the remark that Sir Joshua was truly a great artist, and was justly placed in the highest rank among the great names of former days. In our National Gallery, although he expressed the fullest admiration of the many superb *chefs d'œuvre* we possess, he could not restrain his astonishment at the degraded and filthy condition in which most of them were suffered to remain, obscuring every thing like the truth and beauty of their actual tints, and referring with complete approbation to the perfect condition of the "Peace and War" of Rubens, and the "Bacchus and Ariadne" by Titian. The Baron proposes a more lengthened visit to England next year, and there is a probability that not only he, but several other distinguished artists of Belgium, will be induced to exhibit their productions in the annual display of the Royal Academy, when the locality will allow of better accommodation than befel Van Schendel's elaborate picture in the Octagon Room.

IMPROVEMENTS IN WATCHES.—We have recently inspected a watch, the manufacture of M. Patek, of Geneva; it has the advantage of rendering watch-keys unnecessary, by simply turning a screw in the handle, that winds up the watch, and which, by another movement, regulates the hands. So simple and ingenious a piece of mechanism deserves to be generally known. The watch-

case is also a curious work of art, inasmuch as it is made historically interesting as well as beautiful; the watch being designed for America, the outer case contains within an ornamental border a view of the famous "Charter Oak" in Connecticut, of which the history is curious. Charles II. granted to that state a singularly liberal charter, in 1662, which he was anxious to rescind in 1687, for which purpose he sent Sir E. Andros to obtain it, and in solemn council to close the proceedings of the state under its auspices. The minute book was closed with the word "finis" by the royal emissary, when the room was suddenly darkened, the charter abstracted, and no clue to it discovered until the expulsion of the Stuarts, when it was brought forth from an old oak tree, in which it had been placed by the hands of those who had carried it from the council table. The tree became ever after celebrated as the depository of this important document. It is a good action thus to make a watch-case teem with historic association without destroying its ornamental beauty.

PATENT GLASS SILVERING.—Mr. Hale Thomson has recently introduced a new and beautiful process for coating glass surfaces with a deposit of pure silver. It has been well described by Professor Donaldson in a lecture delivered by him at the Royal Institute of British Architects:—"The deposit of silver is exceedingly thin, and the expense of working has been reduced within such limits as give every prospect of its adaptation to a multitude of useful and ornamental purposes—especially as the brilliancy is greater, and the colour warmer and more agreeable, than that of the amalgam of tin and quicksilver, with which our ordinary looking-glasses are coated, and as it is applicable to every variety of curved surface, the inside of the smallest glass tube being silvered with the same facility as a flat surface: coloured glass thus coated adds its colour to the metallic brilliancy of the silver seen through it; and thus the effect of gold, bronze, and steel can be produced in addition to the many harmonious combinations of silver and coloured glass, which the cutting and engraving of surfaces flashed with a thin layer of coloured glass will produce. The silver is protected from tarnishing by the glass to which it adheres, and at its outer surface by a preservative coating of cement; and thus, by its permanent reflective brilliancy, it is pre-eminently suited for reflectors for lighthouses and railway signals, and for reflectors generally. Its application to ornamental table glass, to épergnes, toilet bottles, flower vases, for instance, are endless; and it is no less suitable for shop-front fittings, for covering up iron pillars, for curved panels; and when embossed, or in combination with marbles, ebony, &c. for interior decorations, to cornice mouldings, chandeliers, finger-plates, door-knobs, &c." A brilliant and beautiful colour is produced of different tints even in the same goblet, which may have all the variety and beauty of the Bohemian glass, with the extra brilliancy of metallic tints, and a totally different colour for the interior to that used in the exterior of the articles fabricated.

PUBLIC WALKS.—A contemporary paper informs us that public walks around the town of Nottingham have been recently opened, and that it is now possible to walk twenty-five miles by following their paths. All persons who have indulged in continental travel, know how to value the public places for air and exercise, so constantly and so wisely provided in European towns. The *allées* and *places-vertes* are the general airing places of the people. Here we think little of such things, yet they are always cheerfully welcomed; the walls of such cities as York and Chester are so appropriated, and the environs of some few others. We hope to find such healthy places more general; the artisan may then leave the beer-shop and skittle-ground, and enjoy the free air of nature.

BRIGHTON PAVILION.—After many vicissitudes, much ridicule and dislike, this eccentric edifice has at last ended in being devoted to public purposes. The grounds have been thrown open, and many thousands have availed themselves of the power of strolling therein. It is to be hoped that the edifice may be devoted to the useful purpose of a museum, or public place of an

intellectual order, which must be wanted, and could be well supported, in so large and important a town.

**MOSAIC PAVEMENT.**—A magnificent pavement discovered at Autun, in the south of France, (the Augustodunum of the Romans,) and which formed part of the decoration of a magnificent structure of the Gallo-Roman period, has been brought to this country by M. Jovet, its proprietor, and exhibited in Pall Mall East. It is the central portion of a beautiful floor, and the subject represents Bellerophon on the winged horse Pegasus, destroying the Chimæra. It is admirably executed, and the beauty of the outline, the truthfulness of the shadows, and *pose* of the figures are infinitely better than we have heretofore seen in works of this class; looking more like the work of the painter than the labour of the artisan in mosaic. It is seven and a half feet in diameter, but the entire pavement, of which this is a portion, measures thirty-five feet by thirty.

**MR. WORNUM'S LECTURE** at the Government School of Design, on Ornamental Art, on Friday, July 14, was characterised by much learning and sound judgment. It was devoted to a consideration of the varied styles of decoration since that known as the *Renaissance*, or *Cinquecento*. We are exceedingly gratified to notice his honourable and manly demand for a due appreciation of the labours of the King of Bavaria, Ludwig I.; he contrasted what King Louis had done, with small means, with the much-vaunted doings of Louis XIV. at Versailles. He said, and with truth:—

"If Europe can, at the present moment, very generally congratulate itself on the substantial revival of the Arts, this is certainly very greatly owing to the example of a single individual,—Ludwig I., of Bavaria, who has done more for the permanent benefit of taste during the last quarter of a century, in the small city of Munich alone, than was ever before accomplished, by whole generations of kings, either in ancient or modern times. All the munificence of Pericles and of Lorenzo the Magnificent combined, would not reach one tithe of the patronage of Ludwig I., of Bavaria. His works in every department of Art are truly surprising, and all accomplished in half the time spent by Louis XIV. over the gorgeous accumulations of his one palace at Versailles. During the quarter of a century that he was active the King of Bavaria raised on an average one great public monument every year, and occupied constantly about two hundred artists in their decoration,—in sculpture, stucco, seagliola, mosaic, marquetry, fresco, and encaustic. Half these artists have earned an independent European reputation, and some a lasting one, as the architects Gaertner, Klenze, Ziebland, and Ohlmüller; the sculptors Schwanthaler and Stiglmayer; and the painters Cornelius, Schnorr, Hess, and Kaulbach, and many others little less distinguished.—I once stood alone," said the lecturer, "in the magnificent throne-room of the state-buildings, and could not help exclaiming to myself, 'Do I see one only of a hundred magnificent saloons, in one only of the palaces, of the King of less than five millions of subjects!' I then thought of Buckingham House, and that lumbering piece of Gothic in St. James's; but we are improving; still there is something humiliating in such comparisons, when we reflect that it is not money, but taste, which effects these master-achievements of Art.—It has been said by some that this vast outlay in Art was, in fact, unbounded extravagance; but the King of Bavaria could see further than such people. Twenty years ago a stranger was a rarity in Munich; few people had ever heard its name; even in 1834 there was very little, and bad, hotel accommodation there, because there was little demand for it. Now it swarms with strangers, pouring their hundreds of pounds daily into the coffers of the Munich tradesmen, who are already reaping the golden harvest which their late enlightened king has sown for them, and Munich now rivals Paris or Rome."

**SPIITALFIELDS SCHOOL OF DESIGN.**—The annual meeting of this branch of the Government School was held on the 7th, the Earl of Carlisle in the chair, who expatiated on the value of giving the aid offered by these institutions to the humble student:

"He did not mean to tell them that schools of design could create an imagination,—that could only be done by Him who clustered the stars and foliaged the flowers; but they could do much;

they could light up the dark and rugged paths of evil, and make the humble labourer discover new beauties in the common rays of the sun."

It has been the mistake of many to expect too much and too quickly from these institutions. An article in the *Birmingham Gazette* speaks forcibly on the point:

"For a time everybody was in raptures; but finding that the schools could not effect impossibilities, and that they really were not immense machines for evolving new *patterns* (the great manufacturing intellect not rising to *designs*), the schools were neglected, the old system of vamping up worn-out designs, worthless even when new, was again resorted to, and the night-mare of foreign competition *again* startles the English manufacturer from his lethargy. He does not stop to inquire the cause of the foreigner's success.—that they have employed schools of design for many years past, and have been content to wait till the Art-education of the pupil was complete before they expected him to furnish them with complete designs, or to reflect that by employing the same means we may do more than our foreign rivals have done,—may carry our distress into their territory, and show that English workmanship, united to sound design, will carry the world's market before it. The mass of manufacturers will not move. They are ready to admit, theoretically, that the school does good to themselves, to their workmen, to the public,—but they will afford no help to extend the benefit. For their own sakes we entreat them to shake off this apathy."

**PORTRAIT OF SHAKESPEARE.**—Mr. Ford Madox Brown, an artist of considerable talent and reputation, has lately added to his credit for ability, by the production of an admirably composed portrait of our great national poet. The picture has been exhibited at Messrs. Dickinson's, Bond Street, and is a three-quarter figure of the bard, represented standing at his writing-desk, whereon appear various time-honoured volumes which he is known to have used as material in the construction of his dramas. He is habited in a slashed doublet, and gown of sober hue, as he is represented in his monumental effigy at Stratford, which has indeed been the principal authority for the construction of this portrait. It is our firm conviction that the Stratford bust is the only representation to be implicitly depended on as a likeness of the bard, and Mr. Brown has shown how admirably it may be made into a living picture of "the gentle Shakespeare" when treated with taste and ability.

**"THE KING'S STONE."**—The pleasant little market-town of Kingston-upon-Thames has long been held to derive its name from the stone upon which some of the Saxon kings sat when they were crowned. A similar coronation stone once was preserved at Scone, on which the monarchs of Scotland seated themselves during the same ceremony; it is now placed beneath the Coronation chair in Westminster Abbey. Not so honoured is the Saxon relic, which has been allowed to remain neglected and obscure until the present day. It is now proposed to place it in front of the Market Place, on a septagonal block of stone, in the centre of seven pillars of polished porbeck marble, with capitals of Caen stone; these pillars are typical of the Seven Monarchs which tradition says were crowned in the town. We can only express a hope that simplicity and good taste may characterise the erection.

**COPPER-PLATE PRINTERS' BENEVOLENT FUND.**—We are especially glad to record in our pages the establishment of a fund for the relief of a class to whom all persons connected with literature and art are more or less indebted, as indeed are the public themselves, for much of the enjoyment which results from engraving. One of their rules informs us—"That any person desirous of contributing to the fund, may be qualified an honorary member by subscribing a sum not less than five shillings per annum, or by a donation of one guinea." We need not urge their claims, nor do more than announce that their Committee Room is at 57, High Holborn, where all communications, addressed to the Secretary, are respectfully requested to be sent.

**VISITORS TO PUBLIC MONUMENTS.**—According to a recent return the number of visitors to the armoury of the Tower of London, from the 1st of February, 1845, to March 31, 1850, has been 249,338; and the amount received, at the rate of

6*d.* each for admission, is 6233*l.* 9*s.* During the above period 1426*l.* has been expended in the purchase of armour and ancient weapons; and the allowances to warders, collectors, &c., have been 4320*l.* The annual number of visitors to the jewel houses, from January 1, 1845, to January 1, 1850, has ranged from 46,737 (in 1846) to 41,482 (in 1849), the receipts from the admission fee of 6*d.* being for the corresponding years 1168*l.* and 1037*l.* The yearly amount expended in keeping up the establishment varies from 1354*l.* (in 1849) to 1339*l.* (in 1845). The total number of visitors admitted without charge to the Gardens and Palace of Hampton Court during the year 1849 amounted to 168,195, the largest numbers being in the months of May, June, July, August, and September, ranging from 49,476 (in August) to 14,505 (in September). The number of visitors admitted gratis to the Botanical Gardens at Kew in the same year was 137,865, from June to September, being the period when the greatest number of visitors were admitted. The Royal Pleasure Grounds at Kew, which are open from Midsummer to Michaelmas, were visited in the same year by 41,455 persons. The total yearly amount of money taken at Westminster Abbey from 1845 to 1849 inclusively has ranged from 1306*l.* (in 1845) to 968*l.* (in 1849). The public is admitted gratis to the nave, transepts, and choir, and a charge of 6*d.* is made on each individual for exhibiting the chapels. The money thus levied, after payment of the tomb-showers and the expenses of cleaning the monuments, is devoted to such ornamental improvements of the Abbey and buildings belonging thereto as do not fall within the ordinary repairs of the fabric. The yearly amount received for the admission of visitors to St. Paul's Cathedral at the rate of 2*d.* for each individual during the same period ranges from 589*l.* (in 1845) to 429*l.* (in 1848). The sums so received are divided, according to long-continued practice, among the four vergers of the Cathedral for their own benefit.

**MR. A. PENLEY.**—This able artist has resigned his appointment at the Cheltenham College, as Professor of Drawing, after having occupied that position for many years with great credit to himself, and advantage to the many pupils under his care. He has returned to the Metropolis, where his merits are well-known; the Manchester Silver Medal was awarded him last year for the best picture in water-colours.

**A RELIQUÉ OF THE PRETENDER.**—The unfortunate Prince Charles Edward, "the young Pretender" of this country, but "the rightful heir" of Scotland's Jacobites, in the course of his melancholy wanderings, carried a portable knife, fork, and spoon, in a leathern case about his person; on his departure from Scotland they were given as a *souvenir* to the Primrose family, with whom Flora Macdonald was connected, and having been guarded with jealous care, were ultimately presented to Sir Walter Scott, as the most befitting recipient. When George IV. visited Edinburgh, Sir Walter presented this curious historic monument to that sovereign as the greatest gift a national writer could make to his king. From the king it passed to the Marchioness of Conyngham, and from her to her son, the Lord Lonsborough, who has possession of it. The intrinsic value of the article is not great, but the historic value is priceless, no doubt, to many Scotsmen.

**CANNABIC DECORATION.**—This patented composition, which has been exclusively used for the decoration of the Opera House, in Covent Garden, is of Italian origin, and takes its name from its principal material, hemp or flax; that only being used which is the refuse of the mill or the rope manufactory, which is mixed with a heated resinous compound, and then pressed into sheets of different thicknesses, and about twenty feet diameter. These sheets are as close and as firm as papier-mâché, which they in some degree resemble; and by means of metallic dies are made to assume any of the decorative forms usually supplied by plaster or carved ornaments, particularly as they can be coloured and gilt. The material is cheap, and possesses the quality of great lightness, all of which combine to render it worth the attention of decorative artists.

## REVIEWS.

A LETTER TO LORD JOHN RUSSELL, ON THE FUTURE LOCATION OF THE NATIONAL GALLERY AND ROYAL ACADEMY. By JOHN DOYLE. Published by J. W. PARKER, London.

Public opinion is beginning to manifest itself on these important matters in a way that cannot be mistaken, and that will not brook much longer postponement of some definite arrangement of a subject in which all are, more or less, interested. That portion of the community, and it is by no means an insignificant one, which attaches any value to the fine arts of the country, is fully persuaded that in neither of these two institutions, the National Gallery and the Royal Academy, are affairs managed in such a manner as best promotes the objects for which they were primarily appointed; that the National Gallery is in every way unworthy of its name, and ill suited for its purpose; and that such a change is necessary in the constitution of the Royal Academy, as will more satisfactorily develop the strength of the English school of Art at this period. The author of this "Letter," whom we believe to be the celebrated political caricaturist known under the monogram of H.B., in a few sensible, moderate observations, points out to the Premier, from the testimony of competent witnesses, the injuries which the pictures of the nation are yearly receiving from being placed in their present unhealthy locality, and the necessity that exists, therefore, for their being immediately removed. It is right, however, to mention that this pamphlet was written before the re-appointment of the committee on the National Gallery, and of the scientific men who, as we stated last month, have been requested to furnish a report on this particular matter. He also shows beyond dispute that the very reason why Trafalgar Square has hitherto been considered a suitable spot for locating the pictures; namely, because of its ready accessibility and nearness to the great thoroughfares and centres of business, is just that one which makes it the least desirable. This he shows by adducing facts of which we ourselves have frequently been eye-witnesses, that the rooms are constantly made the rendezvous of crowds of idlers, who, for want of other employment, congregate there, not with the motive of seeing the pictures, but "to make an improper use of a public building." Attention is next directed to the Academy, which, Mr. Doyle thinks, should have the whole of the present edifice assigned to its use, which would then enable that body to extend its powers of usefulness as a school of Art, and to open its doors more widely to those who possess a title to membership, but are excluded on the ground of insufficient space to do justice to all. He lastly ventures an opinion upon the site for a new National Gallery, and fixes upon that where Kensington Palace now stands, as in all respects most eligible for the purpose. We are strongly inclined to the same opinion, and could we now spare room for his remarks, we would gladly quote his arguments in confirmation of our own. All, however, we can now do is to express a hope that this pamphlet will be the means of urging the government to take up the matter at once, and vigorously; the season ought not to be permitted to pass away, and the future fate of these institutions be still left in uncertainty. We would that the Academy should retain its present abode, with the enlarged accommodation which the other wing would give it; and that the national pictures should be removed to some place where they may be seen under the pure light of heaven, be preserved from the elements of decay, and be studied in comparative quietude and peace; it is not amid the dimness and turmoil of an overgrown city that the beauties of Art are most satisfactorily seen, or its lessons most effectually taught.

THE LIFE OF FRA ANGELICO. Printed for the ARUNDEL SOCIETY.

At the first institution of this society we pointed out its peculiar claims to attention, and now after some lapse of time we are enabled to review its works. The Life here translated by G. A. Bezzi, from the Italian of Vasari, with notes and illustrations, is their first literary production; it is accompanied by a series of twenty plates executed by Mr. G. Scharf, Jun., being outline copies from the principal works of this celebrated old artist; and a large engraving from one of his *chefs d'œuvre*, is also offered to subscribers as their first engraving of importance. The funds of the society are small, and, as they mention in their report, "to execute such works as they originally contemplated, the list of members must be considerably extended."

It is evident that the original intentions of the society were too extensive to be carried out without an outlay which would require five times the amount they at present have at command. The objects of the society were good, and we hope they may yet be fully developed. The Life here given is chiefly valuable for the corrections and additions published in the notes, inasmuch as Vasari is familiar to all Art-scholars. The illustrations are well selected, and executed with much delicacy, fully bearing out the character of the artist-priest. The large print of St. Lawrence distributing Alms, from a fresco in the Vatican, is an exquisitely pure and beautiful specimen of the master. It has already been engraved by Ottley in his Florentino School, pl. xli., but smaller and with much less accuracy of delineation or delicacy of expression. The minor details are also singularly defective, as an examination of the two together will abundantly prove. The society have therefore done well in restoring to us the simple beauty and purity of the original in a true and worthy manner. It is very charmingly engraved by Mr. Gruner, after an original copy by M. Tunner. There is an evident desire on the part of the society to do their work well; and we hope to hear of an accession of strength in numbers and funds, that they may continue their labours as well as they have commenced them.

A GRADUATED SERIES OF DRAWING COPIES ON LANDSCAPE SUBJECTS FOR THE USE OF SCHOOLS. By F. W. HULME. Published by THE NATIONAL SOCIETY FOR PROMOTING THE EDUCATION OF THE POOR, &c., Westminster.

Whatever award of praise we are inclined to bestow on this publication, for its merits as a useful guide to the learner, is small in comparison with the object which has induced the society, under whose direction it has been executed, to put it forth. We are no advocates for giving the humble classes an education unsuited to that sphere of life wherein Providence has placed them, but we are earnestly solicitous that every facility should be afforded them for improving their mental condition,—for raising themselves, when it is in their power, to a higher position,—and that every means should be employed which may the better enable them to appreciate and enjoy whatever is worthy the regard of an intelligent and enquiring mind. It is therefore with sincere gratification we find a large and powerful institution like the National Society introducing a system of instruction in drawing into their schools, not to supersede other and more important teaching, but as a means of general enlightenment in the pathway to knowledge. We have in our day seen the highest offices in church and state worthily filled by men who learned the elements of their profession in establishments scarcely more dignified than a "National School;" and they who come after us may find a future Etty, or Turner, or other great painters acknowledge that in a "National School" he took his first lesson in Art, and imbibed his love of it. The three parts which constitute this series are excellently adapted to their purpose; Mr. Hulme's name is too well known to our subscribers as an elegant landscape-draughtsman to render any eulogy necessary; his lithographed sketches in the work under review are simple, clear, free, and well-arranged in progressive lessons. We can conscientiously commend them to any learner.

AN AUTUMN IN SICILY; being an Account of the Principal Remains of Antiquity existing in that Island, with Short Sketches of its Ancient and Modern History. By the MARQUIS OF ORMONDE. Published by HODGES & SMITH, Dublin.

The press of Ireland has, for so long past, brought forth little but political pamphlets and partisan tracts, that it must be hailed as a good omen for the future when publishers venture upon a work that has nothing in common with these, and that comes, in itself, within a higher order of literature. The tourist of the present day who places the results of his travels before the public, must aim at something more than a pleasant sketch to render his work agreeable; the charm of novelty has long been taken away, by a multitude of travellers, from almost every place to which civilisation extends; and the critic whose lot it is to sit daily and hourly at his table, surrounded with these literary labours, now knows as much, from report, concerning the wonders of the world as he who has seen them with his own eyes. The Marquis of Ormonde, apparently conscious of this fact, has endeavoured rather to make his volume acceptable to the scholar and the antiquary, than to produce a book of entertaining gossip; still it must not be discarded on this account by the general reader, who will find here both instruction and entertainment. His Lordship writes like a man of

erudition, and his remarks on the classic antiquities of the island are characterised by taste and judgment; the field which he has selected for the display of these qualifications is a fine one for the purpose, and he has used it to good advantage. We must not omit to notice the illustrations accompanying this volume from sketches by the Earl of Ossory, G. Petric, R.H.A., and others, chosen from some of the most attractive points of the country, and etched with the well-known ability of the Messrs. Cooke.

BLACK'S PICTURESQUE TOURISTS IN ENGLAND AND SCOTLAND. Published by ADAM & CHARLES BLACK, Edinburgh.

Travelling in the present day possesses an abundance of advantages unknown to our forefathers. The amount of comfort and convenience of transit we now possess, and the care with which all information necessary for its due enjoyment can now be obtained, are such as the most wealthy of past times could not procure. If we look back to the books which a century ago were published sparingly and at a high price, such as Pennant's "Tours," how strongly do they contrast with such cheap volumes as the present; printed widely and published expensively, their utility was merely that of amusing the leisure of the rich and untravelled, not of supplying the wants of the many. Now we have works really containing fifty times that amount of information at one-fifth of the price of those by-gone tomes. That these books are largely patronised is evident by the number of editions which each runs through. No man travels now without such useful monitors. Publishers also appear to do their parts well, and, as in the present instance, continually add and improve on the original work until it is complete in every necessary point. "The Tourist in England" is excellently arranged, and with its maps and views, and well condensed information, is a very useful handbook. "Scotland" is far more diffuse, and is a volume containing so much of a "readable" and amusing character, that it may be advantageously perused by those who only "travel in books."

LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS. Translated from the Italian of Giorgio Vasari, by Mrs. J. FOSTER. Vol. I. Published by H. G. BOHN, London.

The student in art, literature, and science, is greatly indebted to Mr. Bohn for the many valuable publications contained in the "Standard Library," the extremely moderate cost of which enables almost any one to procure it. The present volume forms a portion of the series. Vasari's work has been a text-book for every continental writer upon Italian Art since its first appearance in 1550, and has always been consulted as a guide by the picture-collector. But to the majority of English it has hitherto proved almost a sealed volume, inasmuch as, till now, no translation in our language has been published. Vasari himself put forth two editions in Florence, the latter of which, with considerable additions and numerous portraits engraved on wood, was carried down to the year 1567. Since then, eight other editions have been circulated in Italy; the last of these was published in six volumes, at Florence also; and the eleventh edition, commenced in 1846, is still in course of publication. This demand shows the estimation attached to the book in the country where it was first compiled. Germany has also an excellent translation by Schorn, formerly editor of the "Kunsts-Blatt;" and France one, which Mrs. Foster considers quite unworthy of the name.

Vasari tells us in his "Life," which forms the concluding part of his voluminous biographical work, that it was undertaken in consequence of a suggestion of the celebrated Paolo Giovo, and at the request of Cardinal Farnese. Vasari was himself a painter and architect of no mean reputation, and the intimate friend of Michel Angelo; living in the midst of the Art-world of that period, and associating with all the great painters whom the high character of the schools of Rome and Florence had collected in those cities, in each of which he was professionally engaged, he had both ability and opportunity for the efficient discharge of the important literary labours he undertook. And notwithstanding subsequent writers, such as Lanzi, who confines himself, by the way, to a history of painting only, have discovered inaccuracies of dates, and have disputed his statements, still, as Mrs. Foster justly remarks, "They have generally found in him their best resources; in his book almost every subsequent performance in the same department is based, nor do we open a work on the Arts in any language without finding his authority extensively cited." Vasari's "Lives" is a vast compilation, and must have cost the author infinite labour

and research; considering the period, in which it was written, it is admirable in style—eloquent and powerful in language.

We hail Mrs. Foster's clever and interesting translation as a valuable and most welcome addition to artistic literature; she has brought a large amount of professional knowledge, independent of her skill as a translator, to bear on the subject, in the shape of notes and text-illustrations; correcting numerous errors which appear in former editions, and informing us of the present localities where many of the pictures referred to are now placed: this, her intimate acquaintance with the principal European galleries, has enabled her to determine. Without in any way deviating from the letter of the original, she gives us its spirit in a style that cannot be too highly commended. We would therefore advise those collectors who are still in search of examples of the early Italian schools of painting, to consult her work, as a means to an end which need not be mentioned *in extenso*. The young historical painter ought to read it for its erudition in his own profession; and even the Young England school of painting may gather wisdom from its pages by learning that the great masters of three centuries ago mistook not deformity for beauty, nor contorted countenances for expression. For ourselves we anticipate with pleasure the remaining volumes, to enrich the shelves of our library among those publications that treat of Art.

**THE BARON'S CHARGER.** Engraved by R. GRAVES, A.R.A., from the Picture by J. F. HERRING. Published by H. GRAVES & Co., London.

If a national taste be indicated, as we hold it in a great measure to be, by the popularity of a peculiar class of artistic works, then assuredly we are the most horse-loving and dog-loving people in Christendom, for pictures wherein these animals are the prominent features are unquestionably those having the greatest demand from us. We,—that is the critic, not the English public,—confess to have been almost surfeited with engravings of this description, and have oftentimes written as much, yet when such as this, from the pencil of Herring, *nulli secundus*, and from the *burin* of Robert Graves, comes before us, we cannot regard it as one too many, but feel far more inclined to give it a hearty welcome. The sentiment of the work has, with us, a charm even greater than the excellence of its manner; with such a subject we revert to times when, with less of profession, and perhaps less of selfish worldly-wisdom, there was infinitely more of hearty sincerity, and of what, with all its apparent rudeness, had in it more of the romance and the chivalry of life; for the dark archway, and the iron-bound portecullis, enclosed the noble, and the generous, and the fair, nor was the gate shut against the claims of wretchedness and poverty. Charity and benevolence dispensed their gifts with no grudging hand then, though through other channels than we now see them at work, and there were fewer opportunities of the world knowing how much good was done by stealth; every age has its virtues. "The Baron's Charger" is a noble white horse, which, with another horse, a page is holding in the court-yard of the old mansion. A young girl is amusing herself and her companion by teaching a dog to beg; a fine hound has reared himself against the breast of the page; other dogs are sitting about, and a peacock is perched on the end of a wall that flanks a picturesque fountain. The composition is most effective; the head of the female very beautiful, and the "Charger" capably drawn, except the upper part of the near hind leg, which appears to us, who do not presume to have studied the anatomy of the horse, too *wavy* in the outline. The picture is beautifully engraved in every part, so much so as to cause us to think we never saw work more excellent in any similar subject. It will make a most fitting companion to Mr. Watt's plate, after E. Landseer, of "Horses at the Fountain."

**SIR TATTON SYKES, Bart.** Engraved by G. R. WARD, from the Picture by F. GRANT, A.R.A.

This is an excellent portrait of the worthy Yorkshire baronet, so well known and esteemed in sporting circles—one of the last of the old English gentlemen, now almost an extinct race. He is pictured booted and mounted, with his head uncovered, and is placed under the shade of a tree, which stands in a meadow where sheep are grazing. Both figures, the horse and his rider, are vigorously drawn, while the expression of Sir Tatton's face is marked by that benevolence and frankness which distinguish his "order." The work is well engraved in mezzotinto, by Mr. Ward, who has attained nearly as much celebrity in this class of art, as his present model has among the most enthusiastic admirers of the bold fox-hunter.

**PICTURES OF NUREMBERG; and RAMBLES IN THE HILLS AND VALLEYS OF FRANCONIA.** By H. J. WHITLING. Published by R. BENTLEY, London.

Mr. Whitting is a pleasant, chatty fellow-traveller; he established his claim to this in his journey to "Heidelberg," and he fully sustains his reputation in the present volumes. Few parts of Germany have been so little noticed by literary tourists as Nuremberg, notwithstanding the many attractions which the old city with its historical associations, and its interesting relics, architectural and others, holds out for the study and observation of the writer. Mr. Whitting has found in these a sufficient supply whereon to pen two most agreeable volumes, interspersed with judicious and sensible observations of his own, and with some local and traditionary stories of an amusing character. There is no useless show of learning in what he writes; nevertheless, there is abundant information conveyed in a very pleasant and instructive form; we do not often meet with a traveller's tales in which there is so little to condemn, and so much to commend.

**ANECDOTES OF THE ARISTOCRACY.** Second Series. By J. BERNARD BURKE, Esq. Published by E. CHURTON, London.

That "truth is strange, stranger than fiction," is a saying so familiarly and so constantly brought before us, that it is tacitly allowed by all, and has passed almost into a proverb. Mr. Burke has contrived by the aid of his intimate knowledge of family history to present a series of narratives remarkable for their curiosity and variety, and no teller of invented tales is more amusing than he. His stories range over early and recent times; and the legend of the fourteenth century, with its tale of blood and horror like that of "the tragedy of Sir John Eland," fraught with savage revenge, and speaking loudly of the insecurity of life in the middle ages, is succeeded by a tale of modern heroism in the narrative of Lady Harriet Acland. The quaint peculiarities of Sir John Dinely, and his eager and humorous advertisements for a wife, may excite the risibility of those who seek the volumes for amusement; while the lovers of the marvellous may find a satisfactory enjoyment in the "true" ghost stories, related even by the famous Lord Castlereagh but a few years since. Past ages and present contribute their quota of amusing narratives; and although we think some few of them too slight to deserve a place in such volumes, we cannot but consider this as belonging to the rare class of works which administer to amusement through the aid of instruction, and "open the page of life" in a manner which may give scope to the thoughtful who ponder on "the great and little creature—man!"

**A SYSTEM OF WATER-COLOUR PAINTING.** By AARON PENLEY, Member of the New Society of Painters in Water-Colours. Published by WINSOR & NEWTON, Rathbone Place.

The instructions contained in this book are intended, we observe, to follow "Rowbotham's Art of Painting in Water-Colours," a little work which we lately noticed, and which contains such initiative lessons as suppose a perfect ignorance of the Art. Thus, this system of water-colour painting proposes to conduct the student to a skilful execution of all the final manipulation processes employed in the present advanced state of the Art. We have never seen, even in productions of more considerable magnitude, so varied and abundant—nay, profuse—a list of landscape tints as is contained in this little book. So comprehensive is it in this part of its instruction, that we think that even many already accomplished in the Art might gather much valuable information from it. The work is purely practical; the student is not embarrassed by any theoretical jargon, which is very often unintelligible to the long practised artist, but the precepts are laid down with perfect distinctness, and their application and results easily understood. The "Practice" begins with instructions for the first general tint, and then proceeds to describe the method of manipulating the sky, all the phenomena of which are treated of, and ample rules laid down for every variety of sky. After a few judicious observations on the "Force of Colour," distances are treated of; and for painting these, a list of colours and tints are given, suitable to every phase. The succeeding heads are "Calm Water," "Brooks, and Running Streams," "Rough Water, or Sea," "Shipping and Boats," "Rocks," "Foliage," "Fire-grounds," "Banks and Roads," "Buildings," "Figures and Cattle," &c. The utility of brief notes of natural appearances, is pointed out—a practice adopted by all artists who work from nature, and desire to preserve their own memoranda of transient effects.

In short, the entire practice of water-colour Art is laid open, by a series of plain directions, which render this work the most valuable that has yet appeared on the subject.

**DRAWING FROM OBJECTS.** By HANNAH BOLTON. Published by GROOMBRIDGE & SONS, London.

The name of the authoress of this book is altogether new to us in connexion with the Arts; but it appears from her introductory remarks that she has been engaged for some years past as a teacher of drawing; and it is quite evident from what she here writes that she is eminently qualified for her profession. It is long since we met with a work on the subject of linear drawing so well calculated to be of infinite service to the learner; and this, chiefly, because of its exceeding simplicity. Perspective, that "monster of such hideous mien," to every beginner is, in its elementary nature, taught without the mention of its name; all technicalities and phrases ordinarily used in relation to it are avoided, as also every "hard word" which might require a second book for its elucidation. This has been the great aim of the writer, as expressed in her own words; and it is so far judicious that, without overlooking the difficulties which beset the introductory steps to the acquirement of the science of perspective, it renders them comparatively easy of attainment, and clears the way for the study of more abstruse works. Another point insisted on, to which, indeed, the whole argument of the book inclines, is the absolute necessity of drawing from objects rather than from copies, if you desire to make a correct draughtsman of your pupil; we know right well this practice is rarely adopted by the modern teacher, whose purpose it is to get up a *finished* drawing to gratify a parent's pride, or to exhibit his own skill in attempting to make an artist of one who, perhaps, is ignorant of the very first principles of Art; but it is, nevertheless, a point we would always contend for as the only true method by which drawing can be practically taught or satisfactorily learned. The system recommended in the work before us embraces the education of the eye, the cultivation of the mind, and the training of the hand; when these are effected there will be no difficulty in applying them to every purpose of Art, whether the merely useful and mechanical, or the picturesque and decorative; and we certainly know of no more direct and pleasant road by which the young student may arrive at the end of his wishes than by taking the lady, who here brings forward the results of her experience at the Home and Colonial Training Schools, as a guide.

**ROMAN TESSELATED PAVEMENTS DISCOVERED AT LEICESTER.** Published by J. R. SMITH, London.

The elaborate and beautiful pavement of the Romano-British period, discovered in 1830, a few yards west of the well-known fragment known as "the Jury-wall," at Leicester, is admirably delineated in one of these plates. For elaboration and richness of design it is believed to be unequalled by any other yet discovered in this country; it is so faithfully rendered in coloured lithography as to leave nothing to be wished, and cannot fail to be gratifying alike to the antiquary, the historian, and the lover of Art. With it is published a smaller pavement, chiefly remarkable for its curiosity, and apparently representing Cupid aiming his darts at Diana; the goddess being accompanied by her favourite stag. Unlike the other, it is a very rude work of Art. Mr. J. Evroyd Smith, a zealous, but not a rich, country amateur, proposes to publish a series of the most remarkable pavements discovered in this country, many of which remain undelineated. He has shown himself so admirably fitted for the task that we hope he will be properly encouraged. In other countries the government would aid such a task; here private patronage can only be depended on.

**VIEW OF QUEEN'S COLLEGE, CORK.**

This very beautiful lithograph, after a drawing by Mr. R. L. Stopford, gives an exceedingly agreeable view of the new educational college erected on the cliff which overhangs—

"The pleasant waters of the river Lea."

Beauty of situation is a great advantage to an architect, and the designer of the present building, Sir Thomas Deane, has fully availed himself of so happy a chance, and has adopted that picturesque style of architecture, the Early Tudor, for his building. Turret, hall, and gable are seen to great advantage, and in most picturesque variety, and the print does full justice to the building and its fortunate locality; while it makes better known to us an architect who is famous in his own country.

## THE ART-JOURNAL.



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## MODERN MOVES IN ART.

"CHRISTIAN ARCHITECTURE." "YOUNG ENGLAND."



AMONG the active steps made by Art in this country, of late, there are some of a retrograde character, and others, though new, doubtfully progressive. Progress be our motto; the slave of an idea is not less a slave because he is a voluntary one, or

because he himself neither feels nor sees his chains. All honour to enthusiasm, be its tendency progressive, however slightly so. It would be a somewhat novel sight in the present generation to see the busy Londoner promenading Regent Street in wooden shoes, but few in their senses, whatever their respect for the "good old days" of the Sabot, would prefer it to the light elegant close-fitting caoutchouc galoche. Modern civilisation is but the aggregate of a series of progressions infinitely small in their individual steps; and its varieties are more or less accomplished, exactly in so far as they are an aggregation of the contributions of all times. Few of the habits of the day are essentially its own; and if any generation could possibly abide by the habits of its fathers, then would it certainly merit not only the forgetfulness, but the execration, of posterity; it would be a generation lost.

This position is sufficiently evident in science, but though less obvious in Art, or in all matters in which we do not as yet recognise exact laws, it is nevertheless as essentially true. Varieties in art cannot of course be so much material, as intellectual or moral; the habits, however, are completely within the control of Art; the limits of Art must not be estimated by the capacity of the artist, any more than we can measure science by the capabilities of any individual piece of machinery.

Assuming therefore that *every time*, taken as a whole, has done its work, it must be evident that we have no particular faith in "the good old times" of our grandmothers, which many among us seem so dolefully to regret; they were doubtless very respectable old times, of very respectable old ladies, as we may see for ourselves in our ancestral halls where they are arrayed in their brocaded sacks and high-heeled pantofles.

First among modern moves is the new-fangled veneration for the Gothic, or the species Teutonic of pointed architecture; to this, as a resuscitation of one of the good labours of our forefathers, there can be no objection. But to a bigoted fanatical devotion to this old pointed style as "Christian Architecture" *par excellence*, there is an objection. Like every historic style it has its merits, but it has also its demerits, for if it were given to select a style which should produce the least effect by the greatest possible amount of labour, the choice must fall on the decorated or perpendicular Gothic. To maintain further that Gothic architecture is essentially *Christian* architecture is preposterous. Such an idea may of course be excused where the only known buildings devoted to the service of the Christian religion are in this style; as in some of our old

provincial towns, as Coventry and a few others, where the Arts have been stationary for the last two or three centuries; but elsewhere Doric has as much claim to be styled Christian architecture as Gothic. It is true there are no heathen Gothic buildings, but then this only goes to prove that Gothic is not heathen architecture, not that it is Christian. The Gothic did not even generally prevail at any period of the history of Christianity; it appeared only a thousand years after the establishment of the Church by the state, and it never flourished in Asia, in Africa, in the east of Europe, or in Italy or Sicily; it is therefore a comparatively late style, and was spread over a small portion of Christendom only,—a few hundred miles east and west of the Rhine, and in England. In point of time also, its duration was short; it did not survive four centuries, whereas other styles have not only been more widely spread in Christendom, but have endured longer, so that neither in point of space nor time can Gothic be termed "Christian architecture." The great mass of Christian churches have been Roman, Byzantine, Lombard, Norman, Moorish, Italian, or classical; for the first twelve hundred years, Romanesque, and subsequently, shared by Gothic with the Italian and classical.

If any style could arrogate to itself the proud title of Christian, it is that of the Mahomedan Mosques: the first great Christian church was the Sultan's Mosque at Constantinople, the St. Sophia of Justinian, and from which nearly all the oriental churches, whether Christian or Mahomedan, have derived their model. The Byzantine Greeks added the dome and transept to the heathen Basilica; the Gothic spire of the north was preceded eight hundred years by the Byzantine dome; for it was not until the fourteenth century that the Gothic was developed in all its pointed glories. Cologne cathedral, the most magnificent monument of Gothic in the world, was consecrated in 1322, in the time of Pope John XXII. The great period of the Gothic, therefore, was "the good old time" of the Avignon popes; a period of all others notorious for ecclesiastical persecution and religious intolerance; a period of internecine war between Church and State; of ecclesiastical schism, and inquisitorial tyranny; when bon-fires of living Jews were lit up in the public streets, because the "Black Death"—as the plague of 1347 was called—respected neither burgher privileges nor monastic vows. Such are the associations, if any, from which Gothic must derive its claim to the exclusive style of "Christian architecture." We say all this without the slightest intent at disparagement of Gothic itself, but simply by way of protest against that singular modern move which would arrogate to it a superior title to our respect as eminently *the* ecclesiastical or Christian architecture; it certainly has a local prestige in this country by reason of our great cathedrals, but nearly all these were Norman beginnings.

Another remarkable theory of modern birth is, that we must devote our Art-labour to the Church, as a sacrifice to the Deity, and in no sense for its own sake as regards its operation on ourselves. To this we give our most unqualified opposition; no fruitless labour can be healthy labour. There are too many good works, of necessity to be done, to allow us to waste our energies over useless labours: "And these are they which are sown on good ground; such as bring forth fruit." (Mark iv., 20.) There is fruit, or absolute use, in even the most elaborate decoration of what is seen, because its way is open to the mind, for "the light of the body is the eye," and through the mind to the soul; there it is to read its constant though varied lesson to all beholders; but to bestow exactly the same amount of labour upon what is not visible, and from its situation never can be visible, simply in a spirit of "sacrifice," is wanton waste of labour, perversely fruitless, which might have been bestowed on good work useful to mankind; and surely the end of all our work is to be fruitful, to be useful to our neighbour. None will assert that the bare employment of workmen is use sufficient; such things may be sanctioned by emergencies where there is a

superabundance of labour which cannot be usefully employed, but this is of extremely rare occurrence and certainly can never be the case in works of Art. Also the labour of a nation is an essential portion of its wealth, and to bury labour is to bury wealth; in all concealed parts the work is done when the work of necessity is done: the wasted labour, on this principle of "sacrifice" in a large cathedral, would be sufficient to build a magnificent church of itself, and therefore it would be burying all the amount of good that such a structure could effect; it would be of a verity lighting a candle and placing it under a bushel, *certainly not giving light to those who are in the house.* We are ordered, "Let your light so shine before men that they may see your good works, and glorify your Father which is in heaven." (Matt. v., 16.)

A piece with this theory also is the idea that we should devote exclusively our works of decoration to buildings destined for the service of religion, that is to say, for churches or monasteries, and by no means to such works as are devoted to man's own peculiar use. But is the church for the use of God or of man?—and if there is any benefit at all to be derived from the contemplation of Art, or beauty, in any of those shapes and appearances which the artist can, in the overflowing of his own soul, produce for his neighbours "light"—why in one only of the mansions of man's use?—why not everywhere?

We may assume the novelty of this doctrine, as there are no traces of it whatever in even the works of the "good old times" of ecclesiastical dominion; either in the spirit of fruitless sacrifice to an idea, or in an exclusive devotion of the best labours to ecclesiastical purposes. The affections and the fears of our forefathers gave much to the Church, and much was gathered for it by other means; but at no time did they bestow more or better labour over ecclesiastical structures than over those of a different character, as royal and municipal palaces, and other non-ecclesiastical edifices. Three examples may suffice—Charlemagne's Palace at Aix-la-Chapelle, Westminster Hall, and the Electoral residence at Heidelberg. Rather the contrary is the case; for there is scarcely a single old middle-age cathedral that was ever completed: such structures as have been finished belong to the Romanesque and Moorish, and to the comparatively modern periods; as St. Peter's, Rome; St. Paul's, London; or Isaacs Church, St. Petersburg; and they are not in "Christian" Gothic. This last idea, however, of devoting our masterpieces exclusively to the Church, is, as now impossible in practice, a very innocent one, but not so that which would sanctify a particular style.

Whatever may be the technical beauties of Gothic, conventional or natural, its moral associations are much more closely allied with ecclesiastical abuses than Christian principles; it is simply one of many ecclesiastical styles of the past, and it can only be considered Christian in as far as its moral associations are identified with Christianity; this is perhaps matter of individual feeling, and we are told "to render unto Caesar the things which be Caesar's, and unto God the things which be God's." And with individual convictions we are not disposed to interfere.

With reference to Art, however, we should greatly deplore the extensive spreading or adoption of any such notion; it would be in the highest degree detrimental to architecture and ornamental Art generally. Men are sufficiently prone already to the partial cultivation of single ideas; and the progress of Art only wants a superstitious reverence for some particular forms and arrangement of forms, to wholly subvert it, and render useless the most comprehensive minds; as, instead of labouring in the infinite provinces of Nature herself, the artist's sphere is limited to the hacknied field of a bygone time. The difference is this—given a certain space which shall admit light yet exclude wind and rain, to be enclosed by an ornamental covering; and—given a certain space which shall admit light and exclude wind and rain, to be enclosed by a covering, arranged out of certain middle-age curves and angles—the one unlimited, the other confined within very narrow limits indeed. The Gothic belongs to the past, and cannot be revived

in anything like the importance and splendour of its pristine development, however ably such a consummation may be attempted by a few. That it may find a place among many other revivals of the beautiful, we sincerely hope, but it can be for the future but one of many styles, new as well as old.

The most remarkable perhaps of all the modern moves in Art is the recurrence to an old and imperfect style of design in painting; and in sculpture likewise to a slight extent, but in this case it is only a Gothic harmony with a Gothic revival. In painting, this revival has been conspicuous for the last two or three years in the London exhibitions; the painters who have given themselves up to this crotchet, are sometimes styled "the Young England," and sometimes the "Pre-Raphael School;" they certainly have gone back to the style of design of the painters of the fifteenth century, the style technically known as the *quattrocento*.\*

This peculiar revival, which, if it were to maintain itself, would amount to a sacrifice of one of the noblest of Arts, appears to have arisen solely from a mistaken impression—that there is something inherently prejudicial to Art in the prevailing excellence in its sensuous or technical development; that is, in painting. It is either this notion or the idea that where there is less *material* there must be more *spiritual*; or at all events it seems evident that spirit and matter (except of a certain kind) are incompatible. There may certainly be a sentimental school and a sensuous school; but why not sentimental and sensuous at the same time; there is surely nothing antagonistic between soul and body; the soul can operate through the body only, and the less perfect or efficient its instrument, the less perfect and efficient must be its operation.

As in nature we do not infer a superior soul or sentiment from a deformed, imperfect, or diseased body, how can such an idea possibly obtain recognition in Art—and if it did, wherein would society be the gainer? What is disagreeable in nature, is disagreeable in Art; and to stereotype the disagreeable is an abuse of Art.

It is not so difficult to trace the source of this peculiar movement in Art; though new to this country, it is by no means new to Europe; it is about half a century old. It has been rather somewhat late in crossing the channel, and we will hope that it has crossed it only to pass onward to the ungenial north, and there for ever lose itself in the arctic regions.

The German painter Carstens was one of the first to deprecate the purely physical tendency of the last cinquecento and subsequent schools, which arose out of the intemperate and indiscriminate imitation of Michelangelo and his immediate followers. Overbeck, another German settled in Rome, comprised the works of Michelangelo himself in the deprecation as the source of the corruption: making it altogether a religious question, and transplanting the most morbid asceticism of the cell to the hitherto glowing face of Art.

This decided revival of the earlier schools, with all their defects and peculiarities, ten times more conspicuous in the copy than in the original, has met with considerable, though generally very temporary, responses, in the ultramontane schools; and it appears now in Europe gradually subsiding,—a natural death.

It is a purely ascetic movement, corresponding to that intolerable idea that sanctification consists in the mortification of the body; and in so far it is a monastic resuscitation in perfect harmony with its sister revival of the ecclesiastical Gothic: in point of time, likewise, they are in good historic harmony.

But how different the spirit of the originals, in both cases, from their copies! In painting, the

quattrocento masters did their utmost to attain perfection of form and expression in accordance with the prevailing religious sentiment of the day: and the architectural decorators, likewise, strove their utmost in the attainment of beauty without the slightest deference to what had been previously done, or with the slightest reverence for a single one of their minute details: many of these forms were derived from Byzantine symbolism, but the manner in which they were perpetually disregarded, changed, or altogether superseded, for something new, shows that their spirit was long gone, and that they were then mere forms.

The mere accidental *materials*, therefore, of a superstitious priest-ridden age are, in the nineteenth century, to be thrust before us as special objects of veneration; a veneration which it would very much puzzle the old *quattrocentisti* themselves to account for; with them, it certainly never existed: each successive generation used its utmost endeavours to improve upon its present, and none more than those very painters, sculptors, and architects, whose works it is now pretended must be the key and standard of posterity. We may now examine this peculiar revival in its details.

Setting aside the swaddling clothes or *incunabula* of Art, it has undergone three stages; these are the Quattrocento, the Cinquecento, and the Eclectic or Academic—the rise, the establishment, and the decline: these have been subdivided into many schools, all similar in essentials, differing only in technical details, or in the prevalence of some one or other of the essentials. The quattrocento is that in which the Art was gradually developing itself, and it ceases with the accomplishment of a fair individual representation of nature, independent of any æsthetic or theoretical influence. It appears in three distinct characters or *styles*, in which *Sentiment*, *Form*, and *Colour*, respectively, dominate; to the first school belong Gentile da Fabriano and Fra Angelico da Fiesole; to the second the great mass of the remaining quattrocento painters of Florence and many of those of Rome; and to the third the early Venetians,—the Vivarini, Giovanni Bellini, Marco Basaiti, and many others; and the old School of Cologne.

Such painters as Perugino and Francia, combining all the excellences of the style in a nearly equal degree (and the large Francia in the National Gallery is a fine example), are the quattrocento masters *par excellence*; Francia, perhaps, best represents the bean ideal of the style.

Masaccio, Filippo Lippi, Luca Signorelli, and a few others, whose great excellence in form contributed much to the advancement displayed in the cinquecento, belong strictly to neither one nor the other; they exhibit the transition, but they are generally reckoned with Perugino and Francia as the great masters of the quattrocento. This first great stage of Art is sufficiently well represented in all its bearings by the following six masters: Gentile da Fabriano and Fra Angelico, Masaccio and Lippi, Perugino and Francia.

With these masters, or with Francia rather, closes the first great epoch of modern painting, the Quattrocento; Michelangelo marks the era of the Cinquecento, and this is the epoch of its greatest perfection among the moderns. Now the quattrocento is essentially a period of progress; all that it displays was accomplished by long and slow degrees, and it exhibits only the victory over the essential difficulties of the Art, more especially those of a technical character; and it is a matter of necessity that the technical difficulties of an Art must be overcome before that Art can appear in all the glory of its fully developed powers. The quattrocento exhibits the Art simply in detail, many perfect *parts* but no unity, no *whole*; the *imitative* faculty is fully developed, but it was always *displaying* a faculty without using it; it was ever painting. Compared with the cinquecento, or with the school of Raphael, there is neither life nor motion in the quattrocento. The compositions of this period are full of sentiment certainly, but *only* to those who can sympathise with it; knowing the sentiments of the age to which the works of this style belong, we recognise and can appre-

ciate their sentiment, but it is all thoroughly conventional. Every figure, as a general rule, is an *actor* hired for the express attitude in which we find it; it seems to say "this is the position which essentially belongs to me, and I am not fit for any other." The best figures in the best quattrocento works seem all to have assumed their attitudes for a particular effect; they have sentiment, but it is nearly always the same, chiefly a parade of pious resignation, and has, like their attitude, been put upon them, and not proceeded naturally from any emotions of their own affections.

In this style then, interiorly, there is little if anything of genuine nature; what is natural in it is on the surface, and this it owes to its skill in individual imitation, and certainly not to any generic knowledge or power, such as characterises the antique. Perhaps no painter was ever more capable of making an exact picture of an individual model set before him, than Francia; and yet it would probably have been utterly impossible for Francia to have given even three figures a unity of action; in ornamental opposition he was sufficient master, but dramatic unity of composition was no better appreciated by him than by painters who preceded him a hundred years; Masaccio indeed understood it far better, and this is just one of the points which constitutes Masaccio one of the masters of the *transition*.

If Francia's model had happened to be deformed or mis-shapen, so would most certainly his picture have been: but doubtless so great a master as Francia would select his model; still, having selected it, he would scrupulously abide by its peculiarities at least, such from their works; seems to have been the principle of the best quattrocento masters. In sentiment they were thoroughly, what we now term in Art-criticism, *subjective*; that is, all their figures had to be imbued with their own prevailing idea, religious aspiration in some shape or other, but chiefly in the spirit of resignation or mortification; this feeling, which seems to have been a characteristic of the age, pervaded the whole province of Art, and therefore, in so far as this is only a very limited field indeed in the human emotions, so the Art of the period was only a very limited picture of nature, even in its own conventional Art sphere, and therefore, if we are correct in our view, the quattrocento presents not only an imperfect picture of the species, but also an imperfect picture of the individual, for though the body is often given with surprising skill and fidelity of imitation, it is a body with little life and a very limited and conventional spirit. The merit accordingly of this style, to put it for the sake of argument, in its most disadvantageous shape, is a mere isolated elaborate objective finish, and the sentiment being a species of "fixed quantity," it is only a kind of *shell painting*.

This is said without the slightest idea of depreciating the quattrocento masters, than which nothing can be further from our sentiments; but solely with a view to fairly contrast the natures of these two great historic stages of Art—the quattrocento and cinquecento, and by laying down clearly the peculiarities or characteristics of each, and bringing them into critical comparison, to show their relative merits; and it is in this spirit of criticism that we term the quattrocento mere *shell-painting* in comparison with the cinquecento.

It is literally true that every defect or deficiency of the quattrocento is supplied in the cinquecento. The mere individual representation becomes generic; for simple, ornamental, or symmetrical opposition, we have dramatic action; and to the expression of an austere piety, pity, or despair, is added that of every human emotion joyful or painful. And though we cannot predicate perfection of any of its individual works, still the style is, in its broad principles, perfect in itself. As the large picture of Francia in the National Gallery served as our illustration of the quattrocento, we may take the cartoons of Raphael as our examples of the cinquecento.

We have not in these works that minute elaboration of external accidents such as we find in the more limited style; but such finish,

\* *Quattrocento* is opposed to *Cinquecento*; we prefer using these established terms in art literature, though Italian, to the coining of new ones in the English language. The quattrocento prevailed immediately before the cinquecento which completely superseded it: the quattrocento, which means simply *four hundred*, signifies the Art which flourished about and after the year 1400; and the cinquecento (*five hundred*) that which superseded it about and after the year 1500. The word *mille* or thousand is in both cases understood, on the same principle that we occasionally date 50 for 1550. Therefore broadly, quattrocento and cinquecento mean respectively fifteenth and sixteenth century Art.

however, is not incompatible with the cinquecento; it is only unnecessary, for it may fairly be dispensed with, as too trivial a merit to add either truth or dignity to the grand qualities of this consummate stylo of Art. With the impressive dramatic action, imposing dignity of appearance of the actors, extraordinary fitness of incident, accessory and principal, and the interesting and exalted nature of the subjects, there is but slight occasion to regret a clean line, a glossy surface, or a rosy complexion. Such superficial excellencies can be of importance only in the absence of more substantial merits, and where *imitation*, and not representation, constitutes the chief aim of the artist. If then this style exhibits such great qualities as to render mere superficial beauties immaterial to its effect, though perfectly admissible, how much more easily can it dispense with local accidents of the skin, superficial blemishes; they are so thoroughly out of place, that admit them, and they at once become the picture, as in the "Lame Man at the Beautiful Gate," and many other similar great cinquecento designs. *Individual treatment* in works of this kind, in which great events or sentiments constitute the *subject*, are so generally irrelevant, that, when they occur, they must be a part of the subject, as in "Christ healing the Sick," "Curing the Leper," or in a picture of a lazar-house or a lunatic asylum.

If age is to be represented, give the characteristics of age, but universal, not individual; so with youth, grief, or joy; a general treatment will be universally understood, while a special treatment to those unacquainted with the special symptoms adopted, is sure to be misunderstood; and by those who might understand them there is danger of the work being mistaken for a "pathological" illustration.

When painting is the mere handmaid to morbid anatomy, its path is clear and its duties fixed; it is then no longer Art, but an administrator to science, and it is without the pale of artistic criticism; but so long as painting is employed as an Art, its duty is to instruct and delight, certainly not to disgust. Should a painful subject be its theme, which it often may be, it will be the effort of the great painter to render his picture as becoming as his subject will admit, as instructive as a lesson, and as attractive as a work of Art, as it is in his power to make it. Indeed the lesson is clearly lost if the mode of conveying it is revolting or disagreeable; the very end of the work is completely counteracted, which is the more deplorable in proportion as the subject or its motive be good or great.

It is the high ground, in point of subject generally, taken by the "Young England School," which renders their mistaken treatment so much the more to be deprecated. None can hail with more delight than we do their recourse to the higher realms of sentiment for their subjects; for the gradual encroachment of dogs and horses, threatening to completely overrun the province of taste in this country, is calculated to drive the true lovers of Art almost to despair, unless a few stalwart champions on the other side rise up to dispute the field with these four-footed favourites.

So it is that we *argue* their *principles* with this school rather than *condemn* their *works*. We wish them to persevere, but in the spirit of world-artists, not ascetic fanatics. The school exhibits, in our opinion, two capital defects; it breathes in the spirit of its works the miserable asceticism of the darkest monastic ages; and exhibits in their execution quite the extremest littleness of style that ever disfigured the works of any of the early middle-age masters.

In the first place it appears to assume sorrow or gravity as the normal state of man; whereas all our faculties teach us that exactly the reverse is our normal state, and that we bring all our miseries on ourselves by the abuse or neglect of these faculties. In the second, disregarding the fruits of the earnest and skilful labour of ages, it goes back to the puerile achievement of the infants of Art—an illusive elaboration of a local accident; as the skilful rendering, for instance, of the dirty corrugated skin of an emaciated frame; thus giving prominence to a condition which a master of a healthier school would not

even twice look at—unless he wished for a specimen for a lazar-house—much less select as that of his *model* for a sacred or historic character.

No exalted sentiment can possibly be aided by either ugliness or disease; it is true that there are certain physical conditions that are admitted to be antagonistic to certain moral conditions, but their antagonisms are as well defined as the physical conditions themselves. Neither health nor comeliness are incompatible with sorrow or piety, though the combination would require a greater artistic skill to represent it.

No painter probably would dream of selecting the Hercules of Glycon as his model for John the Baptist preaching in the Wilderness, because this figure of Hercules is a generic or ideal figure of physical power, which John the Baptist was not; and none but the most incompetent could overlook the incompatibility of character. At the same time, it would be less absurd to give this robust character to John the Baptist, than to imitate the example of those who have represented him as an emaciated lazar; for his very office proves that he must have been a man both of healthful vigour, and of great powers of endurance.

There is certainly not a more paltry subterfuge in Art than that of attempting to represent intellectual or spiritual power at the expense of the physical condition; it was all very well for a middle-age monk who saw little more of humanity than his cloister fellows, among whom some such test between the fat and the lean might induce him to suppose that indolence and indifference were the characteristic of the former, and assiduity and devotion of the latter; but the very fact of such being extremes proves the mean to be the true state. Those minds sufficiently strong to overcome bodily defects are rare exceptions, and that *mens sana in corpore sano* is the rule, is the perpetual experience of the world.

Directly the activity of the mind encroaches upon the resources of the body, both fall together. The physical ideal alone can harmonise with the spiritual ideal: in Art, whatever it may be in Nature in its present condition, *the most beautiful soul must have the most beautiful body*; lofty sentiment and physical baseness are essentially antagonistic; even in the lowest sinks of poverty in the world, the purest mind will shine transcendent—there will always be a comparative cleanliness of person and calmness of expression, which will widely distinguish its possessor from those whose debasement of physical condition is reciprocated by that of the soul. No darkness is so thick that the light of innocence will not shine in it, and no body can be so debased that true nobility of soul will not envelop it with a halo of dignity.

We have all of us, beyond the age of boyhood, had opportunities of experiencing the truth of these observations; and how strange does it appear that we should have educated artists in the nineteenth century, selecting physical misery of condition for the special incorporation of the very beau ideal of the moral greatness of which humanity is capable!

We may pardon the quattrocento masters for doing this occasionally, both because asceticism was one of the virtues of the monastic age in which they lived, and because as artists they had not yet attained to the grand power of idealising or generalising; their skill was still limited to making a faithful copy of the individual model set before them. However, as it was with the quattrocento, so it is with the "Young England School," the ugliness of their figures is as much in the sentiment as in the physical treatment.

There are perhaps only two great essentials to the healthy expression of exalted sentiment generally, and these are the appearance of cleanliness, and the absence of disease; mere form of feature is not essential either way, either for the expression of beauty or of ugliness; beauty of expression consists in the management of the features more than in their shape, as very ordinary features may be rendered extremely agreeable by a noble expression, and the most beautiful features are capable of the most diabolical expression. It shows, therefore, that, where the figures of various compositions are

uniformly disagreeable, in works of this quattrocento class of Art, their authors are as circumscribed in their range of sentiment as they are limited in the appreciation of physical beauty; for, notwithstanding their meagre forms, the utmost variety of effect might still be produced by a comprehensive grasp of character, as indeed we find in many of the best works of Fra Angelico and other great masters of this school, in its genuine original development.

It is, therefore, a wholly groundless notion that there is anything antagonistic to sentiment in the magnificent physical development of the cinquecento. The greatest cinquecento masters themselves, as Raphael or Michelangelo, were always true to the spirit of their style; soul and body were equally refined upon, equally generalised; and they did not surpass the quattrocento masters less in sentiment than they did in their physical development.

That the cinquecento degenerated into the Academic in the seventeenth century, is no fault of the style itself; the eclectics of Bologna, though they might profess to bestow equal attention upon the exalted character and the physical of the cinquecento, could not so easily point out to their pupils in what this elevation of character consisted; but as it was evident something was to be imitated, these naturally fell upon the more obvious characteristics of technical qualities—form, colour, light and shade; hence the utter preponderance of these qualities in all the Eclectic and subsequent Academic schools, even to this day. Commendation and blame, themselves, are almost comprised in six notions: a picture is well or badly drawn; is rich, or dull and muddy in its colour; is flat, or masterly in its light and shade. Whether the subject is dramatically treated, historically or aesthetically true or probable, common-place or judicious in its selection, hackneyed or new, instructive or mischievous, worthily or inferiorly rendered, painful or delightful, are all considerations too subordinate to participate in the absorbing question as to the mechanical handiness with which the paint has been laid upon the canvas.

This is a matter the "Young England School" may attempt to remedy without retrograding four hundred years, or visiting the high qualities of Art developed in the cinquecento, with that judgment which is due alone to those who have made only a partial or improper use of them—and we leave them with a hope that they will fulfil this great destiny for Art.

R. N. WORNUM.

## THE EXHIBITION

OF THE PRIZES OF THE ART-UNION.

THE works selected by the prize-holders of the Art-Union were exhibited to visitors with private tickets on Saturday the 10th of last month. The number of pictures is seventy-nine, and that of water-colour drawings is thirty, which, together with small bronzes and bas-reliefs, form a total of one hundred and twenty one works of Art. The collection presents many very interesting pictures. The sales have this year been extensive, and it is somewhat surprising that some of these pictures had not been purchased very early in the season. The most attractive picture of the exhibition is "James II. receiving the news of the landing of the Prince of Orange," E. M. Ward, A.R.A., which was selected by Mr. Jacob Bell, in right of a prize of 80*l.*, and paying the difference of the price. This picture is seen here certainly more favourably than in the Royal Academy. In the cases also of "Venice," W. Linton, the price paid was 250*l.*, the prize amounting only to 200*l.*, and "The Marquis, having chosen Patient Griselda for his Wife, causes the Court ladies to dress her," R. Redgrave, A.R.A., selected by Mr. Mann, the prize was 200*l.*, and the price paid 231*l.* "Peter denying Christ," J. Hollins, A.R.A., represents a prize of 150*l.*; "Porto Fesano," G. E. Hering, 150*l.*; "Bridley refusing to do homage to the Pope's name," 100*l.*; and "San Pietro near Verona," J. D. Harding, 100*l.* There are many other works of rare excellence, and some of them gain considerably in the places in which they are now hung; as "Clearing the Wood—Early Spring," J. Middleton; "The Road, 50 Years ago," J. Peel; "At Rowe, North Wales," Mrs. Oliver; "Hailing the Ferry, Morning," E. Williams, Sen.; "Scene near Cuck-

field," Copley Fielding; "Hazy Morning on the Thames, near Medenham," H. J. Boddington; "Straw Yard," J. F. Herring; "At Cologne on the Rhine," J. B. Pyne; "Morning—the Stream in the Hills," T. Creswick, A.R.A.; "Here's his Health in Water," R. R. M'lan; "A Mountain Stream, Borrowdale," H. Bright; "Wood Gleaners crossing a Brook," H. Jutsum; "Hawkers of Relics exhibiting them to the sick daughter of a Peasant," James Godwin; "The Shower," E. J. Cobbett; "Piazzetta di S. Marco," J. Holland; "In Marlborough Forest," W. F. Witherington, R.A.; "A Farm Cottage," G. A. Williams; "A Scene during the Invasion of Italy by Charles VIII.," F. R. Pickersgill, A.R.A.; "Peveril Castle," J. Tennant; "Windsor," J. Stark; "View on the Rhine," H. C. Selous; "Waterfall near Haag, between Christiana and Bergen—Norway," W. West; "Venus and Cupid," G. Patten, A.R.A.; "Calais Fish Girl," H. M. Anthony; "On the Trent," F. W. Hulme; "A Dutch Madonna," C. Broeky; "Lady Macbeth," F. W. Hurlstone; "A Showery Day on the Thames," A. W. Williams; "A Welsh Scene," G. A. Williams; "The Gospel in the Wilderness," R. R. M'lan; "Lake Gwerit," J. Danby; "A Welsh Farm," S. R. Percy, &c. No. 80 is a bronze, "The Entry into Jerusalem," after the bas-relief by J. Hancock, which obtained the premium of one hundred pounds. We have already spoken of this bas-relief in the terms of praise which it merits; it has, we presume, been electrotyped from a model which would have served admirably for a mould for plaster, but was not sufficiently careful for metal. "The Death of Boadicea," also a bronze, after the original by H. H. Armstead, is distinguished by the finest qualities of bronze. It is sharp and decided in its outline, and all its surfaces are extremely clean. One of the engravings for the current year is exhibited; it is entitled "The Villa of Lucullus at Misenum," and has been engraved by J. T. Willmore, A.E.R.A., after the original by W. L. Leitch; it is extremely classical in feeling, and is certainly one of the best of the works that have been issued by the society. It is executed in line with a charming feeling for the nearer surfaces and remoter gradations. The proof is, however, unfinished, and the perfected plate will be among the engraver's best works. This part of the exhibition contains also bronzes which have formed prizes in antecedent years, as "Hebe," "The Eagle-Slayer," "A Youth at a Stream," "Iris Ascending," and a small bust of the Queen, copies of which were distributed as prizes in 1848 and 1849. "Narcissus" is a small work in Parian, executed by Mr. Copeland, from a reduced model by E. B. Stephens, after the original by Gibson. Another work in the same material is entitled "Innocence;" it has been executed for the society by Mr. Copeland, from a model reduced by B. Cheverton, from the original by J. H. Foley; also a "Dancing Girl Reposing," from the original by W. C. Marshall, A.R.A. These three works are, we believe, the first that have been executed for the society in Statuary-porcelain; they are exclusively intended for distribution as prizes by the society. The "Entry into Jerusalem," already mentioned as a bronze, has been engraved by the anaglyptograph, but the scale of tone in this work much more limited than anything we have ever before seen by the same process. If the impression be unfinished it is not marked so; the appearance of the entire surface is that of a white metallic plate. In the engraving of Flaxman's Shield a relief is given to the figures, which brings them forward almost as much as on the original surface; but here we humbly submit that the relieving shades are many tones short of their necessary depth.

We find among the water-colour drawings a greater proportion of excellence in the whole than among the oil pictures; the number of drawings is also considerably greater than might be supposed, when it is remembered that there were four exhibitions of oil pictures open to prizetakers. "A Welsh Funeral, Bettws-y-Coed, North Wales," by Cox, is one of the best drawings of the season; the artist indeed has never surpassed it. "Christ with his Disciples in the Corn-field," by Warren, is also one of the best productions of its author. There are other works of great merit, as "Blackberries," W. Hunt; "The Strid on the Wharf," G. Fripp; "A bit at Bettws-y-Coed," T. S. Rowbotham, Jun.; an "Arab Horse," G. H. Laporte; "Colchester Fishing Smacks," T. S. Robins.; "A Study of Beech Trees," Charles Davidson; "Blue Bell Hill and Kitt's Cotty House," James Fahey; "View of Ben Cruachan," Copley Fielding; "River Scene in North Devon," W. Bennett, &c. The collection is entirely superior to those of preceding years; it contains works which in their respective genres are rarely excelled.

## THE EXHIBITION OF 1851.

To the Editor of the Art-Journal.

SIR.—We recognise in you one who has subscribed largely, who has advocated strongly, and who, we think, wishes well to the great Exhibition of all Nations in 1851; we therefore regret the more the tone of an article in the last number of your Journal.

Though there may be cause to complain of many things, yet you have added so much exaggeration and also so much error that an enemy to the object we all have at heart could not have endeavoured more to damp ardour or to bring discredit on the undertaking.

In reference to your observations on the Westminster Local Committee you have evidently been misinformed; first, as regards our Secretary Mr. G. H. Drew, at the preparatory meeting on the 18th February, he acted as honorary Secretary to the gentlemen who met at the Thatched House, to arrange the proceedings on the 21st February; but on the 22nd February when the Local Committee had been constituted, he was appointed our secretary, with the full understanding that his services were not gratuitous. In the course of a month afterwards, when his duties had been ascertained, on the recommendation of our Local Commissioners, and with the full and unanimous approval of our Committee, we named his salary 200*l.* a year; his labours have been very great, and the extra assistance that has been found necessary has been ungrudgingly rendered, and no assistant Secretary, with or without salary, has been asked for or appointed; we cannot speak too highly of the services that Mr. G. H. Drew has given to us, and we consider ourselves fortunate in having secured them: we add also that he has not been appointed to any other situation in any other Board.

You next quote from a *paid* advertisement inserted in the *Times Newspaper*, by Sir Frederick Roe, a communication containing so much false statement that we thought it would be duly estimated, and therefore considered it was unnecessary to notice it, till it acquired importance in your Journal; we deny that anything like intimidation has been employed by us or any person authorised by us; but we name Sir Frederick Roe himself, as having *tried* to intimidate a tradesman because he was in favour of the Exhibition.

Again you charge us with misapplying the funds collected by us in paying six Collectors three guineas a-week for six months, or about 450*l.*; the whole amount paid by us to these Collectors is about 150*l.*; this is a serious accusation which you could have rectified upon proper enquiry, and is the more unfortunate as it remains a month uncontradicted.

We look to you, the Editor of a Journal that should have a powerful influence on Art-Manufacture, we look to you as a friend to the Exhibition, not an enemy: we invited you to form one of our Local Committee, and to serve as a Local Commissioner, regretting that you felt bound to refuse; yet we hoped you would seek to aid, encourage, and support us, not abuse.

Our proposed Exhibition has escaped many dangers and difficulties inseparable from so vast an undertaking; many yet remain to be overcome; we feel the necessity now of avoiding all trifling differences. There is much to be done; it is difficult to do it; let us who wish well to this grand enterprise labour with all our energy to bring it to a successful result, and make the Exhibition of 1851 redound to the glory of our country and our age.

We call upon you to insert this explanation in the next number of your valuable Journal, and we feel assured you will in fairness do so.

We are, Sir, your obedient servants,

THE WESTMINSTER LOCAL COMMITTEE FOR THE GREAT EXHIBITION IN 1851.

COMMITTEE ROOM, PAUL MALL EAST  
August 13, 1850.

[We do not a moment hesitate to print this letter: the Westminster Committee are entitled to all respect, not alone because of the position they

occupy, but as practical and experienced men working with ardour and unity of purpose for the common good. We are by no means disposed to enter again at length into those "errors" (to use a mild term) which have marked the career of the Commission and its employées from the commencement: we have said that which we believed it was necessary to say: and trust that our future may be devoted entirely to the aid of a great movement, which, if wisely and honestly managed, cannot but redound to the honour of our country and be in the end essentially serviceable to its best interests.

Our "exaggerations" and "errors" pointed out by the Committee are few, and comparatively unimportant; we have no doubt whatever that Mr. Drew is an efficient Secretary—we thought, and think, it not over-dedicate to have appointed to this office the son of one of "the executive," of a gentleman too, who was, and we presume is, the agent of Messrs. Munday, who make an enormous claim for "compensation" upon the commission; and we hold to the opinion that to have appointed him "honorary Secretary" one day, and a "paid Secretary" the next, was at all events injudicious. It is of course correct that Mr. Drew, jun., has not been appointed to any other situation on any board; but it is certain that he was recommended to such other situation, and that his appointment to it was intended.

With respect to the paragraph concerning Sir Frederick Roe, we can only say that we prefer relying upon his statement rather than upon that of the collecting clerks from whom the Committee obtain their information; and that his testimony does not by any means stand alone.

We assure the Committee that we had made "proper enquiry" concerning the expenses they had incurred through collecting clerks; and are somewhat surprised to find that this expense has not much exceeded 150*l.*—*paid, and to be paid:* for so we understand it.

With respect to the observation that we had been invited by the Committee to form one of the Committee, and also to act as a Local Commissioner, we have to say that, while fully sensible of the honour proffered to us, the invitation to join the Committee was not conveyed to us until about two months after the Committee was formed; and that we declined the office of Local Commissioner for Westminster on the ground that we could not reconcile the duties we should be called upon to perform with those which devolved upon us as the conductor of a public journal, in which all proceedings connected with the Exhibition must be commented upon fearlessly, and without reserve.

The City of London honoured us with a precisely similar application; an application which we also felt bound to decline: thus holding ourselves free to treat the subject without incurring the hazard of being charged with breaches of confidence in communicating such information as we might obtain.

As we have said, we shall hope that our future may be dedicated to the service of the Commissioners and the several Committees, and that our exertions will be without drawback in aiding them in the arduous and onerous task they have undertaken; many difficulties they will have to encounter, and we readily admit that it will be our duty, as far as we can, to lessen them; we hope and believe that in the article we put forth in our last number we shall have shown, that, while on the one hand the proceedings of the Commission will be narrowly watched, the public will be protected on the other, and that much good will arise to both parties out of this conviction.

We have stated elsewhere that we design to work for the purpose of the Exhibition by every means which may be suggested to us, and that we shall spare neither labour nor cost to be its effective reporter; before this number of the *Art-Journal* is in circulation we shall be on our way to Germany, visiting the various manufacturing towns of the Rhine, Prussia, Bavaria, Austria, and the principal German States; on our return we shall, on the same errand, visit the several towns of Belgium, and, at the close of the year, those of France; and before the Exhibition opens we shall hope to have revisited each of the manufacturing districts of England, Scotland, and Ireland.

We make these Tours not without the hope to aid the manufacturers of our own country; to show them their advantages, and to explain to them their necessities; and, we trust, to make manifest that the one may be permanent, and the other temporary.

The Westminster Committee may rest assured that we are fully impressed with the weight of their caution and counsel, to "let all who wish well to this grand enterprise labour with all energy to bring it to a successful result, and make the Exhibition of 1851 redound to the glory of our country and our age."—*Ed. A.-J.*



THE BRITISH ASSOCIATION FOR THE  
ADVANCEMENT OF SCIENCE,  
AT EDINBURGH.

UNDER the Presidency of Sir David Brewster, the British Association has just held its twentieth meeting in Edinburgh. So many matters of interest present themselves upon a review of this assemblage that we should ill perform our duty of making the *Art-Journal* a record of the progress of the nation if we did not place before our readers a summary of its proceedings. We have long been impressed with an idea that there was a great want of earnestness in our men of science—that they contented themselves too much with the smaller details of observation, and allowed the mind to lose its power of making more enlarged generalisations. This appears to have arisen in a great measure from the constant desire to apply abstract science to purposes of utility; from the pressure of the *cui bono* cry, which necessarily disturbs that tranquillity which is essential to the cultivation of philosophy. We have plainly proved our desire to aid in applying all the truths of science to some useful end. We have used our powers, humble though they be, to direct attention to this, and to show to our manufacturers and to our artists, that science has a peculiar ministrations for them, and that seeking her aid they will find their reward. At the same time, we strongly desire to see man advancing in the scale of intellect, and it is by adding truths to our knowledge that this is to be effected, rather than by applying those truths we already know. It becomes therefore of the highest importance that the balance of mental energy should not be allowed to preponderate too much on the side of utility; a full amount of interest should be cultivated for all those researches which tend to advance man's knowledge of the wonderful machinery which regulates creation. A truth once born never dies; it goes on gathering strength with time, and it is certain eventually to be made available by man to some of the important wants of his being.

The *cui bono* cry cannot, therefore, be too loudly deprecated; the worth of every fact new to man's knowledge is great beyond human reckoning, and it tends from the first moment of its development to exalt the mind and give a higher tone to its aspirations.

With these feelings we went to Edinburgh, that celebrated seat of learning, hoping that amongst the numerous matters, which would necessarily occupy the different sections of the British Association, we might acquire some truths new to our knowledge, and we have not been disappointed. The evidences of progress have been very decided. There has been less manifestation of that rail-road impatience which admitted only a cursory survey of the bare externals of a truth. There has been more deep seeking—mining for the hidden and strongly guarded treasure—than formerly, and the healthful tone of the general body, as representing British science, argues most pleasingly for its future.

In commencing our notice of this "gathering" we cannot avoid making a few extracts from the opening address of Sir David Brewster, which was marked by his usual intellect and elegance, somewhat subdued and solemnised under the influences of those sorrows from which no human being can be free. In making his review of the progress of knowledge, he said:—"I begin with Astronomy, a study which has made great progress under the patronage of this Association; a subject, too, possessing a charm above all other subjects, and more connected than any other with the deepest interests, past, present, and to come, of every rational being. It is upon a planet that we live and breathe. Its surface is the arena of our contentions, our pleasures, and our sorrows. It is to obtain a portion of its alluvial crust that man wastes the flower of his days, and prostrates the energies of his mind, and risks the happiness of his soul; and it is over or beneath its verdant turf that his ashes are to be scattered or his bones to be laid. It is from the interior, too, from the inner life of the earth that man derives the materials

of civilisation; his coal, his iron, his gold. And deeper still, as geologists have proved, and none with more power than the geologists around me; we find in the bosom of the earth written on marble, the history of primeval times, of worlds of life created and worlds of life destroyed. We find there, in hieroglyphics, as intelligible as those which Major Rawlinson has deciphered on the slabs of Nineveh, the remains of forests which waved in luxuriance over its plains; the very bones of huge reptiles that took shelter under its foliage, and of gigantic quadrupeds that trod uncontrolled its plains; the lawgivers and the executioners of that mysterious community with which it pleased the Almighty to people his infant world. But though man is but a recent occupant of the earth, an upstart in the vast chronology of animal life, his interest in the Paradise so carefully prepared for him, is not the less exciting and profound. For him it was made, he was to be the lord of the new creation, and to him it especially belongs to investigate the wonders it displays and to learn the lesson which it reads."

Passing the President's review of the Sciences allied to Astronomy, and correcting an error into which he was evidently betrayed by his recent visit to the French metropolis—he stated that Arago had discovered that the central parts of the sun have a higher photographic action than the edge of his disc; whereas the discovery was made in 1840, by Sir John Herschel and the author of this paper, by entirely independent observations—we shall content ourselves with quoting Sir David Brewster's remarks on our Patent laws, which are in their operation so exceedingly oppressive and unsatisfactory to our manufacturing community:—

"A man of genius completes an invention, and after incurring great expense, and spending years of anxiety and labour, he is ready to give the benefit of it to the public. Perhaps, it is an invention to save life,—the lifeboat; to shorten space and lengthen time,—the railroad; to guide the commerce of the world through the trackless ocean,—the mariner's compass; to extend the industry, increase the power, and fill the coffers of the state,—the steam engine; to civilise our species, to raise it from the depths of ignorance and crime,—the printing press. But, whatever it may be, a grateful country has granted to the inventor the sole benefit of its use for fourteen years. What the statute thus freely gives, however, law and custom as freely take away or render void. Fees, varying from 200*l.* to 500*l.*, are demanded from the inventor; and the gift thus so highly estimated by the giver bears the Great Seal of England. The inventor must now describe his invention with legal precision. If he errs in the slightest point, if his description is not sufficiently intelligible, if the smallest portion of his invention has been used before, or if he has incautiously allowed his secret to be made known to two or even one individual, he will lose in a court of law his money and his privilege. Should his patent escape unscathed through the fiery ordeal, it often happens that the patentee has not been remunerated during the fourteen years of his term. In this case, the State is willing to extend his right for five or seven years more; but he can obtain this extension only by the uncertain process of an act of parliament, a boon which is seldom asked, and which, through rival influence, has often been withheld." Sir David Brewster then refers to the recent Acts "For amending the laws touching letters patent for inventions," and for "Registering Designs," and continued: "These are doubtless valuable improvements, which inventors will gratefully remember; but till the numerous fees which are still exacted are either partly or wholly abolished, and a real privilege given under the Great Seal, the genius of this country will never be able to compete with that of foreign lands, where patents are cheaply obtained and better protected."

These remarks have a double weight at this time, when all the energies of our manufacturers are stimulated by the Exhibition of 1851; and it is pleasing to record that the new Attorney-General has accepted his office on the express

condition that the large fees which he derives from patents will be subject to revision.

The following in conclusion is too valuable in its suggestions to be omitted from our pages:—

"Were a Royal Academy or Institute, like that of France, established on the basis of our existing Institutions, and a class of resident members enabled to devote themselves wholly to science, the youth would instantly start for the prize, and would speedily achieve their full share in the liberality of the State; our universities would then breathe a more vital air. Our science would put forth new energies, and our literature might rise to a high level. But it is to the nation that the greatest advantages would accrue. With gigantic manufacturing establishments, depending for their perfection and success on mechanics and chemistry; with a royal and commercial marine almost covering the ocean,—with steam-ships on every sea; with a system of agriculture, leaning upon science as its mainstay; with a network of railways, demanding for their improvement and for the safety of the traveller, and for the remuneration of their public-spirited proprietors, the highest efforts of mechanical skill; the time has now arrived for summoning to the service of the State all the theoretical and practical wisdom of the country, for rousing what is dormant, combining what is insulated, and uniting in one great institution the living talent which is inactive, but undirected and unsupported, exercise around us."

The subjects which occupied the attention of the physical and mathematical section were necessarily of an order, which, in their details, would not prove interesting to the readers of the *Art-Journal*. The greater number of communications were on meteorological subjects; there was some interesting information given on cometary phenomena by Professor Smyth; and Mr Mallett continued his valuable report upon earthquakes; magnetic phenomena claimed much attention; Sir David Brewster exhibited a series of Photographic specimens procured from albuminised glass plates by Messrs. Ross and Thomson of Edinburgh, which were remarkable for the extreme sharpness of their outline, the minuteness of detail and the charm of aerial perspective; others by M. Constant of Rome, and also by Mr. Buckle of Peterborough, from negatives on paper, and from negatives on gelatine executed by M. Balard in Paris. As exhibiting the progress of photography these were very interesting, but another set communicated by Mr. Hill, the joint productions of that talented artist and of the late Mr. Adamson, were remarkable for the picturesque character of the groups, and the general disposition of the parts in every feature. These were not merely portraits or copies of still-nature, but they formed studies of a higher artistic character, and exhibited effects which prove the truth of the elder masters in the arrangements of their lights and shadows. In connection with this Mr. Claudet exhibited and described an instrument used by himself for correcting the focal distances of lenses when employed in the daguerreotype processes. This instrument called the dynactinometer promises to be of much utility to the practical Photographer.

In the chemical section many interesting and valuable communications were made; as most of them were of a purely chemical character, and had reference to theoretical views, we shall confine our notes to the few which bore more directly upon subjects of usefulness. Mr. Gassiot exhibited a diamond which had undergone a very remarkable change in the heat of the galvanic arc. It will be remembered by many of our readers that M. Jaqueline proved that diamonds could be converted into coke by the exposure to a very high temperature, thus proving by synthesis that the diamond was only charcoal in a new form. In Mr. Gassiot's experiment the diamond was fused, and on suddenly cooling it assumed a curious shape resembling in some respects that of a honey-comb, but its cells were spotted with small crystalline formations. At the meeting of the British Association at Swansea Mr. Nasmyth exhibited many specimens of coke, which had become so hard in the process of manufacture, that they would cut glass. This

announcement appears to have started Mr. Sorby of Sheffield on the enquiry, and he gave the chemical section a valuable paper on the trinnorphism of carbon. His researches appear to show that carbon is susceptible of three distinct crystalline forms, to which he is disposed to refer the difference exhibited by ecke, graphite and the diamond.

An account of some curious amalgams of mercury with iron, copper, platinum, and other metals, was given by Mr. Joule; these were formed by the process of electrolyte deposits upon the surface of mercury. The solid amalgam resulting after the compounds were exposed to a very powerful pressure was found to be a true chemical combination, and hence, we may expect, susceptible of some use in Arts or Manufactures.

Following a report, made at the request of the Association by the author, "On the present state of our knowledge of the Chemical Action of the Solar Radiations," Dr. George Wilson made a most important communication—*On the Influence of Sunlight over the Action of Dry Gases on Colours*. The enquiry was not confined to those gases known to have a bleaching property, but extended to hydrogen, nitrogen, oxygen, carhuretted hydrogen, and other gases which are likely to be met with in the atmosphere of crowded cities. Under the influence of the sun's rays it was found that nearly all these gases exerted a chemical action, producing changes of colours, but not constantly bleaching them, which they did not exhibit when they were kept in the dark. Although this enquiry is far from complete—indeed, a committee has been appointed by the Association for continuing the investigations, with a grant of 50*l.* at their disposal, consisting of Drs. G. Wilson and Gladstone, and Mr. Robert Hunt—yet it has been sufficiently shown that the destruction of colour is due to combination between the bases of the colours and some gaseous body, which combination is much quickened by the agency of the solar rays. This enquiry necessarily points towards the means for preserving works of Art. It has been shown that the principle producing those changes can be separated from light; and it appears not to be difficult to illuminate our picture galleries in such a way—that no light should be obstructed; that the colours of the paintings should be but slightly, if at all, affected; and that the agent producing chemical changes should be entirely cut off. In building any new gallery for our national pictures it will be wise to hear this in memory.

Professor Buckman gave a paper upon some curious chemical facts connected with the Roman tessellated pavements recently discovered at Cirencester. This communication was illustrated with some beautiful copies, full size, of the original pavements. These were afterwards placed in the library of the College, in the exact positions in which they were discovered, so that every one was enabled to judge of the merit of these curious productions of the Romans during their rule in England. The designs are in themselves of a very fine character; one of the centre-pieces, Actæon attacked by his dogs, is exceedingly spirited, the attack of the dogs being distinguished by more energy than we should have thought compatible with the material employed. A head of Pomona is also a fine example of the Art. The tesserae are all selected from the rocks found within a short distance of Cirencester; they have been chosen with particular reference to their colours with much care, and varieties of colour have also been produced by burning and by smoking them—so as to peroxidise the iron contained in the Oolitic rocks—or to impregnate them with carbon. An example or two of manufactured tesserae occurs; a red-glass, stained with oxide of copper, being a remarkable example. A head of Flora when discovered was ornamented with a peculiar verdigrise green representation of flowers, the effect of which was anything but harmonious—but on scraping the tessera it was found to be a red-glass which had undergone decomposition and thus become covered with carbonate of copper. Professor Buckman, who has been assisted in his investigation by Dr. Vocleker, has published an account of these interesting remains, to which we refer our readers.

Geology, the most popular of the modern sciences, telling, as it does, the story of ages during which the world appears to have been undergoing those mutations which were eventually to fit it for the abode of intellectual man, did, at this meeting, as it always does, attract the greatest number of listeners. The Geological Section was almost always crowded, and the communications were generally listened to with much interest. Mr. Robert Chambers gave an interesting account of the Glacial Phenomena of the neighbourhood of Edinburgh, and a Geological excursion was made under the direction of that gentleman, to visit some of those remarkable smoothings and groovings of the rocks which are now most satisfactorily referred to the grinding action of Glaciers, at a period when this country was covered with those gigantic ice-formations. Mr. Robert Chambers has, it appears to us, taken a very wise course in confining himself to the collection of facts, not venturing, in the present state of our knowledge, to theorise on the subject. It is an unfortunate feature in modern science that men, reasoning by analogy, rush to conclusions on the faith of some resemblance, without stopping to examine all the conditions of the circumstances, whatever they may be, under discussion. Several other papers were read upon the same subject, of glacial action, which is, among geologists, exciting considerable discussion.

In the department of Natural History the papers were more numerous than usual, and many new and important discoveries were announced. With most of these, notwithstanding their value, we have little to do. We cannot, however, pass this section without noticing that Mr. D. R. Hay brought forward a paper—"Observations on the Geometrical principles of Beauty in general, and more particularly as applied to Architecture and to the Human Form." As this hypothesis of Mr. D. R. Hay has already been the subject of a communication to the Society of Arts, and having been published by the author, we are not satisfied that it correctly found a place in the proceedings of an Association, the object of which is purely the advancement of science by the announcement of new facts or statements of the progress of investigations. Mr. Hay's paper is not, however, a solitary example of this republication, to which we see many serious objections. Having said thus much, we may remark that Mr. D. R. Hay has done good work in drawing attention to the beautiful in Art; and although disposed to regard the really beautiful as the result of a spiritual power which will not be controlled by any set formula, or bound within any geometrical lines, it is pleasing to see that the spontaneous emanations of the Greek mind conform to laws—undreamed of by the Greek artists themselves—which are found to prevail through the mechanism of the universe. In the sub-section of Ethnology, Dr. Edward Hincks gave some very valuable information on the language and mode of writing of the ancient Assyrians; and Major Rawlinson announced the discovery, by Mr. Layard, of a Hall of Records, within which, piled from the floor to the ceiling, were found slabs of terra-cotta, inscribed with what appeared to be the history of that mighty monarchy. A great quantity of these slabs are being transported to this country, and there is not much doubt but these will, by the aid of Dr. Hincks and Major Rawlinson, place us in possession of important knowledge concerning the great empires of antiquity. This discovery, in connexion with the valuable investigations of Mr. Loftus, the important results of which we communicated in our last, may be regarded as among the most valuable acquisitions made within our own time to our historical knowledge. In Mechanical Science there were many really useful communications; and it is pleasing to perceive, that by the efforts of a small knot of honest and earnest men, the mechanical section has been rescued from the low condition into which it had fallen, it having served for many years no other purpose than an advertising medium for smoke consumers and similar patent inventions.

At the evening meetings two lectures were given, one by Dr. Bennett and another by Dr.

Mantell, with an incidental one by Mr. Nasmyth at the second soirée, on the condition of the lunar surface. By means of his beautiful and most complete reflecting telescope, Mr. Nasmyth has been able to institute a series of observations of the moon's surface, such as have never before been attempted; and with his artistic capabilities he has been enabled to represent to us on a true scale the remarkable condition of our satellite. It would appear from these observations, that the moon must still be in a state of igneous disturbance, judging from the evidence of active volcanic action which marks some parts of its disc, and the distinct indications of mountain formations under the influence of intense heat which everywhere prevails.

Blending pleasure with science several excursions were got up, and a great number of the members availed themselves of the opportunity thus afforded of visiting some of the remarkable scenes within a short distance of the Scottish capital. We have endeavoured, within the limited compass afforded by the numerous other matters which claim our space, to give an outline of such portions of the business of this meeting as we think will prove interesting to our readers.

The value of these itinerating meetings of the British Association has been questioned, and its benefits doubted by occasional visitors and superficial observers. The result of a close attendance for many years furnishes the most conclusive evidence, that, wherever the British Association holds its meetings, there it leaves a vital germ, which, like the grain of mustard seed, exerts its vitality and becomes a noble growth. Again, in the union of minds, otherwise widely divided, fresh thoughts are kindled, and in their light new and important investigations are undertaken, and often carried on to a most satisfactory end. If no other gain than this arose from the annual meeting of this great association, it would have done its work of good. The meeting is to be held at Ipswich in the year 1851, and the time, to be arranged by the council, adjusted to suit the convenience of the strangers who may be expected to visit the metropolis during the Great Exhibition of Industry. It is to be desired that the members of the Association, particularly the chemists and mechanics among its members, should bear the objects of this great national gathering in view, and be prepared with communications which might, on this occasion, particularly serve to illustrate the science of manufacture. By working to such an end many very important results might be obtained, and the utility of abstract inquiry placed in its most striking position, as ministering to the necessities of the human race.

ROBERT HUNT.

## THE VERNON GALLERY.

### A HIGHLAND COTTAGE.

Painter, A. Fraser. Engraver, C. Cousen.  
Size of the Picture, 2 ft. 11½ in., by 1 ft. 11 in.

THERE must be few travellers through the Highlands of Scotland, especially among those who adopt the best method of exploring a country, namely, on foot, who have not witnessed some such scene as that which the artist has here depicted. The cleanliness, comfort, and orderly arrangement generally found in the English cottage, are rarely to be seen in the dwellings of the Scotch mountaineer or the Irish peasant.

Mr. Fraser, himself, we believe, a native of the northern parts of Scotland, has represented with much truth one of these Highland homes. There are, of course, in such a scene, few points of attraction to the painter, unless by the introduction of some domestic incident. Here the artist has brought forward a young bare-legged urchin left in charge of the "wec-bit bairn" and the "seething pot," while the elders of the family are most probably engaged in their out-door occupations; the little fellow seems to have fallen asleep himself while rocking the other to its slumbers. The light falls on the centre of the picture, sideways, from the open door in the further compartment, and it is rendered more forcible on the surrounding objects by the huge log which, placed in shadow, comes out in strong relief against it. Mr. Fraser generally selects subjects connected with Scottish history, public or domestic, for his pictures, and always treats them with success.



W. H. CHILMAN'S "SOUTH-WEST"

FROM THE "MAGAZINE OF THE LONDON SOCIETY"

THE "MAGAZINE OF THE LONDON SOCIETY"



## THE ROYAL GENERAL ANNUITY SOCIETY.

WE have frequently felt it a duty as well as a privilege to direct the attention of our friends and subscribers to various new Institutions, founded by benevolent persons to meet the increasing demands made upon society as the results of circumstances, and events which from time to time occur, to plunge those who have been once prosperous and industrious into want and misery. We have found liberality and kindness go hand in hand, and the aid so readily bestowed has made us exult in the wealth and generosity of England; but while we support the NEW, we must not neglect the OLD charities—or imagine that they have not as much need of public sympathy and assistance as they had in former times.

Two Saint Patrick's days have passed without the usual "dinner and subscription" for the children of poor Ireland, who have never, except in the two dire years of famine, required it so much. The Caledonian Asylum has been shorn of half its glory by the dismissal of some of the finest and most promising children in England, because the directors dare not encroach, more than they have already done, upon their capital, and the annual income is not sufficient for the maintenance of so many; but these are the claims of HOPE—the hope which we have in the future of young England. The education and protection of the young properly belong to the legislature—it is in reality a National question; but if the nation will not do its duty, Christian people are the more called upon to protect the helpless, especially the aged, who have toiled up the hill of life, and instead of being rewarded at its summit by the fruits of labour, are surrounded by difficulties and sorrows upon which they had never calculated.

To provide an asylum for the aged and infirm is most especially a Christian privilege; and we feel pleasure in giving information that the Royal General Annuity Society has it in contemplation, and that under the direct patronage of our gracious Queen, to erect an asylum—to be called "The Royal Victoria Annuity Asylum"—where the more infirm and distressed will receive shelter, and that tender care, which a small annuity cannot procure. For the facts connected with this admirable Institution we must refer our readers to the report, which they can obtain either at the office of the Institution, 18 A, Basinghall Street, or by a letter addressed to the most painstaking of all secretaries, Mr. Stephen Aldrich, at the office; and they will be startled to learn, that for these small annuities, which to men must not exceed 2*l.* 5*s.* per month, and to women not more than 1*l.* 10*s.*, there are this month (August) thirty-three male candidates and eighty-eight female candidates—of whom only NINE can this summer attain to the comforts of annuitants. Of the latter candidates, there are three who are the daughters of clergymen, two who are widows of bankers, one who is the daughter of a baronet, and numbers who are the children of merchants and tradesmen; some whose fathers have held commissions in the army; and ALL, male and female, prove the respectability of their stations, and their great need of the benefits of such an Institution. Before we go to press, the hope of these small annuities will be extinguished in far the greater number, while the nine, who must have attained the age of sixty, retire in thankfulness from the palpitating contest, on their small stipend; we entreat our friends to think of those who are doomed to wait for "another election," and who are almost reduced to despair when they consider how they may subsist until then. Those who look over the reports will see that the rules are so stringent as to guarantee to subscribers that none but the deserving can be admitted to the benefits of this excellent Institution. There are some who object to the restrictions of an asylum for the aged; such may subscribe their million or their mite to the annuity fund—while others who agree with us in preferring the shelter and comfort of an asylum, cannot embark their money in a more righteous cause than in aiding the building of the Royal Victoria Annuity Asylum.

A. M. H.

## AUTOBIOGRAPHY OF JOHN BURNET.

My father, George Burnet, was a native of Borrowstoness, near Edinburgh, descended from a brother of the Bishop of that name. In the earlier part of his life he resided with the late Earl of Duudonald, at Culross, where he married Anne Cruikshanks, sister of the celebrated William Cruikshanks, the anatomist, the friend of Dr. Johnson and Sir Joshua Reynolds. By this marriage there were six daughters and five sons, now all deceased, except my brother, the Rev. Dr. Burnet of London, and myself. My youngest brother, James Burnet, it is unnecessary to eulogise in this brief memoir; his works, both in landscape and cattle subjects, are familiar to all the admirers of such paintings; and though dying at the early age of twenty-eight, he has left a name behind as one of the most chaste and truthful colourists of the English school. After my father's marriage, being appointed to the situation of General Surveyor of Excise, he resided in Edinburgh, at a bathing-place, near which, viz., in Fisher-row, I was born, on the 20th of March, 1784.

Both my mother and father having a taste for drawing, I early imbibed a predilection for artistic pursuits; and though educated by Mr. Leeshman, the schoolmaster of Sir Walter Scott, and a strict disciplinarian, I received less advantage than I would otherwise have derived had my love for the Fine Arts not been paramount. This induced my parents to place me with Mr. Robert Scott, the landscape engraver, of Edinburgh, with whom I learned the management of the practical part of etching and engraving. While with Scott I at the same time attended daily at the Trustees' Academy, under the guidance of Mr. John Graham, where I acquired a knowledge of refined design from the study of antique statues; and was fortunate in having for my fellow-students Sir William Allan and Sir David Wilkie, both of whom are too well known to require any encomiums of mine.

I have often thought that my following the profession of an engraver and painter at the same time cramped the greater extension of either, as both are of sufficient difficulty to require the undivided attention to arrive at a high degree of excellence. With regard to myself, my arrangements precluded my having the palette so often on my thumb as is absolutely necessary to acquire a good style of colouring independent of manual dexterity.

During my apprenticeship with Mr. Scott in the Parliament Square, which lasted for seven long years, I was principally engaged in engraving, and the hours being from seven o'clock in the morning till eight in the evening, there was little spare time for the cultivation of the art of design, except the hours when I was engaged at the Trustees' Academy, then open from ten till twelve in the forenoon. Being more devoted to figure engraving than landscape, my style was formed on small prints, from the graver of James Heath, whose book illustrations were at that time held in high estimation; and for elegance of workmanship have never yet been surpassed. In larger works my favourite master was Cornelius Vischer. Wilkie having preceded me by twelve months, the fame created by his picture of the "Village Politicians" produced such a sensation in Scotland that I hastily finished every engagement, and set sail for London in a Leith and Berwick smack. On my arrival on Miller's wharf, I seemed to feel what most Scotsmen feel, "ample room and verge enough;" and though with only a few shillings in my pocket, and a single impression from one of my plates for Cooke's Novelists, I felt myself in the proper element, having all that proper confidence peculiar, I believe, to my countrymen. I went instinctively towards Somers Town, where many of my brother artists resided; and next morning to No. 10, Sol's Row, Hampstead Road, to call on Wilkie. He was delighted to see me, and exclaimed, "I am glad you are come, for London is the proper place for artists." On his easel was the picture of the "Blind Fiddler" which struck me as a wonderful work for one who had seen so little of such paintings in his youth.

My first engravings after settling in London

were for Cooke's "Novelists," Britton and Brayley's "England and Wales," Mrs. Inchbald's "British Theatre," &c.; but I longed for some larger work upon which to employ my graver, and bespoke the engraving of the "Jew's Harp," of the same size as the painting. This was the first picture by Wilkie that was engraved, and formed the commencement of the long series of prints after the pictures of Wilkie, now so well known to the public.

Of my engravings, it is impossible I can speak with any propriety; but in noticing them I may mention any circumstance or anecdote connected with their publication. I remember with great satisfaction that the plate of the "Jew's Harp" brought me in acquaintance with William Sharp, the celebrated historical engraver, the great founder of the English school in this department; and that our late master, Graham, of the Edinburgh Academy, having received a presentation proof, carried it into the class to show the students, and mentioned how proud he was of his two pupils. It is also gratifying to me to have seen proofs, originally published at one guinea, selling at twelve; and, indeed, one, with a variation rendering it unique, purchased for twenty guineas by an eminent collector, Mr. George Smith, the distiller; a large increase in value to be effected in the life-time of the artist. The success of this plate led to the publication of others, and the picture of the "Blind Fiddler" was fixed upon to be engraved, of a larger size, more like the "Wolfe," and the "Battle of La Hogue," by Woollett.

As the "Jew's Harp" was more in the style of Le Bas, I executed the "Blind Fiddler" in the manner of Cornelius Vischer. It exhibits more graving than etching; and as far as the approbation of the public went, was highly popular from the beginning. I ought also to record the approbation of my brother artists.—Mr. George Doo and Mr. James Watt, two of our first historical engravers, told me that their master, the late Mr. Charles Heath, bought a proof to be hung up in the studio for an example. This was very gratifying for me to hear, knowing, as I did, that my friend Wilkie thought so coldly of the first state of the plate, that he sold his third share for fifty pounds. This, though small, was nevertheless the exact sum that Sir George Beaumont agreed to pay for the picture. I notice this here, as I shall have occasion to revert to the subject of copyrights, which I have always considered highly detrimental to the remuneration of the engraver.

Another anecdote I wish to mention respecting the engraving of the "Blind Fiddler," is, that when the first proofs were delivered, Mr. Tomkins, the writing-master, touched upon his impression with pen and ink, making several alterations, which proof being shown to Sir George Beaumont, he brought over Wilkie and Boydell to his view of the matter; the consequence was that the whole proofs were agreed to be destroyed, and fresh ones with the alterations printed. This gave rise to two sets of proofs now being in existence. I was certainly surprised to find that at Messrs. Boydell's sale the whole of the two hundred and fifty proofs were still in existence, and sold as first proofs. Several are still on hand, having passed into the possession of Messrs. Moon, Boys, & Graves, after Hurst & Robinson's bankruptcy. The first proofs have, amongst other particularities, the hat of the boy with the bellows in single line. To the public at large these matters may appear of small consequence, but to collectors, especially those who may collect many years hence, they will not be found, I trust, altogether without value.

The success attending the publication of the print of the "Blind Fiddler" induced me to think of a companion, and the "Village Politicians" was agreed upon, but the terms proposed were such as precluded my entering upon the speculation. The copyright was to be considered as equivalent to the engraving of the plate, which was to be completed entirely at my own expense, and the proceeds of every print sold were to be equally divided between the painter and engraver. These terms I considered as too stringent upon engravings, and therefore I gave it up to Mr. Raimbach, who undertook the plate subject to such arrangements, but upon the publica-

tion of the lives of Wilkie and Rainbach, I was somewhat surprised to find that the terms had been very much modified, and rendered more in accordance with my view of the matter.

As I am now upon the subject of copyrights, I may mention that their value depends entirely upon the ability of the engraver in bringing the various works successfully before the public; thus Wilkie's first copyright was valued at fifty guineas, while, in junction with Boys & Graves, we paid him eleven hundred for the copyright of the "Chelsea Pensioners;" which, with the presentation proofs, must have made it nearly equivalent to the price of the picture. So it has progressed with the pictures of Landseer; his first plate of any consequence was the "Highland Drovers," and the copyright charged to Mr. James Watt, the engraver, was two hundred guineas, but the excellence of his engraving producing many thousands of pounds, Mr. Landseer's copyrights, from the competition of publishers, rose gradually in market value. For the "Peace" and "War" Mr Graves paid three thousand guineas; and for the copyright of the Wellington picture recently in the Academy he has agreed to give the same large sum. These things work very detrimentally to the Fine Arts in general; first, the engraver cannot receive so large a price as he would otherwise do, were the sum less; neither can any other painter bring his works advantageously before the public. The large sum locked up by the publication of the works of a popular painter necessarily precludes any competition by other artists. The whole machinery and country trade are necessarily engaged to repay so large an outlay, and one artist alone is kept constantly before the public, to the exclusion of all others; hence it is that several artists have had the whole command of the market for a certain time, such as Morland, Wilkie, and now Landseer. This, though a digression, is nevertheless necessary to the proper understanding of the progress of the Fine Arts.

After the plate of the "Blind Fiddler," my other prints from Sir David Wilkie were the "Reading of the Will," the "Chelsea Pensioners reading the Gazette of the Battle of Waterloo," the "Rabbit on the Wall," the "Letter of Introduction," the "Death of Tippoo Saib," and the "Village School." After the peace of 1813 I took the opportunity of visiting Paris; and for five months was a constant visitor to the Louvre, copying and studying from the magnificent collection at that time brought from all parts of Europe and deposited in the gallery.

From my notes and remarks emanated my "Practical Hints on Painting," and other literary works connected with the Fine Arts. I ought to notice here the late change produced on engraving by the invention and introduction of steel, in place of copper. This power of multiplying prints to the extent of twenty or thirty thousand laid the foundation for a series of Annuals and other illustrated works where multiplicity produced cheapness. It also brought the art of mezzotint into the field, in competition with the more laborious and expensive style of line engraving, and has at present nearly extinguished the production of large works executed by the graver. The invention of lithography also has been the means of excluding stippled or dotted engravings from the public eye.

Since the career of David Wilkie (who was a great advocate for the superiority of line engravings) there has been a gradual falling off in this branch of the art, while mezzotint engraving, on the other hand, has rapidly increased. Even in landscape, where line is so much better adapted than mezzotint, especially in the representation of foliage, there is a great declination; so much are the public guided by what is generally before their eyes. No greater proof of this can be given than in the inimitable landscapes after Turner, several of which, though engraved by the most celebrated artists, have proved failures. Mr. Allnutt, a great patron of the arts, had the beautiful view of "Tivoli" engraved by Goodall, at his own expense, and was a loser to the amount of four hundred guineas. Another inroad made upon legitimate line engraving is the introduction of machine ruling, to produce a broad tint over loose etching. This is gene-

rally becoming united with mezzotint, and often produces a very beautiful tone.

As a means of counteracting the various inroads made on legitimate engraving, an association of nine of the most eminent engravers was formed under the patronage of John Sheepshanks, Esq., one of the most liberal encouragers of the fine arts. The pictures in the "National Gallery" were fixed upon as most likely to be a standard work on account of their intrinsic merit: it, however, could not keep its position, owing in some measure, if not altogether, to the quicker production of ephemeral works, the restricted allowance to the retail trade (which has now increased to fifty and sixty per cent.), combined with the dilatory production of the different numbers. I may mention this without disparagement to any individual member of the body to which I had the honour to belong. The plates I engraved for this work were the "Jew," the "Nativity," and the "Crucifixion," all after Rembrandt. Previous to my engaging in this work I had engraved several plates for Foster's British Gallery; of these, the "Letter Writer," after Metzua, and the "Salutation of the Virgin," after Rembrandt, are considered the best.

During my professional engagements many changes have taken place which, though trivial, have nevertheless affected the art of engraving in England: the increased number of publishers, but above all, the prodigious increase of the retail trade, require so large a variety of prints, that an engraving becomes out of fashion in a few weeks, whereas, in the time of Woollett, Strange, and Sharp, a print had possession of the public notice for years; this enabled engravers to bestow a greater amount of talent and labour on a single plate, from the great interval between the publication of each. It also secured a finer set of impressions from a fewer number being struck off. Woollett and others seldom exceeded sixty proofs; whereas, even in highly engraved line-plates, sometimes six hundred are printed of a copper-plate, a number so large that it must in all instances prove highly detrimental to the artist's reputation; add to which, electrotype is often resorted to as a means of getting several fresh plates, but these indeed are always greatly inferior to the original. Another source of a great alteration in the taste of the public, is, reducing the duty on the importation of foreign prints to one penny; hence the market is glutted with cheap lithographic works which, though often cleverly executed, have led the eye into an appreciation of meretricious French design. A combination of all these drawbacks has excluded, in a great measure, fine line engraving from the public view, and given an impulse to mezzotint. Great praise ought to be given by the amateur of line engraving to Messrs. I. H. Robinson, G. T. Doo, and James Watt, for upholding the purity and superiority of this branch, at the greatest personal sacrifice.

In small works neither mezzotint nor lithography can interfere, as the number of impressions steel-plates are capable of yielding, secures a sufficient remuneration. The Waverley Novels, though only a halfpenny a volume was charged for each embellishment, enabled Mr. Cadell, the publisher, to give eighty guineas for each engraving. These digressions are necessary, as affording reasons for the gradual decay of highly-finished line engravings of a large size. But, to return to my own matters; in mentioning my engravings from various masters, I ought to notice those from my own designs, such as "Feeding the Young Bird," the "Draught Players," and the print of the "Greenwich Pensioners," engraved as a companion to the "Chelsea Pensioners," after Wilkie. I ought to mention, also, as a source of gratification, that the original hangs as a companion to Wilkie's in the collection of the Duke of Wellington. As I am known to the public professionally as an engraver, I may only be permitted to notice my pictures as being confined chiefly to landscape and cattle.

While on the subject of painting, I must add my meed of praise to the rising young painters of the present day, giving, as they do, so sure promise of carrying on those excellencies of the English school, begun by Reynolds, Hogarth, West, and Wilkie.

Having given a slight sketch of my life, I cannot consider it complete without taking a retrospective view of the progress of the Arts from 1806 to the present time. And for the clearer understanding of such progress, I intend dividing the subject into the several heads of painting, sculpture, and engraving. Previous to the present century, the great names in these several departments were Reynolds, Hogarth, West, Gainsborough, and Wilson, who may be considered as the founders of the English School of painting; Roubiliac, Nollekens, Banks, Bacon, and Flaxman, as the notable names in sculpture; and Strange, Woollett, Sharp, and Heath in engraving. There are, of course, many others who were and are known to fame, but in a matter of this kind we are obliged to deal with principals only; besides these, are several who have been celebrated both in the last and the present century, such as Smirke, Lawrence, Wheatley, &c., but I have stated sufficient to show the difficulty of making much advance upon the works emanating from the founders of the English School. The great work, projected by John Boydell, the Shakspeare Gallery, though including many pictures of a high class, both in design and colour, such as the "King Lear," by West, the "Children in the Tower," by Northcote, and the "Macbeth" of Sir Joshua Reynolds, were not carried far enough to stamp them as first-rate works of Art, deficient as they were in the combination of many qualities so especially requisite to enable a picture to rank with the higher-priced works of the Italian, Flemish, and Dutch Schools. Hence it is, that though the quaintness of Smirke and the gracefulness of Stothard are excellent, as far as they go, yet Mulready, Leslie, Cope, Frith, &c., have given a greater degree of finish and completeness. The three great artists who belong to both centuries, are West, Turner, and Lawrence, whose works have influenced the practice of the present painters in a high degree. What has tended to improve the taste, and give a better style to the rising artists, is the annual exhibition of the finest works of the several schools in the British Institution; also the permanent examples in the National Gallery, a collection which ought to be added to whenever excellent pictures come into the market. These works are as necessary for the progress of painting, as the Greek and Roman classics are for the several purposes of refined literature.

No one was more sensible of these advantages than Sir David Wilkie, whose strong perceptions of character and natural expression were heightened by the colouring of Ostade and the handling of Teniers; hence the completeness of his works through all their variety; nor do I know any picture in its class at all comparable to his "Chelsea Pensioners reading the Gazette after the Battle of Waterloo;" his pictures now form a test of reference to all works of this character in the English School. We can trace the same purifying principles in the pictures of Mulready and Webster, in the landscapes of Lee, Creswick, and Linnell, and in the cattle pieces of Cooper; nor can we imagine any one capable of carrying fruit and flower-pieces into competition with the inimitable works of Lance, without long contemplation and deep study of the pictures of Van Os and Van Huysum. Trained in this school I must also exemplify the excellence existing in the sea-pieces of Cooke, breathing the true spirit of Vandervelde and Backhuysen. Nature, of course, is to be the great object of our imitation, but we shall always perceive her more clearly and render her with greater force, by the example of those who have excelled in the particular path in which we are following. No one, perhaps, has given a greater look of studying Nature alone, without reference to any particular artist, than the late John Constable, but he told me he seldom painted a picture without considering how Rembrandt or Claude would have treated it. Were it not so, the art would be always in its infancy, for no one could carry it to perfection without a knowledge and reference to what has been done by his predecessors. Reynolds, who gives this advice, is a great example himself, as he says, in his outset in life, instead of accumulating money he laid it out (often faster than he acquired it) in purchasing works for improve-



*Wm Burnet*

ment and study. To this source I must also refer the great improvement that has taken place in miniature painting. The first to avail himself of such advantages was the late George Sanders, for though his earlier works were more in the style of Cosway, at that time in high repute, his later breathe the true feeling of Vandyke and Titian, both in arrangement and colour. Sanders has been ably followed by Mr. Thorburn and Sir William Ross; and though the excellent miniatures of the latter remind one more of Sir Thomas Lawrence, yet they are constructed upon the principle of a miniature being a reduction of a portrait the size of life, or Nature diminished, retaining however the same broad principles observable in the highest works of Art so apt in the miniatures of Cooper. We look in vain through the oval prettinesses of Petitot and others, who have preceded these men I have noticed; and, let me observe, though in all the departments of the Arts there are many equally celebrated with those I have quoted as examples, I avail myself of those first coming to my memory, or who are most familiar to my observation. Reverting back to earlier times, I must mention here one of my early acquaintances, the late William Eddy, certainly one of the best colourists of the English School. This excellent artist, after studying the works of Titian and Paul Veronese in Venice, confined himself to the close copying of Nature, in the Life Academy. The consequence is, we perceive in all his works the greatest truth of colour, on the broad principles of Nature, with all the gorgeous accessories of the Venetian masters.

As Historical painting is certainly the highest branch of the Art, it ought to have been noticed in the first instance; but I have purposely omitted it to the last, as the stimulus created by the competition in Westminster Hall has done much to draw the public attention to this department, as also to create a purer style of design in the artists themselves. In the depart-

ment of Landscape no one has advanced the art to the same extent as Turner, or has made a greater revolution in the treatment of colour and composition. He has exemplified the power of hot and cold colour performing the same solidity of effect as the opposition of light and shade; thus, avoiding heaviness, he has taught the power of assembling many small objects of detail without destroying the greatest breadth, and also giving a highly poetical appearance to his works, from the absence of anything vulgar and common-place. Both in composition and colour, they strongly remind one of delicate antique frescoes. To his example we owe the refined works of Callcott, Stanfield, and Roberts, and in the department of water-colour, the great superiority this branch has attained is mainly owing to the study of his principles. The great proficient in this department, are still highly original and apparently very different in many respects from the great artists of whom I am speaking, such as Cattermole, Lewis, Haghe, Harding, Nash, and Hunt; yet, still, in all their varieties, we perceive his influence. We observe the same improvement in scene painting, panorama painting, and in the moving dioramas, especially in "The Overland Route."

I must now mention the progress of Historical painting, kept only alive since the later days of West, by the genius of Hilton. To this excellent artist we refer as to one keeping in the dying embers, unaided by the patronage of an apathetic public.

The encouragement now given by the Government in the designs for the new Houses of Parliament, has, however, given a fresh stimulus, and called forth the talents of Cope, Dyce, Herbert, Maclise, Pickersgill, and other rising men, capable of raising the arts from obscurity, and improving the taste of the country. Peace alone, and a long continuance of it is the only source to which we must look for bringing to perfection what has been so promisingly begun. Of sculpture I do not find myself so well quali-

fied to speak, having paid less attention to this branch of the fine arts; but I may notice the superiority of the busts by Chantrey, to those of Nolckens, and others of his time; and also the statues and fancy figures of Westmacott, Wyatt, and Gibson to all that has preceded them in England, not even excepting those of Roubiliac, whose works, could they have been extricated from the affected French taste prevalent at the time, would bear comparison with any, both before and since; witness his admirable figure of Eloquence in the monument of the Duke of Argyle, in Westminster Abbey. I naturally turn to engraving as a subject more under my particular observation, and here we perceive a struggle for mastery between the eminent men of the last century and the present. Our followers in the art have never equalled Sir Robert Strange in all that pertains to colour and texture, particularly in the management of the naked portions of a picture; in fact, his engravings are hung up in the studio of our most celebrated artists, and though in individual portions he has been surpassed by Robinson, Doo, and Watt, in tone and texture he remains pre-eminent; the same may be also said with regard to Woollett in landscape; we have more refinement in the works of Pye, Goodall, Smith, &c., but for boldness of style, both in the etching and finishing of his plates, he still remains an example to the rising engravers of the day. In small plates, however, we certainly are eminently superior; except James Heath there are none on record whose works can compete with the plates of Charles Warren, W. Finden, and several of their pupils. This in some degree has arisen from the introduction of steel, which permits of a greater degree of finish; and, from a greater number of impressions being taken off, the publisher is enabled to pay more liberally than of old. In this short notice it only remains to say a few words on wood-engraving. Bewick's cuts were superior to all before his time, but the art has since been carried to greater perfection and finish by Nesbit, Thomson, Williams, &c.

While I am upon the subject of wood-cutting, I cannot refrain from noticing the great advantage the taste of the public has received from this branch of the Art; the facility and cheapness arising from the employment of wood blocks to be printed off with the type, has given rise to the employment of the means of diffusing a love for pictorial embellishment. Since the success of the "Illustrated London News," which has done the most ample service in inoculating the million with a propensity for the Fine Arts, men's eyes are drawn from the contemplation of types to pictures, and the "still small voice" that used to be unheard in the streets, is now echoed in the halls of palaces. As pictorial embellishment speaks to the bosoms of the uneducated in literature, we cannot confine the ultimate good that these cheap publications may produce upon the taste of the country within any reasonable bounds; these are the victories that painting achieves above literature, and in satire, as in the works of Hogarth, and in our own *Punch*, they become irresistible. This digression must now, however, be brought to a conclusion, as also this autobiography. To compress forty-four years within two pages, is impossible; I must, therefore, draw this autobiography to an end. Before doing so, I must, however, leave space for the mention of two names omitted, viz., Bonnington and Newton, both of whom, though dying young, have left an undying fame behind them. There is another name left out, which I wish to mention, as having done good service to the Arts in our time, viz., the late Sir Charles Bell, whose "Anatomy of Expression" has given so great an insight to the causes of outward representation; before his time we were contented with Le Brun's "Expressions of the Passions," but Bell taught us the necessity of "withdrawing the covering" (as Wm. Hunter expresses it), "that we may see the causes of the projections and undulations." One more name, and I conclude; my brother,—the late Dr. Burnet, of the Navy, who studied in the Hunterian School in Windmill Street, and who assisted me in the various dissections, at a future time so enthusiastically pursued by all the pupils of Sir Charles Bell.

PASSAGES FROM THE POETS.



Drawn by F. Miller.

Engraved by G. Childs.

ARIEL.

Merrily, merrily, shall I live now,  
Under the blossom that hangs on the bough."

*Tempest.*



PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by John Dalziel.

A GARDEN.

"Give me, O indulgent Fate,  
Give me yet, before I die,  
A sweet, but absolute retreat,  
'Mongst paths so lost, and trees so high,  
That the world may ne'er invade,  
Through such windings and such shade  
My unshaken liberty."

COUNTESS OF WINCHELSEA.

VISITS  
TO THE MANUFACTURING DISTRICTS.

## DERBY.

THE situation of Derby on the rapid River Derwent long since pointed out its applicability to the purposes of the manufacturer. Its central situation also, when considered geographically or commercially, rendered it a befitting locality for the Industrial Arts; and hence, from a comparatively early period, it has been a famed home of trade. The silk-mills which still remain there are the earliest founded in this country; but the trade thus established has spread extensively, and the Derby silk trade is now scarcely to be considered in a flourishing condition. The history of its first foundation is not without a tinge of romance; it is one of those tales of real life that seems strange as fiction. Until the commencement of the eighteenth century the Italians had the exclusive knowledge of the art of silk-throwing; and so lucrative was it to that people, that they rigidly guarded its secrets from any foreigner, and the merchants and traders of all countries were consequently dependent upon them for their supply. It had frequently been a matter of regret in England that this was the case, and a resident in Derby, named Crocket, constructed a small mill, but owing to defective machinery, without any success in rivalling foreign work or even in equalling it. A young mechanic, named John Lombe, nothing deterred thereby, and eagerly wishing the success of the scheme, conceived the idea of visiting Italy, to obtain a practical knowledge of the secret. To gain access to the Italian mills he was obliged to bribe their workmen, and, in secret, to make working-drawings of their machinery; and he had scarcely completed them when he was discovered by the mill-owners. Their fears were fully roused, and he with great difficulty escaped to an English vessel, where he concealed himself from his pursuers, along with the two Italians who had clandestinely admitted him to the silk-mills, and they all reached

succeeding in persuading one to administer the poison, which she had brought for Lombe. The victim lingered in the agonies of a slow and incurable disease for two or three years, and died in 1722; only five years after the first foundation of the important trade he had been the means of introducing to Derby.

His mill yet stands overlooking the Derwent, and its busy occupant still exercises his trade there. But the famous China Factory, which once made Derby also celebrated for ingenuity and taste of another kind, has completely passed away, and a convent now stands on its site.\*

It is not our intention here to enter into a history of the manufactories of Derby, but merely to notice a few of the most remarkable at present there, one of the most peculiar being that of the conversion of the native spars into various useful and ornamental articles, well known and sought after by all visitors and others who seek to possess memorials of the peculiar manufacture of the county.

THE DERBY MARBLE-WORKS were commenced upwards of a century ago by Mr. Brown, and carried on by him, in a small way, for some years, until, by the introduction of machinery, worked by water power in a mill on the banks of the River Derwent, belonging to the corporation of Derby, he was enabled to cut and work the spars and marbles with so much greater facility, that the business was largely increased and became famed. On the termination of the lease in 1802, the establishment was removed to larger and more convenient premises, erected on the site of the old monastery of St. Helen, and the motive power was a steam engine. Here it has continued ever since, and is one of the largest establishments of the kind in the kingdom. It was carried on successively by Mr. Brown, Messrs. Brown & Son, Brown & Mawe, Mr. Hall, and now by his sons, Joseph and Thomas Hall, who, in conjunction with their late father, have much simplified their machinery and increased its quantity; by which means, and by paying great attention to beauty of form, they have been enabled to greatly extend this branch of manufacturing

Entrochal marble is the most abundant, and is found in several parts of the county, the figure and colour varying in the different localities; in some the fossils are very large, and in others so small as to be scarcely perceptible; the prevailing colour is grey, of different shades, but it is occasionally found of a red colour. It is used principally for chimney-pieces, but latterly has been extensively adopted for columns and shafts in churches, as it is more durable, is not affected by damp, and is less expensive than Purbeck marble, which is the kind that has been mostly employed for that purpose.

Black marble is found in several localities, but the finest is from the Duke of Devonshire's quarries, at Ashford-in-the-Water. This is the best black marble that is known, but is so subject to white veins, and shakes or vents, that it can only be used to advantage in Derbyshire, where the small pieces can all be worked up into chimney ornaments. It receives a deeper black, according to the greater amount of polish it obtains, and in its native state seems to be of a grey tint. It is found in beds or layers, the thickest being about nine inches in depth, and the shallowest, about two.

Rosewood marble is also found at Ashford, and has great resemblance to the wood from which it takes its name. It is a very beautiful marble, and is procured in large blocks, but is so very liable to fracture that it is difficult to procure large slabs.

Red marble, very much resembling rosso antico, is also found on the Duke of Devonshire's estate, but only in small pieces.

There are endless varieties of other coloured marbles, madrepores, &c., found in small detached pieces, which are made into small ornaments, and cut up into thin slices for veneering and inlaying.

Amethystine fluor-spar, or, as it is locally called, "Blue John," is a variety of fluete of lime peculiar to this county, being found only at one place, namely, Castleton, in the High Peak. Fluor-spar is found in many parts of the world in small detached crystals, but nowhere in the massive form in which it is found in Derbyshire. The beautiful colours and varied markings of this stone, and the



ARTICLES IN MARBLE, MANUFACTURED BY JOSEPH AND THOMAS HALL, OF DERBY.

England in safety, in the year 1717, and began their first work in Derby. Lombe purchased at a low rent an island or swamp in the River Derwent, and there built his mill. In the following year he obtained a patent, and all went on with him well and prosperously; his trade rapidly increased, and by consequence that of Italy decreased. But Italian vengeance seldom sleeps, and his life was devoted to appease its rage. An Italian woman found her way to Derby, and became associated with her countrymen in their labours, ultimately

Art, and spread its knowledge over various parts of the Continent, India, and the United States. Their business includes the manufacture of monuments, chimney-pieces, spar and marble ornaments, stone garden-vases, stone filters, &c.

The county of Derby is celebrated for the variety of the spars and marble it produces, some of which are procured in blocks of very large size. Fossil

\* The business has, however, been removed to another place, of a humbler kind, within the town.

size of which it is found, render it capable of being worked into many ornamental forms, and cause it to be well known all over the kingdom; on the Continent it is especially prized, few mineralogical cabinets being without a specimen of it. Its comparative rarity renders it of value, the rough stone being worth at the mine from 40*l.* to 60*l.* per ton, according to size and quality.

Gypsum or alabaster \* (sulphate of lime) is found

\* In this county it is this variety of stone only which

at Chellaston, about three miles south of Derby, and is very abundant; several hundreds of men are employed in the mining of it, and thousands of tons annually are ground up in Derby for making plaster of Paris, and for agricultural purposes. It is generally of a dirty-green colour, but occasionally it is found quite white, and beautifully variegated with red and green veins.

Satin stone, or fibrous gypsum, is another variety, and has a beautiful silky appearance. It is used for necklaces, brooches, crosses, &c.

The mode of manufacture is as follows:—In making what is called flat work, that is where the surfaces are all flat, the blocks of marble are first sawn into slabs of the thickness required by a machine consisting of an iron frame, in which are stretched a number of saws; these are merely long plates, about four inches wide and one-eighth of an inch thick, of soft iron, without teeth, which can be placed side by side in the frame, and any distance apart. The marble being fixed underneath this, a reciprocating motion is given to the frame, and sand and water being constantly dropped upon the saws, the friction wears a groove through the marble, separating it into thin slabs. These are cut by similar machines into pieces of the size required, and rubbed true upon a grinding machine, which is a large circular plate of iron, with a perfectly flat face, fixed to an upright shaft, and made to rotate with considerable velocity; by throwing upon it sand and water, and holding the stone forcibly thereon, it grinds the surface quite flat and to the size required. A number of these small slabs are then plastered to a larger one for the convenience of polishing them altogether, and made perfectly free from scratches. It is then placed upon the polishing machine, which is a large flat table, moveable sideways upon a short railway; the polisher is an iron box, containing rolls of coarse cloth which project below the sides, and is connected by a pole to a pendulum, to which motion is given by a crank on the engine shaft. Flour-emery and water is put upon the marble, and by the action of the polisher backwards and forwards on its surface it is brought to a certain degree of polish, which is afterwards completed by a similar polisher charged with putty powder (an oxide of tin). The table is moved to and fro sideways according to the width of the marble slabs, by simple machinery underneath, and the extra amount of polish which the centre would necessarily get by the rubber passing most over that portion, is compensated for by a slight stoppage made by the machine when it reaches each side.

MOULDINGS are worked by a machine something similar to the polishing apparatus, but having plates of cast iron (made the reverse shape of the moulding) attached to the pendulum; sand and water being thrown on, the marble is rubbed to the required form and polished with polishers made to fit the moulding. In cases where the moulding does not run through the whole length of the marble, another kind of apparatus is used; the edge of a circular iron cutter is turned to the reverse of the moulding and fixed in a frame which moves on a railway, and the marble being fixed underneath, a rapid rotatory motion is given to the cutter, which advances as the marble wears away, and of course can be stopped at any point; the end of the moulding is finished by hand.

CIRCULAR WORK such as vases, tazzas, &c. are made as follows:—A slab of marble of the required thickness is placed under a circular sawing machine; this is an upright spindle, which will slide up and down through bearings, and to which a rapid rotatory motion can be given; at the bottom end of this spindle is fixed a thin iron cylinder of the proper diameter, and by supplying it with sand and water, it cuts a circular piece out of the marble. This piece is fastened by a strong cement to an iron chuck which is screwed on to the lathe, and a very slow motion being given, it is turned to the required form; the tool used is a bar of steel about two feet long and half an inch square, drawn down to a fine point and hardened; this tool requires very frequent sharpening, and in turning large diameters it is necessary to let a stream of water constantly run on the marble in order to keep the point of the tool cool, otherwise the great friction would soften the steel. Some notion of the density of the material may be formed from the fact, that a similar tool used for iron would last without sharpening for nearly an hour, but in marble cutting it is sharpened every five minutes. When the article is turned to the proper outline, a rapid motion is given to the lathe, and the object is polished with the same materials as before described.

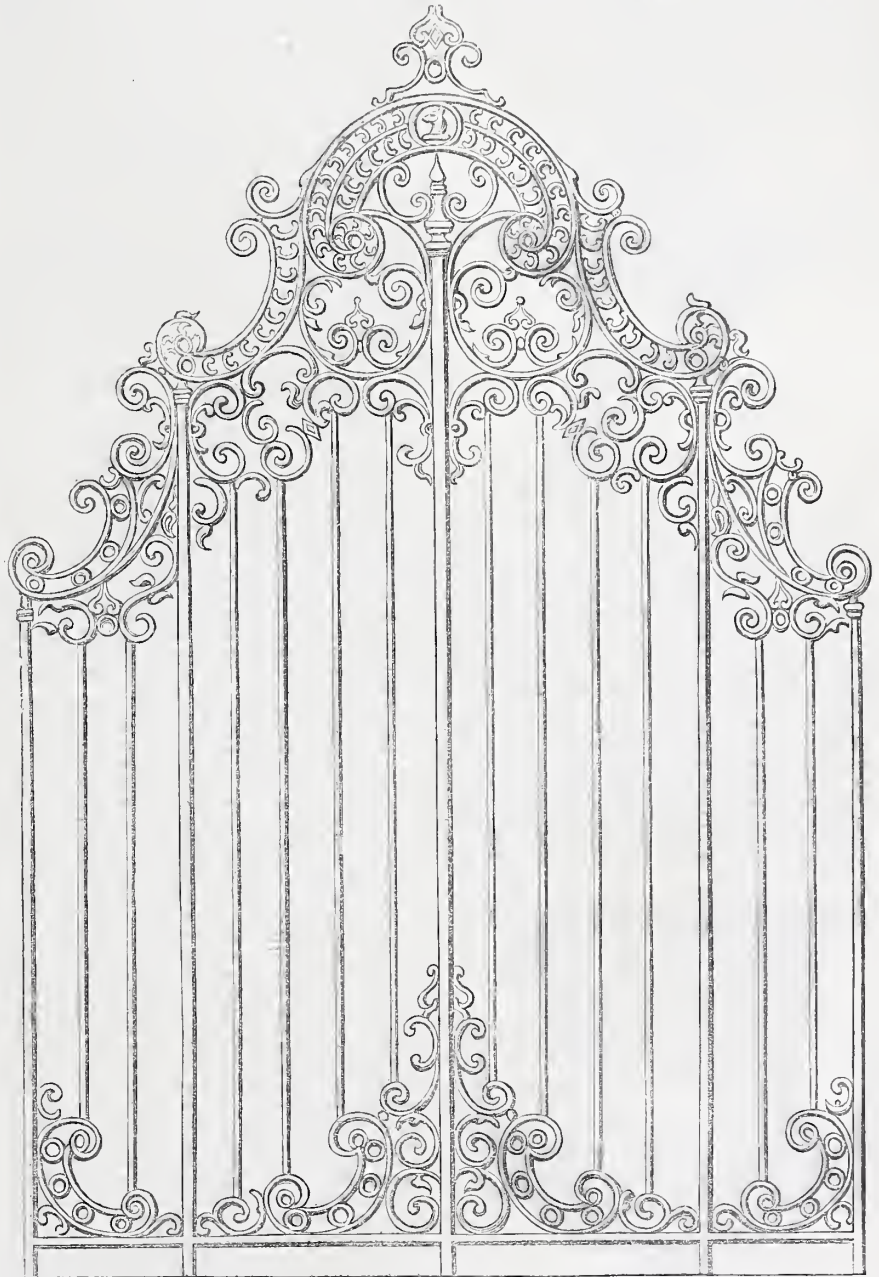
goes by the name of alabaster, but in Italy the stalactitic carbonates of lime are also called alabaster, under the names of oriental alabaster, golden alabaster, agate alabaster, &c.

FLUOR-SPAR being composed of a mass of irregular crystals whose cleavage is in different directions, is exceedingly difficult to work, and requires more delicate manipulation than almost any other stone; the processes it goes through are very similar to those just described, but requires very skilful workmen. All the turnings and scraps of this stone are sold to the chemist for the manufacture of fluoric acid.

ALABASTER is, comparatively, very easily worked; it can be cut with a joiner's hand-saw, and turned in the lathe almost as readily as wood. The dust which is turned off is made into plaster of Paris by calcination, and is made upon the premises in a circular box, which turns over a fire until all steam evaporates.

MOSAIC WORK, similar to the "petra dura" of Florence, is now carried on here to a great extent. The subject to be inlaid is first drawn carefully on paper and coloured; it is then copied in outline upon the marble, and cut out with small chisels to the depth of a shilling, or rather more. Marbles of the proper colours are now chosen, and cut and filed till they will fit the incisions, and are then fastened in with cement; and when the whole subject is completed, it is ground down to a level surface, and all polished together.

A method of ornamenting black marble has recently been discovered, which is by extracting the colouring matter of the marble (bitumen) without injuring its surface; and by extracting the colour to a greater or less degree, different shades are



produced, giving it the effect of an engraving; indeed, the method pursued is nearly the same as in aquatint engraving. Another mode of ornamenting black marble is by scratching the polished surface with a steel or diamond point, which produces a white mark of different degrees of intensity according to the depth of the scratch, by which means, in skilful hands, beautiful engravings are produced.

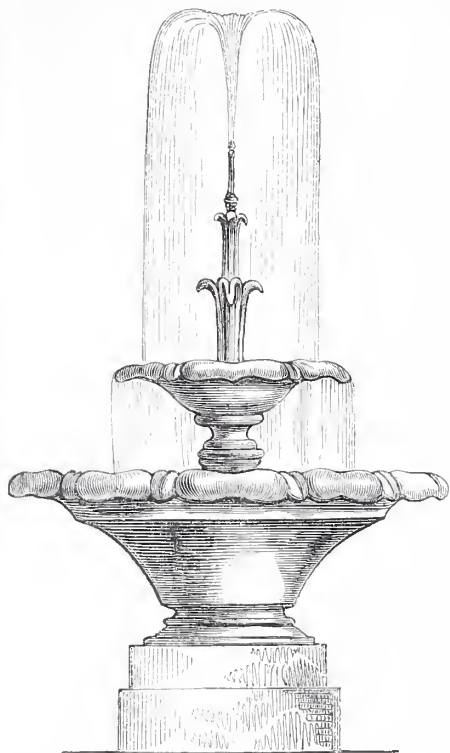
Mr. Hall's show rooms are near the Railway Station, and contain a striking and varied assemblage of useful and ornamental articles. Our engraving exhibits a selection of the most graceful of those he has lately constructed. The figured ornaments upon them are produced in the manner already described, and are very beautiful in their general effect.

There are other manufacturers in Derbyshire, who work up the native marbles and spars, and whose show-rooms are scattered over various parts of the county, generally visited by the tourist. We may mention Woodruffe of Bakewell, Redfern of Ashford, Vallance of Matlock, and others, but Mr. Hall is the most extensive, and certainly the most meritorious, manufacturer of these peculiarly native works.

#### THE BRITANNIA FOUNDRY

is situated on the banks of the River Derwent, and gives its proprietor, Mr. Handyside, the full advantage of a good water communication to London, Liverpool, and Hull, a circumstance which adds greatly to the utility of the locality

he occupies. The coal used is also obtained by canal or railway, from mines in the neighbourhood, and it would be difficult to select a better



position, altogether, than that in which he is located. The works are very extensive, covering at least three acres of ground.

The space occupied by the establishment is 6490 superficial yards. The different kinds of work done are very various; amongst them may be enumerated Founding in all its branches, from Heavy Castings of some Tons weight, down to the lightest Ornamental. Amongst the Heavy, may be enumerated Girders, Columns, and Pipes; and amongst the Light, Iron Casements, (in great variety,) Ornamental and Plain Railings, Ornamental Vases and Fountains for gardens, of different designs. The different kinds of work done for Railway Companies is very great; such as Coal Waggons complete, Wheels and Axles, Locomotive Cylinders finished, Carriage Breakers, or any other part made to order. All kinds of Mill-work and Machinery, Screw and Hydraulic Presses, as well as



Steam Engines, of high and low pressure. The number of men employed varies from 220 to 250.

The iron used is obtained from various quarters, some being procured in the county of Derby, some

from Yorkshire, Staffordshire, Scotland, South Wales, &c. The great variety of articles manufactured by Mr. Handyside has already been alluded to; but we may especially notice one fact connected with but one branch of his business—the casting of ornamental frame-work for church and other windows. In his model room, there are no fewer than two thousand different models for these windows alone. Indeed an inspection of these model rooms gives a good notion of the largeness and rarity of his trade, ranging from the heaviest wheels and girders to the most delicate ornament upon a vase handle. To supply these models, one portion of his premises is devoted to workmen who are entirely engaged in their construction. They are all most delicately formed; indeed, such work is more particularly and carefully constructed than the finest cabinet work. To preserve these models in their necessary sharpness and purity, they are, as soon as completed, covered with a solution of sealing-wax, prepared by spirits of wine, which gives them a red colour, and effectually prevents the contraction of damp from the mould, which would injure or warp the wood. The most florid and beautiful designs for Gothic screens, &c., are thus obtained, and the utmost sharpness preserved in the delicate operation of casting.

The inspection of so large an establishment as that at present under our notice almost imperceptibly leads a casual spectator into a train of useful reflection, which cannot fail to induce him to consider with no slighting eye the large amount of thought, ability of a peculiar kind, and manual labour, necessary to found and keep up an establishment so vigorous and ever-working, producing its regular amount of certain labour, its new constructions; and all that apparently widely spread labour and skill over the production of small portions of that which, when finished, strikes the eye only in its totality as a simple work, but which is the product of a dozen different hands, guided by as many varied mental operations. It is this which constitutes the interest and beauty of the Manufacturing Arts, and adds to the "dignity of labour." The ease with which each workman perfects his own peculiar branch of his art, and the great variety of tool he uses, all applicable to his portion of the general labour alone, are all instances of the long experience which has brought each trade to its present point of perfection, and the concentration of thought which characterises the modern products of the Useful Arts.

To persons unused to inspect the manufacture of iron goods, there may be a difficulty of comprehending the great amount of delicacy necessary in preparing the mould for the casting of the most ordinary article, such as a stove-front; but there is scarcely a more delicate operation than this. It requires a careful certainty of hand, which none but practised workmen can attain. The mould is constructed of red sand from Mansfield, fine wood charcoal, and equally fine coal-dust, mixed in various quantities; the sand itself being liable, if unmixed, to adhere to the molten iron. Upon this the mould is laid and impressed, and the great care necessary to remove it, so as not to injure the necessary sharpness and delicacy of the impression, may be easily estimated, particularly when the work is in high relief, or consists of over-lapping leaves, &c., inasmuch as every flaw or loose piece of clay would show in the iron work as a blemish; and it is curious to observe the number of peculiarly shaped instruments adopted by the workmen to obliterate any blemish in his mould, or to take away any fragments which may have fallen into the hollows. In very deep castings it becomes a difficult operation. We saw one workman clearing out the bottom of a narrow aperture in his mould, not more than two inches in width and about eighteen in depth. Of course the bottom could not be seen; and so a candle was let down the narrow aperture, scarcely wide enough to receive it, and the clay which had fallen to the bottom removed by a flat instrument, at right angles with a long rod which formed a handle, and so piece by piece was cleared away into a corner and carefully lifted, inasmuch as a scratch on the side walls of the clay might injure or destroy the entire cast.

The entire floor of the casting room is composed of this modelling sand to a considerable depth, and pits are dug in it when wanted by the workmen; the quantity used may be estimated by the fact of twenty tons of modelling sand being used weekly.

An interesting combination of wrought and cast iron occurs, when a wheel is formed of a solid piece of iron. The spokes being necessarily of great strength, are wrought and laid in their places in the mould; the edges of each spoke projecting both into the spoke and outer wedge, and the hot iron when cast into each of these firmly adheres to and

becomes part of the entire wheel, which is thus an entire work of unsoldered iron, compact in the highest degree.



It is thus that the useful and the most ornamental works in iron are constructed on the same premises, whether it be the ponderous work of a Railway contract or the delicate exigencies of the flower-garden. The same amount of care is exerted on all, and the result is made equally satisfactory.

Our cuts exhibit the principal varieties of ornamental vases made in the establishment, many of which are remarkable for their classic purity of form and ornament. A fountain of very graceful design, capable of much enlargement and enrichment of detail, and a pair of very ornamental gates designed with much elaboration and elegance.

The extensive manufactory of Messrs. Holmes, where all that appertains to coach making is executed on the largest scale, and with the newest improvements, is also remarkable for the beauty and perfection of the machinery, which is there made to do important portions of their work. So very delicately does it effect its various tasks, that their machines may be said to do everything but think; and there is scarcely anything in the manufactory that is not more or less aided by this power. We had intended to conclude our notice of Derby



with a more detailed account of all that is here executed, but our space for the present preventing this, we may recur to the subject on a future occasion.

## COPYRIGHT OF DESIGN

## AMENDMENT ACT.

THE intended Exhibition in 1851 seems to have suggested to the Legislature the necessity of some additional powers for protecting artists, manufacturers, and inventors. We have, in several earlier numbers, called the attention of our readers to the subject of Copyright,\* as it exists, independently of statutory regulations, and as it is governed by express enactment. The act, which has recently received the Royal assent, is so general in its nature, and so penal in its consequences, that we feel imperatively called upon to advert to it, for the sake of the numerous body of artists and manufacturers, who may not yet be aware of its existence, or of the objects of its provisions. The framers of the act have doubtless been influenced by laudable motives, but, it is to be regretted that they have not expressed themselves with more perspicuity. Unless we are very much mistaken, the protection intended to be given to inventors and artists, for one year, by what is termed "provisional registration," will be wholly or materially defeated by the language in which the Legislature has chosen to embody its ideas. Identified as we ourselves are in a very high degree with the interests of artists, inventors, and manufacturers, we regret that any boon which Parliament may have intended to confer upon these classes, in the shape of a monopoly for one year, should not have been placed beyond the reach of doubt or difficulty.

We will endeavour to lay before our readers an outline of the statute, in order to convey the information which, as Journalists of the Arts, it is our duty to give, in connection with the rights incident to them. Mr. Emmerson Tennant's act of 1842, and the subsequent act of 1843, were directed exclusively to Designs applicable to manufactures. A monopoly or protection was given to certain classes of designs, respectively, for three years, for nine months, and for a year, according to the subject-matter to which such designs were applied. The act just passed, and which we suppose dates from the 15th of August, when it received the Royal assent, in its original shape was not confined merely to designs, but extended to new manufactures or inventions, for which Letters Patent are usually granted. Its provisions were afterwards applied to sculpture, models, copies, and casts, and to designs for the ornamenting of ivory, bone, papier-mâché, &c. Such are the subjects to which the act relates, and this statement of them will enable our readers to judge how far they are personally or professionally interested in the new law.

The act professes to "extend" as well as "amend" the existing Acts relating to the copyright of designs. As it came from the House of Lords, it recited, as a reason for doing so, that it was expedient to encourage the Exhibition of works of Art. This part of the preamble was struck out in the Commons. We believe that the effect of the act, even as it stands, will be to create doubt, difficulty, and needless expense;—doubt, in consequence of the wording of the sections; difficulty, from the imperfect machinery of the act, the efficacy of which may depend on regulations yet to be made by the Board of Trade; and expense, by reason of the double registration pointed at by the statute, namely, what is called provisional registration, and the usual existing registration under the Designs Acts of 1842 and 1843. We may observe that it is doubted by the best lawyers, whether foreigners (or, as they are termed in law, aliens) have any right to participate in the privileges given by the English laws of copyright. This will probably have to be decided by the House of Lords, as the highest Court of Appeal. On the other hand, there is nothing in those laws which prevents foreigners from carrying abroad any design, manufacture, or invention, and profiting thereby in their own country. We believe that it is contemplated to have an international copyright law; but the difficulty of inducing other nations to agree upon the principles and terms of such a law, appears almost insuperable. We merely allude to these matters to show the real extent to which the act before us can have any operation. This has been still more limited by the important amendments made by the House of Commons, only a few days before the prorogation;—so hasty have been the proceedings of those who originated this act of parliament. As all the Copyright Acts are of a penal nature, they will have to be construed with strictness. This was a reason for postponing the measure until the next session, by which time its provisions could have been penned in plain English, and arranged with greater precision and accuracy. Without exposing ourselves to the charge of

captiousness or hypercriticism, we may venture to say, that there is scarcely a section of this act upon which any lawyer of ordinary acuteness may not raise objections before a magistrate, who may be called upon to impose a penalty of 30*l.* for any alleged pirated "copy" or cast of any sculpture, or for the application of any ornamental design which has been registered, and to any substance. We must admit that the subject is one of extreme difficulty for legislation to grapple with. But this was a reason for exercising the greater care and precision.

The first section provides as follows:—

"That the Registrar of designs, upon application by or on behalf of the proprietor of any design not previously published within the United Kingdom of Great Britain and Ireland or *elsewhere*, and which may be registered under the Designs Act, 1842, or under the Designs Act, 1843, for the provisional registration of such Design under this act, and upon being furnished with such copy, drawing, print, or description in writing or in print as in the judgment of the said registrar shall be sufficient to identify the particular design, in respect of which such registration is desired, and the name of the person claiming to be proprietor, together with his place of abode or business, or other place of address, or the style and title of the firm under which he may be trading, shall register such design, in such manner and form as shall from time to time be prescribed or approved by the Board of Trade; and any design so registered shall be deemed "provisionally registered," and the registration thereof shall continue in force for the term of one year from the time of the same being registered as aforesaid; and the said registrar shall certify, under his hand and seal of office, in such form as the said board shall direct or approve, that the design has been provisionally registered, the date of such registration, and the name of the registered proprietor, together with his place of abode or business, or other place of address."

It may be doubted whether this section in any respect alters the existing law of Copyright, except in those classes of cases as to which an exclusive property was given by the act of 1842, for nine months, the additional period of three months being conferred by the present act. It may further become a question as to the publication, what latitude of meaning is to be given to the words "*or elsewhere*," preceded as they are by the limits of "Great Britain or Ireland." Nor is it very obvious, what the legislature intended by making a distinction between ordinary registration and "provisional" registration. Other difficulties occur to us upon the words and working of the act, but we are compelled to refrain from mentioning them in detail. It seems scarcely possible to doubt that in the session of 1851, this statute will require explanation and amendment, as its predecessors have done.

Our readers will ere this have inquired what benefits are to be conferred by this proposed provisional registration. The answer to this question is given by the second section, which provides—

"That the proprietor of any design which shall have been provisionally registered shall, during the continuance of such registration, have the sole right and property in such design; and the penalties and provisions of the said Designs Act, 1842, for preventing the piracy of designs, shall extend to the acts, matters, and things next herein-after enumerated, as fully as if those penalties and provisions had been re-enacted in this act, and expressly extended to such acts, matters, and things respectively; that is to say,

"1. To the application of any provisionally registered design, or any fraudulent imitation thereof, to any article of Manufacture or to any substance.

"2. To the publication, sale, or exposure for sale of any article of manufacture or any substance to which any provisionally registered design shall have been applied."

To those who have ready access to the Designs' Act of 1842, section 7, it will be unnecessary to point out the peculiarity of this provision, in attempting to define acts of piracy. The section in the former Act is clear and intelligible; that of the present statute vague and unsatisfactory. It will be seen that in speaking of "imitation," the framers of this Act have guarded themselves by using the word "fraudulent." We venture to submit that as fraud is of the essence of piracy of another man's copyright, it should have been expressly named as part of the definition of the offence. In Mr. Emmerson Tennant's Act this was provided for in a very careful manner. The party who "sold, exposed to sale, or published," by the Act of 1842, was deemed innocent, unless previously affected by express notice of the registration. It seems difficult to imagine why the present enactment should have been left with its present apparently stringent aspect. Can it be intended that every manufacturer, before applying a design, or that every tradesman, before exposing to sale, any article of manufacture having any ornamental design, is to search through the Registrar's Book at Somerset House, and inspect all the drawings there deposited.

The 3rd section relates to the Exhibition of

Designs, or articles ornamented with such designs, and it is so peculiar, merely considered as a literary composition, that we shall be forgiven for extracting it at length:—

"That during the continuance of such provisional registration neither such registration nor the exhibition or exposure of any design provisionally registered, or of any article to which any such design may have been or be intended to be applied, in any place, whether public or private, in which articles are not sold or exposed or exhibited for sale, and to which the public are not admitted gratuitously, or in any place which shall have been previously certified by the Board of Trade to be a place of public exhibition within the meaning of this act, nor the publication of any account or description of any provisionally registered design exhibited or exposed or intended to be exhibited or exposed in any such place of exhibition or exposure in any catalogue, paper, newspaper, periodical, or otherwise, shall prevent the proprietor thereof from registering any such design under the said Designs' Acts at any time during the continuance of the provisional registration, in the same manner and as fully and effectually as if no such registration, exhibition, exposure, or publication had been made; provided that every article to which any such design shall be applied, and which shall be exhibited or exposed by or with the license or consent of the proprietor of such design, shall have thereon or attached thereto, the words 'provisionally registered,' with the date of registration."

The plain meaning of this enactment is, that provisional registration shall not prevent the ordinary registration under the acts of 1842 and 1843, and that proprietors of designs shall not be precluded from the latter process or privilege by exhibition in public or private. It preserves, we conceive, to the proprietor the right of double registration, but why this should be given, or whether it is not a burden rather than a benefit, we must leave to artists and manufacturers themselves to determine. We presume that there will be fees payable for *both* species of registration.

The legislature next proceeds to consider the effect of a sale of articles to which provisionally registered designs have been applied. It is declared that in such a case, the copyright acquired by provisional registration shall be defeated, but it is added that the design may be sold; a privilege, we presume, that exists without the permission of Parliament. The obvious intention of the framers of this clause was, to compel a fresh registration on every sale of the design. It would appear to have been much more simple and judicious, had the interests of artists and manufacturers been consulted, to allow the protections acquired by registration to accompany the design, into whatever hands it might chance to find its way, by sale, assignment, or transfer. The section itself is as follows:—

"That if, during the continuance of such provisional registration the proprietor of any design provisionally registered shall sell, expose, or offer for sale any article, substance, or thing to which any such design has been applied, such provisional registration shall be deemed to have been null and void immediately before any such sale, offer, or exposure shall have been first made; but nothing herein contained shall be construed to hinder or prevent such proprietor from selling or transferring the right and property in any design."

The next section (5) is very inartificially drawn.

It gives power to the Board of Trade to extend the period of provisional registration for six months, in any "particular" case, or with respect to any "particular" class of designs. We do not find a definition of the term "particular" in the interpretation clause, and we presume that the discretion of the Board of Trade as to extension, must be deemed perfectly arbitrary. The clause stands thus in the act:—

"That the Board of Trade may, by order in writing, with respect to any particular class of designs, or any particular design, extend the period for which any design may be provisionally registered under this act for such term not exceeding the additional term of six months as to the said board may seem fit; and whenever any such order shall be made, the same shall be registered in the office for the registration of designs; and during the extended term the protection and benefits conferred by this act in case of provisional registration shall continue as fully as if the original term of one year had not expired."

It is unnecessary to trouble our readers with the next section, relating to sculpture, as it does not in any way affect the existing copyright, but leaves the manner and form of registration to the future regulations to be promulgated by the Board of Trade.

The rights of sculptors have been defined by the 54 Geo. III, c. 56, which gave a copyright in models, copies, or casts of the human figure, or of animals, for a term of fourteen years, and enabled the artist to proceed by special action upon the case, and if he recovered a verdict, to obtain double costs. The act of this session enables the proprietor of any designs in sculpture, to recover for every act of infringement, a penalty of 5*l.*, or not exceeding 30*l.*, by summary proceeding before a magistrate. It was originally proposed that all pirated copies

\* Vide *Art-Journal*, Nos. 131, 139, and *ante*.

should be given up to the proprietor of the copyright, but this part of the clause was erased in the House of Commons.

The former acts had not expressly named and classified "designs for ornamenting of ivory, bone, papier-mâché; the present statute declares that "these and other solid substances not already comprised in the classes 1, 2, or 3, in the Designs Act of 1842, shall be deemed and taken to be comprised within the class numbered 4 in that act, and such designs shall be so registered accordingly. Protection will therefore be given to this class of designs for three years. They were, we presume, previously entitled only to one year's copyright privilege, under class 13 of the act of 1842, being included in the words "any article of manufacture or substance not comprised in any preceding class." This appears to be a just and reasonable provision, and may tend to encourage a branch of art, hitherto neglected in this country, but assiduously cultivated in France.

Power is given to the Board of Trade to extend the copyright of any design, registered under the act of 1842, for three years, or to revoke any order for such extension as they may think proper. The effect of this section is, therefore, to enlarge very considerably the powers of the Board of Trade, and to add to their present very large discretionary jurisdiction on these subjects. The subsequent sections empower this Board to make regulations for registrations, and to publish them in the London Gazette. The Registrar of Designs is authorised to dispense with copies, drawings, or prints, in certain cases. Public books and documents in the Designs Office, are not to be removed except under a judge's order, by virtue of which also, copies may, when necessary, be given in evidence, such copies having been previously signed and sealed by the registrar.

We have already intimated that the act before us is one that was wholly uncalled for, by the present condition of the arts and manufactures of this country. Nor is it too much to say, that if further legislation were necessary, the "Designs Act of 1850" is likely to create much doubt, difficulty, and expense. The piracy of design, we have reason to hope, is not of so frequent occurrence as to call for enlarged powers or increased penalties. If it were, we answer, that the existing laws were adequate to any infringement.

"Jura inventa meti injusti fateare necesse est,  
Tempora si fastosque velis evolvere mundi."

But there is also a spirit of justice as well as of injustice, in the community, which promptly and indelibly fixes a stigma on those who make a profit by piracy. And upon this the legislature might, at least for the present, have relied, especially as a remedy is always open by injunction, and as the policy of copyright laws is by no means a question upon which there is perfect unanimity amongst statesmen and political economists.

#### THE

### PROJECT OF THE UNITED STATES

#### REGARDING THE EXHIBITION OF 1851.

OUR readers are aware that a proposal has been made to convey to America portions of the materials which form the great Exhibition of 1851. The proposal, be it remembered, in no respect emanates from the United States Government; it originated with public spirited individuals, who placed it in the hands of the best merchants, in order that their interests should be enlisted for the benefit of the manufacturer, and to insure proper care of the goods. We may premise, however, that it is not only directly sanctioned, but warmly encouraged and strongly supported, by the several heads of the government—the President, the various Ministers of State, all the Ministers to European Courts, and by the public in general, who see in the scheme vast national advantages, which will be of immeasurable service to the people of America.

Although, then, the project is not—any more than our own—a Government project; like our own, it is the work of the most eminent and wealthy men of the United States, who will be, in a great degree, pledged for the issue, and who are, even already, guarantees for the good faith of the transaction.

Mr. J. Jay Smith, the missionary accredited to England and to other countries of Europe, by the Committee for conducting this affair, has submitted to us his various testimonials, and the recommendatory documents, by which he expects to establish confidence on the part of those among whom he seeks contributors. They are entirely satisfactory; furnished by many of the chief statesmen of his

country; the minister to England, (Mr. Lawrence) and the ministers to other European states; and they completely remove from our minds—as they will do from the minds of all who peruse them—any apprehension that may have existed on the subject. The English public may be fully sure that the plan will be carried out in integrity, and that the contract, whatever it may be, will be faithfully and honourably fulfilled.\*

Whether manufacturers will consider it their interest to send to America their productions for exhibition there, is another question; we think, however, they must do so. The Americans of the United States form a wise, a politic, and a powerful people; they are even now the great customers of the world; it is their custom which supports a majority of the manufactories of England, as all know who visit Sheffield, Manchester, Birmingham, Leeds, the Potteries, and other districts where men are busy. Their trade is largely increasing daily; not alone because of their augmenting population, but because of their additional wants—the wants created by prosperity and advanced civilisation.

It is clear, therefore, that every nation will desire to place its "patterns" before its best customer. We know that Prussia, Belgium, France, and Austria, are making active preparations to do so effectually; and for England to hesitate would be absolute *felo de se*. Mr. J. Jay Smith informs us that he has visited the capitals of all the European states—held repeated interviews with their heads, and the several committees appointed to conduct their transactions regarding the Exposition in London—and received pledges of support from a large majority of the principal manufacturers throughout Europe, that upon the close of the Exhibition in London they will ship their goods to America as contributions to the Exhibition there; and he has supplied to us proofs conclusive that the success of the scheme, in so far as regards ample supply, may be considered as secured.

He has now returned to America, for a short period, and requests us to explain that time did not permit his visiting the manufacturers of England generally; but that he means to do so, under the conviction that the English are, more than any other people, interested in exhibiting such a display in the United States as shall not only secure but extend their market there. And this is to us so obvious, as to render explanatory comments needless.

Other occasions will offer for taking note of the various details; at present we may observe only that the shipping agents will be Messrs. Baring, Brothers & Co., to whom reference may be made; that the Exhibition will take place in the spring of 1852, and that the object of an early notice is to allow full time to the manufacturer of Europe, who designs to exhibit in London, and who has a prospect of vending his goods there, or of keeping them for his own use, to prepare a duplicate for the Exposition in America in 1852; this, in numerous cases, will not be attended with the expense of the original outlay, wherever a model has first to be prepared; that the manufacturer will be called upon to incur neither risk nor expense; in case of sales, or of orders, the usual mercantile charges will be made; but in the event of return, no cost will be incurred by the contributor; such, we understand the arrangement is to be, and information may be obtained either of Mr. J. Jay Smith, Philadelphia, or of Mr. Pilsbey Thompson, American Agency, 5, Bank Chambers, London.

\* It is unnecessary for us to print more than one of these documents; the following is from the Governor of the State of New York:—

State of New York, Executive Department,  
Albany, March 1, 1850.

"Mr. John Jay Smith having been favourably introduced to me, and having detailed a plan of bringing to America such portions of the Exposition of Art and Industry of all Nations, to be held in London, 1851, as are suitable and practicable; and having always taken a great interest in the Arts and Manufactures, and believing that the introduction of this Exposition to the view of our citizens would eminently promote the progress of the United States, foster a taste for Art, and be the means of displaying, side by side, the products of the Old and the New World; the undersigned, Governor of the State of New York, is free to say, the project meets with his full and entire approval, and that he will be happy to be considered one of the number who will look with great interest to its accomplishment—recommending to all manufacturers at home and abroad of articles intended for the Great Fair in London to make such arrangements with Mr. Smith as they shall deem proper and right in a mercantile sense to be made.

"And moreover, the undersigned would express his full and unqualified belief that such an Exposition in the City of New York would be attended with great benefit, not only to the community, but with eminent success in every point of view.

"HAMILTON FISH."

### THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE EXHIBITION OF 1851.

WE have to announce our intention of reporting very fully the Exhibition of 1851, in the ART-JOURNAL. For this purpose we design to issue Three Supplementary Parts for the months of May, June, and July; each Part to consist of at least Fifty-two pages, to contain between 250 and 300 Engravings on Wood.

This Exhibition will be of the deepest interest to every civilised nation of the world. It will be a display of the best productions of manufactured Art, contributed by all the nations of Europe, by the several states of America, and by the numerous countries and colonies attached to the British crown. It will, therefore, supply suggestions for improvements to all orders and classes of manufacturers and artisans; and operate as a great school of Art, in which its true principles are to be studied and taught.

It is, therefore, above all things essential that the Exhibition should be properly reported; mere descriptive matter could not do this—so as to be useful for practical purposes, the only way by which the collection can be effectually represented is by a series of engravings so extensive as to embrace all the leading objects it contains.

THE ART-JOURNAL will be naturally looked to, to achieve this object: we are now actively making such arrangements as will enable us to answer the expectations and meet the wishes of our subscribers, not only at home but abroad.

It cannot be presumptuous in us to say that our facilities for working out this plan are peculiar; the great circulation of our Journal justifies a large expenditure: we have established relations with nearly all the leading manufacturers of Great Britain; they have confidence in our executing the task with fidelity: the artists who will co-operate with us are at our hand; experience will point out to us the articles from which engravings ought to be made as most suggestive as well as most attractive; and all contributors to the Exhibition will be aware not only of our resources, but that, from the character and circulation of our Journal, it will become an "authority" upon the subjects of which it treats.

We have already held communications, personal or by correspondence, with a large proportion of the English manufacturers who will be contributors; and before the time for action approaches, we shall have had intercourse with all those whose productions we are likely to desire to describe and engrave; and we are about to visit the Continent, with a view to arrange for similar co-operation.

When this notice is in the hands of our readers we shall be *en route* to the various cities and towns of Germany, visiting Munich, Vienna, Prague, Dresden, Berlin, Leipsic, Hanover, Amsterdam, and all intermediate places where information is to be obtained. Subsequently we shall arrange to visit Brussels, and the various districts of Belgium famous for manufactures; and at the close of the year our visits will be to Paris, Lyons, St. Etienne, and the other manufacturing cities of France.

We shall arrange with the principal manufacturers of the Continent concerning the principal objects they design to contribute.

The engravings will be executed and published in the ART-JOURNAL without cost to the manufacturer. It will only be necessary that the Manufacturer supplies the Editor with drawings of the principal objects he designs to exhibit, together with such information concerning his establishment as it may benefit him to communicate: but it is essential that these drawings be received at the earliest possible period, in order that they may be in all respects worthily executed and carefully printed.

When these illustrated Reports have been issued with the ART-JOURNAL, they will be collected into a Volume, which will contain, probably, more than a Thousand Engravings, and become—as a catalogue of its most beautiful and valuable contents, a permanent record of the Exhibition, and a key to the most meritorious Manufactures of all parts of the world.

## A DICTIONARY OF TERMS IN ART.

**CINQUE CENTO** (*Ital.*) This generic term, which is a mere abbreviation for *five hundred*, is used to designate the style of Art which arose in Italy shortly after the year 1500, and therefore strictly the Art of the sixteenth century. Its characteristics are, a sensuous development of Art as the highest aim of the Artist, and an illustration of subjects drawn from classical mythology and history.

**COBALT BLUE.** This beautiful pigment is a compound of Alumina and Phosphate of Cobalt. It was discovered in 1802 by the French chemist Thénard. There is no reason to doubt its durability, although, when imperfectly prepared, it is subject to change.\* **COBALT** is the colouring matter of **SMALTS**.†

**COBALT GREEN** (**RINMANN'S GREEN**, **GRÜN ZINBER**, *Germ.*) A preparation of Cobalt, the green colour of which is due to the presence of iron: it works well both in oil and water.

**COCK.** This bird is regarded as the emblem of watchfulness and vigilance; and from a very early period its image was placed on the summit of church crosses. A **COCK**, in the act of crowing, is introduced among the emblems of our Lord's passion, in allusion to the sin of St. Peter.

**COLOGNE EARTH.** A bituminous earth of a violet-brown hue, transparent and durable in water-colour painting.

**COLOUR.** The type of Colour is found in the *prismatic spectrum* or the *rainbow*. In which we discover that a ray of white light is capable of being decomposed into three *primitive* colours—**RED**, **BLUE**, and **YELLOW**; these, by their mixture, produce three other colours, which are termed *secondary*; thus, the union of Red with Blue yields, when in varied proportions, the different hues of Purple and Violet; Red, mixed with Yellow, yields Orange; Yellow, with Blue, produces Green. Every hue in nature is a compound of two or more of the primitive colours in various proportions. **GREYS** and **BROWNS** are compounds of all three of the primary colours in unequal proportions. **BLACK** results from a mixture of Blue, Red, and Yellow, of equal intensity and in equal proportions. Of material colours (pigments) there is but one (**ULTRAMARINE**) that approaches the purity of the type in the Spectrum—all the others are more or less impure; thus we cannot obtain a pure Red pigment, since all are more or less alloyed with Blue or Yellow. If we could obtain a Red and a Yellow of the same purity and transparency as Ultramarine, we should need no other pigments for our palette, since, by judicious mixture, they would yield every tint in nature.—**LOCAL COLOURS** are those peculiar to each individual object, and serve to distinguish them from each other.—**COMPLEMENTARY COLOURS** are composed of the opposites of any given Colour. If this Colour is a *primitive*, such as **BLUE**, the *complementary* colour is composed of the other two primitive colours, viz., Red and Yellow, or Orange; the complementary colour to any *secondary* is the other primitive colour; thus the complementary to green (composed of Blue and Yellow), is Red, and so on, for the remainder.—**HARMONY OF COLOURS** results from an equal distribution of the three primary colours, either pure, or compounded with each other, as Greys and Browns.—**CONTRAST OF COLOUR** is either simple or compound. Each of the primitive colours forms a *contrast* to the other two; thus Blue is contrasted by Yellow and by Red—either of these forms a simple contrast to Blue; but by mixing Yellow and Red together, we produce Orange, which is a *Compound Contrast*, consequently Orange, the *Complementary Colour*, is the most powerful contrast that can be made to **BLUE**. Colours are regarded as warm or cold, positive or negative; thus Blue is a *cold*, and Orange a *warm*, colour. Red, neither warm nor cold. All *warm* colours are contrasts to *cold* colours.‡—**SYMBOLIC COLOURS.** Colours had the same signification amongst all nations of remotest antiquity. Colour was evidently the first mode of transmitting thought and preserving memory; to each Colour appertained a religious or political idea. The history of Symbolic Colours testifies to a triple origin marked by the three epochs in the history of religion—the Divine, the Consecrated, and the Profane. The

\* See ART-JOURNAL, Sept., 1849.  
† The quality of this pigment varies in the hands of different makers, some being tinged with a red hue, forming a violet colour. The finest specimens we have met with, approaching in purity of hue to Ultramarine, were prepared by M. Edouard, Rue Neuf Bréda, No. 6, Paris, a most conscientious and trustworthy manufacturer of artist's pigments.  
‡ The practical investigation of this subject is nowhere so usefully explained as in HUNDETFUND'S *Art of Painting Restored*. London, 1849. D. Bogue.

first regulated the costume of Aaron and the Levites, the rites of worship, &c. Religion gave birth to the Arts. It was to ornament temples that sculpture and painting were first introduced, whence arose the *Consecrated* language.\* The *Profane* language of colours was a degradation from the Divine and Consecrated languages.†

**COLORIST.** A painter whose works are remarkable for beauty of colour. Titian, Correggio, Paul Veronese, Rubens, Vandyk, are in the first rank of Colorists. The Venetian and the Flemish Schools have supplied the greatest number of Colorists, as well as the best; always excepting Correggio, the founder of the Lombard School, who is by many regarded equal to Titian. Colour being, as well as Design, an essential part of a Picture, every Colorist is, at the same time, more or less a draughtsman. But experience shows, and theory furnishes good reasons for believing, that these two qualities, which many artists possess together in a moderate degree, are rarely found in an eminent degree, united in the *same individual*, and still less in the same picture.

**COLUMBA, Sr.** This saint is represented with a crown upon her head, and standing on a pile of burning wood, an angel by her side; sometimes she holds a sword. According to the legend, the angel is said to have extinguished the flames with his wings, whereupon she was beheaded by order of the Emperor Aurelian, at Cordova, A.D. 273. The idea that she was of royal blood appears to have arisen from the crown, which, on the contrary, refers to her being a martyr.

**COMB.** A well-known instrument for separating and adjusting the hair. That it was employed by the ancients for the former purpose is evidenced by those found at Pompeii and in Egyptian tombs. It does not appear that the hair was fastened by Combs; they are not found in the remains of Ancient Art; the Acus, or Bodkin, was used for that purpose.

**CONNOISSEUR** (*Fr.*) The **CONNOISSEUR** is 'one who knows,' as opposed to the **DILETTANT**, who only 'thinks that he knows.' These two distinctions are often confounded; hence the latter, being the most numerous and dogmatic, hold the sway in what is popularly considered to be **CRITICISM** in Art, much to the prejudice of artists and of Art itself. The Connoisseur is the true friend of Art; he judges of works from their intrinsic excellence, regardless of the influence or bias of popular names upon the indiscriminating crowd. He is prompt to recognise, seek out, and foster Genius in its early struggles and obscurity, and help it to occupy that position too frequently usurped by the pretender, who, pampering the imperfect or perverted taste of the crowd, obtains an ephemeral reputation at the expense of future neglect. The qualities necessary to constitute a **CONNOISSEUR** are—a natural *feeling* for Art, a keen perception, and a sound judgment; by study and observation he has become familiar with the technics of art, the manner and method of various schools and masters. He has no prejudices or predilections; hence he is impartial. He can appreciate defects as well as merits, and distinguish an original from a copy. The *retouchers* and *repainters* are his abomination. Painters are seldom or never good connoisseurs.

**CONSTANT WHITE, PERMANENT WHITE.** A pigment prepared from the sulphate of barytes, useful in water-colour painting, possessing great body. It is very poisonous.

**COPAIBA, COPAIVA.** A kind of turpentine or oleo-resin, of an amber colour, obtained from the West Indies and Brazil. Being destitute of oxygen, it readily attracts it from the atmosphere, and dries into an excellent varnish, for which purpose it is sometimes used, as well as for a **VEHICLE**.

**COPAL.** A hard resin, the product of a tree growing in India and Africa, used in making Varnishes; it is of a tawny yellow colour, transparent, and vitreous, without taste or smell, and is nearly as hard as **AMBER**. The Copal Varnish, employed in painting from a very early period, is the resin dissolved in boiling linseed oil: turpentine will dissolve this resin, though with difficulty. Copal Varnish, as well as Amber Varnish, has

\* The large glass windows of Christian churches, like the paintings of Egypt, have a double signification—the apparent and the hidden; the one is for the uninitiated, the other applies itself to the mystic creeds. The theocratic era lasts to the *Renaissance*. At this epoch symbolic expression is extinct; the divine language of colours is forgotten; painting becomes an art, and is no longer a science.

† The aristocratic era commences. Symbolism, banished from the church, takes refuge at court; disdained by painting, it is found again in heraldry.

‡ This subject is amply and ingeniously illustrated in PORTAL'S *Essay on Symbolic Colours*. Translated by Inman. London, 1845. Weale.

been extensively employed as a **VEHICLE** in Oil Painting.\*

**COPE.** An ecclesiastical vestment, like a cloak (which it originally was, and used to protect the wearer from the inclemency of the weather), worn in processions, at vespers, during the celebration of mass, by some of the assistant clergy, at benediction, consecration, and other ecclesiastical functions. Its form is an exact semicircle, without



sleeves, but furnished with a *hood*, and is fastened across the breast with a *MORSE* or clasp. **COPEs** were ornamented with embroidery and jewels, (**APPARELLS**), wrought with elaborate splendour, at a very early period. In the thirteenth century they became the most costly and magnificent of all the ecclesiastical vestments.†

**CORAL.** A marine zoophyte, which, when removed from the water, becomes as hard as a stone. It is of a fine red colour, and will take a fine polish. It is much used for small ornaments, but is not so susceptible of a high rank in gem-sculpture, as many precious stones.

**CORIUM.** Leathern body armour, cut into scale form, occasionally worn by the Roman soldiers. A specimen is here given from Trajan's Column.

**CORN.** Ears of corn are the attribute of Ceres, and also of Dike (Goddess of Justice) and Juno Martialis, who is represented on a coin of Trajanianus Gallus with some ears of corn in the right hand. They were also the symbol of the Year. The harvest month, September, was represented by a maiden holding **EARS OF CORN**, and Ceres wore a wreath of them or carried them in her hand, as did also the Roman divinity *Bonus Eventus*. The Ears of Corn were also used as a symbol of tillage, fruitfulness, culture and prosperity, and we find on the reverse of a silver coin of Metapontis, an ear of barley, with a field-mouse beside it; the barley alludes to the sacrifice of golden ears at Delphi, and the mouse to Apollo Sminthios.

**CORONA.** A crown or circlet suspended from the roof or vaulting of churches, to hold tapers, lighted on solemn occasions, the number of which is regulated according to the solemnity of the festival. Sometimes they are formed of triple circles, arranged pyramidically.

**COSTUME.** The study of Costume requires, on the part of the artist, the observance of propriety in regard to the person or object represented; an intimate knowledge of countries, their history, manners and customs, arts, and natural productions; the vestments peculiar to each class; their physiognomy, complexion, their ornaments, arms, furniture, &c. All should be conformable to the scene of action and historical period. Many of the old masters, and not a few of the modern, have committed some very glaring improprieties in their Costume; we may instance Paul Veronese, while, on the contrary, Nicolas Poussin is remarkable for



\* See *Materials for a History of Oil-Painting* by C. L. EASTLAKE, THEOPHILUS, *Arts of the Middle Ages*, by Hendrie. MRS. MERRIFIELD'S *Ancient Practice of Oil Painting*, &c.

† See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. Our illustration is copied from Rubens's famous picture of St. Ignatius Loyola, the founder of the Order of Jesuits, which picture is now in Warwick Castle. It very clearly exhibits the form and decoration of the Cope.

his accuracy in this respect. The observance of correct Costume is a great merit in an artist, at the same time, it must be subservient to pictorial effect. The subject does not meet with that earnest attention from artists that its importance demands. We have made COSTUME a special feature in this DICTIONARY, and have endeavoured to refer the reader to the best authorities on the subject. We subjoin the titles of a few of the books most valuable for the reference of the artist.\*

**COUNTER PROOF, CONTRA PROOF.** In engraving, is an impression yielded by a newly-printed proof of a copperplate, for the purpose of rigorously inspecting the state of the plate. The proof is the Reverse of the Plate, but the COUNTER-PROOF shows every thing the same way.

**COWL (CUCULLUS, Lat.)** The hoods which protect both head and neck from the cold. St. Basil and St. Anthony commanded their monks to wear them, and latterly they have come into use by travellers, sailors, and huntsmen.

**CRAYONS (CHALKS, Fr., PASSELSTIFTE, Ger.)** Cylinders of soft clay, white or coloured with various pigments, used for delineating objects upon paper, which are usually termed *Chalk Drawings*.

**CREST.** A device placed upon a wreath, and originally surmounting the knightly helmet. It is now placed over family arms, and has sometimes a punning allusion, as in our engraving, the Moor's head being the crest of the Moore family.

**CROSS-BOW.** This ancient weapon, a great improvement on the wooden long-bow, was brought to Europe by the Crusaders. It was made of steel, with a peculiar handle, and the string was stretched by means of a small wheel called a *gaffe*. The bolts or arrow were generally shod with iron, and were either round, angular, or pointed. Burning



materials were also discharged from the Bow, in order to set fire to buildings and machines of war. Those Bows made wholly of iron were called **BALLISTERS**.† The share which Art had in the Cross-Bows of the middle ages may be seen by a glance into the Armouries. The most artistic specimen is the bow which Charles V. used for his amusement. It was inlaid with ivory carved by Albert Durer.

**CREWETTS.** Small vessels of glass or metal, used at the Altar to hold the wine and water intended for consecration.

**CRIMSON.** The colour known by this name is *Red*, reduced to a deep tone by the presence of *Blue*.

**CROCKETTS.** Enrichments modelled generally from Vegetable productions, such as Vine or other leaves, but sometimes Animals and Images are introduced, employed in Gothic architecture to decorate the angles of various parts of ecclesiastical edifices, such as spires, pinnacles, mullions of windows, &c. The forms are infinite, almost every kind of leaf or flower being employed for this purpose, generally with some pointed reference to local circumstances; thus, at Westminster we find a succession of roses and pomegranates; at Magdalen College Chapel, lilies. They only appear in pyramidal and curved lines, never in horizontal.

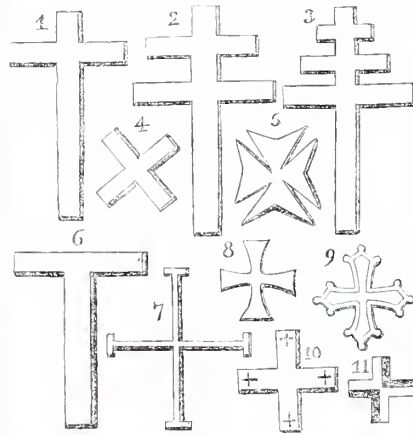
**CROSS.** The Cross occupies a very important place in Christian Art. It is the sole and universal symbol of our Redemption, and of the person of our Saviour; he is symbolised under this form, as he is also under that of the **FISH**, the **LION**, or the **LAMB**. The Cross is either historic or symbolic, real or ideal; in the one it is a gibbet, in the

other an attribute of glory. There are four species of Cross. 1. The cross without a summit, in the form of a T; this is the Egyptian cross, the cross of the Old Testament. Many ancient churches, especially the Basilicas of Constantine, St. Peter and St. Paul at Rome, are, in their ground-plan, nearly of this form. 2. The cross with summit; it has four branches; this is the true cross, the cross of Jesus and of the Evangelist. This form of cross is divided into two principal types, which also partake of many varieties: they are known as the Greek, and the Latin cross; the first is adopted by the Greek and Oriental Christians, the second by the Christians of the West. The GREEK CROSS is composed of four equal parts, the breadth being equal to the length.\* In the LATIN CROSS, the foot is longer than the summit or the arms. The Greek Cross is an ideal cross; the Latin Cross resembles the real cross upon which Jesus suffered. 3. The Cross with two cross-pieces and summit. 4. The Cross with summit and three cross-pieces.† When the Cross retains its simple form, and is not loaded with attributes or ornaments, we must distinguish the CROSS OF THE PASSION from the CROSS OF THE RESURRECTION. The CROSS OF THE PASSION is a real cross, the gibbet upon which Christ suffered. This is the

cross in common use in our churches; it is employed by painters and sculptors; and which, in Catholic countries, meets us at every turn, by the roadside, in the street, chapels, and cathedrals. It is also called the **TRiumPHAL CROSS**. The CROSS OF THE RESURRECTION is the symbol of the true Cross; it is that put into the hands of Christ in representations of his resurrection. It is a Lance, the staff of which terminates in a Cross instead of a Pike; it carries a Flag or Banner upon which is depicted a Cross, which is suspended from the point of intersection of the arms. It is the cross held by the Paschal Lamb; it is that carried at the head of religious processions. It is not a tree, like the *Cross of the Passion*, but a staff; the first is the *Cross of Suffering*, the other is the *Cross of Victory*; they are of the same general form, but the latter is spiritualised, it is the **GIBBET** transfigured.‡ There are many other Crosses which are purely emblematic, some of which have been adopted in heraldry, to which names, characteristic of their nature and forms, have been given. And it is somewhat remarkable that all those used in blazonry are Greek and not Latin, being brought from the East at the time of the Crusades.§ The full consideration of this interesting subject would fill a large volume. We must refer our readers to the interesting work of M. Didron, *Iconographie Chrétienne, Histoire de Dieu*. 4to, Paris, 1843.

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\* The MALTESE CROSS and the CROSS OF JERUSALEM, are varieties of the Greek Cross.

† These varieties of the Cross must be regarded as somewhat fantastic, yet they were adopted by the Church. The TRIPLE CROSS was carried only before the Pope; the DOUBLE CROSS was appropriated to Cardinals and Archbishops, while the SIMPLE CROSS was left to the Bishops.

‡ The Cross of St. John the Baptist is nearly identical with this, but it has not the Cross depicted on the Banner.

§ See *Glossary of Heraldry*. Svo, Oxford, 1847. The crosses used by the Church may be classed conveniently as follows:—

- 1. Altar Crosses.
- 2. Processional.
- 3. Roods on lofts.
- 4. Reliquary Crosses.
- 5. Consecration Crosses.
- 6. Marking Crosses.
- 7. Pectoral Crosses.
- 8. Spire Crosses.
- 9. Crosses pendant over Altars.

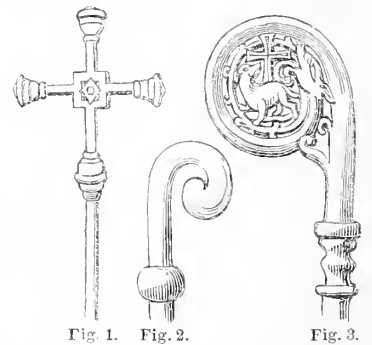
See PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*.

a mark of honour for civil, military, and naval achievements. Nine specimens of CROWNS are enumerated in Heraldry:—1. The Oriental Crown; 2. The Triumphal or Imperial Crown; 3. The Diadem; 4. The Obsidional Crown; 5. The Civic Crown (this is the Crown in which Cybele is represented); 6. The Crown Vallary; 7. The Mural Crown; 8. The Naval Crown; 9. The Crown Cælestial.—In Christian Art, the Crown, from the earliest times, is either an attribute or an emblem. It has been employed as an emblem of victory, and hence became the especial symbol of the glory of martyrdom. Its form varied at different periods; in early pictures it is simply a wreath of palm or



myrtle, afterwards it became a coronet of gold and jewels. Generally, the female martyrs only wear the symbolical Crown of glory on their heads. Martyrs of the opposite sex bear it in their hands, or it is carried by an angel. Sometimes, as in St. Catherine and St. Ursula, the Crown is both the symbol of martyrdom, and their attribute as royal princesses. The Virgin, as 'Queen of Heaven,' wears a Crown.\*

**CROZIER.** A Staff surmounted by a Cross, borne before an archbishop. It is about five feet long, hollow, and generally made of tin, gilt and ornamented. It is often confounded with the PASTORAL STAFF of a bishop, which is quite dissimilar, being made in the form of a Crook. The



early CROZIERs were exceedingly simple, terminated only by a floriated Cross.† The BYZANTINE CROZIER has at the top either a knob or a Cross, which is sometimes in the form of a T, with curved serpents on both sides. It is also found in the Latin church among the old bishops.‡

**CRUCIFIX (CRUCIFIXUS, Lat.)** The representation of the Saviour on the Cross, but especially that plastic one seen on the altars of Catholic churches, in the centre of which it stands, overtopping the tapers, and only removed at the elevation of the Host. Its intention was to lead the mind back to the Cross, which was set up on the altar or in some convenient spot. It was first

\* No. 1, in our cut, represents the Laurel Crown of ancient Rome, from Montfaucon. No. 2, the Mural Crown worn by Cybele, as given by Caylus. Fig. 3, the Radiated Crown of its ordinary form, from a coin of Gordian. No. 4, the square Saxon Crown, as delineated in a MS. of the period, in the Cottonian collection (Tiberius, C. 6.) No. 5, the Crown of Edgar, from his grant to Winchester, A.D. 966 (Vespasian, A. S.) No. 6, the Crown of William the Conqueror, from one of his coins. No. 7, the Imperial Crown of Germany. No. 8, that worn by Charlemagne.

† In SHAW'S *Dresses and Decorations*, vol. 1., an archbishop is figured with a Crozier of simple but beautiful design.

‡ Fig. 1 represents the Crozier held by Archbishop Waldeby, A.D. 1397, in his effigy at Westminster. Fig. 2 is of very early date, in the Cathedral, Durham; Fig. 3 in the Museum, Newcastle: both are pastoral staffs.

\* HOPE'S *Costume of the Ancients*. Two vols. Svo.  
 FAIRNOLT'S *Costume in England*. Svo. 600 woodcuts.  
 HERBE'S *Costumes Français*. Folio.  
 FERRARIO, *Il Costume Antico e Moderno*. 4to.  
 HEFNER, *Costume du Moyen Age Chrétien*. 4to.  
*Costumbuch für Künstler*. 4to.  
 PUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. 4to.  
 † Two Popes forbade the use of the Crossbow; it was most in favour in the time of Richard Cœur de Lion and Philip Augustus of France. It was used as a weapon of war in the fourteenth and fifteenth centuries, when a great part of the infantry of an army consisted of cross-bowmen, or archers; those of Genoa and Venice were particularly famous, and were often hired by foreign powers.



known in the time of Constantine, and takes the place of the real CRUCIFIX in the Eastern church. The latter was not common till the end of the eighth century. The Greek church never publicly accepted it, although it appears in the quarrel about images, but used the simple CROSS. It was not general in the Latin church until the Carolingian era. From the *disciplina arcana* and the early prohibition of IMAGES by the Synod of Elvira (305), an early use of the Crucifix may be supposed, as it referred immediately to the first Christian dogma. At first the simple Cross was sufficient—*crux immissa* or *capitata* +; *crux decussata* X; and *crux commissa* T—the Lamb standing under a blood-red Cross. The addition of the Saviour's bust at the head or foot of the Cross while the Lamb lay in the centre, was the next step towards the CRUCIFIX; and afterwards Christ himself was represented clothed, his hand raised in prayer, but not yet nailed. At last he appeared fastened to the Cross by four nails (seldom by three), and on the older Crucifixes alive, with open eyes; on the



later ones (from the tenth to the eleventh century), sometimes dead. Christ was often clad in a robe, having the regal crown on his head; more recently the figure wore only a cloth round the loins, and the crown of thorns.\* This representation was continued, and the CRUCIFIX regarded as an indispensable attribute of churches and altars. The number of them increased, as they were particular objects of veneration; and large ones of wood or stone were placed at the entrances of the church. The ALTAR CRUCIFIX was generally of gold or silver, adorned with pearls or precious stones.

**CUIRASS.** The covering of plate-armour used for protecting the body from the waist upwards.

**CUIR-BOULLI** (*Fr.*) Boiled leather. Frequently mentioned by mediæval writers. It consisted of leather adapted to various purposes, both of defence and ornament, by the process of boiling.† It has lately been revived under the name of *impressed leather*, and brought to a high degree of perfection.

**CUSTODIA.** The shrinc or receptacle for the Host in Spanish churches. They are frequently constructed of gold and of silver, upon which all the riches of the goldsmith's art were lavished.

**CYATHUS** (*Gr.*) A single-handed drinking-cup, probably used as a ladle. It is often met with



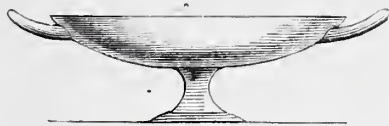
on painted vases in the hands of Bacchus; but the

\* Later artists, such as Schinkel of Berlin, have enveloped the Saviour in drapery, leaving the body in its customary position; he has also added the angel by the side, by which addition these crucifixes intended in the spirit of Christian Æsthetics for Protestant churches, become mere symbolic representations of Christian Ideas. The unpleasant sight of the nailed feet is avoided by their resting free and unbound on the globe, so that only the arms are fastened by nails to the cross. We are now too much accustomed to the naked figure to allow of the innovation of representing Christ after the old custom; we may also question, whether the great simplicity of the

vessel peculiarly sacred to that divinity is the two-handed cup, CANTHARUS.

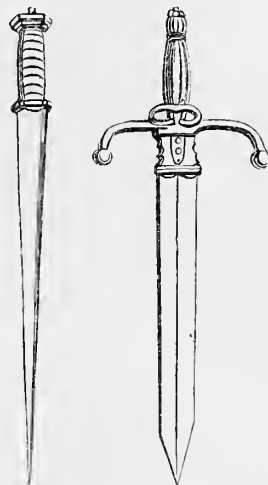
**CYCLAS.** A large robe of thin texture, with a border embroidered with gold, worn by the Roman women. It was worn in the same manner as the PALLIUM.

**CYLIX, CYMBRIUM.** A two-handed drinking-cup, made of earthenware and of the precious



metals. Numerous specimens have been found at Pompeii and Etruria.

**DAGGER.** A weapon of various sizes, two edged and pointed, similar in appearance to a sword, but smaller.\*



**DAGUERREOTYPE.** An ingenious invention, named after the originator, M. Daguerre, the inventor also of the Diorama. The process consisted of exposing silver plates to the vapour of Iodine; these were then placed in the CAMERA OBSCURA, and after sufficient exposure, the light acted upon the iodised surface of the plates, which were then exposed to the vapour of Mercury, by which the latent image was developed. The iodine was then washed off by a solution of Salts of Soda, (the Hyposulphite or the Sulphate) by which further action of the light was stayed, and the image on the plate rendered permanent. Such was the state of the discovery when first made known; many improvements were suggested, which resulted in the CALOTYPE and the TALBOTOPE, full details of which have appeared in this Journal.†

**DAIS.** A Canopy or covering. When the Ciboria fell into disuse, the altars were protected by a Canopy of cloth of gold or silk suspended over it. These Canopies were sometimes composed of wood, painted and gilt. The raised step at the upper end of the great dining-halls has been termed DAIS, from being the place of dignity, *over which* a canopy of state or DAIS was suspended.‡

**DALMATIC, DALMATICA.** The vestment worn by the Deacon at mass; it resembles the PLANETA worn by the priest, cut straight, with open sleeves hanging over the upper part of the arm. It has not the large cross stripes of the Planeta, but two narrow stripes of colour or lace, having between them two gold tassels. The deacon's Dalmatica is larger than that worn by the bishop over the TUNICA or TUNICELLA. It is not made of linen, but of the same heavy silken fabric as the PLANETA,

original crucifix had not more effect; since the restoration of Art the haggard sorrowful character of the figure has disappeared, and artists have represented the Ideal of human beauty in the form as a token of the concealed Godhead.

† The shield of Edward, the Black Prince, at Canterbury, is a veritable specimen of *Cuir-bouilli*, the Curi-puly of Chaucer.

\* The cut exhibits two daggers from the armoury at Goodrich Court. The first is of the time of Edward III.; the second, which has the more modern improvement of a guard for the hand, is of Italian workmanship, of the latter end of the fifteenth century.

† See SNELLING'S *History and Practice of Photography*. 12mo, New York, 1850.

‡ PUGNIN'S *Glossary of Ecclesiastical Ornament and Costume*.

STOLA, MANIPULUS, and MITRA. The TUNICA



of the sub-deacons is exactly like the DALMATICA.\* **DAMARA, or DAMMAR RESIN.** This resin is the produce of a tree growing in the Indian Archipelago and New Zealand, and is employed in making a valuable Varnish, when dissolved in Turpentine or Alcohol. There are several varieties of Dammar Resin, one, as hard as Amber and Copal. The soft kind usually met with in commerce is completely soluble in cold Turpentine. It is a valuable substitute for MASTIC.

**DAMASK.** A fabric of silk, linen, wool, also partly or wholly of cotton, woven with large patterns of trees, fruits, animals, landscapes, &c., and one of the most costly productions of the loom. It consists throughout of a body of five or eight shanks, the pattern being of a different nature to the ground. Damask weaving first attained perfection at Damascus, whence this large-patterned fabric derives its name. We find the art flourishing in the mediæval times of Art at Bruges, and other places in Flanders; attempts were also made in Germany and France.

**DAMASKEENING.** This term, derived from the Syrian Damascus, so renowned in Art, designates the different kinds of steel ornamentation. The first is the many-coloured watered Damascus blades; the second kind consists in etching slight ornaments on polished steel-ware; the third is the inlaying of steel or iron with gold and silver, as was done with sabres, armour, pistol-locks, and gun-barrels. The designs were deeply engraved, or chased in the metal, and the lines filled with gold or silver wire, driven in by the hammer, and fastened firmly. This art was brought to great perfection by the French artist Corsinet, in the reign of Henry IV.

**DANCE OF DEATH.** This edifying subject is very frequently met with in ancient buildings, stained glass, and in the decorations of manuscripts, &c. The best known is that by Hans Holbein. It is frequently found in the margins of early printed books. One, from the press of Simon Vostre, in 1502, has a most interesting series, beautifully designed and executed. The earliest representation of this impressive subject dates from the fourth century; but it was rapidly multiplied, and introduced into many English and Continental churches.†

**DECOLLATION.** A term in frequent use, synonymous with beheading, and used in reference to the decapitation of St. John the Baptist, St. Cecilia, &c.

**DECORATION.** The ornamental parts in an edifice, comprising the Columns, Pilasters, Friezes, Bas-reliefs, Cornices, Festoons, Niches, Statues, &c., and which form the decorations of the façade of a palace or temple; and the Gilding, Arabesques, Paintings, Panellings, Carvings, the Draperies, &c., which compose the decoration of an interior. The discoveries at Pompeii have furnished some

\* "The Dalmatic is, in its signification, a robe of dignity, and therefore appropriated to the Diaconate, as being the first hierarchical order; it is distinguished from the Tunicle, by the greater length and amplitude of its proportions."—See PUGNIN'S *Glossary of Ecclesiastical Ornament and Costume*. The most ancient form of Dalmatic is exhibited in our cut, copied from an early Christian writing.

† The most celebrated in this country was painted round the cloister of Old St. Paul's, in the reign of Henry VI. at the expense of Jenkyn, a carpenter and citizen of London. It is described as having been executed after one in the Cemetery of the Holy Innocents at Paris. There were also painted DANCES OF DEATH, at Amiens, Basle, Dresden, Lucerne, Minden, Dresden, &c. At Rouen, in the cemetery of St. Malou, is a Dance of Death sculptured in relief on the pillars of the great cloister which surmounted the inclosure.

very beautiful interior decoration, quite classical in taste.\*

**DESIGN.** The Art of Illusion. A design is a figure traced in outline, without relief being expressed by light and shade. Also a Sketch in water-colour, in which the Chiaroscuro is expressed by Indian Ink, Sepia, or Bistre; or a sketch in which the object represented is clothed in its proper colours. DESIGN is sometimes used synonymously with SKETCH, STUDY, to indicate the first composition for a picture, &c.; here it embodies all the inventive genius of the artist—INVENTION, COMPOSITION, COLOURING, &c., and is preliminary to the execution of the work on the chosen scale.

**DETACHED.** When figures stand out from the back-ground and from each other in a natural manner, so as to show that there is space and atmosphere between, we say they appear *detached*.

**DEVICE.** A motto, emblem, or other mark by which the nobility and gentry were distinguished at tournaments.

**DIADEM.** The frontlet worn by the kings and princes of antiquity, and also by their wives. It was made of silk, wool, or yarn, narrow, but wider in the centre of the forehead, and generally white. Those of the Egyptian gods and kings are adorned with the emblem of the sacred serpent. The

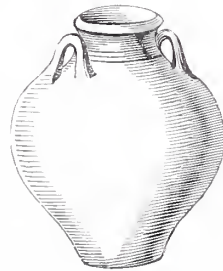


Bacchic Diadem, or *Circademnon*, which the Indian Bacchus wore, consisted of a folded band encircling the forehead and temples, and fastened behind with hanging ends.† With the Parsees (Persians) the Diadem was wound round the Tiara, and was bluish white.‡ The Greeks presented a Diadem to every victor in the public games; and it was also an attribute of priests and priestesses. We find from Homer that the term Diadem was unknown in the early ages of Greece, *Stephane* being the name used in the "Iliad" for the ornament. The more recent Greek was *Stephanos* (wreath), and the still later equivalent *Koronis* (whence the Latin *Corona* and our word CROWN), was a garland of honour far more important than the DIADEM, and quite distinct from it in signification. We allude to the myrtle crown of the archons, senators, and public speakers, and to the wreaths of olive which were given to meritorious citizens, and which were afterwards exchanged for a golden circlet. The wreaths worn by the Grecian women were very splendid, varying from the simple garland of laurel worn at feasts, to a costly ornament, often, though improperly, termed a DIADEM.§ The real Diadem, like the sceptre, is a symbol of power, especially in the representation of Juno (Hera), who is thereby designated as the consort of the sovereign of the gods and men, and partaking of his power.||

**DILETTANT** (*Ital.*) The DILETTANT is one who treats Art empirically, a lover of art who is not satisfied with looking and enjoying, but must needs *criticise* without a shadow of qualification for so important a function. We except the case of those born with a real talent for Art, but who are prevented by circumstances from receiving an artistic cultivation. The dilettant holds the same

relation to the artist, that the bungler does to the artisan, he takes hold of Art by the weak end; conscious that art is learned according to rules, he errs in treating its laws as mechanical when they are spiritual. He confounds Art with material; he regards neatness and finish, which are mechanical, as the highest excellences. Invention, composition, colouring, being spiritual, are invisible to him. Having no confidence in the application of his rules, he applies them empirically, and follows, as nearly as he can, the direction of popular taste. While the aim and endeavour of the Artist is the highest in Art, the dilettant has no aim; he sees only what is beside him—nothing beyond. On this account he is always comparing; for the most part praises extravagantly, blames unskillfully; he is partial to the curiosities of Art, and regards its technics as an arcaea of tricks, and sleight of hand; he is ever searching for, and finding, the 'lost Medium' of the old masters; is curious in Megyls, considering that in them will be found a ready substitute for deep and patient study, and earnest feeling for Art. Wanting in a true idea of Art, he ever prefers the many and the indifferent or the rare and costly, to the choice and good. Many dilettants are collectors; they are fond, if possessed of the means, of *raking together*, their object being to possess, not to choose with understanding, and be content with a few good things. The dilettants do great injury to artists, by fostering the mechanical, rather than the spiritual, in Art, and by bringing them down to their own level. Yet, on the other hand, Dilettantism has its advantages; it prevents an entire want of cultivation, and as it is in some sort a necessary consequence of a general extension of Art, it may even be the cause of it. Under certain circumstances it may excite and develop a true artistic talent, and substitute a certain idea of Art, in place of entire ignorance, and extend it to where the artist would not be able to reach; though few artists can be connoisseurs, many are Dilettants. See GOETHE'S *Essays on Art*.

**DIOTA** (HYDRIA, CALPIS, CROSSOS). Urns. A large full-bodied vessel, narrow at top, with a



foot and two handles (*diotos*), holding a certain measure, and carried on the head.\*

**DIPLOIS.** In Grecian costume, a kind of



doubled cloak, which, when worn, was folded back in the manner shawls are usually worn (PALLIUM)

**DIPTYCH** (DIPTYCHA). Folding tablets used in later Roman times; they were made of ivory, beautifully carved, covered on the inner side with

\* The word HYDRIA means a water-vessel; by DIOTA, a vessel with handles is designated, and under this term are also comprised all vessels with a narrow neck used for holding and carrying liquids. The Panathenaic prize-vessels are mostly AMPHORE, but also HYDRIE and CALPINE. The Corinthian Hydria were double DIOTE, having two handles at the top, and a smaller one in the middle. The Attic prize for wrestlers was a DIOTA filled with oil.

wax, and used for letters of friendship. The letters were written inside these tablets, and on the outside were slight reliefs, making the specimens still extant not a little interesting in the history of Art. The whole class of DIPTYCHA, together with the TRIPTYCHA and PENTAPTYCHA, belong to the later Roman Empire, and are, therefore, curious as the last effort of Antique and also as remnants of



Early Christian Art; they are distinguished as *Consular*—those presented by the magistrates upon receiving that office; \* and *Ecclesiastical*. They were made of wood as well as of ivory, and some are extant of chased silver. The *Diptycha Consularia* bore the portraits of the Consuls, representations of the Games in the Circus and Scenes of Triumph, &c. The *Diptycha Ecclesiastica* are decorated with scenes from Biblical history. They were very common during the middle ages, and were often most exquisitely wrought.† (See TRIPTYCH).

THE VERNON GALLERY.

THE PORT OF LEGHORN.

Painter, Sir A. W. Callcott, R.A. Engraver, J. C. Bentley. Size of the Picture, 5½ ft. 4 in. by 3 ft. 6 in.

A REFERENCE to the dimensions of this picture, as given above, will inform the reader that it is a work of very considerable size, but the scene is such as fully justifies its representation on a large scale; and the combination of water with the classic architecture of Italy is precisely that character of material with which Callcott so ably dealt. The view is here taken under the effect of a warm sunny evening, but it is painted in sober tones, and with much delicacy, for even those parts left in deep shadows reflect the clear mellow tints of a southern atmosphere. There is little positive colour to be seen in the picture except in some of the figures, and even these are kept down so as not to disturb the general harmony.

Leghorn, a word which is an English corruption of Livorno, stands on the west coast of Italy, in the grand duchy of Tuscany. It is a sea-port of considerable commercial business, but the view here presented shows very little of the maritime bustle actually pervading in the town. That part which is seen in the picture is towards the north, and is termed the Pisa Gate, as the way leads to that city, from which it is distant about fourteen miles. Leghorn has little claim to classical antiquity; it was formerly regarded only as a part of the more important inland city of Pisa, but its commerce, in the course of a very few centuries, raised it to a higher position than the place to which it had been subordinate. This success was mainly attributable to the influence and patronage of the Medici family in the sixteenth century, the Florentines having purchased Livorno from the Genoese soon after Pisa had fallen in their hands. From that time to the present, except when Bonaparte invaded Italy, it has gradually increased in wealth and population; the latter, including the two suburbs, of which Callcott's view is one, is reckoned to consist of nearly one hundred thousand persons.

\* The Consuls and Pretors were accustomed to greet their nearest friends on the day of their entrance into office with these tablets, on which their portraits were drawn.

† Figured in Willemijn's *Monumens Français Inédits*, pl. 42. Besides those which are proper ornaments of the Church, were folding tablets of ivory or metal, with the representation of some sacred mysteries in relief. They vary considerably in size, but seldom exceed eight inches by four. Our engraving is copied from a very curious Diptych of the ninth century, published by Montfaucon, and contains sacred subjects as well as the Roman "Wolf and Twins," &c.

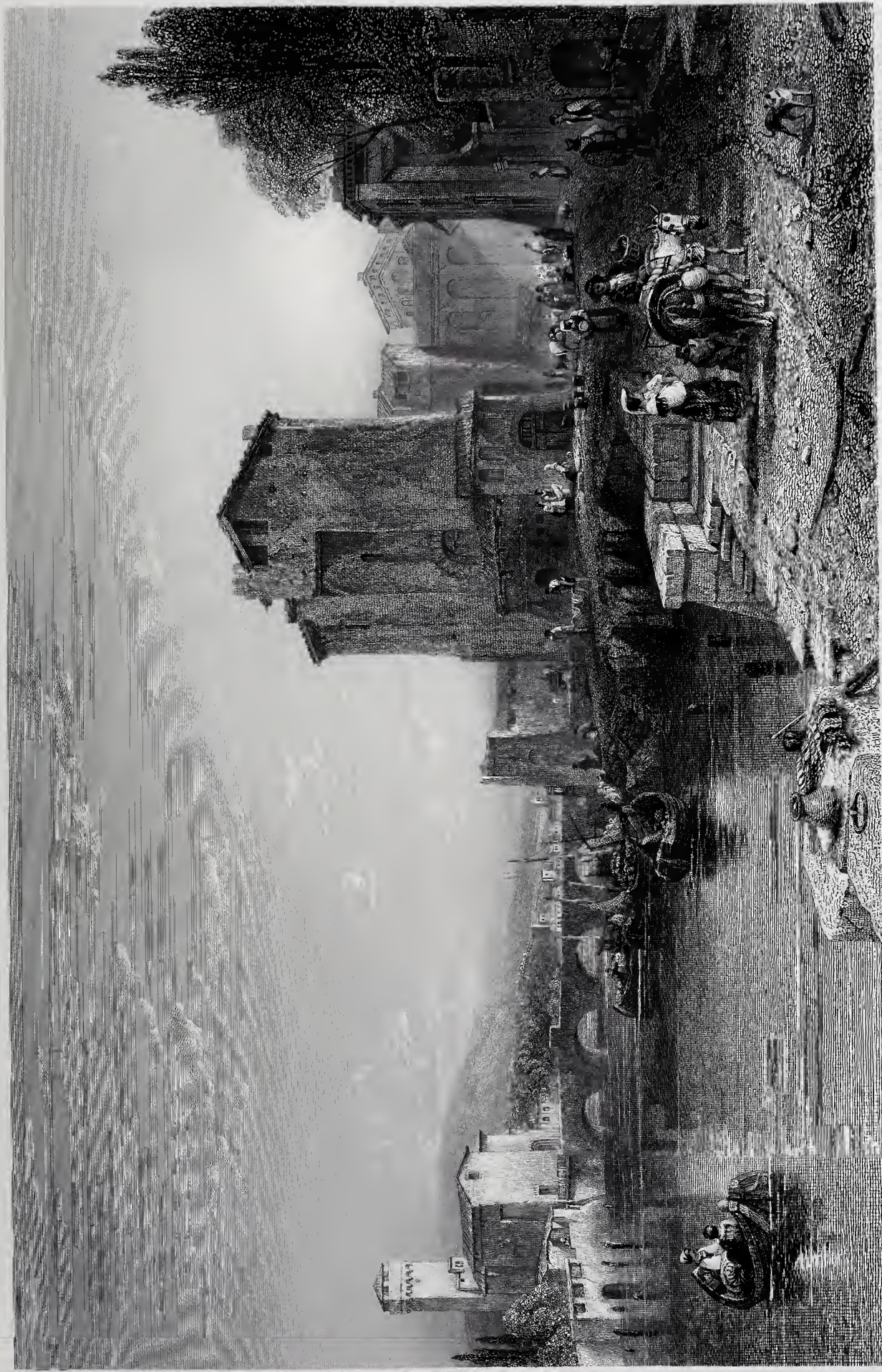
\* The Art of Decoration was for a long period after the Reformation almost entirely lost in this country. Taste was banished; caprice and fashion long usurped its place. Within a few years, however, a revival of former excellencies has taken place, though not nearly to the extent we could wish. Decorators still appear greatly at a loss for good models; we can refer them to MR. GRUNER'S *Frescoes and Decorations of Italy*; MR. WYATT'S *Geometrical Mosques of the Middle Ages*; and especially the works of Professor ZAHN, whose volumes form together an almost inexhaustible storehouse of the most exquisite designs for the use of the decorator.

† One similar is represented above, as given in a Græco-Egyptian coin of Ptolemy XII. (B.C. 65).

‡ The early Roman Emperors did not wear this ornament, perhaps to avoid displeasing the people by reminding them of the hated kingly dignity. Diocletian was the first who wore it, and after the time of Constantine the Great, it was adorned with rows of precious stones or pearls. At last the caprices and ostentation of rulers were not satisfied with the diadem, and rich crowns were worn, and are still in use.

§ One of the most splendid of these, with the necklae and bracelet belonging to it, was lately found at Apulia; it surpasses all works of the kind hitherto discovered.

|| In an old picture which a century ago was to be seen in the baths of Titus, and of which a coloured drawing is preserved in the Vatican library, Juno gives the diadem to Paris, promising him great power if he will declare her, the wife of Zens, the most beautiful of all women. This diadem had at the back two strings for fastening it, and it is red like those worn by the victors in the games appointed by Æneas.



SIR A. W. CARRIOTT, R.A. PAINTER

THE PORT OF LEGHORN  
FROM THE PICTURE IN THE VERNON GALLERY

THE PICTURE IN THE VERNON GALLERY

THE PICTURE IN THE VERNON GALLERY



THE GOLDSMITHS' WORK OF  
M. MOREL.

For a very considerable time England has been excelled by France in the manufacture of jewellery, and it must be confessed that the best home productions in this branch are, for the most part, adaptations of Continental designs. Even in our boasted racing plate, upon which the best artists and the most approved goldsmiths are employed, we seldom evince that elegant feeling for design which France displays in works of infinitely less labour or importance. This fact is to be variously accounted for, but perhaps most conclusively on the following grounds:—In England it has been too much the fashion among the wealthy classes to award to intrinsic value the palm over artistic workmanship, or, in other words, to give the preference to a huge stone massively set, rather than to such a jewelled combination of excellent forms as might have emanated from the studio of Cellini. Again, in France, Art-instruction has been so much more widely diffused than in this country, that the inventive and creative faculties of our Continental neighbours have had better opportunities of expanding, thus rendering failures in composition far less frequent; to these may be added the fact that, from the cheapness of labour, metals and gems may be most easily prepared for the hand of the *artist-workman*, who can therefore expend upon an object of "orfeverie" double the amount of time that could be allowed him here. We endeavoured, as far as possible, to do justice to the large predominance of beautiful plate and jewellery brought together in the French Exposition, in our Report of the collection last year, and upon that occasion we gave a list, as far as possible, of the best manufacturers of Paris in these departments; to that list we must now make an addition by a series of engravings, which will, we think, be acceptable to all our readers.

M. Morel, a French manufacturer, originally goldsmith to His Majesty Louis Philippe and the Duke and Duchess of Orleans, has, since the abdication of his royal patron, settled in London, where he is carrying on a very extensive business among the nobility and gentry, and executing works of the highest order of merit. We believe his establishment is chiefly famed for its productions of jewellery, and particularly diamond settings, but we have also had the pleasure of seeing in M. Morel's rooms objects in gold and silver plate, calculated to reflect honour upon any manufacturer in any period of Art. Of the choice performances of this establishment we now offer to our readers a set of carefully executed illustrations from the pencil of Mr. W. Harry Rogers, and we believe they will not only prove interesting to most persons from their beauty and novelty, but by showing to the British manufacturer what the French are able to produce, will be really useful in explaining somewhat of the attitude which the art will assume in the great Exhibition of 1851.

For clearness and convenience we divide our review of the works of M. Morel into four sections, each represented by a separate page, viz., Goldsmith's work of purely ornamental character—Utilities in silver plate—Diamond settings—Enamelled jewellery. Had they been more suitable for the purposes of engraving, we might have included in the first section a superb centre for a dinner-service, richly modelled with subjects of boys, bacchanalian trophies, &c., united by ornament of Louis XV., and a mounted agate cup of richly enamelled gold in the style of the best part of the sixteenth century. The last named piece of Decorative Art is so pure in character and at the same time so elaborate, as to remind us only of some of the ancient crystal mountings preserved in the Salle des Bijoux at the Louvre, which enjoy a European reputation. Among other productions which English manufacturers seldom even attempt, are seal-handles, composed of full-length figures finished with the delicacy of a miniature, card-cases, souvenirs, tazzi, vases, clocks, and ewers, as eminent for their just "balance" of ornament as for the anatomical correctness of their figure details.

The style mostly employed by M. Morel, as the accompanying engravings will explain, is a species of compromise between the "Renaissance" and that of "Louis XIV."



The first engraving on the present page represents a magnificent silver tazza and cover made for one of the princes of Russia, and therefore surmounted by his armorial bearings and supporters. Its form is novel and exceedingly graceful, and the lightness of its handles goes far towards supplying an agreeable contrast with the surface arabesques upon the body.

Following this will be seen an irregularly shaped vase, upon which the style of ornamentation



tation partakes much of that universally adopted during the reign of Henri II. of France. The

monster forming the handle, and the boys supporting a tablet are finished with much delicacy.

This page is dedicated to objects in plate of a useful character. The sugar-basin presents different features from the rest, being designed

which is both beautiful and original, somewhat reminding us of those pieces of plate which were

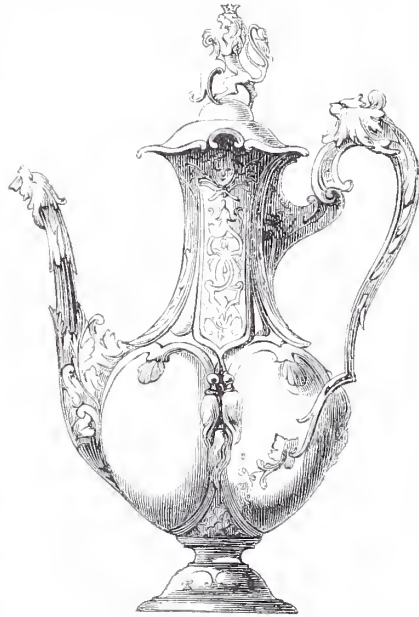
executed in Venice in the seventeenth century, and were so largely imitated by the decorative



rather with playfulness than severity. It is, nevertheless, very exquisite, and a considerable advance in form on the ordinarily manufactured



artists of France under Louis XIV. The masked and foliated handles, however, and quatrefoil plans of the bodies, bespeak the study of a purer school and attention to better principles.



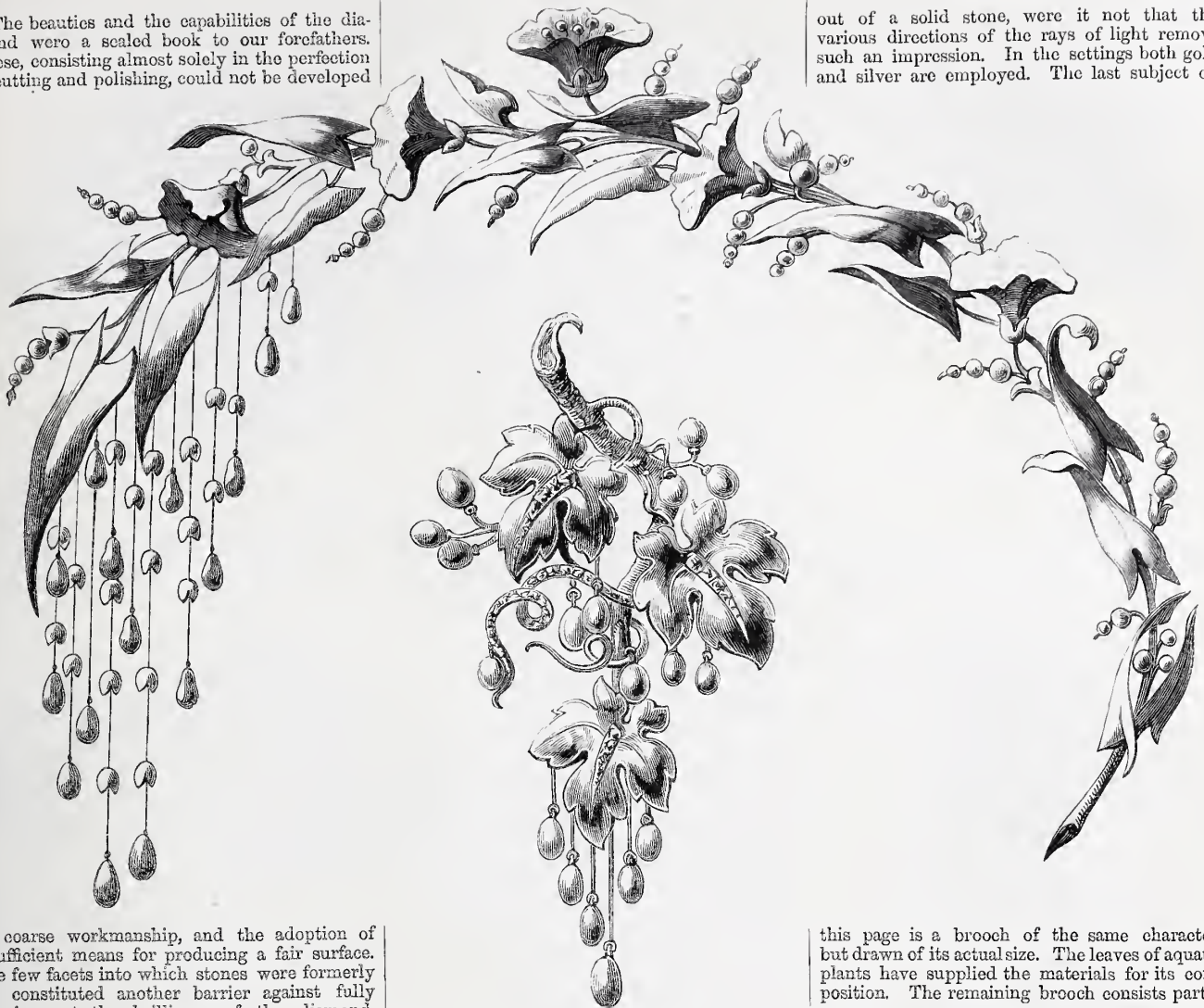
silver sugar-basins of the day. The set of which it forms a part was, we believe, intended for the Duchess of Orleans. The remaining utilities on



the page consist of coffee-pot, cream-ewer, bread-basket, and tea-tray, all selected from one service,

The beauties and the capabilities of the diamond were a sealed book to our forefathers. These, consisting almost solely in the perfection of cutting and polishing, could not be developed

out of a solid stone, were it not that the various directions of the rays of light remove such an impression. In the settings both gold and silver are employed. The last subject on



by coarse workmanship, and the adoption of insufficient means for producing a fair surface. The few facets into which stones were formerly cut constituted another barrier against fully drawing out the brilliancy of the diamond.

this page is a brooch of the same character, but drawn of its actual size. The leaves of aquatic plants have supplied the materials for its composition. The remaining brooch consists partly



parently, so that they can in nearly every direction receive and admit the light, and thus possess themselves of a radiance they could not formerly present. The French jewellers have most successfully availed themselves of this valuable invention, and have learned to unite transparently-set diamonds with such minute wires of metal as to render the junctions scarcely perceptible. But, perhaps, no manufacturer has brought modern art and science so happily together in the fabrication of diamond ornaments, by uniting with the best means of securing dazzling effect, the most graceful combination of good form, as the gentleman whose establishment is now under consideration.



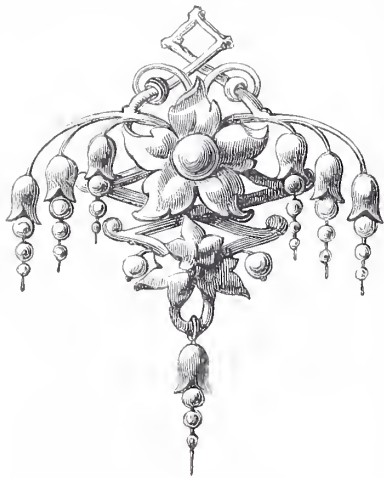
The whole of the engravings on the present page are representations of some of M. Morel's mounted diamonds. The "aigrette" at the top and its companion brooch, which is introduced at the foot of the first column, and will please most from its graceful distribution of forms, are considerably reduced from their original size. In design they consist of natural leaves and flowers arranged

Modern science has, however, given to the stone an equal position for beauty as for rarity, and, in comparatively recent times, a discovery has been made whereby diamonds may be set trans-

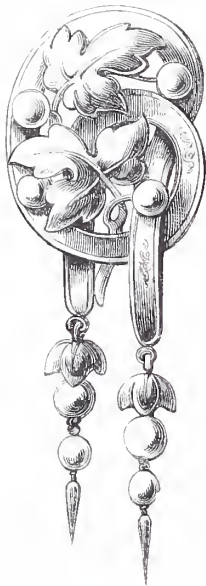
with something of Italian treatment. The diamonds are all set transparently, and so closely studded together that each individual leaf would have the appearance of being chiselled

of diamonds and partly of enamelled gold, and is extremely beautiful both in design and workmanship. It is impossible for anything to surpass the brilliancy of these graceful ornaments.

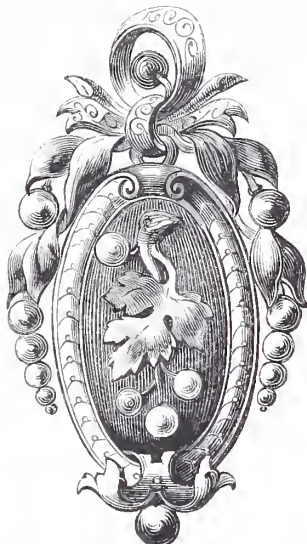
Our concluding page of illustrations of M. Morel's manufactory exhibits brooches and



brackets of less pretension, but perhaps of equal beauty and interest. They are all formed of gold, variously enamelled and set with gems.



The first brooch is profusely garnished with hanging pearls; the bells and leaves are enamelled green, and the cinquefoil in the centre is



of white enamel, studded in the centre with a pearl. The next brooch which, in point of de-

sign, forms a kind of knob, is of gold engraved and decorated with pearls, while its foliatus are elegantly enamelled with pale blue. The third brooch is more severe in treatment, and presents features which are altogether wanting in those already described. The field upon which the centre sprig is placed is of rich blue bordered with gold, the serrated leaf in the centre being white, relieved with pearls. These also appear in the border of laurel, the leaves of which are formed of green enamel. The brooch at the top of the next column is a beautiful example of interlaced design adapted to jewellery. It will be seen that the whole is an intricate arrangement of the stems of plants. These are all of gold, and the foliations which issue from them are the same with the under edges, enamelled green; a fine pearl, supported by two others, forms an agreeable centre. The three bracelets with which the page concludes are simply but beautifully designed. In the first, white and blue are the colours of the enamel introduced; the gold ground being first fashioned into scroll-work foliage, much after the style of design employed in this country under James I. Pearls, set as if growing from beneath leafage, add considerable life to the bracelet. The next bracelet is particularly unpretending, but has been composed with a great deal of judgment and knowledge of effect. The stalks and tendrils are of burnished gold; the two leaves are of blue enamel, upon which the centre stems formed of diamonds stand out in rich contrast of colour. The only other accessories are three pearls of a size rather above the average of such as are employed for similar purposes. Our last subject is a bracelet, the ornaments of which seem to have been taken from the leaves and branches of the vine; the leaves are enamelled, and the grapes represented by pearls; the principal stalk is of gold, having the surface grooved and knotted, as in nature. The art of enamelling, which our Continental neighbours have carried to so great perfection, we do not remember to have seen more successfully employed in modern times, than in the various objects of luxury or personal adornment brought into being by the good taste and able discrimination of M. Morel.

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We really think that our own manufacturers ought to direct their attention more assiduously to the art of enamelling on metals, particularly on gold. There can be but little doubt that in this country it had, in Anglo-Saxon times, been carried to a very high degree of perfection, if we receive the testimony of such remains as the Alfred Jewel, the famous brooch in the possession of Mr. C. R. Smith, and the various other examples which are met with in public and private collections; and although in subsequent times the practice became almost the peculiar province of the French, who established manufactories at Limoges and Avignon, there can be no reason why the Englishman should not take advantage of the advancement of chemistry in the present century, to apply it with equal success to the working of the precious metals in colours.

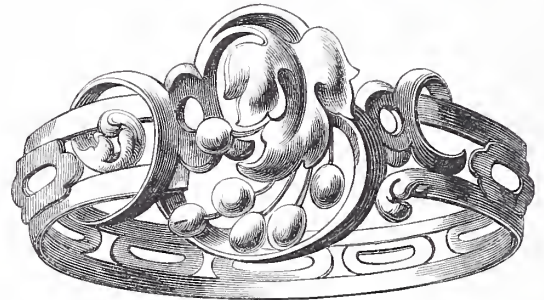
M. M. Morel has certainly done wonders in

applying enamel decoration not only to such personal ornaments as are represented on this

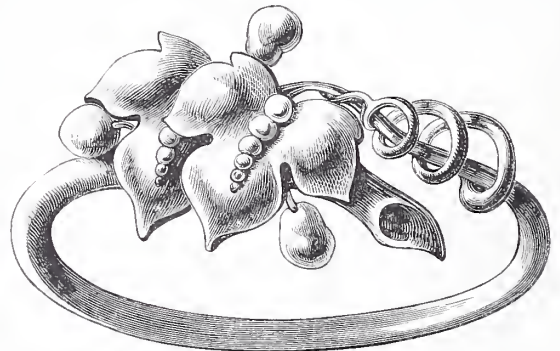


page, but also to works of a larger and more important character.

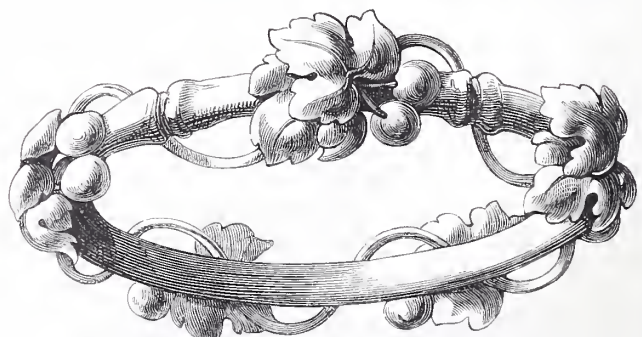
We understand that M. Morel's intention is to naturalise (so to speak) his establishment in England, and to graft on English industry the



resources which have made him famous in his own country. He already employs English workmen in his manufactory, and purposes gradually to increase their number; thus, by blending the undisputed qualities of the work-



men of both countries, to render a really important service to our own, and to give a vigorous impulse to the advancement of the arts of working precious metals in England. We are there-



fore advancing the interests of our own manufacturers by aiding M. Morel in his laudable design.



## AN ACCOUNT OF SAMUEL COOPER,

MINIATURE PAINTER TO CROMWELL AND TO  
CHARLES II.ALSO NOTES AS TO THOSE PERSONS WHOM HIS  
PICTURES REPRESENT.

"Mine eye doth his effigies witness  
Most truly limn'd and living."  
SHAKESPEARE.

SAMUEL COOPER has been the successful rival of Oliver, Petitot, Hilliard, and Zincke, in "the limner's art," and his miniatures are no less interesting to the lovers of Art than they are to persons well read in the history and memoirs of his day. They were painted at the most important period, and during the most romantic annals, of English history—the Commonwealth and the Restoration of the Stuarts to power. Although the latter event seems greatly to have affected the miniature painter—probably occupied with his daily work—neither poets nor painters seem much to have concerned themselves with revolutions or politics, with change of men or with change of measures. Dryden's "Ode to Charles II." follows his panegyric "Stanzas to the Memory of Oliver Cromwell;" and Waller's "Lines on the Death of the Protector" but precede his rejoicings at the King's Restoration. Cowley alone it was, who, amongst the poets of England, remained faithful and attached to the Royal cause.

Cooper was the favourite painter of the Cromwell family. He drew, or painted, most of the heroes of the Republic. Oliver Cromwell sat to him several times; so did Richard and Henry Cromwell, and Oliver's two sons-in-law, Ireton and Fleetwood, as well as others of the Cromwell connexion, whose miniatures are not now forthcoming; yet Cooper was immediately in favour, and patronised by Charles II., at the Restoration; and Evelyn notices this in his memoirs, "The First Coinage of Money:—1661. "Being called into the King's closet, where Mr. Cooper, the King's limner, was engraving the King's face and head to make stamps by, for the new minted money now contriving."

Cooper was also employed by Louis XIV. He went to France and Holland, and on the Continent he was known by the name of the little Vandyke. It was a portrait of a person of the name of Swingfield that first brought him into notice at the French Court; for the Royal family he painted pictures of a larger size than ordinary; and his widow received a pension for her life from Louis. The King offered Cooper 150*l.* for his picture of "Oliver Cromwell," but Cooper would not sell it. The value of Cooper's miniatures, though excellent in Art, is much increased from their representing persons celebrated or historical in those stirring times of the Rebellion; and Pepys, in his precise manner, states the value in which they were held as works of great merit, during the life of the painter:—"Pepys's Diary," 1669. "My Wife sat to Cooper; he is a most admirable workman and good company."—"To Cooper's, where I spent the afternoon, seeing him make an end of my wife's picture, a most rare piece of work as to the painting. He hath 36*l.* for his work, and the crystal and gold case comes to 8*l.* 3*s.* 4*d.* more." Aubrey, the famous English Antiquary, author of the "Life of Hobbes," also writes in the same terms of commendation of Cooper's painting. Speaking of Sir William Petty, the philosopher and physician, he says, "about 1659, he (Hobbes) had his picture drawn by his friend and mine, Mr. Samuel Cooper (the Prince of Limmers of his age), one of the likeliest that ever he drew."

This praise of Cooper is repeated as often as he is mentioned by Aubrey. The high estimation in which these miniatures are held renders it desirable that a catalogue should be made out of Cooper's numerous works, both to identify the persons they represent, and enable others to ascertain whose portraits they may have in their possession.

To begin with the old engravings, of which a complete collection has latterly been procured.

1. 'Samuel Cooper,' painted by himself. T. Chambers, sculptor.

1, 2. Samuel Cooper, born 1609, died 1672.

2. 'Samuel Cooper.' Engraved from the portrait at Strawberry Hill for Horace Walpole, in the book called "Anecdotes of Painters."

3. 'Oliver Cromwell, Lord Protector, 1653,' from a picture in the possession of Sir Thomas Frankland, engraved by Vertue.

4. 'Oliver Cromwell,' from another miniature engraved by Vertue in 1724.

5. 'Oliver Cromwell,' etched by Lamborn, from an original picture by Cooper at Sydney College, Cambridge.

6. 'Oliver Cromwell,' from a profile in the possession of the Duke of Devonshire.

7. 'General Ireton,' from a picture in the possession of David Polhill, Esq.

8. 'John Thurloe, Secretary to Oliver Cromwell,' from a picture in the possession of Lord James Cavendish.

9. 'Thomas Lord Fairfax,' from a picture in the possession of Bryan Fairfax, Esq.

10. 'Lord Fairfax,' Engraved by Worlidge, from a miniature in the possession of G. Scott, Esq.

11. 'John Thurloe.' Engraved by Golder. Published 1784.

12. 'John Thurloe.' Engraved by Cosmo Armstrong. Published 1821.

13. 'Fleetwood.' Without name or date. Engraved from a small miniature.

14. 'Mary Fairfax, Duchess of Buckingham,' Engraved from a miniature at Strawberry Hill, now Lord Northwick's, and published by Harding in 1798.

15. 'Richard Cromwell, Lord Protector,' from a miniature in the possession of Lord Orford, at Strawberry Hill. Engraved by Harding in 1792.

16. 'Richard Cromwell, Lord Protector,' from the same miniature. Engraved by Gardner. Published by Harding in 1797.

3, 4, 5, 6, Oliver Cromwell, born 1599, died 1658. 6, 7, 8, 9, are engraved by Houbraken of Amsterdam, and were published 1733—1742.

7. Ireton, the Parliamentary General, was the first husband of Cromwell's eldest daughter Bridget; she esteemed and admired him, but for her second husband, Fleetwood, showed a proportionate degree of contempt.

9, 10. Thomas, Lord Fairfax, was a noble author. Lord Orford, in his Royal and Noble Authors, treats his character with great contempt; he says, of this Parliamentary General, "one can easily believe his having been the tool of Cromwell when one sees by his own memoirs how little idea he had of what he had been about. . . . Of all his works the most remarkable were some verses that he wrote on the horse whereon Charles II. rode to his coronation, which had been bred and presented to the king by his lordship."

8, 11, 12. John Thurloe or Thurloe, as it is often spelled, was educated a lawyer; he became Secretary of State under Cromwell's government, and was continued in his office under Richard Cromwell. He made an offer of his services to Charles II., at the Restoration, who declined accepting of them: accused of high treason, he was arrested in May 1660, but being released, he retired to Great Milton in Oxfordshire, and was often solicited by Charles to return to office. He died 1668; he was a man of moderation in politics and of an amiable character in private life.

His collection of state papers is in seven volumes folio.

13. Fleetwood, Lord Deputy of Ireland, the son-in-law of Cromwell, having married the widow of Ireton, Bridget Cromwell.

On the death of the Protector, Fleetwood joined in inducing Richard Cromwell to abdicate.

14. This lady was a great heiress and a good kind of woman, but without beauty; yet with a good countenance, as her portrait denotes, and very short and fat. She was the only child of the republican General Fairfax, and became the wife of George Villiers, the second Duke of Buckingham.

"Her witty and eccentric husband, who was all mankind's epitome, could assume any character he pleased, and may have loved her in her turn; she never opposed his humour or interfered with his course of life." Lord Orford describes her husband as one who alike ridiculed his wife, his presbyterian father-in-law, Fairfax, the witty king, and the solemn Chancery Clarendon, but who could charm them all when he had a mind to do so.

15, 16. Cromwell's eldest son, Richard, was known by the name of the *peaceable man*; his character early in life came out as one opposed to violence and bloodshed. His father writes to a friend—"I hope he (Richard) may be serious; the

17. 'Henry Cromwell.' Engraved from a miniature in the possession of Dr. Hayes, of Oxford. Published by Jeffrey, Pall Mall, 1807.

18. 'His Royal Highness James, Duke of York and Albany, afterwards James II.' An oval 4*to*. S. Cooper, p., R. Williams, fecit, E. Cooper, ex.

19. 'James, Duke of York, afterwards James II.' Engraved by Scriven. Published by Millar & Carpenter, 1810.

20. 'Prince Rupert, when young, in a black hat.' Engraved from a miniature in the possession of Mr. Edwards, Pall Mall, and published by Whitefleet, Strand, 1808.

21. 'Prince Rupert in middle age.' Drawn in armour. Engraved by J. H. Sherwin. Published by Stockdale, 1787.

22. 'Edmund Waller, the Poet.'

23. 'Mr. Abraham Cowley, the Poet.' Engraved by Vertue.

24. 'Milton.' Published by Caroline Watson, 1786.

times require it." Again, as to answering his father's letters, Oliver Cromwell writes—"As for my son Dick, knowing his idleness, I do not much expect it from him." Richard was of a humane disposition, one made for private life, fond of hospitality, not objecting to a gay town existence, and much attached to his lady, Mrs. Dorothy Cromwell, who was distinguished for her purity of morals, as well as for her graceful manners. Richard was nearly crushed to death when he was elected Chancellor of the University of Oxford, which appears to have taken place in London, as it was occasioned by the fall of the stairs of the Banqueting House at Whitehall, upon which Secretary Thurloe writes in the language of the Presbyterian. "This has been a great affliction to his Highness and family; . . . if a sparrow fall not to the ground without the providence of God, much less do such things fall upon a person of his quality, by chance." Richard was a Colonel in the army, and took his seat as one of the lords in the Upper House by Oliver Cromwell's desire. He was far from being the timid imbecile creature as thought by some of his party; on the contrary, he saw the end of all things sooner than others.

17. Henry Cromwell, second son to Oliver Cromwell was Lieutenant of Ireland, and died in 1674.

18. This print is one of great beauty and rarity.

19. The history of James II. is too well known to insert here.

20, 21. For the history of Prince Rupert, see Lodge. He was entrusted by Charles I. with the command of some of the armies in the civil war; being his nephew, a son of his sister Elizabeth, Queen of Bohemia. He was fond of the arts and sciences, of chemistry, and the first who, in England, engraved in mezzotinto.

22. Waller was born 1625, educated at Eton and Cambridge, and was in Parliament; he died in 1687. In his discourse Waller was agreeable; his wit was much admired, and his speeches were listened to with great attention. Though courted as a man of the world, he was, in other respects, says Clarendon, of an abject temper, without courage to support him in any virtuous undertaking, and of the most insinuating flattery.

23. Cowley, born in 1618, educated at Westminster and Cambridge. The noble independence of his conduct displeased the republicans, and he was ejected from the University. He was a friend of Lord Falkland, and managed the correspondence between the loyalists and the king, living for ten or twelve years on the Continent. He died in 1667, and is buried in Westminster Abbey, near Chaucer and Spenser. See Johnson's "Lives of the Poets," for further particulars.

24. Milton, born 1608, died 1674, for particulars of his life, see Johnson and other Lives of this great Poet.

Sir Joshua Reynolds believed in the authenticity of this portrait, so beautifully engraved by C. Watson. Along with it, he possessed another miniature, by Cooper, of Cromwell, and bequeathed them both to Mason the Poet, and to R. Bursce, junior. He observes, "This picture is admirably painted, and with such a character of nature, that I am perfectly sure it was a striking likeness. I have now a different idea of the countenance of Milton, which cannot be got from any of the pictures I have seen."

Beneath the Portrait is engraved, in an oval form, the following. "This picture belonged to Deborah Milton, who was her father's amanuensis; at her death it was sold to Sir William Davenant's family. It was painted by Mr. Samuel Cooper, who was painter to Oliver Cromwell at the time that Milton was Latin secretary to the Protector, the Painter and Poet were of the same age.

25. 'Henry Rich, Earl of Holland.' Engraved by Godefroy.
26. 'William, second Duke of Hamilton,' from a pencil drawing by Cooper, in the possession of the publisher, Woodburn, 1815.
27. 'William, second Duke of Hamilton.' Engraved by Stow, from a miniature in the possession of William Smith, of Chelsea. Published 1814.
28. 'Charles Stuart, Duke of Richmond.' Engraved from a miniature at Strawberry Hill. Published by Harding, 1796.
29. 'George Monck, Duke of Albemarle,' from a miniature at Strawberry Hill. Published by Harding, 1798.
30. 'Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of England.' Engraved by Harding, after the miniature at Strawberry Hill.
31. 'Rachel Wriothesley, Lady Russell.' A round small miniature, as a widow, without inscription.
32. 'Rachel Wriothesley, Lady Russell,' as a widow. Engraved by Scriven, from a miniature at Woburn.
33. 'Lady Russell.' Introduced in Lodge's "Portraits;" in some editions of the book it is given as the work of Cooper, in others as that of another artist.

Milton was born in 1608 and died in 1671, Cooper was born in 1609 and died in 1672. They were companions and friends till death parted them. Several encouragers and lovers of the fine arts, at that time wanted this picture, particularly Lord Dorset, John Somers, Esq., Sir Robert Howard, Dryden, Atterbury, Dr. Oldbuck, and Sir John Denham."

Under the above writing, inscribed beneath the engraving, is as follows: "The above is a *fac-simile* of the manuscript on the back of the picture which appears to have been written some time before the year 1693, when Mr. Somers was knighted, and afterwards created Baron Evesham, which brings it to within nineteen years after Milton's death. The writer was mistaken in supposing Deborah Milton to be dead at that time, she lived till 1727, but in indigence and obscurity, married to a weaver in Spitalfields. I have only to add that Cooper appears to have exerted his utmost abilities on his friend's picture, and that Miss Watson has shown equal excellence in this specimen of her art. The likeness to the original picture which is in my possession, is preserved with the utmost exactness. J. Reynolds."

25. The Earl of Holland was known as ambassador, in early life, at Paris, by the name of Lord Kensington. For the circumstances of the envious life of this fickle nobleman, see "Lodge's Memoirs," and "Clarendon's History." He was beheaded in Palace Yard, on March 9, 1649.

26, 27. William, Duke of Hamilton, whose life may be found treated at length in "Lodge," was the friend of Charles I., and killed at the Battle of Worcester, in 1651.

28. Charles Stuart, Duke of Richmond and Lennox, was the last duke of his family; at his death his fortune and hereditary honours devolving on his nearest relation, Charles II., as his next heir male. He was sent ambassador extraordinary to Denmark in 1672, and died that same year at Elsinore. He was the husband of "La Belle Stuart," of the court of Charles II. This lady survived him thirty years, passing her old age at Lennox House, in Scotland, now the seat of the Blantyre family; where, it was said, "the great beauty that set the world on fire divided her time between cats and eards."

29. Monck, Duke of Albemarle, died in January, 1760, in the sixty-second year of his age.

30. Thomas Wriothesley, Earl of Southampton, was the second son of the friend and patron of Shakspeare, Lord Southampton; see the excellent character given of him in "Lodge," which accords entirely with the expression of the miniature and engraving, more than with Sir Peter Lely's portrait, engraved for "Lodge;" he was three times married, and died at Southampton House, in Bloomsbury Square, 1667, and is buried at Titchfield. He has been painted by Vandyke also; "like another Sully, he was placed at the head of the Treasury after the ravages of war, and in that office he was what his friend Lord Clarendon was in the High Court of Chancery."

31, 32, 33. His eldest daughter, Rachel, by his first wife, Madame De Rouvigny, a private lady, was the wife of the great Lord Russell, and the numerous memoirs of this great lady detail her heroism and her wisdom.

34. 'Sir Edward Harley, Knight of the Bath, 1660, of Brampton Bryan Castle in the County of Hereford.' Engraved by Vertne, 1749.

35. 'Thomas Hobbes at the age of 76,' having a Latin inscription round the portrait. Engraved by Faithorne.

36. 'Anthony Ashley Cooper, Earl of Shaftesbury, Lord Chancellor, 1672.' Engraved by Baron 1744.

37. 'Thomas Lord Clifford of Chudleigh, Lord High Treasurer of England.' Engraved by Scriven in 1819.

38. 'Robert Lilburne.' Engraved by Caroline Watson, published by Wilkinson, 1807.

39. 'William Lenthall, Speaker of the House of Commons.' Engraved by R. Cooper.

40. 'Endymion Porter.' Published by Woodburn. From a miniature in the possession of Lady Sutton, 1810.

41. 'Jemima, Countess of Sandwich.' Published by Woodburn, 1813.

42. 'Duchess of Portsmouth.' Engraved by Scriven, published by Millar and Carpenter in 1810.

43. 'Eleanor Gwyne.' Published by Woodburn, engraved by Richard Earlom, and inscribed "Actress and Mistress to Charles II."

44. 'A Miniature.' Engraved by William Sharpe for "Paradise Lost," published 1802, and thought to be a portrait of Milton, but representing Noah Brydges, the writing-master.

The following miniatures by Samuel Cooper

34. Sir Edward Harley was the father of Queen Anne's minister, Harley, Earl of Oxford. See "Peerage."

35. Thomas Hobbes: of this picture, by Cooper, Pepys says, "he drew Mr. Hobb's picture as like as art could afford, and one of the best pieces that ever he did, which His Majesty upon his return bought of him, and conceives as one of his greatest rarities at Whitehall." Hobbes was born in 1588, and lived in perpetual activity of mind for ninety-one years. He was a decided Episcopalian, he was both the friend and tutor of William Cavendish, Duke of Devonshire, in 1647; mathematical tutor to the Prince of Wales; and amongst his personal friends he counted Lord Bacon and Ben Jonson. The above is a beautifully engraved print.

36. Lord Shaftesbury's bust on his monument was taken from a painting by Cooper. This is a fine engraving of that curious character, so celebrated for wit and abilities; his history, too long for insertion, may be found at length given in Walpole's "Royal and Noble Authors," third volume.

37. For the history and character of Lord Clifford, see Lodge's "Memoirs of Illustrious Persons," he was born in 1630, and died in 1673. He was a friend of Evelyn's, who names him often. To form a judgment of a portrait from an engraving, this appears Cooper's finest work; it is a remarkable countenance of a very remarkable man, in his life and character. Sir Peter Lely's representation of him appears very inferior to Cooper's. It was the last of Cooper's works, painted the year of his death, 1672. Under the engraving, is inscribed, "This picture belonged to Anne Clifford, his lordship's grand-daughter, who married George Carey, Esq., of Tor Abbey, Devonshire, and descended in the family until 1819, when it was presented to John Gage, Esq., of Lincoln's Inn, to whom this plate is respectfully dedicated, and superbly engraved, by Scriven that same year."

38. Under the engraving of the miniature is as follows, "Robert Lilburne, heir of the ancient family of Lilburne, of Thickley Punchedon in the Bishoprick of Durham, in the Grand Rebellion Colonel of Horse, Major-General of the North of England, Commander-in-Chief in Scotland, and one of the Regicides; born 1613, died a prisoner in St. Nicolas Island, Plymouth, August, 1665. From an original picture in the possession of Mr. R. Graves. N.B.—He was elder brother of the famous John Lilburne." The miniature now belongs to Mr. F. Graves, of Pall Mall.

39. Lenthall was born in 1591, died 1663.

40. Endymion Porter accompanied Charles and the Duke of Buckingham in their expedition to Spain.

41. Lady Sandwich was a daughter of Lord Crewes.

42. Louise de Querouille, Duchess of Portsmouth. See Mrs. Jameson's "Court of Charles II.," for the account of this French lady's power in England.

43. See the same work.

44. is Noah Bridges, the writing-master.

were collected by Horace Walpole, and sold at Strawberry Hill in the spring of 1842:—

1. 'Lady Heydon.'
2. 'Richard Cromwell.'
3. 'Lord Loudon, Chancellor of Scotland.'
4. 'Mrs. Lucy Waters,' the mother of the Duke of Monmouth.'
5. 'Waller, the Poet.'
6. 'George, Lord Digby.'
7. 'George Monck, Duke of Albemarle.'
8. 'Thomas Wriothesley, Earl of Southampton.'
9. 'Lady Anne Watson.'
10. 'Lady Bellasis.'
11. 'A Lady of the time of Charles I.'
12. 'Sammel Cooper,' painted by himself.
13. 'Mary Fairfax, Duchess of Buckingham.'
14. 'Lady Penelope Compton.'
15. 'Charles Stuart, Duke of Richmond and Lennox.'

16 & 17. Two copies, from Cooper, one representing Oliver Cromwell, the other the Duke of Landerdale.

Of miniatures dispersed in various collections, the following are ascertained as Cooper's works:

18. 'Sir William Petty,' philosopher, anti-quary, and physician.

19. 'Cowley the Poet.'

20. 'Archbishop Sheldon.'

21. 'Lucasia's Portrait.'

22. 'Mrs. Pepys.'

23. 'Lord Rich,' eldest son of Henry Rich, Earl of Holland.

24. 'The Duchess of Somerset.'

25. 'Thomas Howard, Earl of Arundel,' copied by Cooper, from the Vandyke in the possession of the Duke of Sutherland.

26. 'Eleanor Gwyne and her two Sons.'

Besides this numerous list of ascertained pictures, Lord Orford states that in his day large collections existed in Queen Caroline's closet at Kensington; that there were also miniatures of Cooper's at Blenheim, Castle Howard, Burlington Castle, Donnington, at the Duke of Buccleuch's, and at the Duke of Northumberland's.

Horace Walpole's account of Cooper being concisely written and particularly well expressed, is here inserted.

6. George Lord Digby, afterwards second Earl of Bristol, is thus described in the "Royal and Noble Authors:"—"A singular person, whose life was one contradiction. He wrote against Popery, and embraced it. He was a zealous officer of the Court, and a sacrifice for it. Was conscientiously converted in the midst of his prosecution of Lord Strafford, and was most unconsciously a prosecutor of Lord Clarendon. With great parts he always hurt himself and his friends; with romantic bravery he was always an unsuccessful commander. He spoke for the Test Act, though a Roman Catholic, and addicted himself to astrology on the birthday of true philosophy." Lord Digby's history is given at full length in "Lodge."

9. Lady Anne Watson was a daughter of the Earl of Strafford.

10. Susan Armine, Lady Bellasis, one of King Charles's beauties.

14. Lady Penelope Compton, a daughter of the Earl of Northampton, and the wife of Sir Edward Nicholls, Secretary of State.

20. Gilbert Sheldon, successor to Juxon in the see of London, and in 1667 succeeded Lord Clarendon as Chancellor of Oxford. In 1663 he was promoted to the primacy, but became so obnoxious at court, in consequence of his advice to Charles II. to put away Barbara Villiers, Lady Castlemaine, that he retired to Croydon, where he died, 1667, aged near 80. His munificence and charitable donations were very great, and of his liberality the theatre at Oxford is a noble monument.

23. Lord Rich, son of the Earl of Holland. His mother was a great heiress, the daughter of Sir John Cope, of Kensington, whom the interest of Buckingham procured as a wife for the Earl of Holland, by which he became possessor of what is now Holland House, afterwards purchased by Sir Stephen Fox.

24. The miniature of the Duchess of Somerset was set in a silver case, and at one time made part of Mr. Beckford's collection. There were two Duchesses of Somerset in Cooper's time; one was Frances, the second wife and widow of the Duke of Somerset, better known as Mr. Seymour, whose first wife was the Lady Arabella Stuart. The other was Sarah, Duchess of Somerset, well known as a foundress of alms-houses, and a benefactress to colleges.

"Samuel Cooper owed great part of his merit to the works of Vandyke, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and retouched with such careful fidelity, that you cannot help perceiving that they are nature in the abstract. Cooper's are so bold that they seem perfect nature, only of a less standard. Magnify the former, they are still dimly contrived; if a glass could expand Cooper's pictures to the size of Vandyke's, they would seem to have been painted for that proportion.\* If his portrait of Cromwell could be so enlarged, I don't know but Vandyke would be less great by the comparison. To make it fairly, Vandyke must not be measured by his most admired piece, Cardinal Bentivoglio; the quick fineness of eye in a florid Italian writer was not a subject equal to the Protector, but it would be an amusing trial to balance Cooper's 'Oliver Cromwell' and Vandyke's 'Lord Strafford'; to trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing—the one, exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert;—the other, dashed in his career, willing to avoid the precipice, searching all the recipes of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended a throne. This parallel is not a picture drawn; if the artists had worked in competition, they could not have approached nigher to the points of view in which I have traced the character of their heroes.

"Cooper, with so much merit, had two defects; his skill was confined to a mere head, his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the number of his works unfinished. It looks as if he were sensible how small a way his talent extended; this very poverty accounts for the other, his want of grace, a signal deficiency in a painter of portraits, yet how seldom possessed!

"Bounded as their province is to a few tame attitudes, how grace atones for want of action. Cooper, content like his countrymen with the good sense of truth, neglected to make truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French ran into opposite extremes. The first never approach the line, the latter exceed it, and catch at most but at a lesser species of it—the genteel, which if I were to define I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model, Vandyke's, are seldom very handsome. It is Lely alone that excuses the gallantries of Charles II. He painted an apology for that Asiatic court!

"The anecdotes of Cooper's life are few, nor does it signify; his works are his history. He was born in 1609, and instructed with his brother Alexander by their uncle Hoskins, who was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations and loose management of hair exceed his uncle, though in the last, Hoskins had great merit too.

"Cooper died in London, May 5, 1672, at the age of sixty-three, and was buried in St. Pancras Church, where there is a monument to him with a Latin inscription."

Cooper had skill in music and played well on the lute; he had attained proficiency in crayons, and as it would appear practised them for likenesses, from which he finished his miniatures. They are described by Norgate much as Sir Thomas Lawrence's sketches for his oil pictures:—

"But those crayons made by the gentill Mr. Cooper, with black and white chalk upon a coloured paper, are for lightness, neatness, and roundness, *abbastanza da far maravigliare ogni acollissimo ingegno.*"

Mr. Pope's mother was sister of Cooper's wife. At the sale at Strawberry Hill in 1842 a drawing

by Cooper was sold, representing Popc's father as he lay dead in his bed.

Almost every painter has had verses addressed to him by the poets, his contemporaries.

"Poets are limners of another kind,  
To copy out ideas in the mind;  
Words are the paint by which their thoughts are shown,  
And Nature is their object, to be drawn."

Vandyke had lines addressed to him by Waller, as Lely had by Cowley; Kneller and his works were lauded to the skies by both Pope and Addison; Mrs. Anne Killigrew, the lady artist of the days of Evelyn and Pepys, had an ode written by Dryden, lamenting her untimely death; and Cooper had verses addressed to him by "the matchless Orinda," the name by which Mrs. Katherine Philips was known. She and her friend, Mrs. Anne Killigrew, both died of the small-pox.

"Heaven by the same disease—  
—did both translate,  
As equal were their souls,  
So equal was their fate."—DRYDEN.

Mrs. Katherine Philips had the reputation of being the greatest poetess England could boast at the time of her death, which happened in 1664. She had verses addressed to her by Cowley, and she could glory in possessing the friendship of Jeremy Taylor. Her poetry is quaint and old-fashioned, and the editions of her works are rare and scarce. Her lines to Cooper may terminate this account of his works.

TO MR. SAMUEL COOPER,

HAVING TAKEN LUCASIA'S PICTURE, GIVEN DEC. 14, 1662.

If noble things can noble thoughts infuse,  
Your art might even in me create a Muse,  
And what you did inspire you would excuse.

But if it such a miracle could do,  
That Muse would not return you half your due,  
Since 'twould my thanks, but not the praise pursue.

To praise your art is then itself more hard,  
Nor would it the endeavour much regard,  
Since it and Virtue are thine own reward.

A pencil from an angel newly caught,  
And colours in the morning's bosom sought,  
Would make no picture if by you not wrought.

But done by you, it does no more admit  
Of an encomium from the highest wit,  
Than that another hand should equal it.

Yet whilst you with creating power dye,  
Command the very spirit of the eye,  
And then reward it with eternity;

Whilst your each touch does life to air convey,  
Fetch the soul out like overcoming day,  
And I my friend repeated here survey;

I by a passive way may do you right,  
Wearing in what none ever could indite,  
Your panegyrick and my own delight.

## ART IN AMERICA.

MONUMENTS TO WASHINGTON.—Our transatlantic brethren have cherished the notion of erecting a national monument to their great Patriot, from the close of the War of the Revolution until the present day. It was first proposed in Congress in 1783, when an equestrian statue was named, which was afterwards altered into a "marble monument," but various causes occasioned its postponement; and although different States took measures to construct their monuments, or to express, in some other way, according to their means, their gratitude and respect for Washington; no great national commemoration was undertaken until a committee was organised in 1833 for that purpose, to be effected by voluntary subscriptions, which went slowly on until 1843, when the President of the United States set apart a suitable piece of ground for its erection, near the Potomac River, on the ground selected by Washington for public use, when he laid out the city. The design prepared embraces the idea of a grand circular colonnaded building, two hundred and fifty feet in diameter, and one hundred feet high, and standing on a raised terrace, from which springs an obelisk five hundred feet in height, the shaft measuring seventy feet at the base; the corner stone of the obelisk was laid on the 1st of

July, 1849. It is proposed that statues of great men fill the Pantheon, and a tomb in the centre be prepared for the remains of Washington, should it be approved of. Meanwhile an opposition to the erection of this monument has arisen, and a memorial signed by the artists of Boston presented to the Senate, in which it is denounced as "so contemptible in point of taste that its erection will be a disgrace to the country." It is proposed that each State of the Union should send a block of stone to aid in its construction. A block of gold bearing quartz is the contribution of the Californian State; it has been procured from the Mariposa diggings near Fremont's mines, and weighs about 125 lbs. The gold it is estimated to contain is about eighty dollars worth. We understand that the circular colonnaded substructure has been abandoned, and all the funds are to be appropriated to the completion of the obelisk alone. The inartistic nature of such an erection is commented upon by an American writer, who says with much truth that "they are of slight importance as works of Art, while they are at the same time so solidly built, that they prevent the erection of more suitable monuments."

At the end of the last year the Governor of Virginia offered a premium of 500 dollars for the best design for a monument to Washington, in his native province; and that submitted by Mr. Crawford was approved of. It is proposed to be constructed of Virginian marble, the base of the monument to be adorned with five statues of the most distinguished men of Virginia, and an emblematic figure of the State; an equestrian statue of Washington to occupy the central summit, which is not intended to be a classic travestie of the General; for, with the best judgment, Mr. Crawford says, "I propose to follow strictly the dress worn by the personages during their public duties, and to make them, in every sense of the term, 'full length portraits.'" A national work by a national artist treated in a true spirit cannot fail to do honour to the State, if well and properly conducted, as this promises to be.

AMERICAN ART-UNION.—Since the year 1849, when this Institution was founded for the purposes of promoting the Fine Arts in the United States, the committee have done their work well, and honourably contributed to the diffusion of a due knowledge and appreciation of the works of mind which elevate a people. We question whether America can have better friends than those who assiduously cultivate the spread of artistic tastes over the length and breadth of the land. So great a country as America, physically and morally, should have a National Art and Literature as great. We are glad to read the cheering account of success with which the committee greet the members. Beginning with few subscribers, and consequently with limited means, it has now nearly 19,000 members, a considerable increase over the London Art-Union. During the eleven years of its progress more than 200,000 dollars have been expended on American Art, and it has created both works and purchasers; its direct patronage being far exceeded by that which, indirectly, has been called into existence by its means; inasmuch as many artists, who greatly depended on the society, now find employment enough in satisfying the wants of private purchasers, called into the market by the increase of taste. "Our association is for our country, the mother of Art-Unions," says the President in his eloquent address; it is an honour to be proud of, and we sincerely hope it may be "the fruitful parent" of many others. The establishment of a permanent picture-gallery for the exhibition of the best works cannot fail to be greatly useful to art and artists. A new feature for 1851 is proposed, in the issue of a series of five smaller finished engravings, in addition to the large print after Leslie's picture of "Anne Page, Slender, and Shallow." These five engravings are to be executed by the best American engravers, and are intended as records of the genius of five of the most distinguished American painters, Cole, Durand, Leutze, Edmonds, and Woodville. This forms the commencement of a gallery of American Art, and will extend to America in general a knowledge of artists, "whose works might otherwise be hidden from the eyes of all but a select few in the parlours of private mansions."

THE WESTERN ART-UNION.—The proceedings of this body during the last year were reported in the Melodéan Hall of the City of Cincinnati, from which we gather the good prospects which they hold forth for the encouragement of American talent. In the purchase of pictures and statuary for distribution among prize-holders, they have endeavoured to give all classes of artists a fair chance of sale; they also engrave yearly a picture by an American artist for the members' use, as in the London Art-Union; and here we think the

\* In the Master's house at Sydney College, Cambridge, is a limning by Cooper, which was given in 1765 by Mr. Hollis. It was probably taken from the life for a miniature.

managers have a right to complain, inasmuch as they desire annually to engrave a work of this class, and say, "in the three years of our existence there has not been one picture painted and offered to the society for this purpose." It is a noble thing to record a nation's greatness, and this might be done by a body like the present if aided by native artists. They have also the wish to engrave portraits of their great men; these are all moves in the right direction. A picture-gallery has been formed which is the permanent property of the society; it is increased by donations and purchases, and is always open free to all subscribers and their families, in addition to the other advantages they enjoy as members. In this gallery, artists, whether members or not, may be accommodated with a place, and many pictures and statues are lent to increase its attractions. The liberal and proper spirit evinced in the government of the society merits the encouragement of all who wish well to America. During the three years of its existence it has distributed amongst its members 196 oil-paintings, 50 casts from the bust of Egeria by Baker, and 2497 prints; all this cannot have been done without great moral good to the country over which they have been spread.

**PHILADELPHIA ART-UNION.**—This body has recently received an act of incorporation from the legislature of Pennsylvania, and is progressing favourably. Huntington's picture of "Mercy's Dream" is engraving by Mr. Ritchie of that city; and is to be followed by its pendant, "Christiana and her Children," to be executed by Andrews of Boston. The result of both is expected to be most gratifying.

**NEW ENGLAND ART-UNION.**—A society bearing this name has at length been organised with Mr. Everett as president, and one of Allston's pictures is spoken of as the work to be engraved for the first year's subscribers.

**NEW JERSEY ART-UNION.**—At the commencement of the present year this new society was founded at Newark, Mr. A. Coles as president. The managers propose to open a free gallery in that city, and to distribute paintings by lot, but not to engrave plates at present.

**AMERICAN COINS.**—The bulletin of the American Art-Union for May contains some good remarks on the coin of the country, when speaking of the new "Double Eagle." They testify with great judgment and truth to the valuable record formed by ancient coins of great events; how truly, how minutely, and how beautifully they describe national movements;—by means of them many striking facts in chronology, geography, natural history, and architecture, have been ascertained. Modern coins are almost worthless, except as means of barter. They express a hope that America may set the good example of restoring an historic coinage like that which was so characteristic of the past. It is a new and a great country; it would be a noble work, and a great opportunity for America to make its money its historic record, which would be more enduring than marble.

**TORONTO MECHANICS INSTITUTE.**—The third annual exhibition in connexion with this body is to be held at Toronto (Canada West) in the month of September next, continuing for three weeks. The works sent by exhibitors are proposed to be rewarded according to their deserts, and the objects so selected to be the best specimens of Decorative Art manufactured in the province; painting, modelling, and sculpture, joiners work, iron work, ladies' needle work, the best collection of Canadian insects, &c. Thus a wide range for useful competition is opened, and it is announced—"Should any specimens be exhibited, which may be deemed worthy by the committee of being exhibited at the great Exposition of Manufactures, &c., to be held in London in the year 1851, the committee will make arrangements for meeting the expense of sending them there for that purpose—the owners consenting thereto." The Institution comprises about three hundred members, owning a building which has cost 500*l.*, a library of 1500 volumes, and apparatus to the value of 250*l.*, all entirely free of debt. It is in contemplation to add to these advantages a drawing class, to form the nucleus of a school of design. It is impossible to estimate too highly the value of such foundations.

**POTTERY MANUFACTURE IN MISSOURI.**—The *St. Louis Republican* notices the establishment of the above novel manufacture in Missouri. A clay, called Kaolin clay, or decomposed granite, is the material from which the ware is made; and it is found in quantities sufficient to supply the whole States. The labour to obtain this substance, of which the Ozark Mountains are composed, is not great. It is visible in the ravines, near the top of the ground; and wood and water being abundant in its vicinity, every facility presents itself for extensive use.

### THE ROYAL ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

THE Annual General Meeting of this Society, for the distribution of works of Art selected by the committee, and for other business, was held in the Music Hall of Edinburgh on July 20th. The pictures, &c. which had been chosen, were suspended over the platform, attracting universal attention, especially Noel Paton's elegant composition of the "Quarrel of Oberon and Titania," which has been purchased by the Association, at the price of 700 guineas, and is to be placed in the National Gallery of Edinburgh.

We make the following extracts from the Report, which was read by the secretary, Mr. J. A. Bell:—

"The matter which required the attention of the committee in the first instance, was the fulfilment of the instructions they had received at the last annual meeting to obtain an engraving, to be distributed among the members for the year 1850. Their choice was limited by their wish to meet, if possible, with a painting by a Scottish artist, portraying, as the early works of Wilkie so inimitably do, some picturesque and interesting incident in the domestic life of our native peasantry. A painting of this description, entitled 'The First Letter from the Emigrants,' was at length met with in the possession of Alexander Mitchell Innes, Esq., for whom it had recently been painted by Mr. Thomas Faed, Associate of the Scottish Academy.

"Considering that the members of the preceding committee had recorded their conviction that 'Scotland possesses within herself the means of having the works of her painters engraved in an adequate manner,' the committee felt desirous of meeting with a resident engraver whose other engagements did not preclude him from undertaking to execute a line-engraving after this painting on a large scale, within a limited period. Eventually, they secured the services of Mr. Howison of this city, who has undertaken, under a heavy penalty, to complete it by the end of December, 1850. It is almost unnecessary to state that Mr. Howison, by the ability he has displayed in engraving 'The Curlers,' after Harvey; the 'Polish Exiles,' after the late Sir William Allan, and other important works; as well as by the masterly manner in which he is advancing with the engraving of the 'First Letter from the Emigrants,' after Faed, has proved himself to be fully entitled to the trust which, in this instance, the committee have placed in him.

"About the end of the year 1849, it came to the knowledge of the committee that Mr. Steell, the eminent sculptor, had nearly completed a marble statuette after the colossal public statue of Sir Walter Scott, executed by him some years ago for the Scott monument, and it appeared to them to be exceedingly desirable, more especially as the execution of the statuette by the same artist who had executed the statue rendered it equal to an original work, that it should form a portion of the works of art to be distributed among the subscribers to the Association, together with a certain number of copies of it, if they could be obtained at a reasonable rate, executed in Parian composition or statuary porcelain. After consultation with Mr. Steell, and correspondence with Mr. Copeland, one of the principal manufacturers of porcelain in the United Kingdom, the committee purchased the marble statuette, including the copyright, for one hundred guineas, and entered into an agreement with Mr. Copeland, who undertook to deliver, by July 1850, one hundred copies in statuary porcelain of the marble statuette, executed in his best and most careful manner, for the sum of two hundred guineas."

After referring to the circumstances connected with the purchase of Mr. Paton's picture, the Report says—

"As it has always been felt of the greatest importance that the annual fund of the Association should be realised at as early a period of the year as possible, and as it has been represented that an early delivery of the engravings would much facilitate the accomplishment of this object, the committee beg to suggest that with this view the following paintings be placed in the hands of competent engravers without loss of time, for the purpose of being engraved for the members of 1850-51; it being understood that the subscribers to whom they may be awarded as prizes, will receive them under this suspensive condition, viz:—

- 'Curiosity,' by John Faed.
- 'The Shepherd's Grace,' by Alexander Fraser.
- 'A Forest Glade,' by Horatio Macculloch.
- 'The Castle of Bishopstein,' by T. M. Richardson.
- 'A Border Raid,—the Peel Defended,' by John A. Houston.

"It is proposed that two of the engravings shall be executed in line, and the remainder in the mixed style; and though of larger dimensions in engraving, that they shall be printed upon paper of an equal size with that which was used for the eleven engravings distributed among the subscribers of 1848-49, in order that they may form a continuation of that series, which it is understood has given so much satisfaction to the subscribers.

"The committee also beg leave to suggest that a prize of 50*l.* be offered for the best model of a group for a bronze, with a view to the distribution of copies among the subscribers.

"The amount of the subscriptions for the year is 3180*l.*, of which 1258*l.* has been expended on paintings, 405*l.* on the productions of sculpture, and 775*l.* on engravings."

The Report having been unanimously adopted, the meeting separated, after speeches had been made by Mr. Dennistoun and Dr. Maclagan. The former stated that since the foundation of this society about fifteen years ago, upwards of 60,000*l.* had been expended by it in furthering the interests of the Arts in Scotland.

### THE VERNON GALLERY.

#### THE COUNTESS.

Painter, Sir T. Lawrence, P.R.A. Engraver, R. A. Artlett.  
Size of the Picture, 2 ft. 6*in.*, by 1*ft.* 8*in.*

THIS is an unfinished work, the commencement of a full-length portrait of the Dowager Countess of Darnley. The head only is painted, and it is probable that Lawrence would have done little more to the face, as it was his general practice to get such portions of his pictures nearly completed before he proceeded to the other parts of the figure. The colouring of this picture is very brilliant, and, although it was painted during the last year of his life, it shows no decline of those powers which gained for him so wide-spread and well-merited a reputation; it is full of sweetness and of animated expression.

No painter was ever better adapted by his peculiar talent and disposition to depict feminine grace and elegance, than Lawrence; it has been said that "the blandishments of his pencil were only equalled by those of his tongue." Hence his female portraits possess such qualities which, from their very nature, we have no right to look for in those of the opposite sex; while, on the other hand, the latter are in a manner deficient in that one quality—dignity—which is essential to the subject. Let any one mark well the line of portraits in the Gallery at Windsor, and, with perhaps the exception of that of the Earl of Liverpool, there is not one characterised by the nobility of expression which distinguishes the works of Vandyke and Reynolds. The portraits of Pope Pius and Lord Castlereagh are masterly productions, beautifully painted, full of life and individuality; but there is an absence of *mind*, for which no other excellencies can in our judgment atone. This defect arose, probably, from a desire to produce an indubitable resemblance, to effect which he laboured upon the drawing of each feature with the greatest care and with the most refined taste; and when he had produced a likeness which could not fail to please by a certain amount of living expression, he was regardless of imbuing it with the attribute of thought. We have always felt when looking at Lawrence's portraits, that we are charmed, but not satisfied.

The picture here engraved was purchased by Mr. Vernon at the sale, by Christie and Manson, of Lawrence's unfinished works.

### MONACHISM IN ART.\*

THIS work is the necessary companion to Mrs. Jameson's former volumes. Monachism in Art completes the cycle of those legendary themes treated of in *Christiana Mythology*, for both flowed from the same source, were fed by the same tributary streams, and poured their waters over the same desolate expanse; both alike had their origin in that love of the Divine, that yearning after the spiritual which attests their being in the soul of man. Yet both suffered by the imperfections of his nature, and the calamities

\* "Legends of the Monastic Orders as represented in the Fine Arts," forming the second series of Sacred and Legendary Art. By Mrs. Jameson. London, 1850. Longman & Co.



SIR T. LAWRENCE, P. R. A. PAINTER.

R. A. APPELTON, ENGRAVER.

THE COUNTESS

FROM THE PICTURE IN THE VERNON GALLERY.



of his position in time. In the infancy of all nations, faith and doctrine, however imperfect, are generally in advance of their mental condition. To a rude savage race the idea of Deity is a mere instinct, a conviction, and a desire; their minds are impressed by the majesty of Nature; "the sun in his strength;" "the moon walking in brightness;" but unable to rise to the height of this great argument, they corrupt what they cannot comprehend. They observe the course of what to them are animate bodies, with awe, and shrink from natural phenomena with fear: yet still seeking to decipher and to explain, but unable to reflect their thoughts in language, they attempt to convey these by symbolic signs and physical representations. Hence Art is invoked to give expression to the Ideal of Faith; the Imagination being at this period more exercised than Reason, strives also after similar utterance in Poetry. These combined become a religious history and a doctrine, by elevating and re-creating in a living form, or with dramatic incident, all that a disciple has related, tradition has transmitted, imperfect faith and fanatic zeal have invented, received, and taught as true. Thus we enter into the circle of Legendary Art. Another feature purely natural and historical, accounts for that tendency of the mind which forms the subject of Monachism in Art. The possible combination of the Divine and the Human is found as a tradition amid all tribes. Now, as it must ever be the desire of the mind to strive after the perfection of the Deity, so must this desire be always subject to those hindrances which imperfect faculties and ignorant or superstitious interpretations of the Creator's will occasion. That maxim of ancient philosophy, "that, in order to the attainment of true felicity and communion with God, it was necessary that the soul should be separated from the body, even here below, and that the body should be macerated and mortified for this purpose," led in the earliest centuries of the Church to those fanatical migrations which swarmed together under the government of Pachomius and Antony. These monastic institutions absorbed and employed subsequently all those restless spirits endowed with high and noble faculties, generous intellectual feelings, which every age produces. Monachism was the result of various causes; the danger of the times, the idleness of some, the satiety of others, the hope of religious exercise, the desire of religious communion; it was the centre of action for the fervent spirit, and its solitude was the preparation unto death for the recluse. Yet even in a monastery, the "ruling passion" is as distinctly seen as in the world. "St. Benedict was sent to Rome to study Literature and Science, and made so much progress as to give great hopes that he was destined to rise to distinction as a pleader;" and it is doubtless to this intellectual tendency we owe the literary wealth inherited by the world in the continuous labours of the Benedictines. He who sorrows over the spiritual degradation of his fellow men, and seeks their restoration, should read the story of St. Boniface; he who would trace the combination of the ecclesiastic and the politician, of the implacable adversary and subtle theological disputant, that of St. Bernard of Clairvaux. Who can deny the influence of the mendicant orders, those "Spiritual Democrats," sent forth to combat the frenzied companies of Patarins, Cathari, Bons Hommes, Flagellants, White Hoods, &c., which were spawned as insects on a mud-bank, in all lands? Who can read untouched the story of St. Francis of Assisi, the wild, the gentle, but indomitable enthusiast, who fled from the world to espouse "Our Lady of Poverty?" Who has not shrunk from the text which recorded the unrelenting fervour of him, who as Dante portrays him, "Benigno ai suoi ed ai nemici crudo," has left his name to the Dominicans? "Learned and the most energetic, we find them constantly arrayed on the side of power. Their greatest canonised saints were men who had raised themselves to eminence by learning, by eloquence, by vigorous intellect, or resolute action." The founders of Jesuitism were men of no common mould. We may condemn their doctrines, their method of teaching; but they must always receive the homage due to great and earnest minds. "To contemplate the motives and the career of such men may teach much which well deserves the knowing, but nothing more clearly than this, that no one can have shrines erected to his memory, in the hearts of men of distant generations, unless his own heart was an altar on which daily sacrifices of fervent devotion and self-denial were offered to the only true object of human worship." We cannot doubt the influence of such minds at any time, still less can we wonder that in those periods, which Mr. Digby has traced with such loving reverence in his "Ages of Faith," the Monastic Reformers,

or Founders of Monastic Institutions, should become the themes of Legendary Poetry, or Legendary Art. Rio has remarked that the works of painters as those of poets, are the faithful mirror of national genius. They were undoubtedly so of national doctrine and feeling during the middle ages. Artists worked then with a deep intensive religious feeling; and their works were not submitted to a public condemning their themes or but faintly sympathising with their expression, but devout believers of the legends they narrated, of the suffering they portrayed; earnest readers of the mysterious and consoling language they addressed to the heart. Every work of Art, not merely imitative, to be appreciated must be understood; and this can never be the case unless they are studied and judged in relation to the age of their production, and not merely with reference to their technical excellence. The poetry of Dante is deprived of half its force, that of Petrarch of its lyric beauty, if we exclude from our hearts all knowledge of their times, and of their material and mental life. It is to instruct us how to study the works of the great masters that Mrs. Jameson has written this and her former volumes. By these we are taught the connexion of every work of Art with history and character; we have a deeper insight into its meaning and intention; we can decide at once to what community it belongs, of what legend it is the exponent, and the relation all such pictures bear to each other and to their age. Nor is this all, the artists' excellence is aesthetically treated; we are initiated into the technicalities of Art, and we learn "that while we have been satisfied to regard sacred pictures merely as decorations, valued more for the names appended to them than for their own sakes, we have not sufficiently considered them as books, as poems, as having a vitality of their own, for good or for evil, and that we have shut out a vast source of delight and improvement in their contemplation." Thus, by habits of thought, partly exclusive, partly unformed, we have passed—to use the words of M. Rio—in proud disdain before pictures which have exercised a benignant influence on an innumerable multitude of souls during the course of many ages. Those only who have examined works relating to this subject, who are but even casually acquainted with the "Acta Sanctorum," or however slightly with but a few of the sixty-three pages of authors cited by Heliot, can estimate the many difficulties of the task. Free from all middle age frenzies of style, to which some artists are now given, narrating the theme as it was narrated, and not being a Roman Catholic, not imitating "the tone of thought, feeling, conviction, natural and becoming in one of that faith," bearing in mind her subject belonged both to Literature and Art; to be sacerally treated in relation to the first, as historic truth; artistic and aesthetic, but not religious, as regards the latter; in style always clear, in research generally extensive, her judgment largely informed and always impartial; Mrs. Jameson has contributed another work to many, excellent both in conception, material, and execution. We may differ in creed, in its spiritual exercise, dissent from the ritual, and deny the efficacy of its ceremonial, doubt the evidence which is adduced to attest the purity of Ages of Faith, and refuse to be charmed with the productions of their Literature and Art, charm they ever so wisely,—but no well-constituted mind rightly derides the Faith and the religious monuments of any nation. "To my mind no subject is so solemn as that of the faith of any race of men; their sustaining and actuating faith, be its objects what they may; and the objects of a sustaining and actuating faith must always be solemn and noble. Whatever their names may be, they have in them a majesty and endearment which place completely in the wrong all who ignorantly abhor or despise them. How ignorant and how guilty we ourselves may have been in our careless contempt of the idolatries of the world, we may come to perceive when we have learned to do as we would be done by, in separating the ideas of any faith from its outward celebrations—its philosophy from its corruptions—and when we become wise enough to discern the close relations which we have now reason to believe exist among all the effectual faiths which have ever operated widely upon mankind." So writes Miss Martineau, and it is in this spirit we must use the "Legends of the Monastic Order," and of Christian Art, if we would rightly comprehend the works of Francesco Francia, Giotto, Gentil Bellini, Michael Angelo, and Raphael. Great works of Art are the bonds of union of nations throughout all times.

"They are the secret sympathy,  
The silver link, the silken tie  
Which heart to heart, and mind to mind,  
In body and in soul can bind."

H.

## MINOR TOPICS OF THE MONTH.

THE PRESIDENT OF THE ROYAL ACADEMY.—On the eve of our going to press, we received intimation of the death of this accomplished painter. Sir M. A. Shee had been, for some time, in a declining state of health, so that his decease was not altogether unexpected. He died at Brighton, on the 19th of August, in the eightieth year of his age.

THE BUILDING FOR THE WORKS OF INDUSTRY has been commenced in Hyde Park. Hundreds of labourers are there at work; a huge space has been boarded in; and there can be no doubt that the contractors will apply such force as must insure the completion of their task by the time specified. All doubts, therefore, as to the Exposition taking place—and in this locality—are now removed: a structure will be erected which, possessing many advantages, has unquestionably fewer disadvantages than any other project that had been, or perhaps could have been, proposed. Scores of architects and contractors have had labour in vain for the commission: the former (those of France, at all events) have had the honour to see their names in print; while the latter have, we understand, had returned to them the five guineas they had paid for plans which of course became useless, although very costly to the Commission; and to Mr. Paxton alone belongs the glory of suggesting and arranging a mode by which otherwise insurmountable difficulties were met and overcome. If the structure had been of brick and mortar, it would have been utterly impossible to have used it in May 1851; parts of it were to have been actually nine feet thick; to have dried it in time would have been out of the question. The polished steel of Sheffield would have been rusted, and the delicate silks of Lyons discoloured in a week: to say nothing of the danger to health from the moisture which must have been continually evaporated from the ever-green building. Those who have visited Chatsworth and have seen the gigantic conservatory there, will have no difficulty in believing that Mr. Paxton will triumph over all obstacles of light, air, and damp. We are ourselves entirely satisfied that no plan could have been arranged, within the time, that would have so thoroughly mastered all the difficulties to be contended against. The light may be, and certainly will be, ample and judiciously distributed—so that where more or less may be required, it will be had. The ventilation will be perfect, inasmuch as air may be admitted to any extent; while protection against damp arising, either from rain or from congregated multitudes, will be as effectual. Under all circumstances, therefore, we consider it most fortunate that Mr. Paxton came to the rescue, at the very moment when all parties were disposed to abandon hope; and we have faith in the working out of the plan, after a careful examination of those immense collections of glass at Chatsworth, which are of such a nature as entirely to remove all apprehensions as to the issue. That the building will be "permanent" and not "temporary," we do not doubt; good reasons will be shown why it ought to be so; although just at present it may be inconvenient to put them. It seemed to us, from the first, absurd to pay an enormous sum for the hire of materials that would be required again at the end of five years, and again at the end of other five years. This argument will no doubt have weight; but if the building, structure, edifice, or whatever it is to be called, turns out to be what it may be expected to be, the public will be very loth to part with that which will be a perpetual source of enjoyment and instruction—useful in a hundred ways when not needed for a display of the Industry of all Nations.

THE MEDALS sent in competition for the Exposition of 1851, have been returned to their producers; and we presume the successful artists are at work upon those which are to be the "presentations." To Mr. Wyon is to be entrusted the task of designing and engraving the heads of the Queen and Prince Albert, and he is at present taking sittings for that purpose.

THE EXHIBITION OF 1851.—It has been determined by her Majesty's Commissioners, that the

last day for receiving applications for space, on the part of exhibitors of the United Kingdom and the Channel Islands, shall be the 31st of October next. Parties failing to give notice to the respective local committees, after this date, will run the hazard of having their claims disregarded, for there is no question that the demands from the Continent, and other foreign parts, will be sufficient to fill up the remaining places. It must therefore be obvious, that all here who intend to exhibit must not postpone their applications beyond the time specified.

**HIRAM POWER'S MARBLE STATUE OF EVE**, which it will be remembered, was lost in the vessel in which it was embarked for shipment to America has, we rejoice to say, been recovered, and is now on its pedestal in New York. As a set-off against this comforting intelligence, the sculptor has had to endure another calamity by shipwreck; his marble statue of Calhoun, commissioned by the Senate, was also shipwrecked off the entrance to the harbour of New York. The shippers, however, had the precaution to pack it in huge enclosures of timber—so huge as to be sufficient to float the statue; there are, consequently, hopes of this work being also recovered.

**FOLEY'S STATUE OF JOHN HAMPEX**, which we had an opportunity of seeing, previously to its removal to the new House of Commons, is a fine work of Art, and must greatly tend to advance the reputation of the sculptor. It is of heroic size, in attitude noble and commanding; the right hand rests upon a sword, and the left bears a scroll, indicative of his twofold capacity, of statesman and warrior. The face, which was modelled from the best authenticated portraits, well expresses the character of the man, bold, energetic, loving, and just. The statue is executed in white marble, and will be an ornament to the edifice wherein it is ultimately to be placed. In Mr. Foley's studio we also saw a very beautiful model of a "Mother and Children," of which we may probably have more to say hereafter.

**THE ARCHITECTURAL EXHIBITION.**—The gallery of the New Society of Painters in Water-Colours contains many very clever works, many useful hints, many "*châteaux en Espagne*," that no one, or no body of men, would think of erecting. The Exhibition is *free* (except on Saturdays), containing about 190 drawings, which are certainly of a fitter order than those of previous exhibitions. We have been particularly pleased with many little "useful" designs, such as Seddon's for a Staircase banister; iron-work by Mr. Potter, &c.; balcony by Nichols, &c. The whole presents a very satisfactory proof of progress.

**TREASURER OF THE ROYAL ACADEMY.**—Sir Robert Smirke has resigned this appointment in consequence of continued indisposition, and has been succeeded in that honourable office by Mr. P. Hardwick, R.A.

**MR. BEAUMONT'S DESIGNS FOR IMPROVEMENTS AT BUCKINGHAM AND ST. JAMES'S PALACE, &c. &c.**—We have been much pleased by the inspection of some designs for the alterations of the approaches to Buckingham Palace, and for other desirable street improvements connected with St. James' and Hyde Park, by Mr. Alfred Beaumont, Architect, of Warwick Chambers, Regent Street. The first plan proposes to add new wings, forming decorated screens of columns, to the arch at Constitution Hill. The central portion as it now stands, to be used as the Queen's private entrance. The east wing for the public into the Green Park, and the west carried across Grosvenor-place, and adjoining the hospital,—to make this side correspond with the opposite entrance into Hyde Park. The second relates chiefly to the Marble Arch. Mr. Beaumont proposes to remove this *bodily*, 200 yards in front of Buckingham Palace at the junction of a road, about the third avenue of the Park Mall. The space forming a semicircle between this and the palace, to be enclosed with balustrading and a sunken area, decorated with sculpture. In the central portion of this enclosure, to place the statue of George IV., now driven from the society of men and sitting in lonely grandeur at the east corner of Trafalgar Square. In front of the marble arch he proposes to erect a fountain and spacious basin. In a direct line from this, it is suggested to continue the avenue up to Charing Cross, and obtain a

new and striking entrance into the park at a point adjacent to the Statue of Charles I. This design provides also for the completion of the east end of Carlton Terrace. It cannot be denied, improvements of this kind are desirable, as neither the Green nor St. James's Park may be said to have an approach becoming their position or their beauty. The effect looking up from Charing Cross to the marble arch, would give importance to the palace, and by the removal of the iron palisading and thus throwing the Green Park more open, with some slight alterations in the carriage road, obtain greater breadth of effect to the general view. Another equally important feature consists in the removal of the houses on the north side of Cleveland Row, and the block by the side of Lord Ellesmere's mansion, and thus obtaining another entrance into the Green Park, by the continuation of Pall Mall. To this, Mr. Beaumont would add the following extensive alterations, connected with St. James's Palace. By enlarging and elevating the west end, and continuing the east wing towards Marlborough House, the tower would occupy a more central position, ranging with St. James's Street, and on the south or Park side, the palace would present a frontage of 500 feet. The gardens before this to be thrown open to the park, and laid out as a parade. A thoroughfare might be obtained, we think, through the central tower, to lead to the Suspension Bridge, as proposed by Mr. Beaumont, across the ornamental water, to the Bird Cage Walk. We must add, this latter is a design of very great merit, and there is much originality in the decorative parts of the piers and supporters of the iron-work.

**THE KING OF HOLLAND'S PICTURES** were sold last month; our sheets having been prepared for the press before the sale was concluded, we prefer waiting another month to inserting an incomplete statement now; but in our next number we shall be in a position to give a correct account of the sale, which appears to have attracted a host of connoisseurs and buyers from all parts of Europe. For the present we merely add, that the number of pictures contained in the Gallery amounts to nearly 200, comprising many first-rate examples of the great European schools, together with a most valuable collection of drawings, formed by Sir Thomas Lawrence, which Lord Melbourne on the part of the government refused to purchase from the executors of Lawrence.

**BUST OF SIR ROBERT PEEL.**—We have just inspected a very admirable bust of this lamented statesman and patron of the Fine Arts, which has been executed in statuary porcelain by Messrs. Copeland, from a bust by the younger Westmacott, in which he has been assisted by a portrait executed by Mr. Palmer. As a likeness it is most satisfactory; preserving the most minute trait of Sir Robert's features, and cannot fail to be an acceptable memorial to all who venerate his memory.

**THE BRITISH INSTITUTION.**—An amateur artist, of long practice and considerable talent, who takes great interest in all Art-matters, complains to us of the neglect with which our artists treat the annual exhibition of pictures by the old masters and deceased British painters, at this gallery. He has a personal knowledge of a very large number of the profession, and yet he says that he rarely meets with one in the rooms, though he is accustomed to visit them himself, twice, and sometimes thrice, in the week. Our own observation will, in a great measure, bear out his assertion; and we must say there is small inducement for noblemen and gentlemen, anxious for the improvement of our native school, to strip their walls of their most valuable appendages, if no practical use is made of the advantages they offer; for it should be remembered that these advantages are not solely intended for the *tyro* in Art, they are for the benefit of all; and there is not one in our ranks, however high his position, who may not gain something by the study of many of the pictures annually exhibited here. True genius is ever ready to acknowledge its deficiencies, and is willing to embrace every opportunity of instruction, and to add to the stock of knowledge already acquired. If many of such pictures as hang here year after year, were contained in the Galleries of the Continent,

pilgrimages would be made thither constantly, and at any disadvantage, to study them: but, because they are brought to our own doors, they are treated with indifference, or entire neglect. We frequently see many foreigners in these rooms, interested in their contents, examining and descanting on the pictures closely and intelligently, and to all appearance, acquiring what they will endeavour, hereafter, to turn to a valuable account. We just throw out these hints for those whom they more especially concern, and shall be glad to find they have not been offered in vain.

**MR. PATON'S PICTURE OF OBERON AND TITANIA.**—This very extraordinary work has been for a few weeks in London, exhibiting privately in the rooms of Messrs. Graves & Co., Pall Mall, by permission of the Society for the Promotion of Art in Scotland, by whom it was purchased, we understand, for the sum of seven hundred pounds. We presume the Society had sufficient warrant for thus devoting so large a portion of its funds, and that the subscribers were satisfied. We question, however, if the principle is a good one; although in thus securing for their country a work so honourable to it, they have done wisely, if they have acted rightly. The artist is a young man. His first work of importance obtained one of the premiums at Westminster Hall: it was a production of the same class; but in this picture he has manifested that improvement which might have been wished for, as the result of three or four years of thought and study. The passage which Mr. Paton has here selected is that which describes the quarrel between the Fairy King and Queen concerning the Indian boy:—

"I did but beg a little changeling boy,  
To be my henchman."

The two figures occupy the centre of the picture; it was the great difficulty to be encountered, and it has been completely overcome. They are human in form and aspect, but of the most perfect order of humanity. The Indian boy, a marvellous triumph of Art, seeks the protection of his divinely beautiful mistress; while the anger expressed by Oberon is that of a deity. To describe the several details of the work is out of the question, unless we devoted to it a page or more. Every part of it is crowded with episodes; there are altogether, we imagine, considerably more than a hundred figures. Every episode is made to tell with singular felicity upon the great point of the whole. The gambols of the fairies, exhibited in every conceivable variety, are but subsidiary to incidents which bear a moral—such as that of the treasure-gnome, at whose feet money-loving imps are grovelling. Nor is the lower world forgotten—flies, butterflies, snails and serpents are made tributary to the scene; while the varied foliage, from the gnarled oak to the blossoms of the smallest wild flower, are introduced with the rarest and nicest skill. In conception and execution the work is entitled to the highest possible praise. On the whole, it is, of its class, the greatest achievement of Modern Art; exhibiting, in masterly combination, rare fertility of invention, wonderful fancy, deep thought and accurate reading, and a perfection of finish creditable to the industry of the artist, who has not been content to leave the evidence of his high genius unsupported by proofs of his belief in the value of labour.

**MEDAL TO JENNY LIND.**—The artists of Stockholm have just completed a medal to the songstress who has shed such a halo over her native country. There is a delicacy and grace in this acknowledgment from one branch of the refined arts, to the worth and talent displayed by the queen of another. By the way, an absurd paragraph has been printed in some of the newspapers about "Miss Lind and her brother." Miss Lind never had a brother; and has no sister alive.

**THE EXHIBITION OF FRENCH INDUSTRY** which has been for some time in George Street, Hanover Square, has recently closed under less favourable circumstances than its projectors anticipated. Many persons considering it strictly as a shilling exhibition (which it purported to be) did not think of visiting it for purchases; but as this was really the chief object of the



exhibitors, they became sometimes troublesome in looking after customers. Ultimately visitors became fewer; and then "the remainder" was advertised for sale "at reduced prices," and after this had continued for some time, the whole was announced "for sale by auction." A reserve was placed upon most lots and they were either passed over like Etex's sculptures, without a bidding, or "knocked down" at higher prices than they were in some instances marked when on view. There cannot be a doubt that the whole thing has been a failure in a mercantile point of view, although the end and aim of the entire speculation was certainly to make a market by establishing a bazaar, with money to pay for entrance.

**MODERN COSTUME.**—A paper has been placed in our hands by a gentleman unconnected with, but taking much interest in, Art-matters, the object of which is to draw attention by means of the approaching great Exhibition, to the inelegant and unartistic character of modern costumes, now prevailing in Europe. The writer suggests, that foreigners as well as English, should be invited to supply "examples of the best style of dress, both male and female, combining dignity, simplicity, elegance, comfort, and convenience, with especial regard to artistic representation and to the employment of the various fabrics now in use, or that can be introduced; and, further, that every European court should be invited to concur in the adoption of a costume possessing these advantages, and capable of being modified in accordance with the seasons, the climate, and the circumstances of each country." The document goes on to say:—"Let it not be supposed that any sudden or extravagant departure from the present style is requisite, nor fixed forms precluding the display of individual taste and fancy; still less any sumptuary regulations. What it is desired to suggest to designers and makers of every article of dress is, to exhibit on the approaching most favourable opportunity such forms as may afford a series of *transitional* changes (for which the public evince a decided tendency,) from the existing fashions to a style according with the advanced tastes of the age." There is really in this idea much well worthy of consideration, though we may have our fears of its practicability; we believe that nothing in the shape of dress could be fashioned, more ungraceful, undignified, and ridiculous, if we would take the trouble to analyse its several portions, than what we, of the male sex more especially, wear at the present time. Not that we are much worse off, in this respect, than were certain generations of our forefathers, who however took care to have some redeeming points about them to qualify their otherwise *outré* appearance. None but artists know the difficulty there is in dealing pictorially with modern costume, so as to make it the least offensive to the eye; and what is objectionable in a picture, cannot be less so in the reality, only we are used to it. And why is it that the landscape-painter and the painter of architectural subjects, generally goes as far back as he can from the present period, for the dress of the figures he introduces? Simply because that of his own time would destroy the harmony of his work. And in sculpture the difficulty is still greater. We should therefore rejoice to see some system generally adopted which will show that, while convenience and suitability have been studied, we have not lost sight of that taste which would convert an article of dress into one of picturesque Art. A "Declaration," to be, we understand, submitted to the Royal Commission, relative to this project, lies for signature at Messrs. Colnaghi's, in Cockspur Street; it has already received the signatures of several of our leading painters and sculptors, members of the Royal Academy, &c.

**THE LATE W. BRUNNING, MEMBER OF THE SOCIETY OF BRITISH ARTISTS.**—The premature death at the age of thirty years of this excellent painter, has bequeathed to the sympathy of his brother artists and the lovers of the Arts, his widow and five young children totally unprovided with the future means of existence. A reference to our advertising columns will afford every information relative to this melancholy case.

**ITALIAN SCULPTURE.**—There are now being exhibited at Messrs. Paul and Dominic Colnaghi and Co., Pall Mall, East, four pieces of modern Italian sculpture, by Raffaello Monti, of Milan, some of whose works have already been exhibited here. The most important is a statue of Eve—representing her after having tasted the forbidden fruit.—The particular passage selected is:—

"——— destitute and bare  
Of all her virtue, silent, and in face  
Confounded, long she sat as stricken mute."

She is seated according to the letter of the verse with an expression of remorse and abasement. The figure is admirably modelled, perhaps too strictly physical and individual, but yet displaying much skill and knowledge. Another work is a portrait group of two young ladies fishing; They are draped, and the relation between the figures is most perfectly established. There is also a veiled head, representing most perfectly the face with a veil drawn closely over the features. Nothing can exceed the felicity with which the veil is sculptured on the face. The fourth is a small head entitled by the sculptor "The First Communion."

## REVIEWS.

**EXAMPLES OF ARCHITECTURAL ART IN ITALY AND SPAIN.** By J. B. WARING and T. K. MACQUOID. Published by McLEAN, London.

If the introduction of lithography had rendered no other service to the cause of Art than the power to produce such works as this, at a comparatively moderate cost, it must ever be regarded as one of the most practically useful of modern inventions. Five-and-twenty years ago such a mass of valuable illustrative matter as is here brought forward would have entailed so vast an expense, by ordinary engraving, as would have deterred almost any artist singly or jointly from undertaking such a risk; and even with the aid of lithography, in turning over the leaves of this thick folio volume, we scarcely know which are most worthy of commendation, the spirit and enthusiasm that suggested and carried it through, or the taste and talent which have selected the numerous specimens and executed them upon the stone. Architecture, in England, has certainly not made that progress which might have been expected from the means that our architects have at command for becoming acquainted with the great works of the architects of former ages. Until a style altogether new shall be introduced, and we much question whether such an event will ever happen, the architect must fall back on what has been done before, so that his genius exhibits itself rather in adaptation than in invention; but even in this is ample scope for ability, if wisely and judiciously exercised, and with such examples before them as we find in this fine publication, and in the many others to which the last quarter or half century have given birth, they can be at no loss for suggestive matter, nor for actual subject. Messrs. Waring and Macquoid are members of the Royal Institute of British Architects, and with a zeal for the interests of their profession which cannot be too highly commended, they have visited Italy and Spain for the purpose of bringing back to their own land, some of the best examples which the architecture of those countries supplies. This is done not only by giving most artistic *pictures* of exteriors and interiors, but by a very large variety of details in outline, portions of elegant and picturesque edifices, doorways, windows, balustrades, fountains, tombs, fonts, mosaic pavements—in short, of every thing that appertains to the noble science of architecture. Most of these belong to the thirteenth and sixteenth centuries, and the authors have divided, or rather arranged, their plates according to the various styles then in use. Thus the first ten plates refer to the *Romanesque* as seen in the "Cloisters of San Giovanni Laterano, in Rome;" the Sicilian and Florentine pulpits; the marble pavements of Florence; the "Porch of Lucca Cathedral;" the very singular "Church of San Giovanni at Pistoia," of the date of 1166; some of the church towers of Rome, &c. Eight plates are devoted to the *Florentine* style, the link between the *Romanesque* and *Cinquecento*, massive and comparatively plain, except in the cornices: most of these examples are from the *palazzi* of Tuscany, with the lamps, knockers, and torch-holders belonging to them. The plates numbering nineteen to forty-three inclusive, embrace the style known to architects as the *Cinquecento*, with its richly sculptured orna-

ments, prevailing in Venice, Bologna, Ferrara, Mantua, and other Italian cities. The pure *Italian* style comes next, in eight plates, selected from Verona, Rome, Venice, &c.; and finally the *Spanish Renaissance*, represented in ten plates, as the "Town Hall of Seville;" the "Staircase of the Hospital de la Cruz, at Toledo;" the "Casa Miranda, Burgos;" the "Pulpit of San Ertehan, Burgos," &c. &c., in all of which, sculpture is a more prominent feature than architecture, the latter seeming to hold a place between the *Renaissance* of France, and our own Elizabethan, and having an infusion of the Moorish and Gothic types on which both are founded. The authors of this work are content that the examples they furnish should be their own interpreters of the beauties or defects of their several styles; there is no explanatory text, except two or three pages of introduction; nothing more, indeed, is required, for so much has been written within the last few years by travellers, professional and otherwise, upon the edifices of the continent, that little practical information can be further derived. Their book is, nevertheless, valuable to the professional man, and almost equally so to the manufacturer engaged in ornamental decoration of every kind, for the numerous examples it affords of beautiful designs which might be made available to an inconceivable extent. We know of no class connected with Art to whom it will not prove both interesting and instructive.

**THE PILGRIM'S PROGRESS.** With Memoir of the Author, by JOHN CHEEVERS, D.D., and Engravings on Wood, by G. E. and J. Dalziel, from Designs by WILLIAM HARVEY. Published by D. BOGUE, London.

Macaulay has written that the "Pilgrim's Progress" is the only work of its kind which possesses a strong human interest: "other allegories," he says, "but amuse the fancy; the allegory of Bunyan has been read by many with tears." This is true, it the "human interest" of the "Pilgrim's Progress" which carries us along with it from first to last, which renders it admired by the learned and beloved by the simple. It worked its way up from "the people" to the palace, until it has become the fashion to illustrate its pages and bind it in costly raiment. The present is the most beautiful edition of its size which has issued from the press. Many of Mr. Harvey's designs are full of exquisite feeling, and are beautifully rendered by the Brothers Dalziel. The ample index is an important and acceptable addition to the usefulness of the work; and Doctor Cheevers' Introductory Memoir is eloquently written and is full of the deepest interest. He has endeavoured to give a history of the *spiritual life* of Bunyan, and inclines to the idea so ably combated by Southey, that the Tinker of Elstow was amongst "the chief of sinners." On this point we differ from Doctor Cheevers. That Bunyan was wild and reckless, and addicted to swearing and sabbath-breaking in his "hot youth" we admit; but even then his conscience was smiting him for his offences; and he was ever at war with himself, until his soul, rescued from destruction, wrote its experience in letters of light that will shine to the end of time. His vivid imagination led him to exaggerate his own feelings and his own propensities; and we do not take all he says *literally*, but rather allegorically, for his thoughts took the tone of metaphor unconsciously. We know that many will not agree with us, but rather incline to the interpretation of Dr. Cheevers than of Dr. Southey; all, however, must appreciate the eloquent and powerful oration on the spiritual character of the author of "The Pilgrim's Progress," which—we may even say—*enriches* the noble allegory written in the gloomy prison-house of Bedford. Independent of its great worth, and the affection with which the work is greeted by every denomination of Christian, the "getting up" and embellishments of this edition recommend it as an ornament to the drawing-room, the library, and the lover of Art.

**THE GREEK SLAVE.** Engraved by J. THOMSON, from the Statue by HIRAM POWERS. Published by H. GRAVES & Co., London.

Our readers are acquainted with this fine example of American Art through the engraving which we gave of it in our last February number. Captain Grant, the owner of the statue, has had it engraved upon a scale considerably larger than our own, and most beautifully has Mr. Thomson executed his work. The position of the figure differs somewhat from ours, in being turned more to the front, consequently it has a greater breadth, and its exquisite outlines are more freely developed. Mr. F. Roffe made both drawings from which the two engravings have been done, but it was thought

advisable to alter the attitude, that the subject should present a totally different aspect in each, yet each has its own points of merit irrespective of the other.

POEMS. By H. W. LONGFELLOW. 2 vols. Published by TICKNER, REID, and FIELD, Boston, U.S.

The spirit of poesy never slumbers—her song is never altogether hushed; no time nor circumstance has power entirely to subdue it—there is neither "speech nor language where her voice is not heard." At intervals through the lapse of years it comes to us like the blast of a trumpet, with sounds that stir every living soul, and with echoes that continue for ever, when some great master-hand has swept across the strings, and awoken the melody that all love to hear; but its tones are also murmuring, low and sweet, the whole day long from a thousand hidden sources of which the busy world is scarcely cognisant, and whose music dies away almost as soon as its chords are struck. Though the minstrel and the bard are no longer to be found in the halls of the noble, and the troubadour lives only in the romance of history; still the spirit is not dead that quickened the one, nor the fire quenched which, in olden time, lighted up the other. But poets, in our day, have to struggle with a generation antagonistic to their principles, no matter how elevated in sentiment, or how eloquently delivered; every note they sound may be one of harmony, but it attracts few listeners, and every written line may bear the impress of a high order of genius, and yet it falls on ears that refuse to hear the voice of the charmer. Still they sing on, while, from among the number, one now and then contrives to gain an audience sufficiently large to prove that the world is not all given up to utilitarianism, nor all unwilling to travel sometimes with him into the regions of imagination. From across the broad Atlantic we have occasionally heard sounds that tell us the true spirit of poetry has found a home amid the dwellings of the New World, and that intellect is not necessarily, as it might be supposed it would be, immediately enlisted into the ranks of utility, and thus called into a service for which other capacities are as well, if not better qualified; for there is a natural tendency in all new and popular governments to make both Literature and Art subservient to political ends, instead of permitting them to revel in absolute freedom. Among these sounds the poems of Longfellow take a distinguished position for originality of thought and construction, sweetness, though not unfrequently quaintness, of expression, and for natural description. His imagery, drawn from the visible world around him, is beautifully simple; there is a pure and elevated feeling in his devotional strains, and a vigorous healthy tone throughout all. Some of his translations from the German and Spanish retain all the spirit of the originals, although we are of opinion that the melody of rhythm is occasionally sacrificed to preserve this originality. Nor do we think that the Sapphic measure, as it is generally termed, is ever judiciously introduced into English verse; our language seems ill adapted to it; wherever rhyme is disregarded, and even where it is used, either in epic, didactic, or descriptive poetry, Iambic verse is preferable. It must not be thought, however, that we consider these as blemishes in Mr. Longfellow's poems, where they occur, and perhaps our objection arises chiefly from being unaccustomed to this kind of poetical composition; examples of it in this country are very rare, those only we know of any extent are in Martin Tupper's volumes of "Proverbial Philosophy," where many noble thoughts and much poetical language are clothed in so grotesque a garb as to render it not very easy to arrive at the truth of their meaning. We bring no such charge, indeed, against the American poet, for his "Evangeline" (which, by the way, we reviewed some months back) and his "Children of the Lord's Supper," to which our remarks apply, are exquisitely simple and elegant in expression. We leave Mr. Longfellow with the conviction that all who can read the English language will recognise in him a poet of no ordinary rank, possessing a mind fraught with good things, and having the ability to place them advantageously before others. We will not quote against his volumes his own lines:

"The book is completed,  
And closed, like the day;  
And the hand that has written it  
Lays it away  
Dim grow its memories;  
Forgotten they lie;  
Like coals in the ashes,  
They darken and die."

We shall rather hope to have their society once and again; such companionship can never weary.

MORNINGS AT MATLOCK. By R. SHELTON MACKENZIE, D.C.L. Three Vols. Published by H. COLBURN, London.

Dr. Mackenzie became favourably known to the public some few years ago as the author of "Titian, an Art Novel." He has not met the public this season, so to say, single-handed, but rendered his "Mornings at Matlock" agreeable, by recounting a number of tales. Since the days of Boccaccio this mode of "story-telling" has frequently been resorted to, with considerable or inconsiderable success, according to the ability of the author, so that there is nothing "new" or "taking" in the plan; but Dr. Mackenzie has lived a good deal "in the world," both in the "great Babylon" and in the little Babylons which increase all over England. He has had frequent opportunities of observing "character" and various phases of society. His perceptions are acute; and he has collected a great deal of information and anecdote; is very fond of Art and fond of society. His style is easy and piquant; and he *raconte* his various tales with much grace and spirit. The tale-telling group consist of an artist, an author, a major in the army, and an Irishman; so there are stories by each, and scenes where the peculiarities of each, either mingle or contrast; thus the reader may feel assured that the contents of the volumes are very varied, and the style is strong, yet flexible. Dr. Mackenzie, however, renders men and the ways of the world better than women and the more delicate tracings of the feelings and affections; he lacks tenderness, and is too actual—too lightly read in the pure-hearted history of woman's nature to appreciate what of course he has failed to describe. One instance of this occurs in "Tressilian's" clever story, where the young lady he had stared out of countenance more than once, announces herself to him, after an interval of two years—during a very casual meeting—as "the Widow Stanley," and tells him he does no unwise thing to cultivate her acquaintance. This is throwing the handkerchief the wrong way; and we think we are justified in saying that no one who understood female delicacy could have so described the first step in woman's love-making; particularly as the author intended the lady to be a "paragon of perfection." But when Dr. Mackenzie gets amongst the more stirring matters of the world—"The Great Will Cause;" "The Kings of the Peak;" "The Millionaire Malgré Lui;" "The Last Throw of the Dice," and his favourite "Art Stories"—his perceptions quicken, and his style carries him forward triumphantly, even over incidents which to a less experienced author might be very disastrous. In particular, his Irish stories are admirable for their truth of character and dramatic effect. We hope to meet him again in a long story; for although these volumes are the very things for the sea-side and a large family circle, much talent is frittered away, in short stories, which would, had the same amount of time and constructiveness been applied thereto, produce a connected tale more worthy of Dr. Mackenzie's reputation.

VOICES OF THE NIGHT. LONGFELLOW. With Illustrations by A LADY. Published by DICKINSON, BROTHERS, London.

We have printed the title of this book as it stands in the original page, but it does not clearly indicate who has given utterance to the "Voices;" we presume, however, they have proceeded from the American poet, Longfellow, and sweet and gentle strains they are—music that lulls to slumber, and disturbs not the sleeper from his pleasant dreams, or that wakes him only, as one of our old poets expresses it, "to feed his soul with melody." But our business is rather with the pictures than the poetry of the volume; they consist of six etchings on rather a large scale, by Mrs. Lees, a lady with whose name, as an artist, we are unacquainted; but she has afforded us so much pleasure in what is here produced, as to make us desirous of meeting her again in similar company. Her style is founded on the German school, which seems to be gaining ground with our amateurs; and although we should regret its prevalence to the exclusion of what appears to us to have more of the freshness, elegance, and truth of nature, we are not unwilling to see it referred to as embodying certain principles of excellence which, combined with greater latitude of poetical feeling, would go far to ensure perfection. Mrs. Lees' illustrations are little more than outlines, with a small amount of shading in the principal figures; they are designed with great taste, show an intimate knowledge of the structure of the human form, and are imbued with a sentiment at once poetical and devout. The figure of the old man asleep in the chair, illustrating the poem entitled "The Footsteps of Angels," and the design for the "Hymn to the Night," are especially beautiful, and worthy of the matured powers of a practised artist.

BLACK'S GUIDE THROUGH EDINBURGH. Published by A. & C. BLACK, Edinburgh.

We must confess to a love of the modern Athens, a love as much for its own beauty as for the many associations of a real and a fanciful kind, which its history, or the pages of Scott have thrown around it. Mr. Black's little volume is an agreeable and useful pocket-companion for Edinburgh and its neighbourhood, and it is better illustrated than such books usually are; the small steel plates are beautifully engraved, and the woodcuts also good. Enough of fancy has been given in the local description, and quotations from the poets to relieve the heaviness of topographical minutiae. It is a well arranged volume, which cannot fail to be agreeable to the tourist.

THE CAMBRIAN MIRROR; OR THE TOURIST'S COMPANION THROUGH NORTH WALES. By EDWARD PARRY. WHITTAKER, & Co., London. T. CATHERALL, Chester.

A very portable and useful little volume which, while it points out all worth a tourist's notice, does not trouble him with too much florid description which is generally the bane of such effusions. All that is necessary to know is clearly narrated, and the most minute information as to inns, &c., included. There is just enough of Welsh history and Welsh poetry to give nationality and a piquancy to the volume, which cannot but be useful and acceptable to all who would avail themselves of such aid in a tour—certainly equal in beauty and grandeur to the be-praised continental trips.

THE DECORATIVE ARTS OF THE MIDDLE AGES. By HENRY SHAW. No. VI. Published by W. PICKERING, London.

This is one of the best numbers of a work which promises to equal any of the previous ones from the same hand. The Morse or fastening for the breast of a Priest's Cape, belonging to H. Magniac, Esq., is a magnificent specimen of the art of design in the fourteenth century. The Candlestick of the time of Henry II., of France, of the rarest file ware, is also a fine example of taste. The wrought iron door, from Mr. Cottingham's collection, is a specimen of the fine design which characterised all the manufacturing arts in early times; and we are assured that its resuscitation may be effected by the proper study of such admirable examples as are here given.

CHARACTERS, COSTUMES, AND MODES OF LIFE, IN THE VALLEY OF THE NILE. Illustrated from designs taken on the spot, by E. PRISE; with Descriptive Letter-press, by J. A. ST. JOHN. Parts I. & II., Published by J. MADDEN.

Some two or three years since, we reviewed this work under the title of "The Oriental Album," at some length. It is not, therefore, necessary to reiterate the very favourable opinions we then expressed of the excellent manner in which the publication was altogether got up. But as it has now assumed another form, by the publishers producing it in separate parts, it is only due to its merits to say that, both in this and in its original shape, it is well deserving of public encouragement. The two parts now before us contain, "Arnaout and Osmanli Soldiers;" "Egyptian Lady in the Harem;" "Habesh, or Abyssinian Slave;" "Ghawazi, or Dancing Girls;" "Camels resting in the Sherkiyeh;" "Oilman of Cairo, his Shop and Customers." They are lithographed on a large scale, and tinted in imitation of the original drawings.

"TO THEE ALL ANGELS CRY ALOUD." Engraved by C. TOMKINS, from the Picture by H. LE JEUNE. Published by H. GRAVES & Co., London.

To use a mercantile phrase, whatever article is brought before the public and secures its approbation, "the supply will always keep pace with the demand," or to adopt another term with the same signification, "like produces its like." This engraving belongs to the class of which we have had several examples within the last few months, and the appearance of another goes far to prove, that the community, to whose taste they are more especially addressed, is not yet weary of them. But Mr. Le Jeune's picture takes a higher range than its predecessors, for instead of chorister-boys and charity-girls, he has painted three winged figures, draped, the centre one bearing a crucifix on its breast. We know he has the authority of some of the ancient masters for such an introduction, still we think its omission in beings that are evidently not of the earth, would have harmonised better with their character, even regarding it only as a symbol of their faith. In other respects the work is well conceived, and its spirit bears out the title.

## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1850.

ART IN THE HOUSE OF COMMONS.  
THE STRUGGLES OF TASTE.

It is perhaps well to premise that the following remarks on the public patronage of Art have no reference to artists, or the encouragement of Art as a profession, but only to the part taken by the State in the development of one of

the great means for the national recreation and general social improvement. It is a prevailing notion that both Science and Art flourish best when left entirely to their own resources; and the idea is, probably, on the whole, correct. But as there is an active encouragement, so there is such a thing as a passive or negative depression. The natural development is therefore impeded. The House of Commons, as the supreme committee of Taste in this country (as committee of supply), has the power both of the initiative and the preventive; we believe it has yet to appear in the first capacity, the other it has often exercised; but it has also on a few important recent occasions very materially seconded the efforts of the administration in the cause of Art; it is only to be regretted that its opportunities of this class have not been more numerous.

Many of the greatest patrons of Art in this country have certainly been, at some time or other, members of the House of Commons, but they have been patrons almost exclusively in their private capacity, as English gentlemen, and not as members of the legislature; for their own gratification therefore, and not upon any public consideration; not as representatives for the People. What is it to us—what is it to the nation—if a picture is removed from a painting-room in the neighbourhood of Tavistock Square or Pimlico to a dining-room in that of Hyde Park? it is no more a concern of the people than when a fine turbot is transported from Hnngerford Market to Great Queen Street. The public see or know as much about the one as the other, and have no interest whatever in either.

To such patronage the people are in no way bounden, yet it is only to these private patrons who may be members of the House of Commons, that the people can look for any aid or benefit in this respect, for they certainly cannot help themselves but by their agency. Our newspapers report miles of eloquence expended by the representatives of the people over every possible subject, important, trivial, or vexatious, excepting, perhaps, the one only subject of *Art for the people*; nearly every debate about Art or *public monuments*, is a mere series of cavils about expense. We have religion for the people, education for the people, health for the people, protection for the people, but no taste for the people; that is, perhaps, something too refined even for the nineteenth century, or at least, for the British Treasury of that date. "No one," said Lord Goderich, when Chancellor of the Exchequer, in 1824, "ever suspected the Treasury of Taste; but he did not think a minister should have his head cut off for bad taste." Heaven forbid! but why then leave the initiative in such a matter to a body so notoriously

incompetent, as that its incapacity should be a matter of course! Lord Goderich supported his opinion by quoting that of Burke,\* namely, that it "was hopeless that the government of this country should pay much attention to the Fine Arts, for it was impossible that our statesmen, both from the nature of their education and their occupations, could be skilled in such matters." This is an extremely melancholy prospect for this country, if true. Of the past, it may have been true, but is it necessarily true of the future? We believe it to be no more true than that the government can do nothing for the public morals of the country; and if it should be true of Art, there is a gross neglect somewhere. It is with this feeling that we cast a stone into these stagnant waters, with the hope that they may derive some benefit even from the ripples of their surface, which will still reach the banks though imperceptible to the eye.

To say that public taste cannot be cultivated in this country because the education of youth is defective, is something like saying that a library is of no earthly use after dark; as in the latter case we should say "light a candle," so in the former we say "reform your system of education." The one is quite as practicable as the other, but for our own prejudices; at all events bad education is no excuse. It is perfectly true that if a youth is brought up to consider matters of taste as unmanly, or as inferior to boating, horse-racing, or cock-fighting, the improbability of his afterwards becoming accomplished in such matters, amounts very nearly to a certainty. If, however, only one generation took care of the public taste, taste itself would afterwards take care of the public, and collegiate or private efforts would be in a measure superseded; but this is a part of the question we may leave to itself at present. It is to be hoped the Royal Commission will leave our privileged universities rather more worthy of the name than they are at present; and a hundred years hence, perhaps, Art, as well as Arithmetic, may claim an occasional hour of the student aspiring to the honours of the legislature. All eminently civilised states, from the Pharaohs or Semiramis to the present day, have devoted much attention to the public cultivation of the Arts. What should we now know of Egypt but for its public monuments? How much glory have the Arts not added to Greece, notwithstanding its finished literature? How much glory have the Arts added to Great Britain?—We know what Greece did after the Persian war; its Arts seem to have raised it as it were by enchantment to an almost unapproachable grandeur; a single one of its public monuments, the Olympian Jupiter, was for many hundreds of years visited as one of the wonders of the world; and even now Elis, after *thousands* of years, is, we may almost say, the envied of the world for its achievement of this single work, a source of joy and wealth while it endured, and of glory for ever. Now let us turn to another picture: England too, after its great war, determined to commemorate its victories likewise; this was done in the shape of some dozen marble monuments to its admirals, generals, and statesmen, in the Churches of St. Peter and St. Paul; and the British public, who have already paid for the monuments, are allowed at certain times to look at them upon the payment of an additional few pence per head, to defray the expense of the showmen; a proceeding truly worthy of a great nation! Of all the penny-wisdoms and pound-follies of a state, there is no better illustration than the public treatment of Art in this country. One or two great public monuments would have been infinitely more significant than the numerous petty groups scattered about beneath the dome of St. Paul's, which could scarcely make less show for the 100,000*l.* which they have cost the public. The simple inscription of a name would confer as much glory on the individuals as many of these monuments. Flaxman's proposal for a colossal statue of Britannia, at Greenwich, was rejected by the so-called "Committee of Taste," at that time, as something *visionary*; so utterly incapable were the members of that committee of even worthily approaching the

subject they had undertaken to glorify; they were evidently filled with their one idea of a tall pillar.

However much economy may be the general plea of incapacity in such matters in this country, it is rarely indeed that it has ever been practised. The right hand has never always scattered to the winds, what the left hand has kept back.

The only vote of public funds for the public use, in the cause of Literature or Art in this country, was for years the miserable 3000*l.* granted to the Museum on an annual petition from the trustees; while the House voted its tens of thousands yearly for the monopoly of printing its own acts and journals; sometimes exceeding 50,000*l.* for a single session. Yet all this was not done from *principle*, but from pure *habit*; it is just one of the evidences that the Arts were not yet held in any consideration in this supreme committee of taste; or otherwise the votes would have been undoubtedly as liberal in this respect as in any other. Take that of *funerals*, for instance; it is customary for a gentleman to have what is considered a *respectable* funeral; and when a public funeral is voted, it must be carried out, as a matter of course, with somewhat more than ordinary pomp. Accordingly 1806 proved a lucky year for the undertakers; Lord Nelson and William Pitt were buried at that time, at the public expense, and the Commons voted close upon 21,000*l.* to defray the charges;\* very nearly seven times the annual grant to the great National Museum of Art, Science, and Literature.

At this time, however, matters began to change. The acquisition of the Egyptian antiquities captured by the British forces at Alexandria, rendered it necessary to provide some locality to place them in, and a grant was eventually obtained; and the valuable acquisitions of the Townley Marbles and the Lansdowne MSS., and a few others coming close upon this, rendered it henceforth impossible to turn the Museum off with a paltry 3000*l.* per annum, and from the year 1806 the Museum vote has gradually been increased, until it has at last reached an amount not unworthy even of this great nation, though perhaps yet not quite adequate to the wants of the public. Still the Museum owes its prosperity to its Scientific and Literary capacity, and certainly not to that of Art, in which respect it is still under a cloud.

The purchase of the Townley Collection in 1805, for 20,000*l.*, was the first important move of the legislature in the cause of Art; but the nation owes, it would seem, few thanks on the score of generosity on that account, when we reflect that the same Parliament voted more money for two funerals only, and generally voted twice the amount annually for the printing of its own transactions. To estimate fairly these votes for Art, we must only take a relative view of them.

The great Art-votes during the war were exclusively architectural, if mere building may be dignified with that title; and, of course, these votes were wholly irrespective of Art-considerations in their origin, and they have been little less so in their results. Really vast sums were absorbed by the Penitentiary at Millbank; by the New Mint on Tower Hill; by the College at Sandhurst; and by the clearings and repairs at Palace Yard and the two Houses. The restoration of Henry VII.'th's Chapel, however, was a genuine work of Art; but perhaps the repairs of St. Margaret's Church might have been better dispensed with; the Abbey would be a great gainer in effect if it were taken entirely away.

By way of illustrating our comparative estimate of social and political votes, take the Museum, and the Army and Navy, for two separate years. While, in 1804, 3000*l.* were voted for the ordinary purposes of the Museum, we find for that year nearly twenty-six millions voted for the Army and Navy; and ten years later, when matters had considerably progressed, we find an equal disparity; the war estimate† of

\* For Lord Nelson's, 14,769*l.* 15*s.* 6*d.*; and for Pitt's, 6,045*l.* 2*s.* 6*d.*

† For the Navy, Army, Ordnance, and Militia, 55,806,759*l.* 5*s.* 7*d.*; for the Museum, 2231*l.* 11*s.* 4*d.*, and for printed books, 1000*l.*

\* Hansard, *Debates*, April 5th, 1824.

that year (1814) being within a few pounds of fifty-six millions, while the vote for the Museum, comprising an extra grant for printed books, did not amount to ten thousand pounds.

This was, however, time of war—the days of army-contractors and undertakers; and it is very clear that the Museum and all other Scientific, Literary, and Artistic institutions were then of very trifling significance indeed. But how stood matters when the war was ended? Their relative position was certainly different; Art was, however, still not less completely overlooked. We have certainly our marble monuments, for the sight of which threepence are charged, and our marble monuments, for the sight of which twopence are charged; the tall pillar, so much more rational than the visionary "Britannia" of Flaxman, has never made its appearance, though many little ones have risen up since that memorable time.

One of the first peace efforts was the destruction of Carlton House, which had been but a few years before put into repair for the Regent at very great expense, to make way for the new street called Regent Street; and we have just now seen its boasted architectural feature, the Quadrant of Pillars, remorselessly swept away as lumber; which does not tell well for the success of that effort; it was evidently not an economical one.

The New Courts of Justice at Westminster, apparently now doomed to the same fate as the Quadrant, are another monument of this period. It was a strange fate for Westminster Hall, after so many tens of thousands were expended in clearing its site, to be thus again buried in a mass of rude Tudor abortions; the deliberate work of a Committee of "Taste" at the recommendations or suggestions of no less a connoisseur than Sir John Soane. But this was not done without remonstrance in the supreme "committee," though remonstrance was in vain. The remonstrators, perhaps, themselves hardly imagined how soon their prophetic warnings were likely to be fulfilled. It was in 1824 that a vote of 30,000*l.* was solicited for the completion of these New Courts, when Mr. W. Williams moved an amendment that 5000*l.* be voted for the purpose of pulling down what was already done; protesting against a vote for the completion of a building which would hand the then House down to posterity as completely deficient in taste. Mr. Banks likewise objected to the "abominable taste" of these new buildings, quite in a different style from the old; and Mr. Baring complained "that there was nobody connected with the government that was responsible for these ridiculous buildings." However the Treasury, "that no one ever suspected of taste," prevailed, and the buildings were completed under the auspices of Mr. Robinson, afterwards Lord Goderich.

Lord Goderich's chancellorship of the Exchequer was indeed the first active period of modern Art-undertakings in this country; among which stand most prominent the restoration of Windsor Castle, and the remodeling of old Buckingham House, in order to construct a convenient town residence for the sovereign at a "small expense!" as was originally professed. Windsor Castle was completed with comparative expedition, at a cost to the nation of upwards of a million sterling, exceeding the original estimate by only about 800,000*l.*; this, though not a public is still a national work, and had twice the sum been fairly and judiciously expended on the principal residence of the sovereign of these realms, the still neglected People would have been the last to complain of such an outlay. But the original estimate of 300,000*l.* was met in 1824 with very considerable opposition in the House, with all the usual cavillings accompanying nearly every grant of money for such trivial concerns as matters of Art: matters in which the members of this great committee have no concern. The turning old Buckingham House into a comfortable town residence for the sovereign has not been quite so expeditious or so easy an affair; the work has now been going on for more than a quarter of a century, and it is not yet finished. Some of our readers will be astonished to hear that this palace has already cost three times its

original estimate as vouchsafed by Lord Goderich, and on the whole very nearly as much as the works at Windsor; or in round numbers 850,000*l.* exclusive of furniture: the original estimate was 252,000*l.* One reason of the enormous expense of this comparatively small palace is that Mr. Nash undid a great deal of his work as fast as he did it; and what he did not undo himself has been undone by Mr. Blore since, with the exception of the marble arch in the centre (which cost 70,000*l.*), that is yet to be undone; a vote of a few more thousands was passed only the other day expressly for this little bit of undoing, and when the Chancellor of the Exchequer was asked what was to be done with the arch when undone, his answer was that he did not know.

The new buildings at the British Museum likewise commenced at this period; and a still more important event for Art in this country, the establishment of the National Gallery, belongs also to this time.

The history of the vicissitudes of the National Gallery at its commencement, to be or not to be, is a curious one, and, more than any other, shows the utter want of purpose, system, or management, as regards the cultivation of public taste, in our legislature. At one moment we find the idea of spending money on a collection of pictures considered as an enormity, and at another we have it proclaimed as a disgrace that this country had no National Gallery long ago: the various opinions depend on the temper of the moment; it would be a perfect infatuation to suppose that a fixed and intelligent purpose to foster a taste for Art had anything to do with the matter in the general sentiments of the House, although doubtless a few individuals did experience such a feeling. Fifty millions are voted for powder and shot by acclamation, we presume not to say that it is right or that it is wrong, and it does seem inconsistent that while millions are voted for the destruction of mankind, we should take any pains to vote even thousands only for their intellectual gratification or improvement; but always with this proviso, that no plea of economy can be advanced for withholding the vote.

The beginning of the National Gallery may be said to be Sir George Beaumont's present of his pictures to the *British Museum*; "the Chancellor of the Exchequer was fully sensible of the extraordinary liberality of that individual, and he trusted that it would lay the foundation of a splendid national collection," a wish that all lovers of Art will cordially respond to. We shall now see what efforts were made to second this "extraordinary liberality;" as far as the legislature is concerned it was long *vox et preterea nihil*. It was found they had no place to put them in; Sir T. Baring suggested the completion of Somerset House for their deposit; but that involved expense, therefore the Chancellor of the Exchequer could not sanction that scheme. This building had remained in an unfinished state for thirty years, as if, said Mr. W. Smith, "the nation had not had a single farthing to bestow on national ornament." Somerset House was further thought to be too near the Thames, and it was insisted that as the pictures were given to the *Museum*, a place must be found for them in that building. So the matter rested till a sudden turn took place in the current of opinion, when George IV. recommended the purchase of the Angerstein collection; which great event for Art in this country took place on April 22, 1824, when a vote of 60,000*l.* was granted by the committee (of supply) and never were 60,000*l.* spent calculated to produce better fruit.

The words of Lord Dover (then the Hon. Mr. Agar Ellis) in the debate on this auspicious event must be here recorded:—"He trusted that the present would form a new era in the history of the Arts in this country. If there were any gentlemen in that house who disapproved of the expense to which these pictures were putting the country, he would ask them whether they might not be productive of emolument to the nation even in a pecuniary point of view. What was it that attracted so many travellers to Italy, but the numerous works of genius that were contained in it? And if a similar collection were

made in London, was it not likely that a similar cause would produce a similar resort of strangers to it? He hoped that His Majesty's government would not stop short in the great work which it had undertaken, but would proceed steadily and progressively in it."

The champion of economy too, Mr. Hume, expressed his satisfaction that the country was at length to be rescued from the disgrace which the want of a National Gallery of pictures had so long entailed upon it. These are gratifying and honourable sentiments, and it is a great pity that those entertaining such, should not have long ago thought of urging the necessity upon the government; it is the old story,—as long as the government was content to do nothing in the matter, the rest of the House were content to help it in it.

The Beaumont pictures were now located with the Angerstein; and it was found in a few years, after the munificent Carr bequest, that some new location was absolutely necessary, both for want of space and because the old house in which they were placed, was unsafe and was destined to come down.

What then was to be done with this encumbrance of a National Gallery; the debate on this point (July 8th, 1831) is worthy of record. Mr. Ridley Colborne judiciously suggested that an express gallery might be erected at a small cost. Lord Duncannon proposed that the pictures should be placed in the old mews at Charing Cross. Sir G. Warrender hoped that we had not come to that pass that we could not construct a gallery for a fine collection of pictures. Mr. Alderman Wood observed that he had many thousand constituents who were no lovers of the Fine Arts, and they ought not to be taxed with the erection of such a building. Mr. Robert Gordon was "afraid the taste for pictures would be productive of expense—the country should not be saddled with expense for such things; let lovers of Art subscribe." Another honourable member hoped they should not be "called upon to erect places for the exhibition of works of the Fine Arts, when a famishing population was crying for bread!" This was not to be misunderstood; the Treasury, it appears, cared no more about the matter than honourable members, and we find the Chancellor of the Exchequer (Mr. Spring Rice) vindicating the Treasury from any such imputation as the desire of spending the public money on such a matter; "the government had no intention of doing anything of the kind," said Mr. Spring Rice; upon which Mr. Alderman Wood again observed, that he trusted that such an intention, should it ever exist, would be checked by the opinion then expressed. Mr. Hume very kindly proposed that the poor pictures might be deposited in Buckingham Palace which he thought would make a "comfortable resting-place for them." After many hundreds of thousands of pounds had been spent on that building, the government was at a loss to know what to do with it, for William IV. would not reside in it. The pictures had to remain where they were, in the small tottering house in Pall Mall. Such was the character, and result of the debate on the National Gallery, even then numbering upwards of a hundred valuable paintings; and such the encouragement held out by the supreme "committee" of taste in this country, to any gentleman who might have been disposed to imitate the noble examples of Sir George Beaumont, and the Rev. William Holwell Carr, and entrust their collections to the public keeping for the public good. Where were the patrons of Art on the 8th of July, 1831? One thing is certain, that the whole discussion in this supreme assemblage must appear to every true lover of Art supremely disgusting. Because certain dunder-headed constituents are no lovers of the Fine Arts, their representative is to deprive all the millions of these Islands of every benefit of a refined taste. There are many things men love not, yet for which they are pretty heavily taxed. Poor National Gallery! it was a cold blast indeed that blew on it from St. Stephen's, on the 8th of July, 1831.

Yet how easily this might have been prevented is shown by what took place after so short an interval as to the ensuing July only; a single courageous conscientious effort from one or two

of the known influential patrons of Art would have completely turned the tide of opinion, such a mere vane is the standard of taste in this great assembly.

April 13, 1832, the subject of the National Gallery was again mooted, when Sir Robert Peel proposed a grant of 30,000*l.* for the erection of a plain but appropriate gallery for the national pictures; reminding honourable members that "the interest of our manufactures was also involved in every encouragement being held out to the Fine Arts in this country." This timely word had its effect, and we find no trace whatever of that unseemly opposition which distinguished the debate on the subject on the previous occasion; even the Treasury was now convinced, for on the 23rd of July following, the Chancellor of the Exchequer, still Mr. Spring Rice, not without a certain amount of enthusiasm, moved in the Committee of Supply, and Taste, at once, the first instalment of a vote for the purposes of building a National Gallery, which was carried without a division, and the present building in Trafalgar Square was the result; yet adding only another example to the fatality which seems as yet to hang over all our public efforts in the cause of Art.

Sir Robert Peel "trusted that the erection of the edifice would not only contribute to the cultivation of the Arts, but also to the cementing of those bonds of union between the richer and the poorer orders of the State, which no man was more anxious to see joined in mutual intercourse and good understanding than he was." Such were the sentiments of the most eminent statesman in the House of Commons; it is a pity that there are no fruits to show that they were echoed by the sentiments of other honourable members. It was but a few weeks before that Sir Robert declared that every encouragement given to the Fine Arts in this country was an indirect advancement of the manufactures, and therefore an increase of the wealth and comforts of the people; besides conferring the higher service of cementing the bonds of union between the richer and the poorer orders of the State. Sir Robert spoke the truth, though all, as might be expected, are not sufficiently endowed to see it.

A National Gallery was, however, at length built, but on so mean a scale that it is already discovered that it is wholly unfit for its purpose, owing to the architect paying more attention to the exterior effect than the interior arrangement; and yet the building cost nearly 90,000*l.* But such a limitation of funds was certainly absurd, when it was determined to use the greater part of the grants simply for the purpose of beautifying Trafalgar Square: the chief part of the money has been spent over the entrance hall and the Square front. The picture gallery itself consists of three available rooms, which, accordingly, as the whole 90,000*l.* are scored against the Gallery, amounts to 30,000*l.* for each room, capable of holding about fifty pictures; the piece of wall on which the picture hangs costing therefore in many instances more than the picture itself. This is certainly one of the most extraordinary instances of the misappropriation of funds: a certain sum of money is voted for the accommodation of the national pictures, and it is nearly all spent on the construction of what is intended to be an ornamental side of a square. As far as accommodation for the pictures is concerned, a fitter building might have been constructed for the cost of only the two Correggios, which were bought of the Marquis of Londonderry in 1834, namely, 11,550*l.* It is surprising how the original motive of the grant was generally overlooked and commuted for that of improving the effect of Trafalgar Square; and it is to the account of laying out this square that the cost of this building should be charged, and not to the account of expense to which our taste for pictures is putting the nation. If an ornamental building was necessary, the means were ridiculously inadequate, as is at length universally discovered; and though the present structure may well answer at all times the wants of the Royal Academy, with improved accommodation for sculpture, it is wholly unsuited for the purposes of a National Gallery, even for a second-rate German State, much more for the

capital of an empire like that of Great Britain.

The nation would have been much better off if the first suggestion of Sir Robert Peel had been carried out, and a simply suitable gallery constructed at a cost of not more than 30,000*l.*, perfectly adequate if judiciously and economically laid out, however unbecoming this great country.

If there is one public institution of recreation in a country which concerns the People more than any other, it is a national collection of works of Art. Libraries, scientific collections, and others, are all more or less limited in their immediate uses; but a great picture gallery, or a great sculpture gallery is universal in its immediate influence. We can scarcely have too many scientific or literary institutions, but these are secured by the absolute material wants of classes; with public collections of Art the case is very different, they are not an absolute necessity with any class, and no one class could possibly raise them.

In the first place a gallery must be national to be public, no individual or society of individuals could give a gallery the dignity of a national character; Dulwich Gallery is an instance; it is comparatively unknown and without renown, though a very valuable collection. The nearest approach to a national institution not of national origin, is the Städel museum at Frankfurt, but the acceptance of the charge of this institution by the state, perhaps, makes it actually a national institution now. This institution is one of the noblest monuments of individual patriotism in the world; Städel, a banker at Frankfurt, left his collections of works of Art to the town, with a million of florins as a perpetual capital, to provide for their preservation and gradual increase; this sum yields about 4000*l.* a year, nearly three times the ordinary average grant given by our government to the British National Gallery; and if the present good management continues, the Städel-Instituto promises to be one of the first Art-Institutions in the world. The present National Gallery, however really insignificant, has certainly not been without great results to the people generally, both directly and indirectly; Hampton Court Gallery has likewise been a great source of public recreation and improvement, as have also the collections of antiquities of the British Museum. And we may, perhaps, fairly attribute the unquestionably greater activity in matters of Art in this country during the last fifteen years, to the operation, the reaction as it were, of those very collections, on the nation at large, legislators and people.

The Elgin marbles were a great acquisition to this country, but here also our thanks are due to an individual; we certainly owe them to the taste and energy of Lord Elgin; the government, after much trouble, purchased them of that enterprising nobleman, at considerably less than they cost him to rescue them from their precarious fate at Athens. Again, we owe, perhaps, the most important step ever taken by this country, in matters of Art—the establishment of a Royal Commission in connexion with the New Houses of Parliament, to a pure accident—the conflagration of the old Houses—and another most valuable institution in this country, the Schools of Design, is due to the happy turn the Art-argument took when it maintained that the encouragement of the Fine Arts was the encouragement of our manufactures, and therefore the improvement of our fortunes. This argument, first advanced by Sir Robert Peel, told well upon the manufacturing interest in the House of Commons, and accordingly, Mr. Ewart and Mr. Wyse found no difficulty in procuring their Committee of Inquiry, in 1835, which ultimately resulted in the establishment of the Schools of Design; and though the parliamentary grant is miserably below what the demands on the schools would justify, they are gradually working their good in the manufacturing towns, and will, by the publicity of their small collections of casts, insensibly work a complete revolution in the provinces, in the popular ideas concerning Art, and co-operate with the metropolitan collections in giving Art that standing in the country which it ought to have had centuries ago, or, perhaps, we may even say, which it had centuries ago;

for England promised, in the reign of Charles I. to rival the most prominent states in its patronage of Art, but a fatal suspension was caused by the Civil Wars. It is, however, a remarkable incident that in such disorder and dispersion of works of Art, the most valuable though the least showy of Charles's collections should have been preserved, namely, the seven cartoons of Raphael; and the purchase for the nation of these great works, then mere strips of tapestry patterns, is not one of the least evidences of Cromwell's superiority and greatness. There were, perhaps, scarcely ten men in the country who believed in their value. This is another instance of the practical superiority of one head that knows what it wants to a thousand that are undocidod.

Perhaps there is no better exemplification of the old proverb of "too many cooks," &c., than the fate of Art in the House of Commons. What is every one's business in theory, proves to be no one's business in practice. This is the fatality which overwhelms public taste in this country; very materially aided by our paralyzing system of noble and unpaid trustees, some of whom perhaps scarcely give their trust three thoughts in the course of a year.

The whole subject appears from this rapid sketch of the records of the struggles of Taste, to be mainly left to the whimsies of a Committee of Supply; no system whatever has been yet adopted by the Executive; the matter is generally left, says Lord Godorich, "to the Board of Works, and to the individual who happens to be at the head of it," who happens to be at the head of the Board of Works, not who was placed there from his peculiar fitness to discharge the duties his office was liable to. However, these are mere words; the head of the Board of Works has no influence or power of any kind in this respect, and it has probably never occurred to that individual that he had. He is appointed in a very different capacity, and matters of public taste, especially in the initiative, have not performed any part of his duties. We may say of the Board of Works what Lord Godorich says of the Executive generally, that as yet "nobody ever thought it requisite that it should have any taste." We believe the virtual head of the Board of Works is the chief Commissioner of Woods and Forests, and this office might be made a highly honourable and useful one if it comprised the ordinary duties of the foreign ministries of public works. Of course, the office would be no sinecure, and very great responsibility would be attached to it, but it would be the more honourable in proportion. There will certainly be little chance of the "Executive" ever having any taste until some such measure as this be adopted. The great superiority of France in its public works is entirely owing to this system of appointing one responsible individual to superintend its public monuments. What we require in this country is an initiative; the veto or sanction will always remain with the Committee of Supply, and this committee will never act as an impediment to the carrying out of any well defined and well advocated scheme. This is proved by the past; every proposition that has been well advocated in the House has passed, even though ill defined, as, for instance, the restorations of Windsor Castle and Buckingham Palace.

The great drawback to public works of taste in this country is that the House of Commons leaves the initiative to the government which has not in this respect the initiative element in it; men are made ministers from political and family reasons, never by virtue of their taste or public spirit, and, to again quote the words of Burko, "both their education and their occupations render them unfit to legislate in matters of taste."

The whole subject rests therefore with the individual patrons of Art who may be members of the House of Commons. In matters of this kind, which are not political, the government will follow the sense of the House; the vicissitudes of our National Gallery are a remarkable instance of this. In July, 1831, the sense of the House, as Art was not represented, was decidedly against building a National Gallery; and the Chancellor of the Exchequer said that the

government had no intention of doing anything of the kind, but in a little while, a few words from Sir Robert Peel changed the sense of the House; and in July, 1832, we find the same Chancellor of the Exchequer cheerfully proposing a comparatively liberal grant for the erection of this very National Gallery, which the year previous the government had not the *least intention* of building. There is no doubt this might have been done long before, had Sir Robert Peel or any other influential member made the proposition, and shown by a judicious advocacy that he was in earnest.

The nation now still wants a National Gallery worthy of the name, and the only way in which it is likely to get this will be by some able influential member earnestly taking upon himself the task of showing to the House that such an institution is now a necessity with the public, and anything but a waste of money. We believe that there are several members of the House quite competent to do this if they will. The plea of economy in the face of so many glaring violations of it is an egregious farce; those who set up this plea are only indifferent to the public gratification and improvement, not sparing of the public money. They neither believe in taste nor its effects, because they have none; but it is an obstruction which the genuine patrons of Art may easily overcome with a little reasonable energy. As long as they are lukewarm it is not surprising that the others should be indifferent. With them, therefore, rests the responsibility. If the initiative is left to the Executive we stand a chance of waiting until the "Greek Calends;" past, present, and future opportunities of adding to our collections will have but one brief characteristic history—*neglected*.

There never was a better or greater opportunity of improving our National Gallery of pictures, than has been just now offered at the Hague: and where was the agent of the British government? Our private collections, in which many fine works are annually buried, were well represented, and we find the agent of a British nobleman successfully competing against the highest courts in Europe;—but for the taste of the British public, who is there that cares so much as the value of an old picture frame? "Let the lovers of Art subscribe," suggests an honourable member: they *do* subscribe, and subscribe nobly: the names of Beaumont, Carr, and Vernon bear witness: and how have they been rewarded? their donations and bequests have had to wander here and there for a resting-place, and have not yet found it: a tottering dwelling house, an old stable, a cellar: all have been tried or recommended, as the locations of the contributions of these patrons of public taste, because forsooth the committee of supply has no funds to spare for picture houses for the People.

If pictures are worth a nation's acceptance, they are worthy of being taken care of in a manner becoming an important public trust, and no neglect of this on the plea of economy could be by public sanction. Even the most stupid remonstrant against a grant of money for building a National Gallery, would most probably quite change his views when he saw the institution in operation, if properly carried out. The plea of economy does not come from *without* but from *within* the house; not from the people for whose enjoyment the grant would be, but from noblemen and gentlemen, who either have galleries of their own or sufficient access to their friends' galleries, and therefore care little or nothing about a National Gallery.

Supposing the Committee of Supply were to vote only as much for the National Gallery as the cost of the furniture of Windsor Castle made for George IV; this is not a very unreasonable supposition; yet by so doing it would not only vote enough to build a suitable gallery, but enough also to endow it with an income sufficient to clear the annual charges of its custody. The furniture of Windsor Castle cost a little less than 300,000*l.*; the annual charges of the National Gallery are about 1500*l.*; double this and you have still sufficient capital left to build a magnificent gallery (provided the money be not thrown away over the outside); and when compared with the Windsor furniture it might

pass for an example of even rigorous economy. The country has lately had exhibited to it a very extraordinary example of legislative economy and Fine Art patronage at once. The War-office has decided upon a good-service medal for the private soldier, but in order that the country may not be "saddled with the expense" of this piece of patronage, the poor soldiers who apply for it are to be *deducted of a week's pay* for its cost; they are to *buy* their rewards for good service, on the same principle, it seems, (that lovers of Art must buy a National Gallery; by which we are to assume that the country would grudge the poor soldier his medal. Verily this plea of economy cloaks a multitude of shortcomings.

Our picture is not very encouraging, yet we are sufficiently Utopian to trust that the day is not very far off when we shall really have a National Gallery worthy of Great Britain, and this in spite of past experience; because we know that there are many well-wishers of Art in the House of Commons who require only support from *without* to induce them to advocate this great question *within* the House; and in this spirit we here contribute our mite towards the agitation which shall constitute this support, exhorting all true lovers of Art to do likewise: God helps those who help themselves. So, and no otherwise, will England get its National Gallery.

R. N. WORNUM.

#### THE DUTY OF OUR MANUFACTURERS AT THE PRESENT CRISIS.

THE Great Exhibition of 1851 forms a topic the interest of which is rather increasing than abating. The favourers and the opposers of the scheme are equally alive to its national and individual importance, and public curiosity is watching with eager eye each new phase that the project assumes, and each new decision or series of decisions, on which the Royal Commission may please to determine. But surely this is not all that is required, if England is to maintain that manufacturing position in the scale of nations, of the stability of which it might be presumed that she entertained but little fear when she first challenged the world to competition. More is wanted than inactive solicitude on the one hand, or stagnant alarm on the other. The deed has been done; all the necessary preparations have been made, and it is finally determined that the Exhibition must take place in 1851; and now it is as absurd for British manufacturers to hold back their co-operation because some of the arrangements of the Commission do not coincide with their own particular views, or because, it may be in some instances, unfit persons have been appointed to carry out the intentions of the nation, as it would be for a nation to abandon a religion because advocated by incompetent priests, or to lose the victory in complaining of the generals. It is now too late to discuss the policy or imprudence of positively fixing the date of the Exhibition so soon, and of making our first endeavour of the kind universal instead of national; the question seems now rather to be, how are the exigencies of the times to be best met, and how are British manufacturers to proceed to preserve, and if possible, increase their own reputations, and keep up the credit of the country? It will be in vain for them to plume themselves upon their business connexions and their facilities for cheap execution, arising from quantity produced, and on these grounds to assume the dignity of exclusiveness, and hold themselves aloof from the list of competitors, since the latter argument is already invalid, and the former will certainly be so after the year 1851, for we are firmly grounded in the belief that the result of the coming Exhibition will regulate the standard both of national and individual excellence. Manufacturers have now their own and their country's position to sustain—individual loss must attend withdrawal from the contest; and if in that contest the honour of Great Britain be compro-

mised, personal apathy becomes a public injustice. We know that there has been, and we believe, there still is, to a great extent, among many producers, a want of confidence in the mode in which the merits of respective objects will be estimated, and rewards distributed; and we think that there is considerable dissatisfaction felt at the very nature of the prizes, as being little calculated to stimulate exertion; besides this, there are numerous manufacturers who are fearful of the consequences of coming in contact with foreign rivalry, and who, in the certainty of being defeated, propose to themselves to take no part in the Exhibition. But all this is unphilosophical; since if there be anything wrong in the management of the undertaking, in the selection of the jury, or the nature of the prizes, such disadvantages must fall as heavily on foreign as on native competitors; and if not sufficient to restrain continental manufacturers, why should they have so unwholesome an influence upon our own? But we even yet entertain the hope that the final decisions of the Commission will be only as final as former ones have proved to be, and will eventually give place to plans more consistent and more favourable to the working interests of this country. To those who are backward through fear, we would only say that such a proceeding is unmanly and un-English, besides being individually and publicly imprudent. In the great contest for excellency we would urge them to take courage, and if they cannot all be first in the ranks, at least to fight vigorously for the desired position, rather than by non-appearance in the field to offer a tacit confession of inferiority.

It is now, certainly, rather late to begin. When foreign nations have been for months on the alert; when foreign governments have been zealously considering their manufacturing resources, issuing directions to the public, pointing out the peculiar excellences to which they ought to attain in particular branches, and, above all, assisting their own workmen with grants of public money to facilitate their labours; it is rather late for us to discuss the policy or impolicy of exhibiting, and what species of exhibitions are likely to prove most successful. But we would say to our manufacturers in the familiar tone which a grand peace movement ought to engender, although it be now late to begin, "*Better late than never.*"

We have remarked that abroad, activity has been shown for months in making preparations for 1851: in France, in Belgium, throughout Germany, and, indeed, over the whole Continent, artists and manufacturers have been long at work, engaged upon performances which could not be effected in a very limited time; so great has been the enthusiasm displayed, and the increased number of workmen necessarily employed and paid partly by government cooperation, as importantly to influence the commercial state of the respective countries; and we may add, that, in many instances, manufactures brought into being under these favourable circumstances, and which, without them, would not have been produced at all, have found purchasers in other markets, thus giving manufacturers the opportunity of adding to the magnificence of works intended for the great Exhibition. But not to Europe alone has this active spirit of preparation been confined. America, through her vast expanse, has been getting ready the hammer and the chisel, and the melting pot, and devoting her best energies to the accomplishment of those works on which she most prides herself and feels her strength. A movement has taken place in India. The present cheapness of labour in that country gives it an important advantage, which we understand it will turn amply to account. This much at least we know, that in this remote country, furniture executed in ebony and other woods with princely elaboration, and ivory carvings of the utmost intricacy, made by native workmen, from European designs and partly from European models, have been long in hand, and, if we mistake not, will form a feature of peculiar novelty in the collection; for, by the means we have pointed out, such objects will be manufactured as in this country no private speculation unsupported by the highest patronage could venture to attempt. If the

comparatively barbarous treatment which the East almost always imparts to her performances, can be removed, there can be no doubt that in India our own manufacturers will find a powerful and a threatening rival. To every other nook of the civilised world to which we turn, we find the same earnest animation. It is only *we* who have projected and planned the great movement, the wonder of the age, *we* who have challenged the world to compete with us in the fabrication of every species of Industrial Art under heaven, in the hopes of establishing our superiority, and improving the state of our commerce; *we*, who have supported the scheme with our subscriptions, and thanked our Prince for fostering it—it is *we* only who are remaining inactive, and, like the ostrich, hiding our heads in the sand till overtaken by the pursuer.

The question which now arises is "how is the British manufacturer to act under the present circumstances?" We would reply that in the first place it is essential that he should, as far as possible, compensate for the time that has been thus lost to him, but gained by the foreigner. He must at once prepare his designs and gather together his tools and commence action. It cannot be driven off longer. Let him make up his mind what to do, and do it; and moreover let it be done in the very best way that can be accomplished, by deep study, tasteful exertion, and a temporary sacrifice of capital. The makers of machinery, of instruments of all kinds, whether surgical, scientific, or agricultural, will need no advice from us, nor will those who produce non-decorative manufactures; they have their path before them, a path with which they have been long acquainted, and of the direction of which they ought to feel perfectly confident. It is only necessary for us to glance at the present position of the producers of a few of those objects which are connected with high or decorative art.

As we observed in our August number, we have abundant confidence in the energies of the English people when they are once excited. There are few tasks which Englishmen are unable to perform. In the world of Art lie their greatest difficulties. And yet we think promisingly of what a British mind may do even in this department, under circumstances of necessity. The last few years have greatly changed for the better the artistic demands of the public, and with them the capabilities of the producer; almost as great a "Renaissance" has taken place in England as did throughout Europe in the sixteenth century. The great majority of our Art-manufacturers have been steadily improving, and a few works have been produced which would have done honour to any age or country. These have been principally the result of unlimited commissions from royal or noble personages, cases which so rarely occur in modern times, that very seldom has the manufacturer the opportunity of showing to the world the full extent of his powers. But when he does display them (and we hope that for the coming Exhibition he will display them) we will venture to say that his efforts are unsurpassed by those of foreign rivalry.

The French are very justly acknowledged to excel us in the ordinary average of manufactured goods, principally because they possess more tasteful and better educated designers than we do, and it is too often the case that a graceful outline is made to conceal clumsy execution and careless finishing. The reverse of the case obtains in this country. In almost every department our execution and finish are the highest in the world; our only wants are in the province of design, and in the few fine things which British manufacturers are occasionally called upon to produce, even this is ably supplied, and indeed in a purer school than the continental artists attain to. We have particularly noticed in reviewing foreign exhibitions of Industrial Art, that, although crowded with goods of a better order than ours of the same average of workmanship, they presented none of the magnificent labours which now and then emanate from the well of British ingenuity. This we fully believe to be true; if so it is eminently encouraging, and, we think, points to the manufacturer the position he ought to assume. Let

him take a high standing, let him aim at doing things well rather than cheaply, spare no amount of study in procuring a design as perfect as possible, and then (no difficulty to him) let it be equalled by the quality of the execution.

Again, as another broad principle, the following should be remembered: that it will be found more desirable to improve, as far as possible, upon the general features of English work, without depriving them of their identity, than to imitate foreign peculiarities or even foreign excellencies. Nothing can lose through betraying a national character. The time is fast approaching when a work will be judged by its own merits rather than with reference to the site of its fabrication, and when the present ridiculous prejudice in favour of foreign goods will have subsided into air. The particular styles of decoration which manufacturers ought to adopt must be left to their own discrimination and to the nature of the materials employed, but as a general rule be it remarked that nature cannot be too closely studied, nor too religiously made use of, by the ornamental designer.

The department of metals must always be an important one deserving the most serious attention. Its immense value to the community gives it peculiar claims; but it is seldom or never the case that the same people is equally facile in working all the metals that administer to our daily wants. The French for instance bear the palm for gold and silver plate, jewellery and bronzes, while we plume ourselves upon the merits of our iron and brass-work. In iron-work we are especially strong, and this is the case because in our use of it we are consistent. Let us still act upon the same principles, striving less to rival the ornamental trifles which are imported from Berlin, than to aim at constructive excellence and applying iron to the exterior and interior of our public and private buildings, to ornament it appropriately, instead of excessively, but in no case to introduce features that might interfere with strength and lightness. With reference to our ornamental cutlery, not a word need be said, and we believe that the beauties of our best Sheffield stoves and stove furniture will leave everything in the same department far behind. In articles in gold and silver plate, we think that British manufacturers err in not being sufficiently particular in primary forms, thus spending continued labour and elegant execution upon objects which do not warrant such expenditure. The French act upon so different a plan in this respect, that we must beg our manufacturers to follow their good example. The truth of our remarks will be exemplified by glancing at the works of M. Morel in page 289 of this Journal, where will be seen pieces of table-plate, far less elaborate than many which are constantly manufactured in London, but far excelling them in general effect. The service centres, trifle-stands &c. executed within the last few years in silver, composed in design of such flowers as lilies, crown-imperials, &c., can scarcely be improved upon in point of design, and we especially recommend this implicit resort to nature, which is both English and beautiful.

A similar suggestion may be made with reference to the brassgas-fittings, and ornamental pressed brass, the produce of Birmingham. Zinc is a metal, largely used in Paris, in both interior and exterior decorations, but strange to say, in this country we have always been backward in so applying it. We submit it as worthy of consideration, whether zinc may or may not be made available for many more purposes in the Arts than it has yet been devoted to, and the chance of succeeding by using zinc in combination with other materials.

We hope that for the Exhibition of 1851, a large use will be made of the proficiency of this country in its mediæval investigations, as they are connected with a branch of manufacture which at present commands a considerable trade. England is foremost in its true and pure feeling of Gothic forms and ornaments, and the English student in this department is possessed of a better collection of auxiliary works on the subject, than have been offered to the public in any part of Europe. We trust that proper advantage will be taken of this state of things, and that the stained glass windows, gothic stone

carving, and ecclesiastical appurtenances of home production, will stand unrivalled in elegant design, and consistent character. For many other objects the style of the middle ages may be made available, and to some extent it may be employed in wood carving, though in the latter branch we are, as a general rule, more inclined to recommend either a return to nature according to the principle laid down by Griuling Gibbons in his works, or otherwise an adoption of the Italian style of the sixteenth century stripped of its quaint grotesques, and supplied with the most lovely of all enrichments, those taken from the garden and the field.

The competitors with Lyons have a powerful, but, we trust, not an invincible rival. With the long and well-deserved popularity which France has possessed for her silks, and the strong popular bias in their favour, both with respect to texture and design, it will be difficult for the English manufacturer to bring into the field anything which will stand against them; and he must indeed strain every nerve and put his shoulder to the wheel, to outvie the silks of Lyons. Above all things, let him spare no labour nor expense in procuring suitable designs, but let them be of English origin, and not mere imitations of foreign patterns, and there is a chance that there may be a freshness and a novelty in the result sufficient to cheer the desponding, and even surprise the sanguine.

The most successful brocatelles are those of which the patterns are in the style of the backgrounds of old German pictures of the 15th and 16th centuries, and of these some beautiful examples have found their way to the Exhibitions of the Society of Arts during the last three years; but as in this branch also novelty is an important desideratum, we may suggest in combination with such patterns, the use of natural flowers, and that ornaments both of earlier and later date than 1500 may, we think, be resorted to with advantage. The paintings and borders of many early illuminated manuscripts, present exquisite ideas both with respect to design and colour, nor would it be unwise in some cases to apply to brocatelles the intricate strap-work which was so prevalent under Henry II. of France.

With respect to the manufacture of ribbons we hope that some information which has reached us respecting the enlarged acquisitions of Coventry, may be correct; and that this city may stand proudly up by the side of the far-famed St. Etienne. This is a department in which we anticipate a warm struggle; there is scarcely any branch of manufacture in which the designs employed must necessarily be so capricious and so little tied down by the ordinary rules of composition; and it is on this account that we can venture to give no counsel in the matter.

We must urge Kidderminster and Glasgow to gird themselves for the battle. It will agreeably surprise us to find that in brilliancy of colour and delicacy of material they can rival the manufacturers of France; but they can at least strive their utmost at these particulars, and above all devote especial attention to design. We think that, in general, a mistaken notion is prevalent as to what constitutes a good carpet design, and we find those patterns too often preferred which consist only of huge masses of flowers in bright colours disposed upon dark grounds. We think that flowers are not in their proper position when they are trodden under foot upon a carpet. Let them be trailed upon our walls, suspended from our cornices, or blooming from our vases, but let the patterns of carpets be rather of a conventional character. We recommend the arrangement of colours which most Turkey carpets exhibit, accompanied by designs more consistent with architectural effect. Carpets should also be of various styles of ornament so as to harmoniously suit the rooms for which they may be destined.

With reference to floorcloths similar arguments hold good, but we may add that absurdity can scarcely go further than to manufacture floorcloths with the intent that they should be mistaken for marble or mosaic. This is perhaps more inconsistent with good taste than sprinkling them with flowers, in which case no deception can be presumed to have been attempted.

Floorcloths, like carpets, seem to us to require conventional treatment in design.

The subject of coverings for the floor leads us to the floor itself, and prompts us to congratulate ourselves at the prospect of standing almost alone in the manufacture of encaustic tiles and tessellated pavements. We believe that in modern times these arts have nowhere been carried to such perfection as in Great Britain. The principal rivalry will probably be between the vitrified tiles of Minton & Co., and the highly glazed tiles of the Worcester Royal Porcelain Works. As is usual in similar cases, each variety has its advantages. But why, we would here ask, are the patterns upon these said tiles only copied implicitly from mediæval authorities, when in the material any design can be so easily rendered, and when the Italian style offers such elegant scope for the decoration of tiles so as to render them suitable for the halls and passages of our dwelling houses?

The earthenware and porcelain of Staffordshire will, we augur, occupy no subordinate place in the Exhibition. It is obviously unfair that the latter should be required to compete with the produce of such government establishments as Sèvres and Dresden, but leaving them out of question, we doubt not that Staffordshire may well challenge the world for porcelains executed by private speculation. The statuary porcelain of this country, which has now for a considerable time been adding much to a large and well deserved popularity, may, perhaps, in point of material, outvie the best *biscuit* of the Sèvres manufactory; and if Messrs. Copeland and Messrs. Minton spare no pains to procure models which will bear all criticism as works of art, they will be the means of establishing at least one victory, and that of a very important and encouraging nature.

The crystal glass of this country is in all respects far superior to any other of ancient or modern manufacture, and it has recently been united, in some instances, to forms worthy of so exquisite a material. Let deeper attention be given to the study of form and some hints be derived and used from old Venice glasses, and Birmingham will, we think, without difficulty carry the palm over all foreign competitors. This should be the chief and primary object. As a second consideration must come rivalry with Bohemia in colour. And the British manufacturer being grounded in good forms will have an advantage over the Bohemians, who, even in the seventeenth century, manufactured glasses, which, in point of elegance of form, afforded but a sorry contrast to the glasses of Italy. The late Exposition in Birmingham astonished all with the beauty of its glass, and we hope to see the manufacture assume a position even more important with reference to the Exhibition of 1851.

There are two other departments in which we are inclined to believe that the British manufacturer will appear most creditably to himself and to the Nation. We refer to the art of bookbinding, (upon which we have already expressed our sentiments,\* as to the grounds for our superiority over the French) and the manufacture of papier mâché. The latter, it must be acknowledged, Englishmen have carried to perfection, and added to it some valuable inventions which are unknown on the Continent. The furniture formed of this material has an effect of extreme lightness and elegance, and would indeed be comparatively perfect, were the painted ornaments upon it executed with a better feeling for Art than is generally displayed, the surface ornaments ordinarily consisting of flowers coloured with but little more pretention than the page of a lady's album. We shall rejoice if the establishments at Birmingham or Wolverhampton take our suggestion, and attempt something of a better school.

We have now enumerated some of the more prominent decorative manufactures, hastily glancing at each, and offering, on the impulse of the moment, such observations as we think may be practically useful to the competitor in preparation. We may from time to time be able to supply further information as to what the

British producer should most actively aim at, and what he should most scrupulously avoid; and in the meantime we would only again urge on him the necessity of at once making ready to join in the hot but peaceful struggle of next year; and trust that no exertions on his part will be wanting, tending as they must to establish more firmly his own moral position, and to maintain the dignity of the nation.

### THE LATE KING OF HOLLAND'S COLLECTION.

IN our last number a brief allusion was made to the sale of this important collection at the Hague, commencing on the 12th of August, and continuing through the eight following days. We are now enabled to offer a correct report of the results of the sale, as we have gathered them from an authentic catalogue. A few words by way of introduction are, however, necessary.

The late King of Holland, William II., when Prince of Orange, resided in Brussels, and it was while there that he purchased very many of the pictures which formed his gallery, from the monastic and other ecclesiastical establishments of Belgium, and from private sources. When the late revolution separated the two kingdoms of Holland and Belgium, these works, being private property, were, after some delay, allowed to be transferred to the new palace at the Hague, where they were located till their recent dispersion. It is matter of notoriety that they have been sold by directions of the family to liquidate some debts which the King had left unpaid; and, however much it is to be regretted that so fine a collection of pictures should be scattered, the feeling which prompted the act is honourable to the parties from whom it emanated.\*

The entire collection consisted of 358 pictures, besides drawings, busts, and statues. We shall arrange our notice according to the order in which they were sold, but specifying only those that realised something approaching to a good price, as many were disposed of at very insignificant sums; indeed, there were few that reached extraordinary prices, and we are strongly of opinion that, had the sale taken place here, more money would have been given for them. It must, however, be borne in mind, that seven and a half per cent. for the expenses of the sale must be added to the purchase money, which charge, in Holland, always falls on the buyer. The names of the purchasers are placed within parentheses.

The first day's sale consisted of forty-six pictures of the ancient Dutch, Flemish, and French schools, with one by Albert Durer. The principal of these were—A large gallery picture, 'A Family Party in a Garden,' by Van der Helst, 992l. (Brunnit); 'Portrait of Van der Helst,' by the painter, 67l.; 'Portrait of a Rabbi in black costume holding a letter in his left hand, and dated 1631,' by Rembrandt, 253l. (M. Veymar, of the Hague); 'Portrait of Rembrandt, wearing a cap of crimson velvet,' by himself, 312l. (Nieuwenhuys); 'Portrait of the artist's Son,' Rembrandt, 333l. (Brondgeest); 'The Owner of the Vineyard paying his Labourers,' Rembrandt, 293l. (Van Cleeff, of Utrecht); 'A small Portrait in Oriental Costume,' Rembrandt, 375l. (Nieuwenhuys); 'St. Hubert kneeling before a Stag,' Wonvermans, 250l. (Nieuwenhuys); 'A large Italian Landscape, with figures, cascades, &c., a very fine work, by J. and A. Beth, 866l. (purchased for the Museum at Brussels); 'A Mountainous Landscape,' J. Ruysdael, a picture of the highest class, with figures by A. Van der Velde, 1075l. (purchased for the Museum at Brussels); 'A Fleet in a Calm,' W. Van der Velde, 208l. (Roos); 'A small picture of Norwegian Scenery,' J. Ruysdael, 76l. (Nieuwenhuys); 'Vessels in a Storm,' L. Backhuysen, 471l. (G. de

\* Our correspondent at the Hague complains bitterly that nothing was done by the Dutch government to secure the whole or part of this gallery for the country. He says:—"The sacrilegious act has been accomplished; our country has lost for ever those treasures which were collected by our late lamented Sovereign, and what would ever have been considered as a monument of his taste, liberality, and love of the fine arts, has been allowed by the government and the nation to be sold by public auction to the highest bidder. Not a single step has been taken by the new government to secure those master-pieces for the country, and to the eternal disgrace of the Chambers, it must be admitted that not a voice was heard to bring forward a motion to retain them, not even a single word of regret was uttered that no proposal had been made for their acquisition. The Royal Institute alone made a public effort by presenting to the Chambers a petition stating that it was desirable the Royal Gallery should become public property, but not the slightest notice was taken of the petition."

Vries); 'La Fête des Rois,' Jan Steen, 250l. (Pesatory); 'Flowers,' J. Van Huysum, 250l. (Nieuwenhuys); 'A Dog, with dead Game,' Jan Weenix, 275l. (J. Scheurleer); 'A View in Holland,' A. Van der Neer, 83l. (Roos); 'An Allegorical Subject,' L. Lombard, 158l. (Roos); 'The Passage of the Red Sea,' L. Lombard, 120l. (Roos); a picture entitled 'Les Fleaux de Dieu,' divided into two parts, one of which exhibits a shipwreck, and the other a town infected with the plague, L. Lombard, 155l. (Roos); 'The Death of the Virgin,' M. Schoon, 245l. (Nieuwenhuys); 'St. Hubert,' a small picture by Albert Durer, 316l. (Roos); 'A Seaport,' Claude, 300l. (Roos); 'The Marriage of Isaac and Rebecca,' attributed to Claude, 208l. (Brondgeest); 'The Departure of the Queen of Sheba,' also attributed to Claude, 208l. (Brondgeest). The remaining pictures in this day's sale varied from 5l. to 50l. each.

The second day's sale comprised eighty pictures by modern painters, chiefly of the Dutch and French schools: it is only necessary to allude to the best of these as indicating to our own artists the value attached to the works of their Continental contemporaries, and those who have immediately preceded them. 'A Landscape with Cattle,' H. Van de Sande Backhuysen, 80l. (P. Roos); a similar subject by the same, 110l. (A. Lanme, of Rotterdam); 'A Meadow with Cattle,' a very fine work by Brascassat, 542l. (P. Roos); 'An Interior,' C. Brias, 300l. (A. Lamme); 'A View in Switzerland,' A. Calame, 110l. (Landry); 'Interior of a Court-yard,' Decamps, 95l. (P. Roos); 'View in the Herb Market of Antwerp,' Dyckmans, 267l. (Nieuwenhuys); 'The Abdication of Charles V.,' L. Gaillait, 325l. (Engelberts of Amsterdam); 'A Capuchin Friar,' L. Gaillait, 146l. (G. de Fries); 'The Taking of Antioch,' L. Gaillait, 84l. (A. Lamme); 'A Marine View,' T. Gudin, 108l. (L. De Vries); 'A Storm at Sea,' T. Gudin, 158l. (Brondgeest); another marine view by the same artist, and sold to the same purchaser, 116l.; 'A View in Algeria,' by the same, 262l. (X. Roos); 'A View on the Coast of Algeria,' T. Gudin, 144l. (G. de Vries); another 'View on the Algerian Coast,' T. Gudin, 81l. (G. de Vries); 'An Historical Subject,' by Hubert van Hove, 85l. (Keyser); 'An Historical Subject,' C. Jacquand, 166l. (Hoare); 'The Battle of Nieuwport,' N. de Keyser, 475l. (Brondgeest); 'The Battle of Senef,' N. de Keyser, 625l. (Brondgeest); 'Byron's Giaour,' N. de Keyser, 183l. (G. de Vries); 'Albert and Isabella,' N. de Keyser, 396l. (Van Twickel); 'Study of an Arab,' N. de Keyser, 134l. (Brondgeest); 'Study of a Syrian,' N. de Keyser, 166l. (Brondgeest); 'Meadow with Cattle,' J. Kobell, 408l. (Brondgeest); 'A Landscape,' B. C. Koekkoek, 292l. (A. Lamme); 'A Mountainous Scene in Luxembourg,' Koekkoek, 192l. (Baranowski); a similar subject, by the same artist, 206l. (Baranowski); 'A View of Heidelberg,' Koekkoek, 98l. (Brondgeest); 'A Mountainous Scene in Luxembourg,' Koekkoek, 190l. (P. Roos); a similar subject by the same, 142l. (Veymar); another by the same, 105l. (L. de Vries); and another bought by M. Nieuwenhuys, 83l.; 'St. John Baptist preaching in the Wilderness,' C. Kruseman, 416l. (De Vries); 'The Four Reformers,' by Labouchere, an amateur artist, 254l. (Gambart); 'Interior of a City,' H. Leys, 204l. (Roos); 'An Interior,' H. Leys, 211l. (P. Engelberts).

The third day's sale included seventy-two pictures of the ancient Flemish and Spanish schools. Of these the most important were—The Annunciation of the Virgin, Van Eyck, 418l. (Brunnit, the agent, it was understood, of the Emperor of Russia); 'La Vierge de Lucques,' Van Eyck, 250l. (P. Engelberts); 'The Emperor Otho and the Empress Maria,' by Dirk Van Haarlem, a painter of the early Flemish school, but little known, 750l. (Brondgeest); 'Two subjects from the Life of St. Bertin,' Hemling, 1916l. (Roos); 'St. John the Baptist,' and 'Mary Magdalen,' a pair, Hemling, 408l. (Brondgeest); 'St. Etienne, and St. Christopher,' a pair, Hemling, 396l. (Roos); 'The Repose in Egypt,' Hemling, 216l. (Henis); 'The Adoration of the Magi,' Hemling, 538l. (Roos); a picture attributed to Hemling, and entitled 'L. Autel portatif de Charles Quint,' 500l. (Weber, of Bonn, for the Museum of Berlin); two pictures also attributed to Hemling, 'The Birth of St. John,' and 'The Baptism of Christ,' 334l. (Weber); 'The Crowning of the Virgin,' Quintin Matsys, 166l. (Brunnit); two subjects, the 'Bust of Christ' and the 'Bust of the Virgin,' Q. Matsys, 196l. (De Vries); four subjects from the 'Life of Job' and 'La Mort du Juste,' by B. Van Orley, 534l. (Roos); 'The Virgin and Infant Jesus,' Van Orley, 166l. (Roos); 'The Descent from the Cross,' J. de Mabuse, 190l. (De Vries); 'John the Baptist,' and 'St. Peter,' two pictures, Mabuse,

\* Vide *Art-Journal*, Vol. XI, p. 235.



362*l.* (Roos); 'St. Augustin,' painter unknown, but of the period of Mabuse, 158*l.* (Brondegeest); 'The Falconer,' J. Matsys, 83*l.* (A. Brondegeest); 'Christ bearing his Cross, J. Matsys, 120*l.* (Brondegeest); 'An Allegorical Subject,' P. Porbus, 88*l.* (Nieuwenhuys); 'The Adoration of the Magi,' L. de Leyden, 370*l.* (Roos); 'The Descent from the Cross,' L. de Leyden, 583*l.* (Brunnit); 'Portrait of a Lady of Quality,' Holbein, 416*l.* (Heris); 'Portrait of Sir Thomas More,' Holbein, 154*l.* (Roos). Of the Spanish school, a noble picture by Murillo, 'The Assumption of the Virgin,' was bought by M. Roos for the large sum of 3000*l.*; 'St. John of the Cross,' Murillo, 208*l.* (Von Sonsbeck); 'A Holy Family,' Murillo, 371*l.* (Roos); a similar subject attributed to the same painter, 100*l.* (Brondegeest); two exceedingly fine portraits by Velasquez, 'Philip IV. of Spain,' and 'The Duke d'Olivarez,' were knocked down to M. Brunnit for the Emperor of Russia, for 3240*l.*; and 'The Holy Family,' by Spagnoletto, was bought by M. Roos at the price of 708*l.*

The sale, on the fourth day, consisted of eighty-four modern pictures; among these were, 'A Stag-hunt,' by Mœrenhout, 107*l.* (A. Lamme); 'The Cannon-Shot,' by W. J. Nuyen, a clever young painter of the Hague, who died in 1839, 375*l.* (the Baron Van Brienen); 'The Fish Market at Antwerp,' by the same, 208*l.* (P. J. Landry); 'A Removal in Winter,' by the same, 170*l.* (D. Van de Vynperse); 'Landscape with Cattle,' Omme-ganck, 212*l.* (Couteau); 'Fruit,' Van Os, 87*l.* (Landry); 'Still Life,' Van Os, 85*l.* (G. de Vries); 'A Naval Engagement between the Dutch and English in 1666,' E. la Poitvein, 100*l.* (De Vries); 'Maternal Love,' Paul de la Roche, 608*l.* (Roos); 'The Three Magicians,' Ary Scheffer, 498*l.* (Brondegeest); 'A View in Holland,' A. Schelfhout, 127*l.* (P. Roos); 'View of Haerlem,' by the same, 106*l.* (Van de Vynperse); 'A Fish Market,' P. Van Schendel, 110*l.* (Dingwall); 'Interior of St. George's Chapel, Windsor,' H. Sebron, 102*l.* (Hoen); 'A Marine View,' J. C. Schotel, 271*l.* (P. de Vries); 'A Calm,' by the same, 250*l.* (Brondegeest); 'A Marine View,' by the same, 271*l.* (Landry); a similar subject, also by Schotel, 180*l.* (purchased for the Museum at Brussels); another of the same description, 208*l.* (Chaplin); 'A Storm,' by the same, 182*l.* (A. Lamme); 'After the Wreck,' by the same, 183*l.* (Chaplin); 'A Landscape,' Tschaggeny, 84*l.* (Baron Van Brienen); 'A Flock of Sheep overtaken by a Storm,' Verhoeckhoven, 258*l.* (Schletter of Leipsic); 'A Landscape,' by the same, 108*l.* (F. Roos); 'A View of Italy,' the same, 130*l.* (Dingwall); 'An Interior with Sheep and Lambs,' the same, 134*l.* (P. Engleberts); 'A Calm,' A. Waldorp, 109*l.* (P. Roos); 'A Marine View,' by the same, 87*l.* (G. de Vries); 'Van der Werf at the Siege of Leyden,' the Baron Wappers, 250*l.* (S. Roos); 'A Scene in the Life of Louis XI.,' by the same, 176*l.* (Van Heeckeren); 'The Family of the Distiller,' Sir D. Wilkie, 841*l.* (Grundy of Liverpool).

On the fifth day were sold fifty-four pictures by the old Italian masters, nineteen of the old Flemish school, and three of the Dutch; many of these realised large sums. 'The Triumph of Venus on the Sea,' F. Albano, 83*l.* (Nieuwenhuys); 'The Virgin under a Palm Tree,' Fra Bartolomeo, 1166*l.* (F. Roos); 'A Son of Cosmo de Medicis,' A. Bronzino, 416*l.* (Pleschanoff of St. Petersburg); 'A Dead Christ on the Knees of the Virgin,' Ann. Carracci, 192*l.* (F. Roos); 'The Madonna and Infant,' by the same, 125*l.* (P. Veymar); 'Venice,' Canaletti, 162*l.* (O. de Vries); the companion, 160*l.* (O. de Vries); 'St. Luke,' Dominichino, 492*l.* (Dingwall); 'St. Joseph,' Guido, 658*l.* (N. Brondegeest); 'The Magdalen,' attributed to the same, 200*l.* (N. Brondegeest); 'The Martyrdom of St. Catherine,' Guercino, a work of very high quality, 841*l.* (Brunnit); 'Tarquin and Lucretia,' Giordano, 96*l.* (F. Roos); 'Sisera and Jabel,' Giordano, 120*l.* (F. Roos); 'Three Portraits,' two male and one female, attributed to Giorgione, 188*l.* (A. Roos); 'The Holy Family,' Imola, 163*l.* (O. De Vries); 'St. Sebastian,' B. Luini, 617*l.* (F. Roos); 'The Holy Family,' B. Luini, a very fine specimen of the master, 1292*l.* (N. Brondegeest); 'St. Catherine with two Angels,' half-lengths, B. Luini, 583*l.* (O. De Vries); 'Portrait of a Portuguese Officer,' G. B. Moroni, 200*l.* (Nieuwenhuys); 'St. Augustine,' P. Perugino, 617*l.* (F. Roos); 'The Holy Family,' P. Perugino, 1958*l.*, the large sum which this picture reached was fully justified by the beauty of the work; it is unquestionably one of the finest pictures of this early master; it was bought by M. Van Cuyk for the gallery of the Louvre, in Paris; 'The Holy Family,' Jacopo Palma, called *Il Vecchio*, 316*l.* (O. De Vries); 'Portrait of a Lady of the Family of the Medicis,' Seb. del Piombo, 292*l.* (P. Engleberts); 'Christ at the Tomb,' a noble work by the same painter, 2466*l.*

(N. Brondegeest); 'Portrait of J. F. Penni,' ascribed to Raffaele, 250*l.* (K. Veymar); 'The Holy Family,' Raffaele, 1375*l.* (F. Roos, for one of the Royal Family of Holland, it was presumed); 'Portrait of Salésar,' Raffaele, 1333*l.* (Brunnit); 'The Holy Family,' Andrew del Sarto, 708*l.* (N. Brondegeest); 'La Vierge de Pade,' Andrew del Sarto; the competition for this exceedingly fine work was very great, the agents for the various European courts who were present bidding eagerly for it; after the contest had continued for upwards of half an hour, it was finally knocked down to Mr. Mawson, for the Marquis of Hertford, at 2521*l.*; 'The Virgin and Infant,' Sasso Ferrato, 250*l.* (Nieuwenhuys); 'The Magdalen,' Schidone, 225*l.* (F. Roos); 'Philip II. and his Mistress,' Titian, 833*l.* (N. Brondegeest); a pair of pictures, 'The Triumph of Religion,' and the 'Triumph of Science,' Titian, 1042*l.* (O. De Vries); 'Portrait of Clement Marat,' Titian, 204*l.* (O. De Vries); 'The Disciples at Emmaus,' ascribed to Titian, 120*l.* (F. Roos); 'La Colombine,' Leonardo da Vinci, the competition for this picture, like that we have alluded to, was very keen; it was at length knocked down to M. Brunnit, the agent of the Emperor of Russia, at the enormous sum of 40,000 florins, about 3333*l.* sterling, the largest price given for any single picture at this sale. 'Leda,' this is also a grand work by Leonardo da Vinci, it was disposed of to M. F. Roos for 2041*l.* This concluded the Italian pictures. Of the Flemish works the principal were the following by Rubens:—'Christ giving the Keys to St. Peter,' 1500*l.* (Mawson, for the Marquis of Hertford); 'The Holy Trinity,' 658*l.* (F. Roos); 'The Tribute Money,' 330*l.* (N. Brondegeest); 'The Wild Boar Hunt,' 1666*l.* (F. Roos); 'Portrait of Baron Henry de Vicy,' 585*l.* (Van Cuyk, for the Louvre); 'Portrait of Marie de Medicis,' 330*l.* (O. De Vries); Portraits of 'The Archduke Albert,' and of 'The Queen Isabella of Spain,' a pair, 433*l.* (F. Roos); portraits of 'Philippe le Roy' and of 'Madame le Roy,' a pair by Van Dyck; these pictures excited great interest and were eagerly sought after; after a long and spirited bidding Mr. Mawson succeeded in securing them for the Marquis of Hertford, at a cost of 5300*l.*; 'Portrait of Martin Pepin,' Van Dyck, 358*l.* (bought for the Museum of Brussels); 'The Magdalen,' Van Dyck, 208*l.* (J. A. Hoare); 'The Virgin, Infant, an Angel, and St. Jerome,' attributed to Van Dyck, 116*l.* (N. Brondegeest); 'Nephtune and Amphitrite,' Jordaens, 158*l.* (F. Roos); 'A Flemish Fête,' D. Teniers, 1025*l.* (H. Brondegeest); 'Le Repos Champêtre,' G. Coeckes, 600*l.* (purchased for the Museum at Brussels). The three Dutch pictures sold on this day were 'Portrait of John Pellicorne and his Son,' and its companion, 'Portrait of Madame Pellicorne and her Daughter,' by Rembrandt. This pair of portraits elicited great competition, but they were finally disposed of to Mr. Mawson, for the Marquis of Hertford, for 2516*l.* The third of the Dutch pictures was a charming picture by Hobbema, 'The Water-Mill,' well known to the amateur and collector, by whom it has generally been considered as the *chef-d'œuvre* of the artist; it was bought by Mr. Mawson for the Marquis of Hertford, for 2250*l.*

The last three days of the sale were devoted to the marbles and drawings; of the former there is nothing worthy of record. The drawings were comprised in 370 lots, and among the names appended to them were those of almost all the old masters of high repute, especially Raffaele. A large number of these drawings were formerly in the possession of Sir Thomas Lawrence, and the whole collection cost the late King of Holland about 20,000*l.*; they were sold on the present occasion for little more than 7500*l.*, the largest buyer by far being Mr. Woodburn, but we also find the names of Colnaghi, Roos, Engelberts, Van Cuyk, Veymar, Brondegeest, &c., included in the list. It is only necessary to allude to a few of the highest priced. Eight drawings of Saints, by Leonardo da Vinci, were bought by M. Veymar for 666*l.*; a study of the 'Head of the Madonna,' Raffaele, 142*l.* (Woodburn); 'Christ at the Tomb,' Raffaele, considered the finest in the collection, 575*l.* (purchased by Van Cuyk for the Louvre); 'A Study of several Figures,' Raffaele, 126*l.* (P. Engleberts); 'The Annunciation,' Raffaele, 90*l.* (purchased for the Museum at Paris); 'A Drawing,' apparently a design for a ceiling, Raffaele, 87*l.* (Woodburn); 'The Dream of Michel Angelo,' by the artist, 100*l.* (Woodburn); 'Study of St. John,' Correggio, 92*l.* (Woodburn); 'Madonna, Infant Jesus, and St. John,' Michel Angelo, 150*l.* (Woodburn); 'The Holy Family,' Michel Angelo, 108*l.* (Woodburn); 'Christ at the Tomb,' Raffaele, 166*l.* (Hall); another, of the same subject, 80*l.* (Enthoven). The other engravings were sold at prices varying from 30*l.* to 70*l.*, a considerable number selling at 30*l.*, 40*l.*, and 50*l.* each.

In concluding our notice of this important sale, we would remark that the entire sum for which the pictures were knocked down was about 96,000*l.*, exclusive of the sculptures and drawings; but our correspondent, who is likely to be well informed in the matter, assures us that ninety-five pictures were not disposed of at all, by which we presume that he means they were bought in. So far as this country is concerned, the whole affair is of little moment; the only pictures which we believe are likely to find their way hither, are those that will enrich the already magnificent collection of the Marquis of Hertford, and we heartily congratulate that nobleman upon the accessions to his gallery, acquired by his munificence on the present occasion. At the same time we feel deep regret, and we may add, shame, that a few hundreds could not be spared from the national treasury to make some additions to our National Gallery. A vote for this purpose might have well stood in the place of some lately given in the House of Commons, and this is not the first opportunity our rulers have passed by, during the present season, of adding to the intellectual wealth of the country; the economy thus practised is assuredly not the economy which wisdom teaches.

#### FOREIGN PREPARATIONS FOR THE EXHIBITION OF 1851.

If the Royal Commission have as yet taken no steps to communicate with the manufacturers of Germany, we presume to advise their doing so forthwith. We have found during our visits to the cities and towns of the Rhine, in Frankfurt, and in the cities of Bavaria, a somewhat widely extended suspicion that our invitation to the nations of the world to contribute to our Exhibition, instead of being generous and self-sacrificing, has been dictated by selfish policy, and that foreign competitors are to be, in reality, victims. We are given to understand that we shall find the same feeling prevailing in Vienna, Dresden, Berlin, and other cities and manufacturing towns of northern Germany. We have obtained unequivocal proofs that such suspicions have been carefully fostered. Some of the leading public journals and several men in high offices have been counselling manufacturers to have "nothing to do with the Exhibition;" and a rumour has been circulated, with no inconsiderable effect, that it is the intention of the Commissioners in London not to give the names and addresses of manufacturers who exhibit, but merely to state that such and such articles are "made in Germany." This absurd idea is by no means limited to a few; it is widely spread; and means should be at once taken to dissipate it.

Causes of a more general and less personal nature are also in operation to keep back contributions. England is just now politically unpopular in Germany. Events, to which it is not our business to refer, have produced feelings anything but friendly in nearly all the German States. Moreover, comparative tranquillity throughout these States has in a degree restored confidence and augmented trade; and many of the principal manufacturers are too busy completing actual orders to desire speculation for a chance of commerce.

It has been our duty, throughout our Tour, to endeavour to remove such suspicions and allay such prejudices; but to do so effectually must be the business of an agent properly authorised; and again we respectfully urge upon the Royal Commission the necessity of clearly and distinctly explaining to the manufacturing interests of the Continent the precise terms upon which these contributions are asked for, and the probable advantages that will accrue to them; above all, it is important to satisfy them that entire dependence may be placed upon British honour, and that they will be guaranteed "fair play" in the competition, by the Prince Consort and many of the most eminent gentlemen of England; acting in combination with the authorities of the several European nations.

Some months ago we advocated the placing the principal ambassadors upon the list of the Commission: it will be regretted that this has not been done.

At all events, there is plenty of time to do

away with the impression that justice will not be administered impartially. If the Commission let matters take their course, England will see but little of the manufactures of Germany. If, on the contrary, confidence be restored and established, we shall see much that will interest, and something that will teach, from the several countries of central Europe.

Another difficulty in the way is that which arises from the resolution of the Commissioners not to affix prices to the articles sent; the Germans imagine this to be a boon to England and a great disadvantage to them; they seem to admit our superiority in manufacture, but contend that they can produce a variety of articles cheaper—and that in this cheapness consists their power; we believe them to be mistaken; certainly, in many instances where we have been enabled to compare prices, the Germans have no reason to boast. They are, however, possessed with the notion that to withhold prices at the Exhibition would be to sacrifice them, and in many cases, on this ground, decline to contribute. For instance, the pianoforte-makers of Stutgard (where there are very many) fancy they produce their works at half the cost of the English; but they are not aware that D'Almaine and Collard are manufacturing pianos "for the people" at a charge so low as we think must defy competition—when the charge for transfer to England is taken into account.

We write, at present, from experience comparatively limited: we should, however, express ourselves more guardedly, but that from all quarters our information confirms our own impressions; these impressions being derived from conversations with many experienced and liberal men, and with several heads of local commissions, in the various cities and towns of southern Germany.

There is another point upon which the Commissioners should be informed: the manufacturers of Germany do not appear to be at all aware of the time at which their contributions must be sent in to London, or as to what steps they are to take previously, in reference to the space they require; these matters should be fully explained to them. In short, an emissary duly qualified, and dignified by special appointment, should be at once sent throughout Europe on a mission of explanation, so to speak; he will find no difficulty whatever in ascertaining in every city and town who are the parties intending to contribute, or considering the expediency of contributing; and much service may be rendered by his personally communicating with each and all, which he may easily do.

It is, however, already clear to us that in Germany there has been very little advance—at least in the arts as applied to productions of industry. The German character is proverbially slow; in all things the people seem content to work as their fathers and grandfathers worked before them; and the shops generally exhibit little that is novel or striking to interest those who have formed estimates of what may be, from the energy and activity of England. Moreover, the ancient law which prevents more than a given number of persons of any trade from practising their callings in any city or town—insomuch that an artisan cannot become a master until some master following the same occupation has died or relinquished business—effectually precludes competition, and consequently improvement. New experiments are certainly troublesome, and may be hazardous; and the time is, we think, far distant when the manufacturers and artisans of Germany will effectually compete with those of our own country, either in design or in execution.

For example, in Nuremberg, the birth-place and "workshop" of Albert Durer, Peter Vischer, and Adam Kraft, whose immortal productions on wood, ivory, and iron, surround the people on all sides, these lessons seem to have been lost upon their descendants; and, with the exception of one who is worthy to be their successor, Carl Heideloff, no master-mind has been active in this city of old memories, for at least half a century.

Another point for comment, as operating greatly to the prejudice of manufactures in Germany, is the government monopoly, for so

it must be considered, of certain important branches; the porcelain of Munich, whenever of good order, is excessively dear, yet competition is out of the question; the best artists are engaged, but the cost of all fine objects effectually removes them out of the reach of ordinary purchasers, and the whole of the porcelain in use throughout Bavaria is of the coarsest character and of the worst possible taste.

In our next, we shall, no doubt, be in a condition to report fully the results of our Tour; and probably to state, with something like precision, the nature and extent of the contributions that may be expected from Germany.

As we have intimated, in the course of the year, we shall prosecute similar inquiries in Belgium; and before the commencement of Spring, in France. It is likely that evil influences are here also at work; and it would be undoubtedly wise to ascertain how they may be rendered innocuous.

NUREMBERG, Sept. 10.

## THE

### NEW SCOTTISH NATIONAL GALLERY.

THE disputes which have for so long time past existed with reference to the erection of this structure are now virtually at an end, the ceremony of laying the foundation-stone having been performed by His Royal Highness Prince Albert, on Aug. 30, in the presence of an immense multitude of spectators. Previously to the ceremony taking place, the Prince visited the Royal Institution to inspect the national pictures deposited there till the new building is ready for their reception. Here he was met by the officiating commissioners, the Lord Justice General, Alexander Macnochie, Esq., the Duke of Buccleuch, Sir George Clerk, M.P., Sir J. W. Gordon, President of the Scottish Academy, and Sir W. G. Craig, M.P. After passing some time in examining the pictures, his Royal Highness, accompanied by the aforesaid commissioners, proceeded to perform the more immediate object of his visit, the details of which it is not necessary we should enter upon. The ceremony passed off in a highly satisfactory manner.

The site selected for the edifice is most striking, and admirably adapted in all respects for a national building. We have before us at the present time an excellent lithographic print by Messrs. Johnston, of Edinburgh, from the design of Mr. Playfair, the architect of the New Gallery, which gives a very accurate and picturesque idea of the whole locality. The Gallery stands on what is called "The Mound;" behind it, though at some distance, is the Castle; to its left, as the spectator fronts it, is the Free Church College, with its towers and pinnacles; and to the right, in a direct line, is the Royal Institution, the whole forming a group of a most interesting character. The design of Mr. Playfair is exceedingly simple as regards the exterior; it is a ground-floor building without any windows, receiving, it is presumed, the light from above, and it has a flight of steps surrounding the base. The centre part is elevated above the wings, and projects a little with a portico, supported by six columns of the Ionic order; the extremities of the wings, at right angles with the front, have also two porticoes; the flatness of the walls which form the wings is broken by pilasters harmonising with the columns of the porticoes, and their tops are surmounted by an open balustrade of stonework, which seems to be repeated along the sides of the elevated centre. Such appears to be as accurate a description of the exterior as we can ascertain from the reduced scale on which the edifice is drawn in Messrs. Johnston's print. It is evident the architect was desirous of keeping his work as much as possible in harmony with the Royal Institution, without copying any portion of the latter; and it seems equally evident to us that he has considered a picture gallery ought to be constructed, so that the pictures may be seen to the best advantage, instead of having it stand as a monument of architectural display. This is as it should be; we can only trust that when we are fortunate enough to possess a new National Gallery in London, we shall see it erected on principles as modest and judicious. The whole matter is one on which the friends of Art in the Scottish metropolis have reason to congratulate themselves; and we have no doubt that a new and vigorous impulse will be felt, in connection with the arts, by the move which has now been made to encourage and place them on a sure footing.

## THE VERNON GALLERY.

### THE BATTLE OF BORODINO.

G. Jones, R.A., Painter. J. B. Allen, Engraver.  
Size of the Picture, 7 ft. by 4 ft.

ONE of the most sanguinary engagements that occurred during the invasion of Russia by Napoleon, is represented in this large picture by Mr. Jones, which was exhibited at the Royal Academy in 1829.

The French army, about 120,000 men, advancing upon Moscow from Smolensk was met, on the 8th of September, 1812, by the Russian forces, of nearly equal numerical strength, under Koutousoff. Upon a position naturally strong, the latter had raised very formidable field-works: their right rested on a wood, which was covered by some detached entrenchments; a brook, occupying in its course a deep ravine, covered the front of the right wing and the centre of the position as far as the river of Borodino. From the village of this name the left extended down to another village protected by ravines and thickets in front. It is quite unnecessary for us to enter upon a detailed account of the battle, which appears to have terminated without any great advantage to either side. Upwards of 25,000 men of both armies were left dead on the field, and double this number were wounded. Eight French generals were slain, of whom Moubrun and Caulaincourt were men of distinguished reputation, while the Russians had to lament the death of the gallant Prince Baglioni and of General Touczkoff.

There were few prisoners taken on either side, and some ten or twelve pieces of cannon exchanged owners. But though the victory, if such it could be called, was on the side of the French, who remained masters of the field, Napoleon's army had been so reduced in numbers, and there seemed so little prospect of his obtaining early reinforcements, that, like his great prototype, Hannibal, after the battle of Cannæ, he might well exclaim, "Another such victory and I am undone." The French leader evidently felt this when urged by his generals to bring forward, as the contest seemed for a long time doubtful, his reserve, composed of the regiments of the Young Guard. "And what becomes of my army," he exclaimed, "if these are beaten?" The fact was, Koutousoff had withdrawn his troops in such order, notwithstanding they were raw levies, of whom the majority had never been under fire before, and had conducted his retreat in such masterly order, that not a man remained behind, nor could a straggler be fetched in to give intelligence of the route he had taken. Hence Napoleon considered that a fresh attack might probably be made upon him in a day or two by the Russians with an accession of strength, against which it would be utterly impossible for him to cope with the whole of his army dispirited by ill success. Under these circumstances, he hastened on the day following the Battle of Borodino to put his troops in motion, and continue his advance upon Moscow, the "holy city" of the Muscovite, from the palace of which he hoped to dictate such terms to Alexander, as the Russian monarch must submit to. To what extent this object was effected is a matter of history with which few are unacquainted.

The particular part of the engagement shown in the picture is described in Count Segur's narrative, from which the painter has composed his sketch:—"Napoleon is watching the result of an attack made on the great redoubt of the Russians. A column of French infantry is ascending the eminence, supported by light cavalry on its left; and, on its right, cuirassiers are led by Caulaincourt, who forced the redoubt, but was slain in the struggle against the persevering courage of the Russians. Buonaparte was on foot, through indisposition; but this attack proving successful, he mounted and rode over the field of battle. On the left, Murat is advancing and encouraging the troops."

Mr. Jones has successfully grappled with a subject presenting many difficulties, the chief of which, perhaps, is the grouping together large masses of men over widely extended space, without any object or series of objects to form points of attraction to the spectator. In this picture even the principal figures in the foreground are comparatively small, so that the interest of the work depends upon the treatment of the whole, instead of being fixed to one especial passage. The painter has cleverly brought the fire and smoke of the Russian artillery to aid him in producing distance and pictorial effect, while Napoleon and his staff are brought forward in relief against the dark columns of the French troops. We do not think subjects such as these the best suited for the painter, but Mr. Jones has given much graphic character to that he has chosen.



G. JONES, R.A. PAINTER.

E. ALLEN ENGRAVER.

THE BATTLE OF BULL RUN.

FROM THE PICTURE IN THE VERNON GALLERY.

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D O Hill

THE artist whose portrait occupies our present page\* has achieved a reputation in Scotland, the most flattering to a native of the soil, inasmuch as it is based upon the delineation of Scottish scenes. The landscapes of this painter are remarkable for their truthfulness of character—

“Scotia’s hills and waterfalls,”

her rugged mountains, romantic glens, and spots hallowed by great names, have been transferred to his canvas with true poetic feeling; and, multiplied by the art of the engraver, have spread a knowledge of the beauties of his native land, giving a world-wide reputation to their attractions. His great work is “The Land of Burns,” one of the most beautiful volumes which have emanated from the Scottish press; it is devoted to the delineation and description of every place rendered interesting by the dwelling of the poet or the allusions of his pen. It was the most extensive work of the kind ever entrusted to one native artist, and most worthily has Mr. Hill done his part, completing what was to him a labour of love, in a manner which does him much honour. This beautiful book originated entirely with himself, and was one of the most spirited and expensive speculations in Art-Literature which had been attempted by a Scottish publisher previously to that time. It gave, however, much celebrity to the house of Blackie who had so spiritedly undertaken it, and contributed not a little to the renown of both artist and publisher.

Mr. Hill’s love for the scenes hallowed by the Poet continues unabated; and the Exhibition of the Scottish Academy last spring contained a large and noble Landscape of the “Valley of the Nith,” with the poet’s farm at Ellisland, which is consecrated as the scene of his labours as poet and farmer, in the midst of romantic scenery—scenery certainly not surpassed in pastoral beauty by the Valley of the South, and forming a fitting home for the fostering of the poetic genius of Scotia’s greatest bard.

Mr. Hill’s productions have been very varied, and evince the industry of many years. They have spread his name widely, and have been much sought after by collectors. His style is characterised by great breadth and purity; his colouring is sober and harmonious, never

“O’erstepping the modesty of nature,”

but always making the most of her grandeur or her

\* The portrait is engraved from a drawing by J. Noel Paton, R.S.A., from a medallion executed by his sister.

simplicity, whether exhibited in the solitary mountain pass, or the quiet luxuriant valley. His works are his biography, as is the case with many other men of genius, self-consecrate to its development. He holds the official situation of Secretary to the Royal Scottish Academy, a situation which he has filled with much honour; and it is not too much to say that suavity of manner and absence of all affectation have made him as popular as a man, as his paintings have contributed to his fame as an artist. His quiet and unassuming residence on the Calton Hill is visited by the best men of the day with pleasure, and left by them with regret. As Mr. Hill has “but arrived at middle age,” we may hope to see much more of his work; and that he may long live to enjoy the character he has so ably sustained hitherto.

In compiling our necessarily brief notes of living artists we are sometimes unable to avoid a paucity of incident in our remarks on their career. It is not every artist who has the varied adventure and romantic incident of travel which fell to the share of another Scottish artist, the venerable president of the Academy, the late Sir William Allan. Sketching abroad home-scenery, and painting it at home, do not give much of incident to the life of an artist; hence such biographies as those of Constable find few readers except among persons of a contemplative turn of mind, similar to the painter who

“Holds a living power o’er that fine art,  
That fixes thought in forms and hues, to lead  
Minds less endowed to recognise the truth  
Of beauty, mixed and lost in passing things.”

The mere man of business may condemn the poetic fervour and quiet abstraction of the artist’s life, but he enjoys a world the richer for being the more ethereal; his convictions run in the same train of thought which distinguished the lines of the old poet Quarles—

“When the spirits spend too fast,  
They will shrink at every blast:  
You that always are bestowing  
Costly pains in life preparing,  
Are but always overthrowing  
Nature’s work by over-caring.”

It is in his studio that the artist lives in the fullest sense of the word; there he must be sought. From his emanations thence must he be judged; and taken by that standard, the estimable and the great that is within him must achieve his enduring reputation.

## OBITUARY.

SIR MARTIN ARCHER SHEE, P.R.A.

We briefly alluded in our last number to the death of the venerable President of the Royal Academy, and in the number for January, 1849, we commenced our present series of Portraits of British Artists with that of Sir Martin, accompanying it with a biographical sketch of his professional life. Referring our readers to the notice then given, there remains little to add thereto beyond a few remarks which may with greater propriety be made now than while their subject was living.

It is a rare circumstance for an artist to occupy for upwards of half a century so large a share of public patronage as did the late President. By his death the Academy has not only lost its head, but its oldest member. His first picture was exhibited in 1789, his last in 1845, when he was in his seventy-fifth year; and he was a Royal Academician exactly fifty years. Devoting his energies from the first to the practice of portrait-painting, under the auspices of Reynolds, he never during the long period of his career deviated from the path which he had marked out for himself; hence he acquired a position beyond that of any of his contemporaries, except Lawrence; nor was he far behind his predecessor in the Presidential chair in attracting the nobility and other distinguished characters to his studio; the ladies only excepted, for whom Lawrence’s graceful pencil possessed a charm with which no other painter could vie with the least chance of success. A list of the great names who sat to Sir Martin would fill some columns of our pages. He never attempted any works of an ideal or fanciful nature, unless a few portraits of celebrated actors and actresses, in their favourite characters, may come under this denomination; these were chiefly executed during the earlier years of his practice.

We can scarcely attribute Sir Martin’s success to his superior attainments as an artist, though he unquestionably possessed very considerable talent. His colouring is good, and there is a *style* in his pictures which bespeaks an accomplished and educated mind on the part of the painter; neither were they deficient in power and truth, as his portraits of the late Marquis Wellesley and of the Right Hon. Charles Wynn especially evidence. We remember, too, a portrait of a Jewish Rabbi, exhibited in 1837, as a work which would have done honour to any artist of any period,—bold, vigorous, yet delicately handled. There is great truth in the remarks of a writer who, some years since, said, when referring to the late President:—“The peculiar characteristic of his works is that they all exhibit the gentleman; there is none of the conceit of the mere mechanic conspicuous in them; the mysteries of the palette are not obtruded, and although they reach not that intense truth which is to be discovered in the ancient masters, they are fitting ornaments for the proudest palace or the most smiling boudoir.”

Undoubtedly Sir Martin Shee owed his eminent position among his brother artists to his literary attainments and his courteous manners. With the exception of West, the President of the Royal Academy, since its institution, has always been a portrait-painter, for Reynolds must be regarded as such notwithstanding his productions in ideal Art; and although it cannot be admitted that the portrait-painter is necessarily a better informed and a more generally accomplished man than he who follows any other branch of Art, his more close and frequent intercourse with the world at large, perhaps qualifies him better for the duties he is called upon to fill, as the representative of his professional brethren, in the chief seat of honour. The President is *ex-officio* the medium of communication between the monarch, the court, and his brother artists; it is therefore essential he should be not only an eminent artist, but a person of erudition, able to advocate the cause of Art, either with his pen, or by word of mouth, with credit to himself and with advantage to the profession. Sir Martin was well qualified for either task; he was an eloquent speaker both at the annual dinners of the Academy and in the lecture-room of the students, while his published writings on subjects connected with, or foreign to, his profession, entitled him to no mean place among the poetical writers of his day. Thus he might fairly lay claim to the triple honours of the painter, the scholar, and the gentleman.

The loss of Sir Martin Shee will not be felt so severely now as it would have been a few years since. As we have previously remarked, he had discontinued painting for a considerable period, and he had also retired from the active duties of the President’s office, though he continued his advice and occasional assistance on Academical matters till within a very short period of his death.

PASSAGES FROM THE POETS.



Drawn by W. Harvey.

Engraved by G. and E. Dalziel.

THE LION HUNT.

"Ye streams of Gambia! and thou sacred shade  
Where, in my youth's fresh dawn, I joyful stray'd,  
Oft have I found amid your caverns dim  
The howling tiger and the lion grim  
In vain they gloried in their headlong force,  
My javelin pierced them in their raging course."

DAV. *The Dying Negro.*

PASSAGES FROM THE POETS.



Drawn by T. K. Fairless.

Engraved by Mason Jackson.

LAVINIA'S COTTAGE.

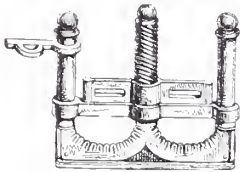
"She, with her widowed mother, feeble, old,  
And poor, lived in a cottage, far retired,  
Among the windings of a woody vale."

THOMSON.

THE ILLUSTRATED ENGLISH DICTIONARY.\*

This is, as we have frequently before had cause to remark, the age of illustrated literature. The artist and draughtsman are invoked to assist the child in comprehending its horn-book, the traveller in representing the scenery he visits and describes, and the man of science to a thorough understanding of the anatomy and construction of the world and all things that are therein. With such aids as are thus supplied, added to the comparative cheapness at which a large class of valuable publications is produced, there is little excuse left to the ignorant who neglect the means of instruction so abundantly and effectually offered. If the increase of knowledge kept pace with the making of books whereby that knowledge is to be acquired, and with the various methods which are constantly brought to bear on the mind of the whole community, without exception, to draw forth its powers and resources, we should be the best-informed, if not the wisest, people that ever tenanted this earth.

Two years ago, when the first volume of Dr.



Scotch Thumbscrew.

Ogilvie's dictionary was published, we noticed it at some length, giving at the same time some specimens of the illustrations which accompanied it. The second volume, which completes the work,



Nilometer.

has recently been issued, and inasmuch as, from the great increase in the number of our subscribers during this intervening period, there are many who have not seen the previous notice, and are conse-



Pericarp.

quently unacquainted with this well-arranged and comprehensive dictionary, the appearance of the second portion may not be thought an unsuitable opportunity for introducing the publication to them,

\* The Imperial Dictionary. Edited by John Ogilvie, LL.D. Published by Blackie & Son, London and Glasgow.

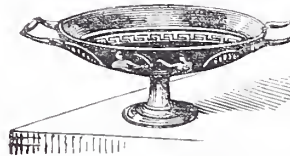
even at the risk of repeating what we have before said with reference to it.

The entire work consists of two large octavo volumes, each containing upwards of twelve hun-



Sibyl of Delphi.

dred pages, and of one thousand engravings on wood, whereof those here introduced are specimens. These will serve to convey an idea of the manner in which the artistic portion of the Dictionary is



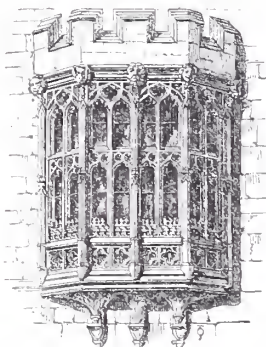
Patena.

executed, and the means thus adopted to convey to the understanding, through the medium of the eye, what scarcely any written description would accomplish. The text embodies many thousand words which the progress of science and other cir-



Proa of Satawal.

cumstances have of late years brought into use, and which do not appear in any other lexicographical publication. These words are defined at considerable length in all their various significations, and the derivation of each is also given. Webster's well-known dictionary has formed the basis on which the present work has been compiled, but it is far more comprehensive than his, inasmuch as it con-



Oriel Window.

tains more than fifteen thousand words and terms than are to be found in the book of the American writer. Dr. Ogilvie, in his introduction, says that "Webster spent thirty years of labour upon his dictionary; of these no fewer than ten were devoted to the etymological department alone, which for

accuracy and completeness is unequalled. In tracing the origin of English words, he cites from more than twenty different languages which he studied attentively. Indeed, he is the only lexicographer



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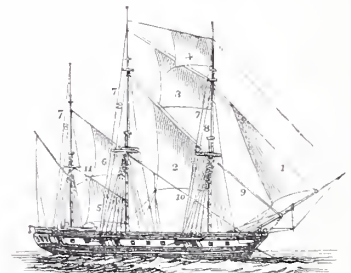
who has adduced the Eastern as well as the European languages in the illustration of the English, and by this means he has thrown much light on



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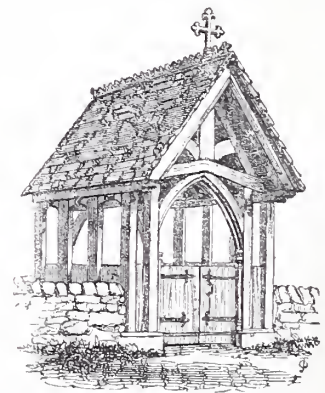
the origin and primary signification of many words, and on the affinities between the English and many other languages."

Now, when it is remembered that Webster added at least twelve thousand words to Todd's edition of Johnson, and that Dr. Ogilvie has added,



Stays and Staysails.

in his work, upwards of fifteen thousand to those of Webster, the value of the Imperial Dictionary will be sufficiently obvious. Yet, after all, it is the quality, as much as the quantity, by which it must be judged; and this, we have no hesitation in saying, is perfectly satisfactory. It is a book



Lich-gate.

which should have a place in every school-room, reading-room, and library wherever the English language is used. Among the numerous useful and instructive works which have issued from the publishing house of Messrs Blackie and Son, we recollect none of greater intrinsic worth than this.



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

## CHEMISTRY OF POTTERY.—EARTHENWARE.

THE pottery of different ages and countries presents many striking individual peculiarities, all of them depending principally upon the chemical and physical variations in the clays and earthenware, of which the earthenware, stoneware, and porcelain, has been composed. The precise nature, as far as chemical character is concerned, of several of the clays, and some information respecting their physical condition, was given in the former article. (*Art-Journal*, No. 146, page 237.) We have now to examine the chemical constitution of each variety of pottery. Previously, however, to this it appears important that some classification should be attempted.

The earliest specimens of fictile manufacture, are simply the kneaded clay, moulded by the hand into the required form, perhaps roughly ornamented in the process, and dried by exposure to the sun. Man, probably, by employing these sun-baked utensils for culinary purposes, soon became acquainted with the changes which were produced upon clays, by the action of fire, and hence we have, from a very early period in the history of humanity, examples of earthenware of baked clay. The most interesting illustrations of this, are given to us by the researches of Mr. Layard at Nimroud, and of Mr. Loftus on the Persian frontier; (See *Art-Journal*, No. 146.) To China belongs the origin of porcelain—the earliest European imitation being made in France, as late as 1695—the manufacture of real porcelain, however, being discovered by a German, Böttcher, some time between 1703, and 1709, upon which the manufactory at Meissen was established, in which the discoverer died in 1719. These two great divisions of the Ceramic manufacture admit of several subdivisions.

*Earthenware*.—This includes, 1st., the antique vessels of the Etruscans and other people; the ordinary red brick ware, glazed or porous, such as is found in flower-pots, water-pitchers, bricks, and some architectural ornaments. 2nd., The common white earthenware, which has a finely granulated body, sometimes of a cream colour or yellow, but often white. 3rd., The fine earthenware of France (Fayence) which is a white, hard, and sonorous mass.

*Stoneware*, is an earthenware which is deprived of its porosity, not by any intermixture of a glaze, but by the intensity of the heat to which it is exposed in the kiln producing the first stage of fusion. There are several kinds of stoneware to which a separate article will be devoted.

*Porcelain* differs from stoneware, in having a flux mixed with the clay, so that a semi-vitrification results in the process of firing; under this head is included the *Tender Porcelain* of France, iron-stone china, and the English, and the true porcelain.

Common earthenware is distinguished by its complete opacity; and, from its containing undecomposed carbonate of lime in the burnt mass, it is often, in the unglazed state, found to effervesce with acids. Articles of this kind may be regarded as composed of Potters' and Plastic clay, clayey marl, and siliceous sand or quartz.

Of this class are the Italian (Luca della Robbia), the Majolica, Moorish Spanish, as seen in the tiles of the Alhambra, and the ornamental parts of many Saracenic palaces and temples, the Delft, much Persian, Javanese, and other oriental varieties of pottery. All the earlier specimens of Staffordshire, commencing with the butter-pots, down to the time when Josiah Wedgwood so materially improved the productions of this important district; plates, dishes, and all the ordinary utensils for every day life, are varieties of earthenware, porcelain being reserved for especial services, and for the uses of the wealthy. Chimney-pots, drain-pipes, tiles, &c., are usually made of earthenware.

All the earlier productions of the Ceramic art were of this kind, and fine and coarse varieties are found among the ancient vases. The lachrymal and cinereal urns and the amphore are usually of the coarse variety. The

body of these is generally of a light colour, although from an admixture of carbon it is sometimes black, and not unfrequently they are lined with a cement composed of quartz, and some calcareous matter, for the double purpose of diminishing the amount of contraction in the process of firing, and of preventing that porosity of the vessel which would otherwise exist.

The superior earthenware of the ancients, as the vases of the Etruscans, and the best specimens of Roman pottery, are of a fine and dense body which is always coloured. Some of these vases are black, others of a dirty red or brown, and others (*terra sigillata*) of a very bright red. The analysis of the Etruscan vases gives for their composition—

Silica . . . . .	from 60 to 70 per cent.
Alumina . . . . .	" 12 to 16 "
Lime . . . . .	" 2 to 4 "
Magnesia . . . . .	" 2 to 3 "
Iron and Manganese . . . . .	" 7 to 8 "

Those vessels which are coloured throughout contain from 1½ to 4 per cent of carbon, evidently an artificial mixture. The vessels prepared from the *terra sigillata* contain often as much as from 12 to 15 per cent of oxide of iron. It would not appear that either the iron or the manganese were artificially introduced, they were without doubt naturally in the clays employed. The glaze on the red vessels is composed of 64 parts of silica, 11 of oxide of iron, and 20 of soda. The white castings which form the ornaments on some of the antique vessels are a pure white clay, not at all unlike in composition the Cornish clay, containing no lime or magnesia. These facts show that in chemical composition but little difference exists between the ancient and modern specimens of earthenware.

The Italian ware was, as its name indicates, the production of Luca della Robbia, of Florence, a goldsmith and statuary, who flourished in the fourteenth century. His *terra cotta invetriate*, or glazed earthenware, was manufactured in white, brown, blue, green, or yellow colours, and beside being employed for numerous articles for domestic purposes, specimens of which are still found in the hands of collectors,—figures of saints, busts, &c., were formed of this ware, and also numerous architectural ornaments. These were of exceeding good workmanship, exhibiting great skill in the designer; they were long employed in Italy, and many fine specimens of the Della Robbia ware are yet to be found in the Florentine churches.

Castel Franco in 1510 manufactured at Faenza a ware similar to the Italian *Majolica*, named Faience by the French. This earthenware was of high excellence, and artists of first-rate ability were employed to paint the designs. It was the circumstance of his being employed to paint a piece of this ware which led Bernard de Palissy to make those improvements which have rendered pottery so celebrated. Of humble origin, a draughtsman, a land-surveyor, and an artist, he struggled to obtain a degree of excellence which he saw within the reach of care and industry, and persevering through difficulties of no common character, he achieved the end he aimed at. Numerous stories have been circulated to exalt to the highest the perseverance of this extraordinary man. He is said to have sold his clothes and burnt his chairs, tables, and the floor of his house, to feed his furnaces. That he may have sacrificed all the comforts of life for a season, and reduced himself to beggary, entailing much misery upon his family, is no doubt true; but in a country where wood could be procured with little labour, it is not likely that Palissy had recourse to the destructive means which form a point in the popular story of his life.

The earliest examples of Staffordshire earthenware are the butter-pots, of a very irregular shape and a coarse ware. In the Museum of Practical Geology are some good examples of these, and also of a curious earthenware candlestick, a bear drinking-cup, jugs, and other articles manufactured between the years 1500 and 1550, and many of the productions of Thomas Toft and others, showing the manufacture of the seventeenth century. When William III. came over from Holland, two brothers Elers appear

to have followed, and in 1690 they had manufactories at Dimsdale and Bradwell, near Burslem. These foreigners were the first to discover the peculiar clay of this neighbourhood, which is still worked for the *Mocha dip* in Bradwell Wood, near Chatterley. With this clay they manufactured a ware that was a very close imitation of the unglazed red porcelain of the East. Shaw informs us that "their extreme precautions to keep their processes secret, and jealousy lest they might happen to be witnessed accidentally by any purchaser of their wares—making them at Bradwell, and conveying them over the fields to Dimsdale, to be there sold; being only two fields distant from the turnpike road; and having some mode of communication (believed to be earthenware pipes like those for water laid in the ground) between the two contiguous farm houses, to intimate the approach of persons supposed to be intruders, caused them to experience considerable and constant annoyance. In vain did they adopt measures for self-protection in regard to their manipulations, by employing an idiot to turn the thrower's wheel, and the most ignorant and stupid workmen to perform the laborious operations; by locking up these persons while at work, and strictly examining each prior to quitting the manufactory at night; all their most important processes were developed and publicly stated for general benefit. Mortified at the failure of all their precautions, disgusted with the prying inquisitiveness of their Burslem neighbours, and fully aware that they were too far distant from the principal markets for their productions, about 1710 they discontinued their Staffordshire manufactory."

It is affirmed on apparently good authority, that the brothers Elers after this joined some parties connected with the Chelsea Pottery.

To a Mr. Astbury is said to be due, in 1720, the introduction of powdered flint, as a glaze mixed with pipe-clay in water at first, and ultimately the use of it in the body of the ware.

A strange story is, however, handed down to us. It is said by attiring himself in suitable clothes and assuming a complete idiocy of countenance, Mr. Astbury succeeded in procuring employment from the Messrs. Elers. That although it was attempted to drive him away by cuffs, kicks, and varied unkind treatment from masters and idiotic workmen, he submitted to all with ludicrous grimace. This character he maintained for nearly two years; and without being discovered during that period, he registered all the processes he saw—made models of every implement needed, and in this disgraceful manner acquired all the information necessary. Another story is that he learned the use of flint, from seeing an ostler calcine some and reduce it to powder for the purpose of removing a film from his horse's eye. It does not appear that either the first or last of these widely circulated tales can be true. Mr. Astbury is stated to have been a man of much modesty, a man of observation, and much integrity of purpose. The whole tale is inconsistent with such a character, and we cannot believe, if a man had so far forgotten himself in his desire to rob another man of that which fairly belonged to him, that he would have forgotten himself still so much further as to have acknowledged the miserable cheat. The following list is given, from the authority before mentioned, as representing the order in which different materials have been introduced into the composition of Pottery in Staffordshire:—

1. Thomas Toft, aluminous shale or fire-brick clay.
2. William Sams, manganese and galena powdered.
3. John Palmer and William Adams, common salt and litharge.
4. Elers brothers, red clay, marle and ochre.
5. Josiah Troyford, pipe-clay.
6. Thomas Astbury, flint.
7. Ralph Shaw, basaltes,
8. Aaron Wedgwood, red lead.
9. William Littler, calcined bone-earth.
10. Enoch Booth, white lead.
11. Mrs. Warburton, soda.
12. Ralph Daniell, calcined gypsum.
13. Josiah Wedgwood, barytes.
14. John Cookworthy, decomposed white granite (*China clay and Cornish stone*).

In examining the history of inventions it is curious to observe the constant tendency which prevails to refer everything to accident, and thus to rob inventors of the merit of industry, observation, or experiment. This is not merely the case with the various improvements in the Fictile Arts, but it applies equally to every application of science. According to traditionary evidence, the discovery of glass by the Chaldeans, of a mode of ascertaining the specific gravity of bodies by Archimedes, the law of gravitation by Newton, of the improvements in the steam-engine by Watt, the invention of the safety-lamp by Davy, and a thousand and one other equally important applications between the periods of these widely separated and world-important discoveries, are all due to purely accidental circumstances; whereas we have evidence to show that they were the result of the most industrious investigations.

The use of salt for glazing, evidently the result also of gradual experience, is in this way attributed to the following circumstance:—At Mr. Joseph Yates', Stanley, near Bagnall, the servant was preparing in an earthen vessel, a salt ley for curing pork, and during her temporary absence the liquid boiled over, and the sides of the pot were quickly red hot from the intense heat; yet when cold, were covered with an excellent glaze. The fact was detailed to Mr. Palmer, of Bagnall, who told other potters, and thus introduced it into general use. In opposition to this view, it is only necessary to state that salt glaze, and a glaze made with the ashes of marine plants, yielding abundance of kelp, was in use in Holland long previously to its introduction into this country. We must now proceed with our examination of the varieties of earthenware most deserving attention. The Queen's ware of Wedgwood, and cream-coloured bodies, is composed of Cornish china-clay with a large admixture of *blue clay*, *black clay*, *brown clay*, and *cracking clay*, (most of which are found interstratified with the carboniferous formations of this country,) and calcined flints. In the blue ware, and such as is printed with fancy patterns, there is an addition of a tolerably large quantity of the decomposed granites. In a work already quoted, containing much really valuable information, by Simeon Shaw, but unfortunately of little value from the strange want of arrangement, and the overloading of its facts with illogical theoretical views and inconsistent hypotheses, we have the following given as a specimen of the Staffordshire mode of proportioning their ingredients:—

6	Barrowsful of brick clay.
4	Do. of blue clay.
2	Do. of cracking clay.
8	of the above in slip, <i>i. e.</i> , ground up into mud with water.
4	Cornwall clay.
7	Flint.
1½	Cornwall stone.

"Now," continues Mr. Shaw, "as the clay slip may be 27, flint 32, and stone 33 ounces per pint, and this may not be known, or corrected by the slip-maker—need there be any surprise, that from directions thus indefinite, considerable losses have frequently been experienced, although every care has been taken in the manipulation, to cause close integration, toughness, and expulsion of air bubbles, by often wedging and slapping the clay." It should be remarked, that the numbers in this paragraph have reference to the weight of the solid materials named, in a pint measure when the water is evaporated. The preparation of the clay is confined to two operations. It is first mixed with a quantity of water, and in this state permitted to remain for some time, being occasionally turned over and stirred up that the action, whatever it may be, may be uniform. The importance of having good water for this operation has been long admitted, and until lately the Potteries were supplied with very inferior water. Measures have however been recently taken to secure a better supply and a superior quality; water-works with a Cornish pumping-engine have been erected at Leek, and the advantages are found to be so great, and the demand for water supply is increasing so very rapidly, that it is in contemplation to erect another engine and greatly

enlarge the works. After this the clay is submitted to the operation of *blunging*, or is beaten up into lumps, and worked over several times with a knife or wire in order to detect and remove knots, stones, &c.

The finest cream-coloured printed ware is said to be composed of—

Dorset clay	135 parts
China clay (Cornish)	19 "
Decomposed granite	7 "
Flint	52 "

The fine grey marl found between the coal strata of Staffordshire is used for manufacturing a drab-coloured ware, and sometimes a little oxide of nickel is added to give a greenish tint to the drab ware.

The ferruginous clay of the coal formations which, owing to the peroxidation of the iron it contains, becomes in the fire of a fine brown colour, is used for brown or chocolate bodies. Sometimes, however, umber or bole is added to increase the depth of colour.

The black tea-pots and cream-jugs, technically called *Egyptian black*, are composed of—

Red clay	45
Dorset clay	36
Manganese	13
Protoxide of iron	12

The common white earthenware is composed of alumina, silica and lime. Moderately fine qualities of clay being selected, the bluer bodies, rendered so famous by the cameos and medallions of Wedgwood, are produced by adding to the ware a portion of oxide of cobalt, the ware being, however, in this instance, of a superior kind, and subjected to a more intense heat, so as to produce a partial vitrification; this is, however, rather a stone than earthenware.

Whatever may be the kind of earthenware, or the character of the materials, the mixture is in all cases subjected to much the same treatment. The flints are calcined in kilns, constructed in the same manner as the ordinary lime-kilns, and the red-hot stones, as they leave the furnace, are thrown into water; by which process the stone is disintegrated and reduced more readily to powder than it could otherwise be. The Cornish china-stone is also submitted to a process of calcination.

Since the price of the Cornish china-clay is such that it cannot be employed alone in the fabrication of common earthenware, it is mixed with the clays found in the coal districts, as we have already stated. In the first instance the masses of clay are crushed together, and by means of very simply constructed machines mixed up with water until a fine aluminous mud is obtained. The flint being treated in the same manner, both are mixed, having been passed first separately through sieves, and after mixture, to ensure perfect uniformity throughout the mass, it is repeatedly sieved. The mud thus formed is called *slip*, but it is much too liquid, and must be brought to a proper consistence. It is poured into *Slip-kilns*—long brick-work troughs, and evaporated by boiling. During this operation, the ebullition being very briskly maintained, a dirty scum rises to the surface, which is scooped off, and eventually a clean and uniform mass is obtained. Before, however, it passes to the hands of the moulder, it is usual to put it through kneading machines or *pug-mills*. These consist of a perpendicular shaft carrying horizontal arms at right angles, to which are fixed three sharp blades, the whole moving within a cylinder into which the clay is thrown. It sinks in the cylinder, and in its descent is, of course, exposed to the operation of the horizontal arms and vertical blades. The clay is eventually forced out at the bottom of the mill fit for the purposes of the potter.

The manipulatory details of the processes of forming the clay into vessels, whether by the hands of the potter, aided by that ancient machine—the potter's wheel, or by machinery, as is now the case in many manufactories, or by moulding, it is not our purpose to deal with in these articles, desiring to confine attention entirely to the chemistry of the process.

It must be remembered that in the process of *firing* (baking) earthenware, much less heat is

employed than in the case of porcelain. All earthenware would at a high temperature swell, melt, and form a dark glass, therefore often a *first fire* is given to the body, which is not so intense as the second fire by which the glaze is burnt in. To avoid expense, however, the glaze is sometimes applied by dipping or casting before firing, and thus one process made to produce the effect desired.

It will be of course understood that earthenware and porcelain in *biscuit*, or after the first firing, is a porous body, and consequently unfitted for most of the purposes to which earthenware is adopted. It is therefore necessary to apply some coating or varnish which shall obviate this defect. This end is gained by the formation of a vitreous film over the surface of the earthenware.

The ordinary potter's glaze is prepared from litharge, galena, or white lead. The two following receipts will fairly represent the chemical composition of this variety of glaze:—

Decomposed granite	23 parts
Flint	12 "
Cullet, or broken earthenware	17 "
White lead	48 "

Or,

Decomposed granite	25 parts
Carbonate of lime	3 "
Flint	10 "
Litharge	46 "
Borax	16 "

The glazes are usually bought by the potter ready prepared; the ingredients are all ground together in glaze mills, and used sometimes in a liquid state, and sometimes in dry powder.

When a liquid glaze is employed, the earthenware has been already *fired*, and is in a state of biscuit; this is called *dipping*. *Coating* is a process of painting the thick pasty glaze over the article, and sometimes the dry glaze in powder is sprinkled over the moist ware, but this is a very dangerous operation; the lead producing most disastrous affections on the workmen.

Lead glazes are not now so much used as formerly; alkaline or fritted glazes being more generally employed. These are formed of native felspar, or Cornish stone, combined with some alkali to cause the components to flow together at lower temperatures than they would otherwise do.

The glaze-kiln is usually smaller than that which is appropriated to the biscuit only, and in these the heat has to be very nicely regulated. The temperature of these kilns is ascertained by a very simple and ingenious device. The *glazer* is provided with a stock of *ball-watches*; these are balls of red clay, coated with a very fusible enamel. This enamel is so rich, and the clay upon which it is spread, being carefully selected for this especial purpose, is so fine grained and compact, that even when exposed for three hours to the brightest flame it does not lose its lustre. The colour of the clay alone changes, whereby the workman is enabled to judge of the degree of heat within the kiln. The balls are at first of a pale red, and they become brown with the increase of temperature. These pyrometric balls when of a slightly dark red colour, indicate a degree of heat for baking the hard glaze of pipe-clay ware; if dark brown, that for ironstone ware; and when they become almost black, the degree of heat is indicated suited to the formation of a glaze upon porcelain.

The baking of enamel, or glazing, is commenced at a low temperature, and the heat is progressively increased until it reaches the melting point of the glaze; after which it is steadily maintained with great care, since any diminution of the temperature at this point, would lead to serious defects in the ware. The firing is generally continued for about fourteen hours, and then gradually lowered by slight additions of fuel, after which the kiln is allowed six or eight hours to cool.

Printing on earthenware is a process of much interest. A printing-ink composed of the desired colour, cobalt blue, manganese black, chromium green, or any other that will stand the action of the furnace, is mixed with linseed-oil varnish, and the copper-plate impression is printed with this ink upon the paper in the





THE GARDEN OF THE MUSEUM

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usual manner. This copper-plate print is made to adhere with the printed surface towards the earthenware, and the article to which it is applied, is then dipped into water. By this the paper and the adhesive matter is softened, and can be brushed away, while the coloured varnish, which is not affected by water, remains as a picture upon the biscuit, and the varnish being destroyed by heat, or *hardening*, it is glazed and the design burnt in. In the chemistry of the colours used in the arts and manufactures, we have already described the peculiarities of those employed by the potter.

Efforts are being made by some of our most influential and intelligent potters to introduce an earthenware of finer body than that which has been usually sent into the market. It is found, we understand, that a ware can now be made of the china-clay only, as cheap as one into which the common dark-coloured clays enter as an important part of the composition. By this a very uniformly white and beautiful body is produced, and we may expect shortly to see specimens of earthenware rivaling in beauty the superior porcelains. To achieve this object the greatest care is necessary in working and in preparing the clay, since from many apparently trifling causes very serious deterioration of the physical characters of this material ensues.

We have been informed by a gentleman, connected with the extensive clay-works on the property of the Earl of Morley on Dartmoor, in corroboration of remarks which we made in a former paper, that the clays are much affected by the changing circumstances of the seasons;—that unless the quality of the water employed, and the condition of the atmosphere is attended to during the washing season, the character of the clays is not uniform. It appears also to be materially influenced by an uncertain, or irregular mode of drying; and we are informed that clay dried in the spring is very decidedly different from a clay dried in the summer.

From the extreme care with which the Chinese potter hoards his clay, we can understand that some peculiar physical change is induced under circumstances, which the European manufacturer but ill understands, but to which it is most important attention should be turned.

The necessity of this has been fully felt by the proprietors of the Dartmoor Clay Works.

The bed of disintegrated granite now open in this district, is equal to a produce of 80,000,000 tons of clay; about nineteen miles of water-course have been made to secure to the works a never-failing supply of water for washing and working the machinery employed. A deep ditch surrounds the Clay Works, to prevent land-floods from depositing over the beds of clay any of the earthy matters they bring down from the hills; and every other precaution has been taken to secure uniformity in the raw material, now becoming so important to the potter.

Another peculiar and interesting feature in these Works, is the construction of a railroad from them, to join the South Devon line—so that by one continued iron-road the clay is forwarded from Dartmoor to Stoke-upon-Trent. This is one, —and by no means an unimportant one,—of the great advantages derived by a manufacturing people from the facilities of communication afforded by the railway. Clay is put on a waggon in Dartmoor, and without being disturbed, except by the very unfortunate break of gauge at Gloucester, is safely landed in the manufactory of the potter in Staffordshire. The same waggon is laden with his earthenware and sent back on the same line either to supply the wants of towns remote from the manufacturing centre, or, as we learn is the case, for export to a South American market.

Thus new sources of Industry are opened up, and with the spirit of the present age, fresh fountains of wealth developed. It is, however, most important that the manufacturer should avail himself of the additional aid which science can afford him, and that a co-operation of the manufacturer's skill and the experimentalist's suggestions should be made under a well-regulated judgment, and well-trained habits of observation.

ROBERT HUNT.

### THE DANCING GIRL REPOSING.

FROM THE STATUE BY W. C. MARSHALL, A.R.A.

MR. MARSHALL'S statue was executed in marble for the Art-Union of London, and exhibited at the Royal Academy in 1848. The committee of the Art-Union had it reproduced in statuary porcelain, and copies of it were issued, in this material, as prizes to their subscribers. Even on the reduced scale in which it thus appears, the beauty of the design is sufficiently obvious.

The subject is by no means new in sculpture; Canova's exquisite figure is well known, and we can scarcely pay Mr. Marshall's a higher compliment than to give it as our opinion that she is quite worthy to stand by the side of her elder sister. It would be idle, however, to institute a comparison between the two, they differ so entirely in conception; while each contains beauties which are lacking in the other, only because they would not, if introduced, be consistent with the idea that each sculptor, respectively, has intended to convey in his work. Thus, in Chantrey's figure, is that undecided posture which may indicate the weariness of past exertion and excitement, or a preparation for recommencing her graceful and expressive movements in the dance; in Mr. Marshall's there is nothing left for conjecture; the sense of "repose" is apparent in the general attitude, and in the disposition of the limbs and the drapery, the latter being so arranged as entirely to preclude the idea of motion, in its present state.

The adoption of the semi-nude is well calculated to display the artist's skill in the modelling of the human figure, and in the arrangement of drapery, at all times a difficult task for the sculptor to do effectively. Mr. Marshall has shown very great taste and artistic knowledge in both departments of his work; the upper part is beautifully modelled, and the light garment is disposed in folds highly ornamental in character, while they do not conceal enough of the form to detract from the idea of perfect freedom when set more at liberty. The statue, as a whole, is one of great originality of conception, elegantly carried out.

### VISITS

#### TO THE MANUFACTURING DISTRICTS.

##### SHEFFIELD.

In bygone days, when letters were directed to "Sheffield, near Rotherham," the latter was the most important town of the two, and its now mighty neighbour, an industrious but unobtrusive village, its inhabitants quietly plying their hammers in the beautiful valleys of the Sheaf and the Don. The visitor to the smoke-crowned town in the present century cannot without much mental reflection realise the picturesque old town in his mind's eye, as it must have appeared when the great Earls of Shrewsbury were the lords of the district, and the park of the Talbots crowned the hills, and overlooked the busy inhabitants, who rented their houses and their workshops of the liege, round whose Castle in the plain beneath they had clustered their humble dwellings, looking up to their liege lords for due protection in return for feudal homage. From a very early period their ability as manufacturers had been conspicuous; and the readers of Chaucer's immortal *Canterbury Tales* will remember the description of one article forming the equipment of the miller, on his journey to the shrine of the martyred Becket—

"A Sheffield whittle bare he in his hose."

The fashion of carrying knives in the hose is now confined to the highlanders in our own kingdom, but appears to have been more common when Chaucer wrote. At this time Sheffield was in the possession of the Furnival family, whose house in London still gives name to Furnival's Inn; and from them it came by marriage into the Nevil and Talbot families in the early part of the fifteenth century. During all this time the working men of Sheffield laboured on in feudal dependence; they rented their mills of their titled lords, and were so completely under the influence of their rule that their labour and capital were completely regulated by the power of their courts leet. It is

almost impossible now to repress the smile of incredulity at the bare mention of the absurd regulations which crippled the free course of mechanical ingenuity in the "old time before us." The wonder to the modern reader is simply this—how with such absurd restriction our commerce and manufactures ever survived.

With these shackles upon each workman it was not likely that Sheffield should increase in prosperity or size. It remained still a small and a poor village in despite of the hard labour of its inhabitants. Of the population just enumerated one-third were returned as "not able to live without the charity of their neighbours: these are all begging poor," and among the 260 householders; for to that small number was the town restricted: "those of the best sort," are calculated at the small number of 100, and these were "but poor artificers;" the rest, "though they beg not, are not able to abide the storm of one fortnight's sickness, but would be thereby driven to beggary." The rest of the inhabitants which comprised the living population of the little town were their work people, servants, &c., "the greatest part of which are such as live on small wages, and are constrained to work sore to provide them necessaries."

From the grave of feudalism arose like a phoenix the living spirit of commercial industry, spreading its untrammelled wings afar over its own and other lands, and asserting its claims to universal welcome. The narrow-sighted policy which had cramped its energies in the middle ages, and prostrated its power beneath the incubus of lordly sovereignty, was abolished by the onward progress of knowledge; and after much peril and slaughter had achieved a liberty for itself in the wars of the Jacquerie in the Low Countries; and the splendid *Hotels-de-Ville* of the Burgher overtopped in importance the gloomy Castle of the Lord. The Continental persecutions for faith did Sheffield good service, as it did many another English town. In 1570, a number of artisans from the Netherlands having quitted their homes to avoid the cruelty of the Duke of Alva, the emissary of the proud and relentless court of Spain, left their native land and emigrated to the more peaceful shores of England, certain that the hatred at that time felt by our own rulers toward Spain, and the enlarged policy of the reigning monarch, Elizabeth, would be their guarantee for a quiet home in the country she governed, where they might be allowed to practise their peaceful arts in befitting quietude, and find a resting-place from persecution. They were cordially received by the Queen, who was fully aware of the importance of fostering the useful arts; and by the advice of her chamberlain, the Earl of Shrewsbury, they were spread over various parts of the kingdom, the practisers of one particular occupation being settled together in one place. By this means manufactures of a peculiar kind increased and gave celebrity to certain localities, and greatly tended to raise the trade and wealth of England, insomuch that yearly it became less necessary to apply to foreign manufacturers for their produce, and ultimately enabled us to supply the markets of the whole world. Of the emigrants, whose visit we have just recorded, all, or the greater part, were workers in iron; and the Earl of Shrewsbury, with deep-laid policy, besought the Queen's permission that he might take them under his own protection, and give them a residence in his own Yorkshire estates; and permission having been granted him to do so, from this period may be dated the first material improvement in Sheffield cutlery.

In the twenty-first year of the reign of King James I., the cutlers were incorporated; and to prevent fraudulent traders from practising to their detriment, they had the privilege of allowing such as they thought proper, the use of certain marks on their wares as they chose to assign them. Some of the oldest of these marks were of considerable value to their owners; as in many countries they were taken as an unquestionable warranty of the excellence of the articles impressed therewith. The cutlery of Sheffield is known all over the world, and it is not a little curious in going over the manufactories of the town to see knives and other articles fabricated there for the use of far-distant lands, so peculiar in their form, and so peculiarly adapted to uses with which we are not at all familiar, that the traveller in Russia or South America might readily be excused for bringing over some "peculiar" article of native use as "a curiosity" to his friends at home, which had originally been made at "the metropolis of steel"—Sheffield!

During the seventeenth century the gradual increase of prosperity was fully visible in the size and appearance of the town; it was still, however, a small place, and the views extant published at this

period, show that the picturesque character of the town still remained; its houses clustering round the church on the hill side, and descending toward the Sheaf Bridge below, the beautiful amphitheatre of hills surrounding the town unobscured by the volumes of smoke which now envelope them.

Antiquaries are disposed to date the iron trade of Sheffield very far back. Hunter says—"The discovery of many beds of *scorie*, in various parts of the parish of Sheffield, and of several Roman coins imbedded in the refuse of an ancient bloomery, near Bradford, seems to show clearly that the iron mines of Yorkshire were explored by its Roman inhabitants." Nowhere did the ore present itself more obviously by tinting with its beautiful ochre the beds of the streamlets in its vicinity; nowhere did it lie nearer the surface; nowhere could there be greater facilities for subjecting the ore to the processes necessary to extract from it its metal than in the forests through which the Don poured its waters. Here might the aborigines of Britain—

"From their leafy houses full oft go forth  
And track the yellow streamlet, till they reach  
The secret place, where easy labour gains  
The precious stone which Wokenam subdued  
By fire, gives to the warrior's joy the targe,  
The spear point, and the helm of proof."

It was not until the early part of the last century that any new spirit of enterprise appeared in Sheffield; but the navigation of the Don then attracted attention, and it was found that the stream which had hitherto rendered such essential service to the manufacturer in preparing their wares might be equally useful in conveying them when finished to distant markets. This gave another impetus to industry, and increased the trade of the town. At this time there was about 6000 incorporated trades, and several thousand other workmen in different departments of the iron trade, not within the scope of the corporate laws. The value of the goods manufactured here about the year 1723 was estimated at about 100,000*l.* per annum. There were no large capitalists then engaged in the Sheffield manufactures; the only commercial concerns which could be then called large were the forges and other works for preparing the raw material for the use of the manufacturer. The trade of the town was much circumscribed, and was chiefly supported by the wants of neighbouring towns, the Sheffield manufacturers having little connection with the metropolis, and only sending to the annual fairs of Bristol, Chester, &c., such small consignments of their goods as pack-horses could carry over the very bad roads which intersected the country. The tradesmen were all small manufacturers, and were frequently aided by grants of money from the town trustees; thus in 1682 we find they "lett out 200*l.* to twenty scissor-smiths on bond," to help them in their business. Of course, where there was little or no communication with the metropolis, there was none whatever with the Continent, and it was not until 1747 that the first direct trade was opened between foreign houses and the Sheffield manufacturer. In that year Mr. Joseph Broadbent set the example, which was speedily followed by other trades, who engaged foreign clerks, and took their share in a business so prosperously begun. The old pack-horses gave way to the stage-waggon; and in 1760 a stage-coach plied between Sheffield and London, called into being by the exigencies of an increased traffic and the progress of the age.

A new manufacture of the utmost importance had been introduced to Sheffield by Mr. Thomas Bolsover in the year 1742, which became a formidable rival to the ancient staple trade of the town, but tended very greatly to the advancement of its interests as a manufacturing mart, and ultimately succeeded in increasing its wealth and rank among our great seats of trading industry. This was the manufacture of plated articles to stand in the place of silver ones. The history of its introduction has thus been told:—

"Mr. Thomas Bolsover, an ingenious mechanic, when employed in repairing the handle of a knife, composed partly of silver and partly of copper, was, by the accidental fusion of the two metals, struck with the possibility of uniting them so as to form a cheap substance, which should present only an exterior of silver, and which might therefore be used in the manufacture of various articles in which silver had before been solely employed. He consequently began a manufacture of articles made of copper, plated with silver, but confined himself to buttons, snuff-boxes, and other light and small articles. Like many other inventors, he probably did not see the full value of his discovery, and it was reserved for another member of the Corporation of Cutlers of Sheffield, Mr. Joseph Hancock, to show to what other uses copper, plated with silver, might be applied, and how successfully it

was possible to imitate the finest and most richly embossed plate. He employed it in the manufacture of waiters, urns, tea-pots, candlesticks, and most of the old decorations of the sideboard, which, previously to his time, had been made solely of wrought silver. The importance of the discovery now began to be fully understood; various companies were formed; the streams in the neighbourhood furnished a powerful agent for rolling out the metals in mills erected for the purpose, and workmen were easily procured from among the ingenious mechanics of Sheffield, who, in a few years, aided by the instruction of Mr. Tudor, Mr. Leader, and a few other operative silversmiths from London, soon equalled in the elegance of their designs and the splendour of their ornaments, the most costly articles of solid silver. Birmingham, 'the great toy-shop of Europe,' as it has been significantly called, early obtained a share in this lucrative manufacture, but the honour of the invention belongs to Sheffield, which still stands unrivalled in the extent to which the manufacture is carried, and in the elegance and durability of its productions."

It was the son of Mr. Hancock, named above, who commenced another manufacture in the town not less important in its consequences. This was the construction of articles in imitation of those made in silver, in a superior kind of pewter, composed of tin, antimony, and regulus, and named "Britannia metal." The first manufacturers were the firm of Messrs. Ebenezer Hancock & Richard Jessop, and from this town emanated an extensive home and export trade in tea-pots, urns, candlesticks, spoons, drinking-cups, snuff-boxes, and other articles usually constructed in silver.

The appearance of Sheffield is strikingly peculiar. Its chief buildings are factories of enormous size; its atmosphere is redolent of coal smoke; its pavements brown with iron-dust. Everywhere is the ear greeted with such sounds as Richard heard on Bosworth Field the night before the battle—

"The clink of hammers closing rivets up."

Here labour seems endless; and factory fires ever burning, with much of hard manual labour; there is, however, mixed vast mechanical aid, which, we are told, has greatly tended to preserve life. The severe labour required in some departments of the cutlery manufactures, formerly occasioned an unusual number of distorted limbs, but the evil has long been remedied by improvements in the methods of working, and in the machinery employed, so that the once numerous race of "crook-leg'd cutlers" is now nearly extinct. The laborious treadle-glazing and polishing-frames of the hafters and finishers have been superseded by the powerful agency of steam. The only really dangerous portion of the Sheffield trade is the "dry-grinding;" and the statistics of this business is really appalling; yet, singularly enough, with strange pertinacity the workmen seldom or never make use of any prevention offered by the humane and scientific, but keep breathing the air of death, and will so continue, says Dr. Holland, "unless enforced" to the use of remedies "by special legislative enactments." Forks are constantly ground on a dry stone, as well as some smaller articles of cutlery; a constant cloud rises from the stone composed of fine particles of stone and metal; this cloud is inhaled by the workman, and produces a wasting disease of the lungs most appalling. Dr. Holland states the difference between the proportion of deaths in this trade and the general run of mortality. An instance will suffice:—The deaths occurring between the ages of thirty and thirty-nine in ordinary cases is as 136 in 1000; but among these artisans it reaches the fearful preponderance of 410.

There are many large manufactories in the town in which the entire processes of the Sheffield trade are carried out in all their ramifications; one of the most extensive being the Sheaf Works of Messrs. Turton & Sons, which is a complete town of workshops, furnaces, and warehouses, all devoted to handicraftsmen, who are enabled by the multi-form appliances contained within its bounds, after receiving the iron at the entrance gates of the factory in its simple state, to convert it into steel, and then to fabricate the various articles of utility for which Sheffield has become famous; sending out to the world finished articles through the same gates which received the ore.

The conversion of iron into steel is an interesting and important process; it is the commencement of that which makes Sheffield famous—it is the A B C of its manufactures. The bars of iron are received here from the various mines, and are converted into steel by the absorption of carbon through the agency of fire. British iron is used frequently, but we are indebted to foreign mines

for the best we obtain, and for that which is particularly selected for the best kinds of steel goods. The Swedish iron is the superior kind, and among the mines of that country there is one which is unrivalled for the production of iron better fitted for conversion to steel than has hitherto been discovered elsewhere. This is the famous mine of Dannemora, which having been originally monopolised by the King of Sweden, and then by the Archbishop of Upsala, is now shared among several proprietors. It yields every year about four thousand tons of iron, which sells for double the price obtained by the very best produce of the Russian mines. Sheffield obtains by far the largest share of this valuable ore, and converts it into steel. Mr. Dodd, in his work on British Manufactures, says:—"Sheffield is as completely the metropolis of steel as Manchester is of cotton or Leeds of woollens. There is not a corner of the world where a British ship is allowed to enter but could exhibit some specimens or other of Sheffield steel goods. The rivers of Sheffield, if they could speak, would tell how busily they are employed in setting in motion the machinery for bringing steel to some one or other of its numerous forms; while the thoughts of the inhabitants, the names of many of the streets, the arrangement of the buildings, and the corporate usages of the town—all point to steel as being indeed a precious metal in Sheffield."

The process of converting iron into steel is thus conducted:—The bars of iron are placed between alternate layers of charcoal in a conical furnace and here are subjected to an intense heat until the carbon is absorbed into the heart of the iron, and the bars come out "blistered steel." From these "converting furnaces" they are taken to the "shear-houses," where they undergo another heating, and are hammered beneath the ponderous hammers that re-echo far and wide, and shake the ground beneath in their fearful intensity of strength. The bars are elongated by this process, and then half-a-dozen heated to a white heat, are welded into one bar by the same powerful blows into a compact mass, and this process is sometimes repeated when the steel is to be of extra hardness.

Cast-steel undergoes a different process, and is a superior kind to that just spoken of. The intense heat to which it is subjected, renders it necessary that the apparatus used be all constructed with much care. The manufacture of the crucibles in which the metal is placed, is one of the curiosities of the place. The clay of which they are formed is obtained from Stourbridge, and it is most carefully wrought to the necessary degree of fineness by the feet of the workmen. The clay being mixed with a proper quantity of water is spread over the floor, and for many hours together it is carefully trodden over by the naked feet of the workmen, who move over it in all directions in order that every particle may be well kneaded. The crucibles made from this clay are then placed to dry in a current of warm air until fit for use; but such is the intense heat to which they are subjected in the furnace, that they only last a single day, and in some instances burst in the fire; but each oven is provided against accidents of this kind. Every four hours the crucibles are taken out and the metal perfectly molten; the heat is fearful, and to look down one of the holes above a furnace, realises the worst picture of Dante's Inferno.

A stranger requires some nerve to walk at ease in a factory of this kind for the first time, where workmen are so fearlessly pouring out molten metal, or carrying bars of red-hot steel; "the rilling-mills" are houses where it behoves him to walk warily. Black, but heated, bars, cover the floor, with others glittering in intense heat. The bars are taken red-hot from the furnace, and placed beneath the rollers, time after time, until they are lengthened to the necessary size required by the various manufacturers who use the bar.

The subdivision of labour is a curious feature in the Sheffield trade. Thus the edge-tool trade has three branches—forgers, grinders, and hardeners. The razor and scissor-makers take in the largest number of subdivisions, the latter in particular, so that every portion of the manufacture is exclusively assigned to a single workman. Thus one man is constantly employed in making the central screw which holds the scissor together; and one woman in polishing the interior of each handle. The spring-knife manufacturers are the largest class of Sheffield operatives, and they have also their subdivisions, as have the table-knife and fork makers, the file and saw manufacturers. By this means that intimate acquaintance with the most minute portions of each article is obtained, and a certainty of action and beauty of finish given to it, which is no doubt one great means by which the manufacture of Sheffield has achieved its far-spread reputation.

Messrs. STUART & SMITH, of Roseoc Place, have achieved some eminence in the manufacture of stoves, a branch of business carried on in Sheffield to a considerable extent, and to which modern science has directed much consideration of a useful kind. It is but rarely that fire-places have been made picturesque or even agreeable objects in a room; they were considered but as necessary adjuncts to comfort and convenience; and that object being effected, their appearance was little regarded. modern Art has, however, done for them quite as much as modern Science, and we find our fire-places quite as beautiful in the present day as they are convenient. Those who remember the time when the Bath or Pantheon stove was looked on as the *ne plus ultra* of beauty and fitness, cannot fail to be astonished at the many admirable designs now so constantly adopted for similar articles, combining the best taste with infinite variety, and great excellence of workmanship. While the appearance of these stoves is thus beautiful and appropriate, their action as mere utilities is increased tenfold; and modes of economising, condensing, and throwing out heat have engaged the thought and occupied the hand both of the philosopher and the artisan, who have worked together to insure the consummation of beauty and utility. Among the best known of these works is Sylvester's patent grate, and we engrave a very tasteful and elegant example, in which the hearth is formed of radiating encaustic tiles, tinted in various colours, and adding to the charm of design the beauties of tint. The gilding upon the ornament is very delicately and chastely executed, and the effect upon the flat steel peculiarly happy. The rests for fire-irons on each side, are of a pyramidal form, combining figures of genii with foliage and scrolls of much variety and beauty. The character of these side pieces reminds us forcibly of the old *andirons*, which were so common in the days of Elizabeth, and of which many varied and curious examples still remain in the baronial halls of England. They were, indeed, the precursors of our present stoves, and against the bar which ran between them, billets of wood were reared for fuel; as these open fire-places generally occupied a hearth in the centre of a hall, the *andirons*, or dogs, were generally of tasteful and ornamental design; the smoke ascended to the roof and passed out at an open lantern, or *louvre* there. The Shakesperian reader will remember the graphic exactness with which the poet has described a pair belonging to a lady's chamber, in the play of "Cymbeline," Iachimo, by way of giving proof to Posthumus of a stolen interview with his wife Imogen, says:—

"— the roof o' the chamber  
With golden cherubims is fretted: her *andirons*  
(I had forgot them) were two winking Cupids  
Of silver, each on one foot standing, nicely  
Depending on their brands."

Something of this kind may be seen in the work before us, but the contrast between these early and rude inventions, and the very exquisite examples of fire-places in Messrs. Stuart and Smith's factory is very great, and perhaps the strides made in "home-civilisation" between the ages of Elizabeth and Victoria could not be better contrasted than in the present case, when all that is picturesque in one age, is taken to add to the elegance and comfort of all that the luxury of civilisation demands for the other. In beauty of design and minutiae of finish we have rarely seen better works than those executed by the firm under notice. It is satisfactory to find how much attention is now paid by our manufacturers of all kinds to Art of the best kind, which can be made available for the purposes of each trade.

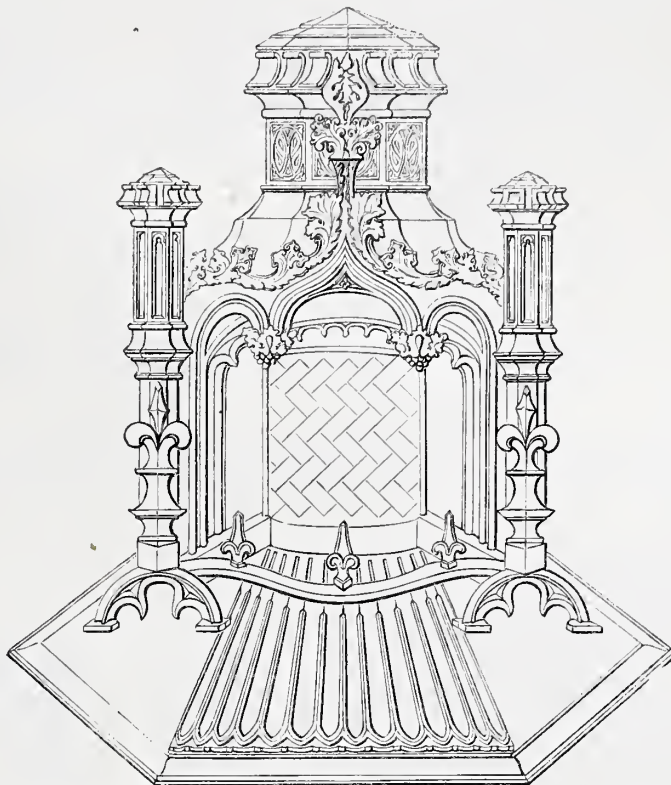
Dr. Lardner in his *Cabinet Cyclopaedia* has some good practical remarks on the manufacture of similar articles and the obtaining of good designs. He notices, that although in these cases the artist, of course, is the actual delineator, much, after all, depends upon the judgment and experience of the principal; for, however the fancy or the knowledge of the artist may enable him to invent or combine, they do not often qualify him in the same degree to decide either how far an ornament, which looks well on paper, may be likely to take when actually cast in metal, nor always whether it be exactly proper for the purpose intended. On the other hand, if the master want spirit, taste, or money to patronise new and ingenious designs, it is in vain that the designer taxes his invention, when whatever of originality his designs may exhibit will be sure to be frittered down into common-place productions.

In the spirit of these and similar remarks we heartily concur; it has been our habit (the result of a strong conviction and the experience of some years) to enforce the necessity for a tasteful combination of the fancy of the artist with the practical powers of the manufacturer. There can be no doubt in the minds of all who attend to the onward

progress of our great manufacturing towns, that the same feeling now pervades the constructive arts as exhibited in their work-rooms. A wholesome improvement cannot fail to be the result in most articles of every day utility, which the populace in general demand, and which may at least

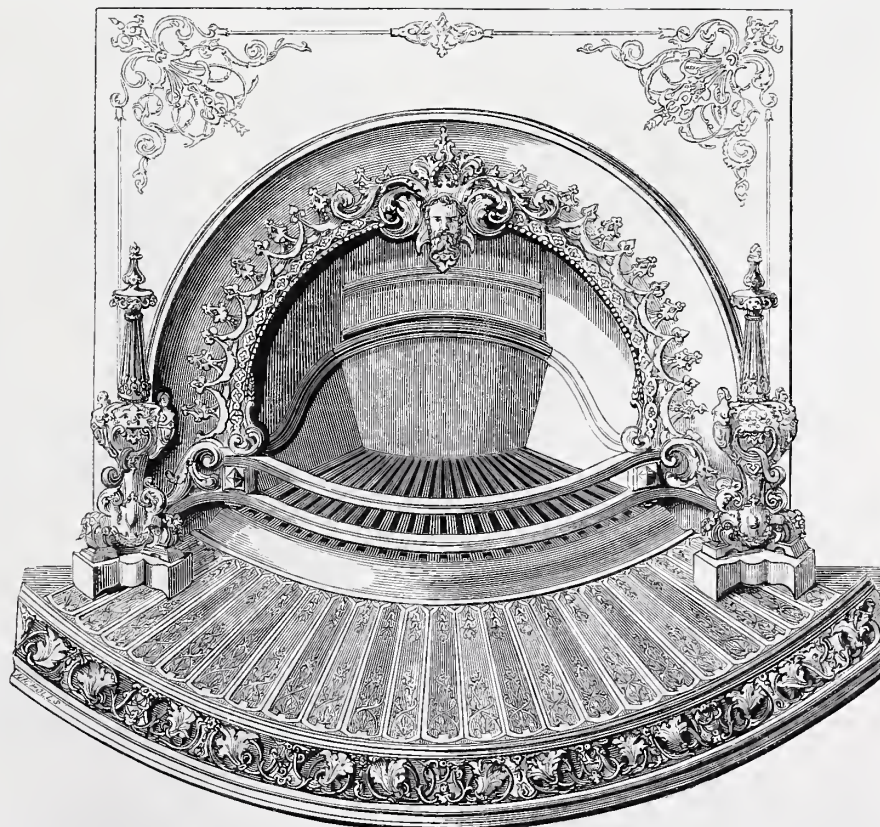
be rendered as agreeable in form if not as elaborate in finish, as works designed for the wealthier classes.

The stoves engraved in our present page, are happy examples of the variety and ability brought to bear on articles of the kind. The later style of



Gothic, adopted in one instance with much good effect, exhibits the power of that style to adapt itself to any of the exigencies of design. The other stove is a very luxurious instance of the

fanciful, confined to no particular style, but adopting many and varied enrichments from many sources. Its general effect depends very much upon the brilliant contrasts of its colour;



of the bright steel, rich gilding, &c., which its surface exhibits. The encaustic are also not without their value in adding to the beauty of the

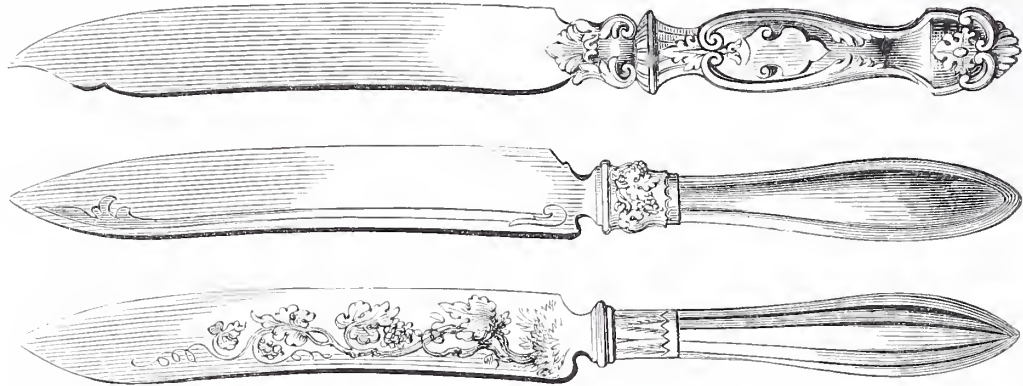
entire design, which is altogether a favourable example of modern improvement in this branch of British manufactures.

Let us now turn our attention to that branch of Manufacturing Art which has made the town of Sheffield so famed from the earliest times—the making of knives and cutting-tools of all kinds, for which it is still unrivalled as ever; and has a reputation and a trade all over the world, the cha-

termed—and which, consequently, do not absorb heat where the fingers grasp the blade in shaving; the heat and cold of the razor in winter time is pleasantly regulated to a constant medium temperature, and the hand never suffers by contact.

The great improvements in the Sheffield trade

small degree. The horn having been cut and trimmed into thin slices, and rudely fashioned to the size required for the handle, is then placed in a mould, which is constructed like a die for coins or ornaments in general, containing the entire amount of decorations in its sunken surface requi-



acter of its goods being a guarantee both at home and abroad for that high degree of excellence which have made them welcome wherever they are offered.

The establishment of Messrs. RODGERS & Co., (Norfolk Street,) is remarkable for the variety and beauty of the articles exhibited in their extensive show-rooms, which are, in fact, an epitome of the town of Sheffield. In one case may be seen a knife with its 1850 blades, and other utilities occasionally appended to such articles; in another may be seen a diminutive pair of scales, containing, on one side, a dozen pairs of scissors, all formed as carefully and as capable of use as the largest manufactured, and yet so minute that they do not outweigh the half-grain placed in the opposite scale. Among the other "fancies" here exhibited, are scissors of a bird form, the beaks making the blades; knife handles, shaped like human legs and arms; all indicative of the amount of thought devoted to each article, although at times more remarkable for their eccentricity than for any other quality.

Our present page exhibits some of the really good and tasteful improvements made in the useful articles for which Sheffield has long been famed. The dessert knives, at the top of the page, are remarkable for the elegance of their outline, and for the adoption of ornament on the blade which is rendered subservient to their uses, and in one instance emblematic; the tendrils and fruit of the grape entwining over its surface. The handles are simply and beautifully designed. Our central cut exhibits two other designs for knife-handles, which merit the same amount of attention. The fish-knife, at the foot of the page, is a very successful example of what may be done towards making a necessary article for the table a really and beautiful work of Art. The florid elaboration of the blade, and the propriety of the ornament adopted for the handle is especially worthy of commendation, and here the mind of the artist is visible; Messrs. Rodgers having been aided by a resident artist, Mr. Wright, in the designing of this beautiful article. We have often enforced on manufacturers the necessity and wisdom of this junction of the artist's mind with the workman's labour; we have never known it to fail where judiciously embodied, it was

"The simple rule, the good old plan;"

adopted by the manufacturers in the middle ages, whose works are so cherished and admired in our own day; and cannot fail to give an imperishable value, to articles made at the present time, as it has done in those which are the work of the past.

are as visible in the smallest, and apparently the most unimportant article, as in that which would most attract the attention of superficial observers. The handle of the Knife, or the Razor, from being a mere article of necessary utility, constructed simply to suit an ordinary purpose, and never thought of in any other light by the makers, obtaining the smallest amount of attention, and the least

site or the embellishment of the razor handle. The mould is in two halves, and closes together like a pair of pincers; having previously been heated, it is opened to receive the rough piece of horn, which becomes soft as putty when subjected to the heat, the mould being closed is then placed in a powerful vice, and the handles taken out are found to be sharply impressed with the ornament intended for their decoration.

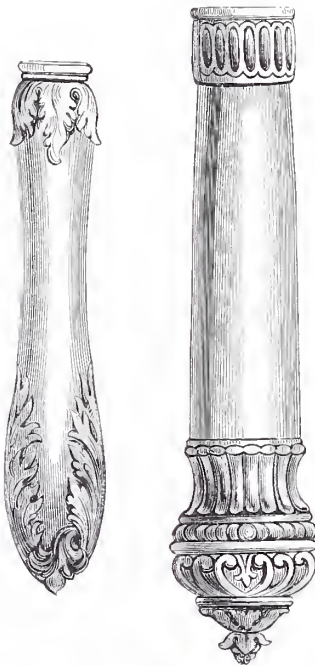
Stags-horn is not thus melted or fashioned, but is cut into pieces from the horn, such pieces being regulated in their size according to the use to be made of them for handles large and small.

An imitation of the horn is however made in mould, particularly for the razors destined for the Russian market, as that material is the favourite one for the handle used there; and the serf is as anxious for his stags-horn handle as his lord can be. Ivory handles are formed by sawing the elephant's tusk into proper lengths, and thin slices, the hafts being small oblong pieces which are fashioned into their proper form by the hand of the workman; bone undergoing the same process.

Mr. Dodd, in his work on British Manufactures, says, "the finishing of a penknife is a curious instance of minute detail. When the pieces of ivory, pearl, tortoise-shell, horn, or bone, which are to form the outer surface of the handle are roughly cut to shape; when the blade has been forged and ground, and when the steel for the spring is procured, the whole are placed in the hands of a workman who proceeds to build up a clasp-knife, from the little fragments placed at his disposal. So many are the little matters that he has to attend to, that a common two-bladed knife has to pass through his hands seventy or eighty times before it is finished."

It may here be observed that the fancy of the Sheffield knife-handle maker is, in some instances, circumscribed, from the fact of his having generally to follow and not to lead the fashion; forks and spoons being generally designed by London houses, he is obliged to follow their patterns in the formation of knife-handles, which very frequently cripples his fancy and leaves him merely a manufacturing agent when he might be an artistic originator.

The same author also remarks with much truth, that "a table-knife is, perhaps, the most important of the different articles of cutlery: not from its quality, for a razor is more highly finished; not from its intricacy, for a clasp-knife has more detail about it; but from the large extent to which its use has risen. Every house in England, except the very humblest, has as many table-knives in it



possible amount of decoration, has ultimately become a most elegant adjunct to the useful blade, and even the blade itself a matter of taste upon which the ingenuity of the workmen may exert itself.

The old horn-handled knives and razors which have for years occupied a considerable share of the manufacturer's attention, and for which there is



In other articles of useful manufacture improvements are constantly being made. We noticed some razors, the blades of which are inserted in ivory "tangs"—as that portion of the razor where the hinge is affixed to the handle is technically

still a considerable demand, exhibit in many instances the same amount of improvement in design; the manner in which they are made is one of "the curiosities" of manufacturing art, one in which the "economy of labour" is visible in no

as there are inmates; and most houses have a great many more." It is therefore evident that this extensive branch of Sheffield manufacture is deserving of great attention, and its improvement a matter of great mercantile interest.



The manufacture of knives, scissors, and razors, may be said to be that for which Sheffield is most famous all over the world—certainly it is that by which it has attained its celebrity; and was that which at one time its makers took pride in chiefly. From the days when Chaucer remarked the "Sheffield whittle" in the hose of the miller, till the seventeenth century, when the maker of a famous article of the kind announced its fabrication in the quaint old lines:—

"Sheffield made  
Both haft and blade;  
London, for thy life,  
Showe me such another knife;"

down to the present time, the men of Sheffield have noted this part of their trade as their chief pride. Strangers are less aware of the delicacy and care requisite in these works, and of the many hands necessary to finish each of that minute subdivision of labour requisite. Let us consider more fully the making of scissors and razors.

We shall confine our remarks to wrought-steel scissors. These should be made of the best steel, as the value of the raw material is only from a tenth to less than a hundredth part of the whole cost, labour being the chief item. Scissors are forged from straight rods of steel, altogether by the hammer, without either models or dies; and it requires much practice to make a well proportioned blade. Each workman will make from sixteen to twenty-four dozen pairs of scissors per week. After being annealed in a slow fire, and paired, they are filed in the bows and shanks into the pattern desired. Although plain scissors do not require great skill in filing, it requires much more to execute the many elaborate designs occasionally adopted. In the establishment of Messrs. Hobson alone there are between five and six thousand such designs entered and drawn in their pattern-books, all which are known to the workmen by quaint and peculiar names. After filing, the scissors are bored for the screws, and then hardened in the blades; the proper temper for cutting is only known by constant practice and observation. The blades are then sent to grind, which is done on stones set in motion by a steam-engine; the dust which is evolved by this process is considerable, and as it is inhaled by the workmen, used formerly to produce a slow consumption, which generally destroyed life at about thirty-eight years of age. The more prudent workmen now place dust flues over their grinding-stones, which carry away most of the injurious particles outside the building, and thus, by preventing their being inhaled, prolong life to upwards of fifty years, giving comfort during the whole period. After grinding, the scissors are sent to the finisher to have the screws made, and the blades set true for cutting; the screws are then turned out, and the blades sent to dress in the bows and shanks. This work is done by women, who earn from 6s. to 12s. per week. After dressing, the blades are again sent to the grinder to glaze or polish, as required; boys are mostly employed at the latter process. After finishing the blades at the grinding-wheel, they are sent to have the bows and shanks burnished (by women), and are afterwards turned, and the edges set on fine hones. This completes the process, which is, however, somewhat varied in the fine or hard polished scissors, also in tailors' and horse scissors. Thus each pair of scissors passes through ten to twenty different stages, and through six to ten persons' hands. Nearly the whole of the work is paid for by the piece; forgers earn 16s. to 28s.; filers, 18s. to 30s.; finishers, 20s. to 35s. per week; grinders, 25s. to 40s. per week; from the latter, however, must be deducted nearly 6s. per week for rent and tools.

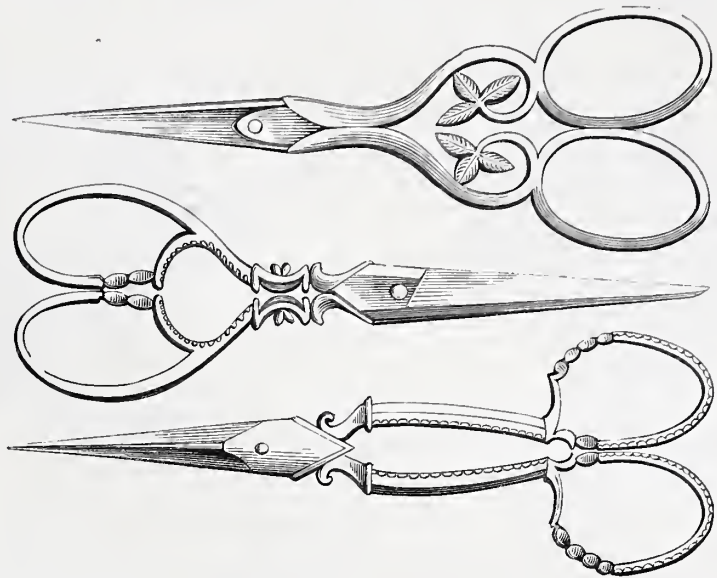
Messrs. Hobson employ at present a hundred persons; and we believe there are a hundred and twenty other manufacturers, employing altogether about a thousand persons.

Owing to their being few persons of capital in the business to employ the workmen regularly, the earnings of the workmen, from non-employment and low prices, are often considerably depressed from the above scale. Yet experience shows that wages are not high in proportion to the high price of the necessaries of life, and that a low price of food does not produce, as sometimes asserted, a low rate of wages. In 1836 and in 1850, trade was and is more than usually good, and while the necessaries of life are cheaper than ever, the rate of wages is not lower, but rather the contrary. The workmen of Sheffield, from all these favourable circumstances, are at present in the enjoyment of those comforts which their industry deserves.

Our engraving exhibits a few of the beauties and varieties of form visible in the scissors manufactured by Messrs. HOBSON & SON (71, Arundel Street). But there is a delicacy and taste in their works which we can scarcely give in a wood-cut.

The razor manufacture is a great staple branch of Sheffield trade, and razors may be had from the manufacturer varying in price, from four shillings and sixpence a dozen, up to four pounds; the market being thus liberally supplied to all comers. It is a curious and interesting sight to a

figures, &c., are occasionally introduced; razors designed for the Russian market, having pictures of sledging scenes in winter, hunting the bear, &c.; those for other countries being typical also of national tastes. It is not a little curious to see how peculiarly visible the taste of a country may



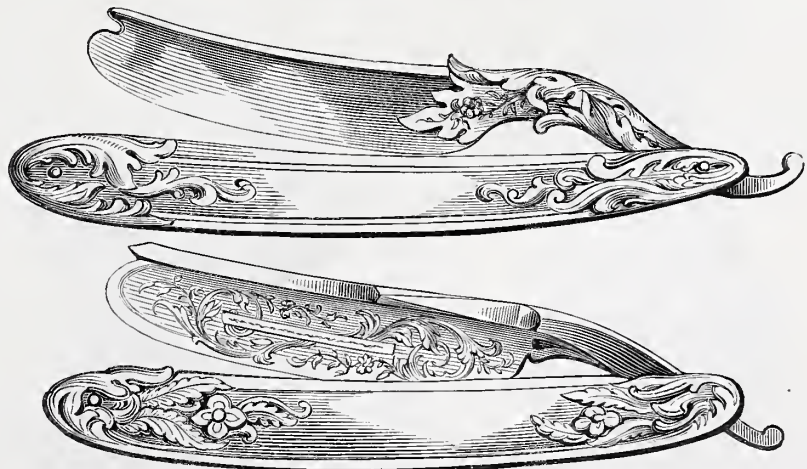
stranger, to see the beautiful manner in which a Sheffield workman, will, with hammer and anvil alone, form, from a bar of steel, a razor or a pair of scissors. In the latter instance, the bar brought red hot from the furnace, swiftly in the process of hammering assumes the form of the blade; a sufficient quantity is then left to be welded into the handle made of a less delicate material, and in which a small hole being punched, it is gradually enlarged by heating round a projecting part of the anvil, until the scissors is roughly formed, to be finished by the filer. Razors in the same way are beaten out of the bar; and are four times passed through the fire. In the first instance, the bar is beaten into the rough form of the blade, and a portion beneath, enough to form the "tang," cut off from the solid piece. It is then heated again, and the "tang" formed on the anvil to the desired shape, the blade being also refined upon. It is a third time subjected to heat for the purpose of refining; and a fourth time for hardening and tempering. The manufacture of good razors is amongst the most difficult of the cutler's arts, only the very best highly carbonated east steel can be used; some workmen are however from long practice such complete adepts at their business that they can produce on the anvil, razors with an edge so sharp and keen, as only to want setting for use.

The improvements effected in the appearance of

be made by the nature of its demands in the cutlery market. Thus, while the South American requires an ornamental razor in a showy case, gilt and ornamented, the German and the Englishman looks to the plain and the really good article in a simple case of Russia leather, calculated to wear well.

In most articles fabricated, it will thus be seen that artistic tastes may be cultivated, and find sufficient employment for their exertion. There is nothing too far beneath the manufacturer for his due notice. We hope to be able from time to time to note onward courses of improvement, which cannot fail to aid him in a mercantile light, as well as redound to his honour in the field of artistic excellence.

The improvements effected in Sheffield ware of all kinds must strike the most casual observer. The most ordinary Britannia metal works, or the finest cutlery, have received a due amount of attention from the manufacturer, and all tend to prove that desire to meet the growing want of the day in a manner commensurate with the improvements in general taste. It will be our business in a future article to exhibit many more proofs of this fact as exhibited in this, one of our greatest manufacturing towns, and to bring before our readers undoubted evidence of the onward progress which characterises the productions of the present day, whether useful or ornamental, or a combination of



these useful articles will be apparent from our cuts of some manufactured by Mr. FENNEY (80, Division Street). The blades as well as the handles are beautifully decorated, even the outline of the blade has been made subservient to the beauty of his design. The blades are ornamented by slightly corroding the surface with acid, and landscapes,

both. It is a satisfactory thing to be enabled thus to prove to the world, that the home trade of the country is in so improved and healthy a state, as our recent visit to Sheffield has shown it to be in so important a place, from whence not only the markets of our own country are supplied, but those of the world.

The Manufactory of Sheffield Plate of Messrs. DIXON & SON (Cornish Place), is a fair example of the large establishments contained within the town, and which give a peculiar feature to the manufacturing districts in general. Ranges of workshops



occupy a quadrangle, all filled with busy occupants, whose labours are destined for a wide and a varied sale, supplying a large demand. The great progress made in recent years in every branch of our manufacturing arts is visible also in the fabrication of Sheffield plate; which, in general taste, is equal to silver work, and is sometimes so close an imitation of the more valuable material, as to deceive the cursory glance. We have selected some examples as specimens of improvements recently brought into the market by this firm.

The coffee-pot is of very graceful form, elegant in outline, and of remarkable "fitness" in all its parts. The ornament indented upon the body of the vessel gives great richness to its general effect. The tea-pot below is remarkable for the originality of its design, while, at the same time, its utility in no degree suffers from the quaint fancy of its form.

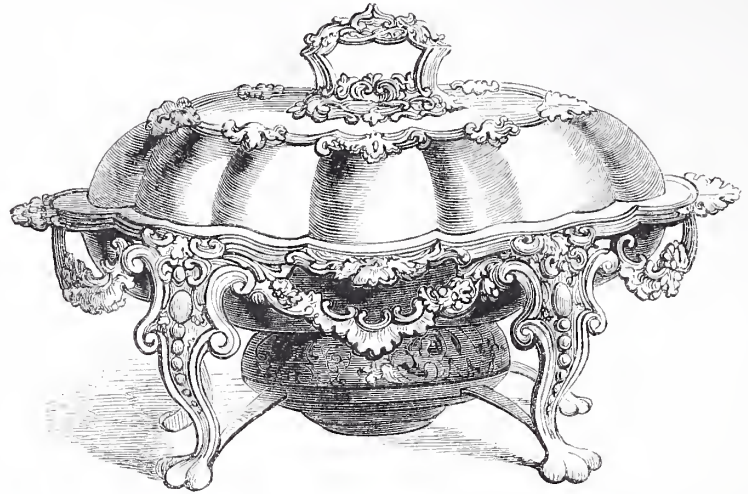
The dish and warmer is a graceful adoption of the best style of French ornament, relieved of all that makes the style objectionable. The spoon is



most elaborately and beautifully designed, and is another instance of the great amount of artistic beauty, which may be visible on the most modern article of utility if it pass beneath the hand of the artistic manufacturer.

The powder-flask exhibits a group of game

within a rich border of arabesque ornament, and adds another to the many instances in which the commonest articles of utility may be made beautiful. In the fifteenth and sixteenth centuries such articles were made available for the most varied and



beautiful ornament, and we hail with pleasure this sign of the resuscitation of similar taste, even in so insignificant an object as a powder-flask.

The wine-cooler is a judicious and simple design; the body is composed of reeds entwined with grapes and the tendrils of the plant, and is of very tasteful construction, showing considerable ingenuity.



It is evident from the limited selection of these articles which we are enabled to lay before our readers, how great the general improvement visible in all, and how much more carefully the manufacturer of Sheffield plate attends to the traces of form and the beauty of finish.

The old practice of making the foundation or "body" of articles intended to imitate silver plate, of a preparation of copper, had the bad effect of giving a dull unnatural hue to these articles, and greatly deteriorating their utility as useful adjuncts to the table, inasmuch as the coating of silver



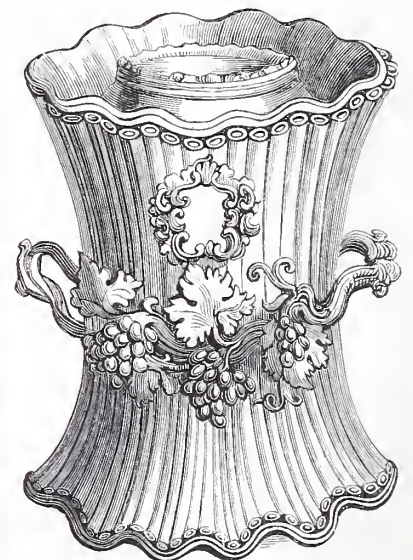
deposited on the exterior surface very rapidly wore off, and displayed the red hue of the copper beneath. This was originally obviated, and is still, by the adoption of edges of solid silver, which edges are stamped by a die into the required pattern, and are then soldered on the article for which they have been prepared. But modern manufacturers now use a purer form of metal for the foundation of silver plated articles, which has not the objectionable tint preserved in the old fashioned "bodies." The metal now used is an alloy, composed of copper, nickel, and zinc, which

is white in its tint, and of very strong consistence, so that such articles as teapots, are not so liable to soften by the action of the hot water they contain, as they used to be; a very high temperature being requisite to render it fusible for the artisan in the

first instance, ere he can fabricate his work.

The great strides made by modern science, and the application of electro-chemical aids, have enabled the workman to coat his articles with pure gold and silver, and the most beautiful effects are consequently produced, completely deceiving the eye, and rivalling the more precious articles.

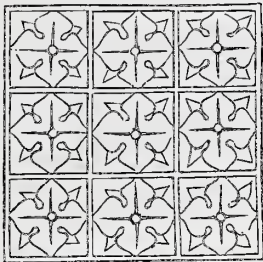
In a future paper we shall resume the consideration of the Sheffield trade in its various branches; and present a large variety of engraved examples of manufacturing art, all tending to show the present state of improvement in the town, and the ability brought to bear on the various articles for which it has become famous, and which will tend to show how well that fame is sustained.



In an age like the present, when the luxuries and necessities of life render the manufacturing arts matters of such vital importance, we cannot fail to look forward with much interest to still further improvements adopted in their fabrication and ornamentation.

## A DICTIONARY OF TERMS IN ART.

**DIAPER, DIAPER WORK.** A kind of ornamental decoration applied to plain surfaces, in which the pattern of flowers or arabesques are either carved or painted. When they are carved, the pattern is sunk entirely below the general sur-



face; when painted they are generally of a darker shade of the same colour as the plain surface. The patterns are usually square, and placed close together, but other floriated forms are sometimes met with.

**DISCOBOLUS.** A thrower of the Discus, the



attitude of which is rendered familiar to all by the celebrated statue by the sculptor Myron.

**DISCUS.** A plate of stone or metal, of circular form, and about ten or twelve inches in diameter, used by the ancients in games of skill, after the manner of quoits. The mode of using it is shown in the woodcut illustrating the preceding article.

**DISTAFF (COLUS, Lat.)** This implement is of frequent occurrence in Ancient Art. It was made out of a cane-stick, of about three feet in length. At the top it was slit in such a manner that it should bend open, and form a receptacle for the flax or wool to be spun. A ring was put over the top as a kind of cap to keep the ends of the cane together. The Distaff occurs in representations of the FATES, who are engaged in spinning the thread of life. Distaffs of gold were given to goddesses. It was dedicated to Pallas, the patroness of Spinning.

**DISTEMPER, DESTEMPER, DÉTREMPE (Fr.), TEMPERA (Ital.)** A kind of painting, in which the pigments are mixed in an aqueous vehicle, such as size, and chiefly applied to Scene-painting and Interior Decoration. In former times, when this description of painting was more extensively employed than at present, the vehicles for the pigments were the sap of the fig-tree, milk, and white of egg. Many of the works of the old masters were executed in Distemper, and afterwards oiled, by which process they became almost identical with oil-paintings, or pictures executed with an oleaginous vehicle. By many persons, unacquainted with the processes of painting, Distemper is regarded as identical with Fresco-painting. The difference is this—DISTEMPER is painted on a dry surface, FRESKO on wet mortar or plaster.

**DOG.** An emblem of fidelity, and generally introduced at the feet of married women in sepulchral effigies with that signification. It also signifies loyalty to the sovereign.

**DOLABRA, CELT.** An implement of various forms, extensively used both in ancient and modern times, for similar purposes as our hatchets and



chisels. They abound in museums, and are seen depicted on the columns of Trajan and Antoninus at Rome. They are usually formed of bronze and of flint or other hard stone, and to these latter the term CELT is usually applied.

**DOLPHIN.** An emblem of love and social feeling, frequently introduced as ornaments to Coronas suspended in churches.

**DOMINIONS.** In Christian Art an order of celestial spirits disposing of the office of angels: their ensign is a Sceptre. (See ANGELS).

**DOMINIC, St. Dominic de Guzman,** the founder of the Order of Dominicans; he is represented with a Sparrow by his side, and with a Dog carrying a burning torch in his mouth. The bird refers to the Devil, who appeared to the saint in that shape; the dog, to a dream of his mother's, that she gave birth to a black and white spotted dog, who lighted the world with a burning torch. This dog is also said to be the emblem of watchfulness for the true faith, the Dominicans being the first and most zealous enemies of heresy; for to them Spain owes the iniquitous tribunal of the Inquisition, established for the purpose of kindling funeral piles with the torch of the black and white dog.\*

**DONOR.** A term of the middle ages, applied to the giver and founder of a work of Art for religious purposes, viz., the giver of a church picture, statue, or painted window, &c., the founder of a church, or an altar. If the gift were a picture, the portraits of the donor and his wife were introduced; the former, attended by his sons, kneels on one side of the Madonna, who is either standing or enthroned, while on the other side are his wife and daughters, all with hands raised, as if in prayer.† Royal founders of churches, whose portrait-statues are placed in or on the buildings they have founded, bear in their hands the titular saint and a model of the church, which latter is also found in the monuments of such donors.

**DOOM.** The old name for the Last Judgment, which impressive subject was usually painted over the chancel arch in parochial churches. In the reign of Edward VI. these edifying representations were effaced, or washed over, as superstitious.‡

**DOROTHEA, Sr.** This Saint is represented with a rose-branch in her hand, a wreath of red roses on her head, the same flowers and some fruit by her side, or with an angel carrying a basket, in which are three apples and three roses. This angel is a youth barefooted, and clad in a purple garment. St. Dorothea suffered martyrdom in the Diocletian Persecution, A. D. 303, by being beheaded.§

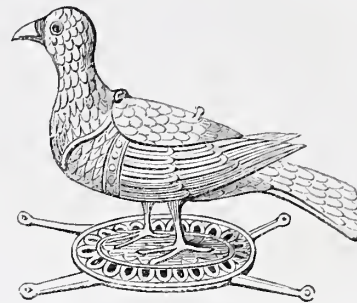
**DOVE.** The Dove, in Christian Art, is the symbol of the Holy Ghost; as such, it is represented in its natural form, the body of a snowy whiteness, the beak and claws red, which is the colour natural to those parts in white Doves. The Nimbus, which always surrounds its head, should be of a gold colour, and divided by a cross, which is either red or black. A radiance of light invests and proceeds from the person of the Dove, and is emblematical of the Divinity. It is also sometimes represented, in stained glass, with seven rays, terminating in stars, significant of the seven gifts of the Holy Ghost. The Dove has been constantly adopted in Christian Iconography as the symbol of the Holy Ghost from the sixth century until the present day. In the tenth and eleventh centuries the human form was also adopted for the same object. In the fourteenth and fifteenth centuries we meet

\* The Ark of St. Dominic at Bologna, so famous in the history of Art, and containing the bones of the saint, who died in that city, A. D. 1221, is a marble sarcophagus with beautiful sculpture, the lower reliefs of which were carved in 1268-67, by artists in the workshop of Nicolas of Pisa, and not by Nicolas himself, as was long believed.

† A very fine picture of this class is the *Madonna of the Burgomaster's Family* by HOLBEIN in the Dresden Gallery. ‡ There is a rude, but interesting DOOM remaining at Cuythorpe Church, near Grantham; another in the Church of the Holy Trinity, Coventry.

§ The legend of this saint is one of the most beautiful in Christian Mythology. It is said, that as they were conducting her from the place of judgment to that of death, the secretary of the judge, Theophilus by name, said to her mockingly, that she might now send him some of the fruit and roses which grew in the garden of that heaven which she expected to attain, and immediately after her execution the young angel appeared to Theophilus with a basket containing three apples and three roses, at which miracle he was converted to Christianity. See Mrs. JAMESON'S *Sacred and Legendary Art*.

with both together, as the personification of the Holy Ghost in the human form, with the DOVE as his symbol. The DOVE is an Emblem of Love, Simplicity, Innocence, Purity, Mildness, Compunction; holding an Olive-branch, it is an Emblem of Peace. DOVES were used in churches to serve three purposes:—1. Suspended over altars to serve as a



Pyx.\* 2. As a type or figure of the Holy Spirit over altars, baptisteries, and fonts.† 3. As symbolical ornaments. The Dove is also an Emblem of the human soul, and as such is seen issuing from the lips of dying martyrs and devout persons. A Dove with six Wings has been employed as a type of the Church of Christ; it has certain peculiarities. The front of the body is of silver, the back of gold. Two of the Wings are attached to the head, two to the shoulders, and two to the feet. See DIDRON'S *Iconographie Chrétienne*.

**DRAGON.** A huge fabulous animal, found in the Sagas of nearly all nations, and generally as an enormous serpent of an abnormal form. The ancient legend represents the dragon as a huge HYDRA, watching as sentinel the Garden of the Hesperides, or guarding the trees with the Golden Fleece at Colchis. In other places, he appears as a Monster, making the neighbourhood around his cave unsafe, and desolating the land; his death being ascribed to a Hero or God made for the task, which was a service to all mankind. It was natural that Hercules should be the divine hero supposed to have slain the Dragon, because in him the highest ideal of human strength was personified. In other legends, Apollo and Perseus are made to slay Dragons. The DRAGON plays as important a part in Art as he does in Fiction. We find it upon the shield of the most famous of the early Grecian heroes, as well as on the helmets of kings and generals. It does not appear among the Romans until after their struggle with the Dacians, by which people it was regarded as the sign of warfare; and it remained with the former people a subordinate symbol, as the glorious Eagle was not to be displaced from Helmets and Standards. The Dragon was of more importance in German antiquity; as with the early Greeks, it was the symbol of the Hero. In the *Nibelungen Lied*, Siegfried killed a Dragon at Worms. It is found on English shields after the time of William the Conqueror. In modern Heraldry it appears on the shield and helmet; and as a supporter it is called a *Lindoor* when it has no wings, and *Serpent* when it has no feet; when it hangs by the head and wings it means a conquered Dragon. DRAGON, in Christian Art, is the emblem of Sin. The Dragons which appear in early Paintings and Sculptures are invariably representations of a winged Crocodile. It is the form under which Satan, the personification of Sin is usually depicted, and is met with in pictures of St. Michael and St. Margaret, when it typifies the conquest over Sin; it also appears under the feet of the Saviour, and under those of the Virgin, as conveying the same idea. Sin is represented in



the form of a Serpent, sometimes with an apple in its mouth. The Dragon also typifies Idolatry. In pictures of St. George and St. Sylvester it serves to exhibit the triumph over paganism. In pictures

\* Our cut presents a beautiful Pyx of this kind, exhibited at the Society of Arts recently.

† Doves of carved wood or embossed metal are found remaining on several font-covers in the English parish churches at the present day; and in former times, probably no font would have been considered complete without such an emblem.

of St. Martha, it figures the inundation of the Rhone, spreading pestilence and death. St. John the Evangelist is sometimes represented holding a Chalice from which issues a winged Dragon. As a symbol of Satan we find the Dragon nearly always in the form of the fossil *Icthyosaurus*.

**DRAGON'S BLOOD.** A resin which exudes from a tree growing in India, the *Pterocarpus draco*. It is of a dark blood-red colour, formerly used in miniature paintings, but its colour is not durable. It is now used principally for colouring varnishes.

**DRAPERY.** Under this term is included every kind of material used in sculpture and painting for clothing figures. Although it is the *natural body*, and not some appendage added by human customs and regulations, that sensibly and visibly represents mind and life to our eyes, and has become the chief object of the Plastic Arts, yet the requirements of social life demand that the body be clothed; the artist fulfils this obligation in such manner as shall prove least detrimental to his aim.\* Drapery has, of itself, no determinate form, yet all its relations are susceptible of beauty, as it is subordinate to the form it covers.† This beauty, which results from the motion and disposition of the folds, is susceptible of numerous combinations very difficult to imitate; indeed, *Casting of Draperies*, as it is termed, is one of the most important of an artist's studies. The object is to make the *Draperies* appear *naturally* disposed, the result of accident or chance. Long continued efforts may fail to produce this result; nevertheless, commensurate study will enable the artist to attain that command over his materials as will ensure his success.

**DRYING OIL, BOILED OIL, HUILE SICCATIVE (Fr.), OLIO COTTO (Ital.)** When linseed oil is boiled with LITHARGE (oxide of lead), it acquires the property of drying quickly when exposed in a thin stratum to the air. Its uses as a vehicle and varnish are well known.

**DRYERS.** Substances, chiefly metallic oxides, added to certain fixed oils, to impart to them the property of *Drying* quickly when used in painting. That most commonly employed for this purpose is the oxide of lead; but *white copperas* or *white vitriol* (sulphate of zinc), oxide of manganese, ground glass, oxide of zinc, calcined bones, chloride of lime, and *verdigris* (di-acetate of copper), have also been used at various periods in the history of Art as DRYERS.

**DRYNESS.** This term is applied to a style of

\* In Ancient Art, the feeling and enthusiasm for corporeal beauty was universal, yet the opportunities for representing it were comparatively rare. Only in gymnastic and athletic figures did nakedness present itself as natural, and become the privileged form of representation to the sculptor; it was soon, however, extended to statues of male deities and heroes. Garments that *concealed* the form were universally discarded; it was sufficient to retain only the outer-garment, and even this was entirely laid aside when the figure was represented in action. In seated statues, on the contrary, the upper garment is seldom laid aside; it is then usually drawn around the loins; it denotes therefore rest and absence of exertion. In this way the Drapery, even in ideal figures, is significant, and becomes an expressive attribute. Ancient Art, at the same time, loved a compendious and illustrative treatment; the Helmet denotes the whole armour; a piece of the CHLAMYD the entire dress of the Ephesos. It was customary at all times to represent children naked; on the other hand, the unrobing of the developed female body was long unheard-of in Art, and when this practice was introduced, it required at first a connexion with life; here the idea of the Bath constantly preserved itself until the eyes became accustomed to adopt the representation without this justification. The portrait statue retained the costume of life, if it also was not raised above the common necessity, by the form being rendered heroic or divine.—See MULLER'S *Ancient Art and its Remains*.

† A correct notion of the spirit in which Ancient Art treated Drapery in general, is still more important than the knowledge of individual articles of dress. It did so, first, in a thoroughly *significant manner*, so that the choice of the costume and the manner of wearing it constantly referred to the character and activity of the person represented; as can be shown very distinctly in the different modes of dress among the gods. Secondly, in the genuine times of Art, it was made thoroughly *subordinate to the body*, fulfilling the destination of showing its form and motion, which the Drapery is capable of doing to a greater extent, as regards time, than the naked figure; because, by the situation and arrangement of the folds, it sometimes enables us to divine the moments preceding the action represented, and sometimes even indicates the intention of the person. The Draperies of the Greeks, which, from their simple, and, as it were, still undecided forms, for the most part only received a determinate character from the mode of wearing, and, at the same time, furnished a great alternation of smooth and folded parts, were especially calculated from the outset for such purposes; but it also became early an artistic principle, to render the forms of the body everywhere as prominent as possible, by drawing the garments close, and loading the skirts with small weights. The striving after clearness of representation dictated to the artists of the best period a disposition into large masses, and subordination of the details to the leading forms, precisely as in the muscular development of the body.—See MULLER'S *Ancient Art and its Remains*.

painting, in which the outline is harsh and formal, and the colour deficient in mellowness and harmony. It is not incompatible with good Composition and other high qualities, as may be seen in some of the works of Holbein, and the earlier productions of Raphael.

**EAGLE.** The attribute of Jove, as his messenger. Effigies of this bird, constructed of bronze and silver, were used by the Romans as military Ensigns; and representations of it are of frequent occurrence in Art on Capitals and Friezes, on Medals\* and Gems, where it is seen carrying the



Thunderbolt of Jove, or receiving a Garland which it is to carry to a favourite, or carrying a Garland or Palm in its beak. The Eagle killing a Serpent or a Hare on Gems and Coins is an ancient symbol of Victory. Europa is sometimes represented under the form of an Eagle; and in pictures illustrative of the "Rape of Ganymede," the Eagle, as Jove's messenger, carries the boy on its back.—In Christian Art, an Eagle is the Attribute of St. John the Evangelist; the Symbol of authority, of power, and of generosity; it was regarded by St. Gregory as the Emblem of Contemplative Life. It is represented drinking from a Chalice, as an Emblem of the strength the Christian derives from the Holy Eucharist. The conflict between the 'State of Nature' and the 'State of Grace' is represented by an Eagle fighting with a Serpent, and by an Eagle, the body of which, terminating in the tail of a serpent, is turned against the head. A common form for the LECTERN, constructed of wood or brass, used to support the sacred volume in the choir of churches, is that of an EAGLE.—Elisha, the prophet, is represented with a two-headed Eagle over his head or upon his shoulder, referring to his petition to Elijah for a *double* portion of his spirit.

**EAR-RINGS.** This ornament has been worn by both sexes, from the earliest times, in Oriental countries, but among the Greeks and Romans, its use was confined to females. It was usually constructed of gold, of various forms, very finely wrought, and set with pearls and precious stones. The Ears in the statue of the Medicean Venus and other statues are pierced, and probably were at one time ornamented with Ear-Rings †

**EASEL.** An apparatus constructed of wood, upon which the Panel or Canvas is placed while a



picture is being painted. **EASEL-PICTURE** is a term employed to designate a picture of small dimensions, such as render it portable.—In Christian Art, St. Luke is often represented sitting before an Easel, upon which is a portrait of the Virgin. †

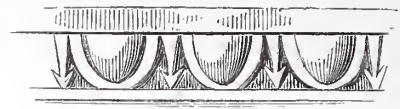
**ECHINUS.** The 'Egg and Tongue' or 'Egg

\* Our specimen is copied from a medal of Augustus.

† The cut gives examples of two antique Ear-rings. Fig. 1 is an Egyptian one of gold, half an inch in diameter, published by Wilkinson. Fig. 2 is from one of the Syracusan medallions.

‡ Our cut of an artist of the fifteenth century, at work at his Easel, is from a beautiful Illumination in the famous MS. *Romanee of the Rose* (Harl. MS. 4425).

and Anchor' ornament, frequently met with in classical architecture, carved on the Ovolo. The



type of this ornament is considered to be derived from the chestnut and shell.

**ÉCORCHÉE (Fr.) (ANATOMICAL FIGURE.)** This convenient word, for which we have no equivalent in our language, signifies the subject, man or animal, *flayed*, deprived of its skin, so that the muscular system is exposed for the purposes of study. The word SKELETON is limited in its application to the *bony* structure. The study of the Muscular system is one of the greatest importance to the artist. The difficulties in the way of studying the dead subject are so great, that it has been found necessary to construct models in *papier-mâché* or plaster, in which the prominent muscles are exhibited and coloured after nature, which are used in academies and schools by students.\*

**EDMUND, St.** An Anglo-Saxon king, who in 870 fell a victim to the Danes, by whom England was invaded. He was taken prisoner, scourged, bound to a tree, then killed by arrows; wherefore he, like St. Sebastian, is represented as tied to a tree, with an arrow in his breast, but bearing a crown. The Sword, which is also one of his Attributes, refers to the legend, that he was afterwards beheaded. As St. Edmund does not always wear the insignia of royalty, his picture is often mistaken for that of St. Sebastian; but the beard on the upper lip, denoting military rank, is the attribute solely of the latter.

**EDWARD, THE CONFESSOR.** An English king, who died A.D. 1066, is represented in royal garments, and with the Symbols of Justice, a Mace, and also his Book of Laws. He sometimes bears a sick person, whom he is said to have healed by carrying him into a church.

**EDWARD, THE MARTYR.** King of England. He was stabbed at the instigation of his step-mother, while in the act of drinking, A.D. 978. His attributes are, a Goblet, a Dagger, and the insignia of royalty.

**EFFECT.** The impression produced upon the mind at the sight of a picture, or other work of Art, at the first glance, before the details are examined. Thus, some bold outlines indicating the principal forms, with the masses of light and shade properly thrown in and the local colours put on, are sufficient to produce a picture which at first view may appear strikingly brilliant and true, although many of the details proper to the subject are omitted, or the drawing not strictly correct, or the colouring deficient in harmony. Such is the state in which most good sketches or designs are made, by which the ultimate EFFECT of the work when more carefully executed is judged. EFFECT is also the *result* of all the peculiar excellencies of the true master; the ensemble, which is brilliant and striking, as in the works of Rubens.

**EFFIGY.** The literal representation or image of a person. Although the word is sometimes applied to a portrait, it is not synonymous with it, but conveys an idea of a more exact imitation, a more striking and authentic resemblance, as we meet with in *wax-figures*. The ordinary application of the word is to the sculptured figures on sepulchral monuments, and to the heads of monarchs, &c., on coins and medals.

**EGYPTIAN-BLUE.** This brilliant pigment, upon analysis is found to consist of the hydrated protoxide of copper, mixed with a minute quantity of iron. It was long supposed that this fine Blue was an ore of Cobalt.

**ELECTROTYPE.** The process by which works in relief are produced by the agency of electricity, through which certain metals, such as gold, silver, and copper, are precipitated from their solutions upon moulds in so fine a state of division as to form a coherent mass of pure metal, equal in toughness and flexibility to the hammered metals. The applications of this beautiful Art appear almost unlimited, and as a means of reproducing fac-similes of Art it is most invaluable. †

**ELECTRUM.** This term is applied in Ancient Art to Amber, and to a compound of gold and silver, which resembled Amber in colour, and was employed for similar purposes to those metals.

\* The plates in the Atlas to FAU'S *Anatomy for Artists*, translated by Dr. Knox, are the best extant for exhibiting the various conditions of the Muscular System in action and in repose.

† See ART-JOURNAL, *Passim*.

**ELGIN MARBLES.** An inappropriate name given to the collection of ancient sculptures in the British Museum, brought from the Acropolis at Athens and other places, by Lord Elgin. They consist chiefly of the METOPES, representing for the most part the combats of the Centaurs and Lapithæ; a portion of the frieze of the Cella, representing the Panathenaic procession; and the statues or fragments of them, which ornamented the Tympana of the Pediments of the Parthenon or temple of Minerva at Athens.\*

**ELISHA.** This prophet is represented with a two-headed Eagle over his head, or upon his shoulder; referring to his petition to Elijah for a double portion of his spirit. The subjects usually chosen in works of Art in which Elisha appears, are that of the Bears destroying the Children; Elisha seizing Elijah's mantle; his Raising the Child; his Interview with the King's messenger; and his Causing the Axe to Swim.

**ELIZABETH.** The position which the mother of John, the precursor of the Saviour, occupies in Christian Art, is of importance only in relation to the *Visitation of the Virgin*. She is found in many pictures of the Holy Family, but, like Anne, is inferior to the mother of the Messiah. The pictures of the Visitation are almost innumerable; they consist of the two women—Elizabeth, who is represented as old, and Mary, as youthful, each praising God.†

**EMBLEM.** This word is used frequently as a synonym with ATTRIBUTE, SYMBOL, IMAGE, and ALLEGORICAL FIGURE. So indiscriminately are these terms employed, that it becomes a task of great difficulty to point out their special application, and it must be admitted that the shades of difference are so light, that it would be most convenient to regard them all under the general term SYMBOL.‡ An Emblem is a *Symbolical* Figure or Composition which conceals a moral or historical Allegory; when accompanied with some sententious phrase which determines its meaning, it has the same relation as DEVICE.

**EMBLEMATA (Gr.)** The figures with which the ancients decorated the golden, silver, and even copper vessels, and which could be taken off at pleasure. These belong to Toreutic art and were generally executed in the precious metals, but sometimes carved in amber. The Romans had the Greek term *Emblemata*, but applied the word *Crustæ* to the ornaments mentioned above. The Greek term is handed down to us in our word **EMBLEM**, a sign or symbol.

**EMBOSSING.** The art of producing figures in relief from a plane surface of metal by means of a Chisel or Punch. See CHASING.

**EMBROIDERY.** Figures worked in textile fabrics by means of a needle and thread. It is of very ancient practice; it is described by Homer, and remains of Egyptian Embroidery are extant.

**EMERALD GREEN (PAUL VERONESE GREEN, Fr.)** A pigment of a vivid light green colour, prepared from the arseniate of copper, used both in oil and water-colour painting; there is no doubt of its durability if used unmixed with other pigments, and as no other pigment can supply its place, it is desirable that it should be retained on the palette. It is known in commerce by the names of SCHEELE'S GREEN, MITIS GREEN.

**EMPAISTIC (Gr.)** Inlaid work, resembling the modern Buhl, Marquetry; next to Toreutic Art (with which it must not be confounded), that branch most practised by the ancients. It consisted in laying threads, or knocking pieces of different metals into another metal.

**ENAMEL PAINTING.** Painting upon metal previously covered with a glazed ground. This

kind of painting can only be done in small pieces and it stands in the same relation to Porcelain-painting as Miniature does to Water-colour-painting. The metals used are gold, silver, and copper; the two latter are usually gilt. For *Bijouterie* an opalised semi-transparent ground is laid on, or a transparent one through which the foil may be seen: for Painting, an opaque white ground, such as we see on the dial-plates of clocks is laid on the metal. The laying-on and burning-in of this ground is called ENAMELLING. The grounds are always more fusible than the metal, and they must be less fusible than the colours laid on it. The town of Limoges in the south of France has acquired a great name in the history of the art of Enamelling; it was particularly distinguished in the twelfth century, and its productions were called *Opus de Limogia* and *Labor Limogiae*. Many Reliquaries of that time are still extant, the sides and sloping roofs of which are composed of plates of copper covered with etchings and enamel-paintings.\* The most famous artist in Enamelling was Leonard Limousin of Limoges, from whom the French works of Art of that period were called LIMOUSINS; other masters in this Art were Pierre Rexmon, Jean Court, called *Vigier*, J. Laudin, P. Nouaillier, the master J.P. who is known to us only by his cipher, but whose works are excellent, displaying noble ideas, and the master P.C., who is much praised by DR. WAAGEN in his work on *Art and Artists in England*. As regards the technical part of Painting, the works of these masters rank far below those produced in more recent times; they are rather illuminated line-drawings with a glazed transparency of colour, or monochrome paintings (*en grisaille*), the naked figures being well modelled and generally of a reddish tint; the ornaments in gold and the gilded lights make the paintings appear rich and brilliant. In the course of the seventeenth century the technical part of the Art of Enamel-painting improved considerably, progressing from MONOCHROME to that in various colours. Towards the end of the seventeenth and the beginning of the eighteenth centuries, the Art arrived at technical perfection, and real pictures were produced with the softest and most delicate gradations of colour. But the works of this period were of very small dimensions, the paintings being sometimes on silver, but generally upon gold, and principally portrait medallions, for which the Art was now employed. Much that was excellent was produced, but in historical representation the artists followed the degenerate style of the compositions of those days, so that these works, in spite of their technical perfection, must rank below those of the sixteenth century.

**ENAMEL-PAINING ON LAVA.** A newly invented style of painting very serviceable for monuments. This invention of enamelling upon stone, discovered in France and well known in Germany, has produced a kind of Painting having all the advantages of colour and treatment, and the great recommendation of being nearly indestructible. The material used was discovered by Count Chabrol de Volvic; it consists of Volvic stone, and Lava from the mountains of Auvergne. The method of Painting is a new kind of Enamelling, and has been used by Abel du Pujol and others in various works of Art; for example, the altar of the church of St. Elizabeth, at Paris; it has recently been used in architecture by Hittorf of Cologne, for the exterior of buildings. In Paris there are several tablets painted with figures in the Arabesque and Pompeian styles which have excited great admiration by the ease and yet preciseness of the treatment, as well as by the firmness of the materials, for a sharp piece of iron might be drawn over them without injuring the painting.†

**ENCARPA (Gr.)** A decorative ornament in



Painting and Sculpture, in the form of a festoon of fruit and flowers.

\* The time when the Art of Enamelling attained perfection was some centuries later than the above. In the sixteenth century we meet with French Enamel-paintings called *Enaux de Limoges*, from the town where they were produced, and by which name they were afterwards known to all the world. These works, forming a remarkable era in the history of Art, consist of plates and ornamental vessels of various kinds, for the most part made of copper, (latterly, however, of the precious metals) and having various paintings burnt-in. They stand beside the

**ENCAUSTIC.** Painting with a wax medium, which is impregnated and fixed upon the canvas or panel by the aid of heat, burnt-in (*Incaustum*), practised by the artists of antiquity, who used the style and wax for tablet-pictures and architectural decoration. The invention of Encaustic painting is ascribed to several masters. It was certainly an important branch of ancient Art, but though used upon wood, clay, and marble for decorative purposes, animals and flower-pieces, it was employed but little for gods and heroes; wooden doors, triglyphs, *lucarnaria*, ships and marble architectural ornaments were also painted in Encaustic, sometimes with simple patterns and sometimes with figures. The overlaying of mural paintings with Punic wax to preserve their colours was also called ENCAUSTIC, which word seems to have been used in a double sense, viz. for laying on durable pigments, and also for protecting them. There is no antique painting extant which can be called Encaustic; all those supposed to be so, having upon closer examination proved to be in FRESCO or in TEMPERA. Neither wax nor any other coating has been found in the many paintings, (the Aldobrandini Marriage, &c.) examined by Sir H. Davy, therefore as our sole knowledge of Encaustic is derived from the writings of ancient authors, which



give us no clear account of the art, it would be wiser to leave the subject to the archæologists. The investigations of connoisseurs and savans also convince us that we have little to regret in the loss of Encaustic painting, since oil is a far better medium than wax.‡

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**ENCOMBOMA (Gr.)** A portion of Greek costume consisting of a kind of apron, fastened loosely round the loins by being gathered into a knot. It was worn chiefly by young maidens; its use appears to have been to keep the Tunic clean. The annexed woodcut represents a young female playing on the double pipes, probably an attendant in the scene of some play.

**ENDROMIS (Gr.)** A cloak made of warm coarse materials like a blanket, used to throw over those who were heated by the foot race; or, after athletic exercises, to protect the wearer from the effects of exposure to cold. In more recent times the name was applied to a luxurious garment worn by women, especially those of Rome. Figures clothed in the Endromis are of frequent occurrence in works of Art relating to the Exercises of the Gymnasium. This word also designates the hunting boots worn by Diana, as being peculiarly suitable for the chase, the toes being left uncovered.§

**ENGRAVING.** The art of producing designs by means of incised lines upon plates of metal, &c., such as copper and steel, which, being filled with ink, yields impressions to paper, upon being submitted to the action of the press. Designs are also engraved upon various articles of ornament (CHASING) and upon sepulchral brasses, the details of which do not belong to the plan of this Dictionary, but they may be found in works specially devoted to the subject.¶ Gems and precious stones are also submitted to a process of engraving, either in *Cameo* or *Intaglio*. Engraving on wood is termed XYLOGRAPHY.

Italian MAJOLICA (vessels made of baked clay with the painting burnt-in), having a branch of Art closely allied to them.

† See Rapport concernant la Peinture en Email sur Lave de Volvic émaillée, fait à la Société des Beaux Arts, par M. Mirault.

‡ Those who are curious on the subject of WAX PAINTING should consult an excellent pamphlet, entitled *Notice sur la Peinture à la Cire, dite Peinture Encaustique*, par M. A. DUROZIEZ. Paris, 1844.

§ See RICH'S *Illustrated Companion to the Latin Dictionary and Greek Lexicon*.

¶ See FIELDING, *The Art of Engraving*, 8vo London, 1840.

\* "The Parthenon with its sculptures constituted an immortal work, never again perhaps to be approached by human thoughts or hands. Though mutilated to a great extent, the fragments of the figures which once adorned the Parthenon, cannot be too often drawn. The superiority of the Elgin Marbles to all others, consists in this, that they represent the human frame draped and undraped, massive, and beyond the natural size, in nearly every attitude, without the artist having in a single instance degenerated into coarseness, mannerism, or been forgetful of absolute truth—beauty ever kept in view."—FAU'S *Anatomy for Artists*, translated by Dr. Knox. London, 1849, Ballière.

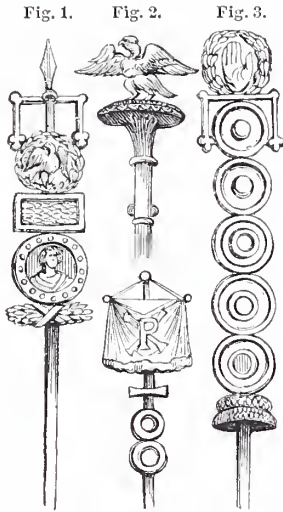
† Besides the pictures of the *Visitation*, we meet with many of the Holy Family in which Elizabeth is introduced. The most famous of these is that by Raffaello, known as the 'Pearl of the Escorial.'

‡ Thus the SCEPTRE is the Attribute of Royalty, and the Emblem or Symbol of Power. The Paschal Lamb of the Jews figures the Lamb without stain, which has expiated the sins of the world; but as Jesus Christ has been depicted under this EMBLEM in the New Testament, this EMBLEM becomes a SYMBOL. And to remove all uncertainty in depicting this Symbol in Christian Art, we give to the Lamb a NIMBUS upon which is figured a CROSS; or the Cross of the Resurrection, or simply place a CROSS above its head; these are the ATTRIBUTES which distinguish it from other figures of a Lamb, which are neither Emblems nor Symbols.

**ENGRAVINGS.** Impressions upon paper taken from copper or steel plates; those from wood-blocks are usually termed **WOODCUTS**.

**ENKYKLON.** A kind of *Himation* used by the Greeks for wrapping round the person; or the half upper *Chiton* worn by the Greek women. See **CHITON** and **HIMATION**.

**ENSIGN.** The military standard of the Romans. This originally consisted of a wisp of hay or straw, but was soon succeeded by the representation of various animals, of which the Eagle was the most important (Fig. 1); this was formed of bronze or silver, and affixed to the summit of a pole or ornamented staff, upon which also were attached other emblematical figures (fig. 2, 3), portraits of the Emperors, &c. When Constantine had embraced Christianity, a figure or emblem of Christ, woven in gold upon purple cloth, was substituted for the head of the Emperor (fig. 4). This richly orna-



mented standard was called **LABARUM**. Other nations have also their peculiar **ENSIGNS**. See **SMITH'S Dictionary of Greek and Roman Antiquities**.

**EPICHYISIS.** A kind of pitcher or jug, used by the Greeks, with a narrow neck and small lip, from which the wine was poured into the drinking-cup. It was also adopted by the Romans.



**EPIC REPRESENTATION.** The Epos, or Epic poem, relates a grand event on which important consequences depend. In Plastic Art, Reliefs on Walls, and Friezes, and Encaustic, and Fresco-painting which can be executed on large surfaces as well as Oil-paintings, by which a considerable space on canvas may be filled, are peculiarly adapted for the representation of an Epos, or of a great action. But the artist has not, like the poet, the power of representing in connexion, those consequences of single events, scenes &c., which form the whole. The limits of connexion (with the poet often only single words, clever phrases, or striking transitions) are denied to the artist, and he must therefore limit himself to the means at his command, of showing in the clearest manner possible, the point of the event from which its consequences are developed. The Plastic artist can and may depict the moment of an event or a scene, including several events which he may define or suggest. To choose this moment rightly, to draw strikingly, and to execute intelligibly is the important task, in the performance of which the true master, and Epic Artist are seen. The Epic picture, whether it belong to plastic work or painting, is thus the representation of an important action of human life, of ancient or modern times, of distant or neighbouring nations, of events which have happened or which have been invented. It must in every case be true or probable, *i. e.*, belonging to history and reality, or possible; in other words, the circumstances to be represented must be brought out conformably to Nature and Art, and have nothing contradictory in themselves. The Epic work of Art, is always only a fragment (though an important one,) of a classic or romantic, of a more or less historical, or of a pure poetic Epos, often the quintessence of an Epos, but never the Epos itself. The Plastic descriptive work of Art is thus limited to the poetically important event, but is in its limitation the utmost concentration of history, while it brings forward a principal

action, with a short but clear glance of the most important preceding and succeeding circumstances, so that all forms are arranged in action in their due relation to each other, or to the principal point of the Picture. If this be undertaken with genius and happily executed by a masterly hand, the whole will not only attract the eye of the spectator, as a harmonious grouping of different details, rich in references and finding a centre point of union and conclusion, but will rivet his attention.\*

**EPITAPH.** (*ΕΠΙΤΑΦΙΟΣ, Gr.*) Song of praise, or oration delivered by the Ancients at their funerals; the Moderns understand by this term monuments in churches to the memory of the dead. Epitaphs are thus permanent objects of remembrance, and are either tablets or monuments lying upon the ground, and covering the Grave, such as tombstones and tombs. Epitaphs were general in the middle ages, and many beautiful sculptures now existing of this class of Art. They were generally placed near the grave, and were of various forms, *viz.*, statues, or reliefs in bronze or stone, tablets with carvings and paintings, &c. The weapons, fragments of armour, and drapery, banners and shields placed over or at the grave may be reckoned as Epitaphs. By a further perversion from its original meaning this word is now generally used to designate the *Inscription* commemorative of the actions and virtues (real or imaginary) of the deceased.

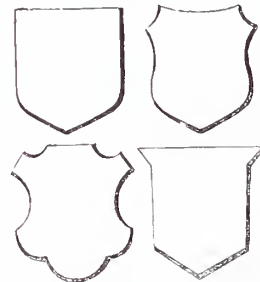
**EQUESTRIAN STATUE.** Statues of men on horseback, usually formed of bronze, but sometimes of lead and stone. London enjoys the singular eminence of possessing the worst equestrian statues to be found in any city of Europe.

**ERMINE.** The fur of the animal of this name. It is an emblem of purity, and of honour without stain. Robes of royal personages are lined with it to signify the internal purity that should regulate their conduct.

**ESCALLOP.** An emblem of St. James the Great, which is frequently met with in churches, dedicated to his honour. It is one of the attributes and insignia of pilgrims, adopted by them in their voyages to the sepulchre of this apostle, gathered by them on the sea-shore, and fastened on their hoods or hats as a mark of the pilgrimage.



**ESCUTCHEON.** The name applied to the shield upon which coat armour is emblazoned. It originally took the simple form of the knight's war-shield, as seen in our first example; but was afterwards varied in a fanciful manner, as exhibited in our specimens, which are selected from various heraldic escutcheons, whose dates range from the time of Edward I. to that of Queen Elizabeth.



**ETCHING.** That operation by which a slight depression is made at pleasure on the surface of a body by means of a liquid solvent, called Etching-fluid. This is properly a diluted acid, and metals and especially calcareous substances are used for etching upon. For the protection of those parts of the surface which are not to be deepened, and which ought not to be touched by the Etching-fluid, a resisting substance is necessary, which may either be wax, rubbed on the surface when warmed, or a thick varnish, but which generally consists of a preparation of resin; only in a few cases is that plan available which seems at first the simplest, namely, to cover solely those places which are not to be acted upon by the acid; the general method is to cover the whole surface, and then remove the ground in the required parts, as delicacy and clearness can only be acquired in this manner. The scratching away the ground is called **ETCHING**, and is performed with a fine steel needle, or in the broader parts with the pointed blade of a small knife. Etching upon copper is the most common; it is not only executed alone, but is used for the restoration of copper-plates and combined with other kinds of engraving. There are three kinds

\* One of the finest examples of the Epic in painting is the *Hunnenschlacht*, 'Battle of the Huns,' by the greatest artist of modern times—KAULBACH. It adorns the gallery of M. Raczyński, at Berlin, and is a work of which not only Germany but all Europe may be proud. It is engraved in RACZYNSKY'S *Modern Art in Germany*. The frescoes illustrating the *Nibelungen Lied*, by Cornelius and others, in the palace of the King of Prussia, at Berlin, are fine examples of EPIC REPRESENTATION.

of Etching upon copper. **SCRAPING** or *real Etching*; **AQUA TINTA**; and Etching in *relief* or **ECTYPOGRAPHY**. In the two first methods, the lines of the design are Etched-in: in the third method, the lights are Etched-in, and the lines of the design left standing in relief as are the letters of type-founders. Steel is treated in the same manner as copper. For etching on brass and silver, diluted nitric acid (*aqua-fortis*) is used. Gold is acted upon by nitro-muriatic acid (*Aqua Regia*), this etching is not used for impressions but only for ornaments, or as a preparation for the graver. For Etching on glass, only fluoric acid can be used, which is also employed to etch upon agate, rock-crystal, chalcedony, jasper, and siliceous stones. Calcareous stones, especially that used by lithographers, and also marble are available for etching, for which diluted nitric acid is used.

**ETCHING-GROUND.** The substance used to protect the surface of the metal, &c., from the action of the acid. It is usually composed of a mixture of wax and resinous substance, differing in composition according to the kind of engraving for which it is used.

**ETCHING NEEDLE.** The instrument by which the lines of an engraving are cut into the



metal. When used simply as a **BURIN** to produce the intended effect without the aid of acid, it is then termed a **DRY POINT**.

**ETCHINGS.** Impressions upon paper of designs etched upon copper, steel, &c., usually limited to works executed with the Dry-point.

**EVANGELISTS.** On the earliest sculptures the **EVANGELISTS** are symbolised by four Scrolls, or, with reference to the four Streams of Paradise, by four Rivers flowing down from a hill, on which stands a Cross and the Lamb, the **MONOGRAM** of



Christ. The representation of four Streams flowing from a rock, on which is the lamb, is mentioned in the letters of Paulina of Nota, it refers to the Apocalypse, ch. i. 17, and is also intended as the poetical image of the four Evangelists as the springs of Christianity, ever flowing to all parts of the world. They were afterwards represented as the forms out of Ezekiel, vii. 1—10, *viz.*, a Man, a Lion, a Bull, and an Eagle, which are mentioned as supporting the throne of God (Rev. iv. 6-7). After the fifth century, the Byzantine artists, keeping strictly to biblical terms, represented the Evangelists (at first in mosaic) as miraculous animals, half *men* and half *beasts*; they had wings like the **CHERUBIM**, and were either in the act of writing or had a scroll before them. The human face was given only to Matthew or Mark, to which of these two was doubtful, even to the time of Jerome, with whom originated the present appropriation of the attributes; the other three had the heads of a Lion, an Ox, and an Eagle, with corresponding feet. This representation was customary for some time in the Greek Church. In the latter part of the middle ages the Western Church began to separate the human figure from that of the animal, and to represent the Evangelists only in the former manner, generally as writing, and three of them with the animals by their sides as Attributes. The four animals are often represented with scrolls, anciently inscribed with the initial sentences of each Gospel. In later examples the names of the Evangelists are inscribed on the scrolls, but the commencement of their Gospels is far more appropriate. In sepulchral brasses the Evangelistic symbols are found variously arranged, but they are most frequently placed so as to follow the same order (according to

Mr. Didron, this is the only correct disposition).<sup>\*</sup> According to St. Jerome's arrangement St. Matthew had a Man or Angel by his side, because his Gospel begins with a genealogy showing the human descent of Christ. St. Mark has a Lion, the symbol of the royal dignity of the Saviour, and referring to the desert (Mark i. 13) in which he was with wild beasts. St. Luke has the Ox, the symbol of the high priesthood, because his Gospel begins with the history of Zacharias serving in the temple. St. John has the Eagle, the emblem of the divinity of Christ, and referring to the doctrine of the *Logos*, with which his Gospel commences. Christ was thus symbolised by the Evangelists, as Man, King, High Priest, and God. The EVANGELISTIC SYMBOLS are found variously employed in Christian edifices and ornaments of every period in the history of Art, and they are introduced in Christian design under a great variety of place and circumstance, e. g. most appropriately on books of the Holy Gospels, enamelled in silver and set on the angles of the covers; on crosses, as being the four great witnesses of the doctrine of the Cross. For the same reason, on the four gables of Cruciform Churches; also in cross frontals for altars; at the four corners of monumental stones and brasses in testimony of the faith of the deceased in the Gospel of Christ; around images of the MAJESTY, the Holy Trinity, Agnus Dei, Crucifixion, Resurrection, whether painted on glass, or ceilings and walls, or embroidered on vestments or altar-cloths, as the Sacred Mysteries represented are described in the Holy Gospels.†

EXECUTION, in Painting is the term given to the peculiar mode of working for effect—the manipulation peculiar to each individual artist; where it predominates over FINISH, or where EXECUTION exhibits a studied eccentricity, it degenerates into MANNERISM, which, when it merely exhibits the manual dexterity of the artist, is usually the exponent of mediocrity: at the same time it must be admitted, that good execution is always aimed at by the true artist.‡

EXOMIS. In Grecian costume a garment worn chiefly by the working classes, without sleeves or with only one sleeve for the left arm, leaving the right and part of the breast exposed and free. It varied much in form, sometimes it was a CHITON at others a PALLIUM, serving the purposes of each. In works of Art it is usually applied to representations of the Amazons, and to Charon, Vulcan, and Dædalus. It was also the dress of old men in the comic plays of Aristophanes and others. Our illustration of this article of dress is given from the statue of a Fisherman, in the Townley Gallery,



at the British Museum, and very clearly exhibits the general form it assumed among the poorer classes.

EXPRESSION. That transient change which takes place in the permanent form of a face or figure, while under the influence of various emotions. This permanent form in its normal state may be sufficient to enable us to determine the CHARACTER, and be independent of Beauty, and not even indicative of a capacity for Expression, yet Expression will impart to a face of the most

ordinary character a charm closely allied to Beauty.\* The chief feature of Expression is the EYE; it takes a thousand shades from the relations of the surrounding parts; and the EYEBROW, 'that dark arch which surmounts it,' is itself an eloquent index of the mind.† The various Affections impart their own peculiar characteristics upon the human countenance, which must be carefully studied by the artist; 'till he has acquired a poet's eye for nature, and can seize with intuitive quickness the appearances of passion, and all the effects produced upon the body by the operations of the mind, he has not raised himself above the mechanism of his art, nor does he rank with the poet and historian.‡ The disposition of the limbs and body in Expression belongs to GESTURE, much of which appears necessary and common to humanity, but much also belongs to national habits and customs.

EYE. The Eye is the most active feature in the countenance, the first of our organs to awake, and the last to cease motion. It is indicative of the higher and holier emotions, of all those feelings which distinguish man from the brute. In the Eye we look for meaning, sentiment, and reproof; it is the chief feature of Expression. A large Eye is not only consistent with Beauty, but essential to it. Homer describes Juno as 'Ox-eyed.' The Eye of the Gazelle illustrates the Arab's idea of woman's beauty, when he compares the Eye of his beloved to that of this animal. The timidity, gentleness, and innocent fear in the eyes of all the deer tribe, are compared with the modesty of a young girl.§ In a well formed face the Eye ought to be sunk, relatively to the forehead, but not in reference to the face; that would impart a very mean Expression. It is the strong shadow produced by the projecting Eyebrow which gives powerful effect to the Eye in sculpture.||

EZEKIEL. One of the four principal Prophets. Like them, he bears a book; but his own peculiar attribute is a closed gate with towers, which is either placed in his hand or standing by his side, and which referring to his Vision of the new Temple, is the type of the heavenly Jerusalem, mentioned by St. John in Revelation. It is one of the oldest symbols of Christianity, and also alludes to the mystery of the miraculous Conception; for we find it together with Moses and the burning bush, Aaron's Rod, Gideon's Angel and Fleece, on the volets of a picture of the Virgin by Van Eyck, of which only a copy at Bruges is in existence. The subjects usually chosen by the painter in which Ezekiel appears are—his Vision of the Almighty, and his Vision of the Resurrection of the Dead, and in a group with the three other great Prophets.

#### ART IN CONTINENTAL STATES.

PARIS.—There has lately been brought to a close in Paris, the publication of a magnificent work, commenced fifteen years ago, and entitled *Trésor de Numismatique et de Glyptique, ou Recueil Général de Médailles, Monumens, Pierres Gravées, Sceaux, Bas-reliefs, Ornaments, &c.*; extending from remote to present times, and most curious with reference both to Art and History. Before making our readers acquainted with this important publication, we may mention that the wealthy collection of the British Museum, of the Bank of England, and many of our private collections, have, in a great measure, served to complete this great work; and that Mr. Paul Delaroché, the illustrious painter, whose works are so well appreciated in England, and Mr. Charles Lenormant, Keeper of the Collection of Medals of France, have both directed the vast undertaking. The collection

\* It is the opinion of many that there is no inherent Beauty in the normal human face, but that it consists entirely in the capacity of Expression, and the harmony of the features consenting to that Expression. Expression is even of more consequence than shape; it will light up features otherwise heavy; it will make us forget all but the quality of the mind. Vide SIR CHARLES BELL'S *Anatomy of Expression*.

† Besides the Eyes, in the countenance, the Brows, by which requests are granted or refused, appeared to the Ancients especially expressive of earnestness and pride; the Nose, of scorn and ridicule; laying the arm over the head denotes rest, still more completely if both are clasped upon it; the head supported on the hand, earnest reflection; crossing the feet over each other in a standing and leaning posture appears to denote, in general, rest and firmness.—Vide MULLER'S *Ancient Art and its Remains*.

‡ "Anatomy, in its relation to the Arts of Design, is in truth, the grammar of that language in which they address us. The Expression, Attitudes, and Movements of the human figure are the characters of this language, adapted to convey the effect of historical narration, as well as to show the working of human passion, and to give the most striking and lively indication of intellectual power and energy."—SIR CHARLES BELL'S *Anatomy of Expression*.

§ "Let her be as the loving hind and pleasant roe."  
|| Vide SIR CHARLES BELL'S *Anatomy of Expression*.

of the *Trésor Numismatique et de Glyptique* consists of twenty volumes in folio, and contains upwards of a thousand plates in folio, which reproduce more than fifteen thousand Art-relics; it is also divided into three classes: 1st. The antique medals, cameos, &c.; 2ndly. The coins of the middle ages, and those appertaining to modern history; 3rdly. Those of modern times.

In the 1st class, which consists of four different works: first, the numismatic art of the Greek kings; second, the *Iconographie* of the Roman emperors and their families; third, the new mythological gallery; fourth, the bas-reliefs of the Parthenon and Phigalian marbles; we may confine ourselves, for brevity sake, to mention the works of the Greek and Roman periods. The numismatics of Greek kings, conceived on an entirely new system, differ in many essential respects from the splendid, but costly, "Iconographie Grecque" of Visconti. The work of this illustrious antiquarian, although more comprehensive, as it contains the marbles, bronzes, paintings, engraved gems, and medals, is less complete than the present work, which contains about ten times the amount of matter, whether medals or authentic and celebrated engraved gems. All the cameos, and all stones, whether engraved in relief or intaglio, are given the exact size of the originals. The portraiture of the Roman emperors and their families, extends to the widest range of Roman numismatics, and also includes the most celebrated antique cameos. This volume also contains ten times the number of medallion specimens to be found in the work of Visconti; there being eighty cameos, and upwards of a hundred intaglios, the size of the originals; whereas, in Visconti, the number of cameos is nineteen and intaglios seven, and these are either reduced or augmented in size. The finest specimens have been selected from the collections of France, Vienna, Dresden, Munich, Florence, Naples, St Petersburg, Weimar, &c.

In the 2nd classification, forming ten separate works, in fourteen volumes, on the middle ages and modern history; the medals struck or chiselled in Italy, during the fifteenth and sixteenth centuries, claim especial notice, so various, so fine, so truthful, and so delicately are they worked. Artist and connoisseur will equally relish and study the works of the celebrated Victor Pisano, a Veronese artist, and cotemporary of Masaccio; he executed a great number of admirable medals, and succeeded in founding a colony of illustrious engravers, who afterwards overspread Italy: his chief pupils were M. de Pasti, his rival; Julio della Torre, Jan, Maria, Pomedello, Jean Carotto, &c. Secondly, the volumes on the seals of the kings and queens of France, those of England, the great dignitaries of France, &c., at once interesting as art and history. Amongst the seals of the dukes of Burgundy may be noticed for their admirable workmanship those of Charles the Bold, and of Mary of Burgundy, his daughter.

3rdly, The selection of the finest French medals from the time of Charles VIII. to 1798, forming three volumes, includes the work of Dupré and Warin, two eminent French engravers, who have engraved the large and magnificent medallions of Henry II. and Catherine di Medicis; Charles IX., Henry III., Henry IV., and Mary di Medicis, and all the great men of those different reigns. It is especially owing to these two engravers, gifted with such rare and fertile powers, that France ranks so high in this peculiar branch of Art.

4thly, The general collection of bas-reliefs and ornaments, or typographical medley of ivories, weapons, trinkets, and furniture. The artist, the antiquarian, the ornamental carver, and the amateurs of antique productions, will find numberless objects of interest, copied with a fidelity and delicacy inconceivable.

The third and last class, which contains the contemporary art of Numismatics, has been condensed into two volumes, in which will be found the medals commemorative of the French Revolution of 1789, and the medals of the "Empire," and the Emperor Napoleon. All the medals of the French Revolution are generally more curious as historical documents than brilliant works of Art. The reverse is the case with those of the "Empire;" not only are they interesting as examples of the French chisel, they often record facts which have escaped the chronicles of the time. They afford a singularly faithful picture of the political revolution of ideas, and the passage from democratic to monarchical principles, which is as striking as the dissimilarity of the Arts at each epoch.

Whether we glance over the plates of this large work, or the accompanying text, we are bound to acknowledge that the *Trésor de Numismatique et de Glyptique* is the most important work of Scientific Art, which has appeared either in France, or even Europe, for the last fifty years. All our

\* It is worthy of particular notice, that in the Vision of Ezekiel, each of the four animals had four faces, being those of a man, a lion, an ox, and an eagle; whereas in the Vision of St. John, the four faces are on four distinct beasts. The union of the four evangelistic symbols in one animal is called a TETRAMORPH.

† See PUOIN'S *Glossary of Ecclesiastical Ornament and Costume*. LORD LINDSAY'S *Essays on Christian Art*. DIDRON, *Iconographie Chrétienne*.—*Histoire de Dieu*.

‡ "By the term EXECUTION, I understand the right mechanical use of the means of Art to produce a given end. All qualities of Execution, properly so called, are influenced by, and in a great degree dependent on, a far higher power than that of mere Execution—knowledge of truth. For exactly in proportion as an artist is certain of his end, will he be swift and simple in his means; and as he is accurate and deep in his knowledge, will he be refined and precise in his touch."—*Modern Painters*, vol. 1.

§ "The first quality of EXECUTION is, truth; the second, simplicity; the third, mystery; the fourth, inadequacy; the fifth, decision; the sixth, velocity."—Vide MODERN PAINTERS, by a Graduate of the University of Oxford, vol. 1.

public libraries may be proud of possessing so rich and splendid a collection.

THE GALLERIES OF VERSAILLES.—Several amateurs of painting, who have recently visited these galleries, have remarked that the large pictures placed in the recently constructed Salles of the Croisades, Constantina, &c., are in such a damaged state that, if immediate steps be not taken, it will be difficult to preserve them from complete destruction.

The late king Louis Philippe having demanded that the Standish and Spanish Galleries in the Museum of the Louvre should be given up to him, the Government, unwilling to assume the responsibility of granting or refusing the request, referred the matter to the Council of State; and it has been by them decided that the two collections shall be restored to the family of the deceased sovereign. The *Athenæum* adds:—"It is now said that the deceased king had been content with the formal admission of his claim,—and that one of the last (and one of the many munificent) acts of his life which France has to set against his errors when she shall have time to be just, was to present these two collections to the nation that drove him out to die in exile.

The Parisians have recently inaugurated a statue of Baron Larrey—Napoleon's famous Chief of the Surgical Staff—in the Court of the Val de Grace. The ceremonial was attended by deputations from all the learned bodies of which the Baron was a member, and one from the old soldiers of the Empire clad in the costume of that time. The statue is the work of M. David; and the bas-reliefs which decorate the sides of the pedestal, represent respectively the Beresina, the Pyramids, Austerlitz, and Somo-Siera.

BRUSSELS.—The *Brussels Herald* states that the commercial value of the works of art contained in the churches of Antwerp, eleven in number, is, by the late financial report of the province, estimated at 49,763,000*l.*, nearly two millions of English money.

VENICE.—The Emperor of Russia has purchased the celebrated Barbarigo Gallery at Venice. It had been carried to Vienna for the inspection of the Archduke Regnier, on the extinction of the family who had formed it; but after remaining there for some years, the purchase was declined. It contains many *chef-d'œuvres* of the great masters, and as many as seventeen Titians. The Emperor has purchased the whole for 560,000*l.*

#### CORRESPONDENCE.

SIR,—In the last number of your valuable Journal, your contributor, Mr. Robert Hunt, has fallen into some inadvertencies which I wish to point out.

In an interesting account which he gives of the proceedings of the British Association, at its late meeting in Edinburgh, he makes the following remarks upon my communication to that meeting:—

"As this hypothesis of Mr. D. R. Hay has already been the subject of a communication to the Society of Arts, and having been published by the author, we are not satisfied that it correctly found a place in the proceedings of an association, the object of which is purely the advancement of science by the announcement of new facts or statements of the progress of investigations."

Now the paper I brought before the meeting of the British Association at Edinburgh, was never brought before the Society of Arts; neither has the subject, although now in the press, been published by me. The matter is, no doubt, of a nature quite cognate to papers that I have brought before the Society of Arts, and works that I have already published; but the scope and tendency of the paper in question were exactly what Mr. Hunt truly says are the objects of the Association, for in it *new facts were announced, and statements of the progress of investigations were made.*

Mr. Hunt further observes, that "although disposed to regard the really beautiful as the result of a spiritual power, which will not be controlled by any set formula, or bound within any geometrical lines, it is pleasing to see that the spontaneous emanations of the Greek mind conform to laws—undreamed of by the Greek artists themselves—which are found to prevail through the mechanism of the universe."

Mr. Hunt has written much, and written well, upon the application of Science to Art; and it is, therefore, strange that he should make such remarks as the above. It is a dangerous doctrine, and has hitherto tended to retard the progress of the Fine Arts in this country, to teach that genius is above the observance of any rules. The student in high Art should rather be taught that a know-

ledge of the set formula, by which the human form may be bound within geometrical lines, is of as much importance in assisting the efforts of his genius, as a set formula of grammar and of the mechanism of verse are to the poet. The genius in both cases is, doubtless, a spiritual power; but that power is, in both cases, subject to definite laws, which can be taught and which may be understood by men ungifted with that genius which constitutes the true poet or the true artist. When Mr. Hunt observes, that the great works of Grecian Art were spontaneous emanations of the Greek mind, and that the geometrical laws to which these works are now found to conform, were "undreamed of by the Greek artists;" he apparently forgets that it is recorded in the most authentic histories of ancient Art, that Pampilius, the master of Apelles, Melanthius, and Pausias, taught a mathematical principle in Art of such importance that his pupils paid a fee of one talent (225*l.* sterling) for which—according to the Abbé Barthélemy—he engaged to "give them, for ten years, lessons founded on an excellent theory;" and that Parrhasius, the rival of Zeuxis, who flourished about the same time, is stated to have accelerated the progress of Art by being in the highest degree acquainted with the science of proportions.

The fact, therefore, appears to be, that the great works of Art handed down to us from the ancient Grecians, at the period of their highest excellence, were as much the result of a thorough education in certain mathematical laws which constituted a science of proportion, as they were the result of spontaneous emanations of mind. A science of proportion and geometrical beauty must sooner or later be the principal branch of education in our schools of Art—else they must remain in their present unsatisfactory condition.

Mr. Hunt denominates my system of geometrical beauty "an hypothesis." This is a misnomer; for nothing remains hypothetical that can be mathematically demonstrated.—I remain, Sir,  
Your most obedient servant,

D. R. HAY.

EDINBURGH, Sept. 8th.

#### PAXTON'S PALACE OF GLASS FOR THE EXHIBITION OF 1851.

THIS important building having been definitely arranged, the ground enclosed, and Messrs. Fox, Henderson & Co. busily engaged on the materials for its iron frame-work, and Messrs. Chance, of Birmingham, on the glass, it behoves us to give a few notes of its arrangement and size. The main measurements are as follow:—The plan is a parallelogram, 1848 feet long and 408 feet wide, with an addition on the north side, 936 feet long and 48 feet wide. The height is 66 feet. Nearly midway, 900 feet to the centre, on the west side, and 948 feet on the east, a transept is formed, with a semi-circular roof, 108 feet high from the ground, to enclose a group of trees. This further serves to break the long line of the side elevation, and marks out the central entrance. There is another principal entrance at each end. The main parallelogram is formed into 11 divisions longitudinally, alternately 24 feet and 48 feet wide, with the exception of the great central walk, which is 72 feet broad. There are three large refreshment courts. The area on the ground-floor is 752,832 square feet; the area of the galleries included in the contract is 102,528 square feet, making a total of 855,360 feet. Other galleries may be introduced if needed, affording an additional area of 90,432 square feet.

The iron columns are placed 24 feet apart, and are to be of similar form throughout. For convenience of construction the sash bars and each pane of glass are of precisely equal sizes, so that the entire of this immense building may be prepared in such a manner that it will merely want putting together on the ground. The number of columns, varying in length from 14 feet 6 inches to 20 feet, is 3320. There are 2244 cast-iron girders for supporting the galleries and roofs, besides 1128 intermediate bearers or binders, 358 wrought-iron trusses for supporting roof, 34 miles of gutters for carrying water to the columns, which are hollow, and serve as water-pipes, 202 miles of sash-bars, and 90,000 superficial feet of glass. The building will stand on about 18 acres of ground,—giving, with the galleries, an exhibiting surface of 21 acres; but provision will be made for a large increase of galleries if necessary. The gallery will be 24 feet wide, and will extend nearly a mile. The length of tables or table space for exhibiting will be about 8 miles. An idea may be formed of the unprecedented quality of materials that will be employed in this edifice, from the fact that the glass alone will weigh upwards of 400 tons. The total cubic contents of the building will be 33,000,000 feet.

The amount of the contract by Messrs. Fox & Henderson for the use and waste of the materials employed in the building, is 79,800*l.*, the whole building to become the property of the contractors, and to be removed by them. If, on the contrary, the building be permanently retained, the cost of it will be 150,000*l.* That it will be permanently retained we feel no doubt; and the way in which it might be made available as a winter-garden, or great covered place for riders and pedestrians in bad weather, has been strongly enforced by many of our contemporaries, in whose opinions as to the advisability of its permanency we entirely concur. It will always be an ornament to the park, and will in many ways be available for public gratification, at the same time that it will be constantly ready for future Exhibitions whenever they occur, and an immense amount of trouble, as well as expense, saved to the country.

The roof of the building, also of glass and iron, consists of a series of ridges and valleys, eight feet span, running transversely, so that there is a valley at the head of each column. Along the sloping sides, without and within, the water is conducted into gutters at the head of each column, whence it escapes through the columns themselves. The provision for ventilation is, according to Mr. Paxton, a very peculiar part of his plan. The whole building, he says, will be fitted with louvre, or luffer, boards,—so placed as to admit air, but exclude rain. The roof and south side of the building will be covered with canvas,—and in very hot weather it may be watered and the interior kept cool. In the transept alone there will be above 5000 superficial feet of ventilators provided,—and it will be found that, if Mr. Paxton has erred at all in respect of the means of ventilation, there will be too much rather than too little. By covering the south side and roof of the building with canvas, a gentle light will be thrown over the whole of the building,—and the whole of the glass of the northern side of the building will give a direct light to the interior. On each side of the central entrance are the pay-places, rooms for the Royal Commissioners, the committee, clerks, &c. At the east and west entrances are pay-places and clerks' rooms.

As materials for consideration, we may here mention, that the space demanded by the metropolitan districts, up to August 1st, is 27,774 square feet of floor or table, and 24,243 square feet of wall space. For Manchester, it is said 10,000 square feet have been guaranteed. America has accepted 80,000 square feet.

The preliminary proceedings connected with the building, are already being carried on with considerable vigour. Several temporary sheds have been erected within the space enclosed by the hoarding, for stores—including a large one, 200 feet in length, intended to be used as workshops; and another, 60 feet in length, for the use of clerks, draughtsmen, and others connected with the works. This latter shed has a roof constructed upon the same plan as that designed for the building itself, consisting of five series of ridges and valleys filled with glass of the same size as that intended to be used throughout the whole of the beautiful structure. Sheds have also been erected for the gate-keeper and for visitors, and as a pay-office for the men employed in the works. In addition to this, a number of men have been employed in preparing for the construction of the main sewer, which is intended to be connected with one recently formed by Mr. Alger, the builder, between Knightsbridge-barracks and Kensington. A considerable supply of the east-iron pillars to be used in the structure, have arrived from the foundry, and are deposited on the ground.

There is one important question, regarding the protection from piracy of articles exhibited, which is discussed in the following circular issued to all local committees in connection with the commission, and which, having had several communications on the subject, we think it necessary to insert, as, notwithstanding its circulation in the daily papers and through other channels, it appears not to be generally known.

"Office for the Executive Committee,  
"1, Old Palace, Westminster, Aug. 26, 1850.

"Sir,—In reference to the eighth decision of Her Majesty's commissioners, which states that 'arrangements will be made for the protection of articles which may be exhibited, from piracy of the design,' I am instructed by the executive committee to request that you will inform your local committee that an act has been passed in the last session of parliament, which enables exhibitors at the Exhibition of 1851, with the view to obtain a protection from piracy for special classes of articles which they may exhibit, to secure a provisional registration of them, which is to last a year, or even eighteen months, if so extended by the Board of Trade.



"The nature of the articles and character of the protection afforded, are defined by the two several Designs Acts of 1842 and 1843.

"By the first (5 and 6 Vict., c. 100) a copyright or property is given to the authors or proprietors of original designs for ornamenting any article of manufacture for terms varying from twelve months to three years, on payment of fees varying from 1s. to 3*l.* And by the second act (6 and 7 Vict., c. 65) a copyright of three years is given to the author or proprietor of any new and original design for the shape or configuration, either of the whole or any part of any article of manufacture having reference to some purpose of utility, on payment of a fee of 10*l.*

"In both cases the copyrights are conferred and protected from piracy by a penalty of from 5*l.* to 30*l.*, recoverable either by action in the superior courts or by a summary proceeding before two magistrates.

"During the continuance of the provisional registration the proprietor of the design may exhibit it, and may sell or transfer his right, and at the expiration of the term may register the design in the usual form. It is necessary that intending exhibitors should clearly understand that the provisional registration conferred by the new act, cannot be applied to the articles of new manufacture or invention for which a protection by letters patent is necessary.

"I am further instructed to say that there are reasonable expectations that the Lords' Committee of Privy Council for Trade will be pleased to determine that the rights of provisional registration shall be granted, without payment of any fee whatever, to all persons exhibiting any articles at the Exhibition of 1851, which would be entitled to claim protection under the above mentioned acts, and that the commissioners for the Exhibition of 1851, will be enabled to afford facilities to exhibitors to effect such provisional registration in the building of the exhibition.

"It will be my duty hereafter to transmit for your information, the rules which it may be necessary for exhibitors to follow in availing themselves of this privilege.

"I request you will have the kindness to communicate this letter to the mayor of your town (if any) and the chairman of your local committee, as early as possible.

"I am, Sir, your obedient servant,  
(Signed) "M. DIGBY WYATT."

This letter, if we understand it rightly, scarcely settles the question of protection, or at all events certainly does not settle it satisfactorily; for we find in a paragraph towards the end of the circular, that "it is necessary intending exhibitors should clearly understand that the provisional registration conferred by the new act, cannot be applied to the articles of new manufacture or invention for which a protection by letters patent is necessary." So that it would appear, an exhibitor, however ill able he may be to spare the money, must (unless the privy council for trade should interfere, of which there seems to be some doubt, though a "reasonable expectation") be at the expense of taking out a patent; unless this "expectation" be grounded on some surer foundation than that which attended the application of Mr. Kerr, of Paisley, for the remission of the duty on the cards used in the manufacture of his shawl, there is little hope of a favourable result.

#### ART IN THE PROVINCES.

**LIVERPOOL.**—The Annual Exhibition of the Liverpool Academy opened on Saturday the 14th of September. The private view on the day previous to its opening was numerously attended, and sales to a large amount were effected. On entering the great room we found Ansdell's large picture of 'The Rivals'; 'Baptism in Scotland,' by John Phillips; the two pictures 'Rachel,' and 'Esther's Emotion,' by O'Neil; 'The Halt,' by Ansdell; J. Noel Paton's 'Quarrel of Oberon and Titania,' and his 'Reconciliation of Oberon and Titania,' the property of the Royal Scottish Academy of Painters; 'Please Remember the Grotto' by Webster, R.A.; Turner's picture of 'Van Tromp going about to please his masters, ships a sea, getting a good wetting'; Egg's 'Peter the Great sees Catherine his future Empress for the first time'; 'A View of the Port of Marseilles,' by E. W. Cooke; Martin's picture of 'The Last Man'; a clever group of flowers by Miss Mutrie; and a picture of great excellence by W. Huggins, called 'A Morning Ride.' Over the fireplace is the large picture of 'Samson Betrayed,' by F. R. Pickersgill, A.R.A., which has obtained the Academy's prize of 50*l.* In proximity to this are small pictures by G. Stanfield, E. A. Goodall, F. H. Henshaw, W.

Oliver, G. Dodgson, &c. The next angle of the room contains 'The Kitchen in the Palace of Sir Thomas Gresham, at Mayfield, in Sussex,' by C. Landseer; and the 'Hayfield,' by Alex. Johnson; J. E. Lauder's 'Belarius, Guidarius, and Arviragus, returning from the hunt'; 'A Harvest Field,' by Witherington; W. D. Kennedy's picture of 'Happy Hours—Italy as it was'; Sant's 'Morning'; Hannah's 'Lady Northumberland and Lady Percy dissuading the Earl from joining the wars against Henry IV.'

The next angle, approaching the first entrance, commences with a group of 'Cattle,' by T. S. Cooper; Frith's picture of the 'Coming of Age'; a landscape—'Evening,' by Creswick; F. Goodall's picture of 'The Post-Office,' &c. Having gone round the line, it may be necessary to notice that there are clever and interesting subjects in good situations, by E. Duncan, C. Branwhite, C. Bentley, F. H. Henshaw, H. B. Willis, F. F. Minshull, G. A. Williams, W. E. Deighton, H. Jutum, R. Tongue, H. M. Anthony, J. Linnell, S. R. Percy, J. Stark, B. Callow, E. C. Williams, W. Havell, and others. The portraits are ably sustained by Westcott, J. Robertson, and others.

Entering the second room, we observe, over the door which leads into the third room, the full-length portrait by Illidge of the 'Hon. Sir Edward Cust, K.G.H.:' and on each side portraits of the 'Marchioness of Douro,' and 'Group of Portraits,' by Gambardella. On the line in this room we find a small picture of great merit, by R. Huskisson, from 'Comus'; 'Landscape,' by J. W. Oakes; a large circular picture, called 'A Dutch Port—Sunset,' by A. Montague; 'Venice,' by W. Linton; the 'Orphans of the Village,' by F. F. Minshull; 'Landscapes,' by J. C. Bentley and A. Clint; a very cleverly painted subject by Miss M. Gillies, called 'In te, Domine, speravi,' being a female in the art of kneeling; and some good architectural subjects by W. Oliver. Over the fireplace in this room is Lucy's picture of 'Charles I. parting with his Children'; 'A Winter Scene,' by H. Bright; adjoining is a picture of the 'Water Tower and adjacent scenery at Chester,' by W. G. Herdman, powerfully coloured; as is the next, by W. Havell, the view of 'Rhyddlan Castle—North Wales.' In the centre of the side opposite the entrance is R. S. Lauder's picture of 'Gallioti, the Astrologer, showing Louis XI. the first specimen of Printing;' over this is a large 'Landscape,' by J. W. Allen, 'Cooper's Hill, with Windsor Castle in the Distance;' on the line is 'Kenilworth,' by F. H. Henshaw; 'Fruit,' by G. Lance, and various Landscapes.

The Water-Colour room contains little worthy of notice, it being unusually meagre in this department. On surveying the whole, it will be seen that no new picture of any importance has been produced, and that many of the principal works exhibited in London during the present year have been transferred to Liverpool; yet the Exhibition is well sustained. There are some clever works in the miniature department by J. Pelham. Of the local members of the Academy, some of the names we find altogether absent; the chief exhibitors being J. Robertson, P. Westcott, W. G. Herdman, and W. Huggins, the animals of this last-named artist being very clever. The Sculpture is ably sustained by the Liverpool members—Robertson and M<sup>r</sup> Bride; the portrait-sculpture of this last gentleman being of the highest order of merit. His 'Bust of John Miller, Esq.,' is a splendid specimen of this branch of art. From the reports we have received, a most prosperous season is anticipated, which we hope to find fully realised.

**BIRMINGHAM.**—The annual exhibition of the Society of Artists in this town is now open. The five rooms in which the pictures are hung, contain 423 paintings, and four pieces of sculpture; among the latter is a fine colossal marble bust of Mendelssohn, by Hollins, intended to be placed in the Town Hall of Birmingham. In the catalogue of the pictures we recognise many works which have figured on the walls of the metropolitan galleries, such as Roberts's 'Temple of Edfou'; Turner's 'Blue Lights and Rockets'; Ety's 'Three Graces'; E. M. Ward's 'Izaak Walton'; Linnell's 'Eve of the Deluge'; Stanfield's 'Three Fishermen on the Dogger Bank'; Corbould's 'Elgiva in the hands of the creatures of Odo'; Armitage's 'Aholibah'; R. S. Lauder's 'Quentin Durward'; Zeitter's 'Hungarian Peasants,' &c. &c. Among the names of other contributors we find those of A. Cooper, T. S. Cooper, A. E. Chalou, J. J. Chalou, Egg, Frith, Herbert, Leslie, Patten, Witherington, J. W. Allen, Anthony, J. C. Bentley, Boddington, Branwhite, D. Cox, Hurlstone, A. Johnson, Le Jeune, Linton, Oliver, Tennant, Vickers, &c. &c.; and among the water-colour artists those of Copley Fielding, Callow, Davidson, J. D. Harding, Mrs. Harrison, Mrs. Margetts, Miss Steers, Penley, &c.

The local artists are ably represented by Harris, Wivell, Underhill (lately of Birmingham), Burt, Coleman, Collis, Henshaw, Lincs (Sen. and Jun.), H. H. Horsley, J. C. Ward, W. Hall, J. E. Walker, &c. Altogether the exhibition is one of a very satisfactory nature.

An exhibition in aid of the fund for the proposed alterations of Queen's College, is also to be carried out in this town. Winterhalter's picture of the Royal Family has been lent by the Queen, and several others have been contributed of a high character, by gentlemen who take an interest in the success of an exhibition which promises to be fully deserving it.

**DEVONPORT.**—An Exposition of Industrial and Artistic Works was opened at the Mechanics' Institute of this populous town, on the 2nd of September. The inhabitants of the place and its vicinity, interested in the undertaking, had been actively engaged for some time previously, in rendering the exhibition as attractive as possible, the result of which is that they have succeeded in accumulating a vast variety of objects of all kinds, useful and ornamental, ancient and modern, a tithe of which it would be impossible for us to specify. The opening of the rooms took place in the presence of a large number of visitors of both sexes, including the Mayor of Devonport, many naval and military officers connected with the dockyard and the garrison. Several speeches were made on the occasion, and prizes awarded for mechanical and other scientific inventions and improvements, for models of machinery by adult persons and apprentices respectively, for naval architecture, the Fine Arts, architectural plans, maps, ladies' work, &c. &c. We cannot avoid noticing an excellent feature in this distribution of prizes, namely, that which distinguishes the works of the young from those of mature age, and gives the former an opportunity of gaining a reward without the chance of failure by entering into competition with the man of more enlarged experience. This must operate as a powerful incentive to those who are but novitiates in the mysteries of Art and Science.

**EDINBURGH.**—**ST. MARGARET'S CHAPEL.**—This venerable example of ecclesiastical architecture is at present undergoing some alterations with a view to its restoration. Several of the ancient windows of the chapel, which had been built up, are now opened, and filled with stained glass, the work of Messrs. Ballantine and Allan. The stained glass windows are only temporarily fixed, as it is the intention to have a series of figures representing St. Margaret, King Malcolm her husband, and St. David her son. Only one of these figures, that of St. Margaret, at present occupies its position. It is inscribed "S. Margarita, Sctorum Regina. Obiit xvi. Nov. m. xc. iii."

**LANCASTER.**—Two rich and elegant stained glass windows have lately been erected in Lancaster Parish Church, at the east end of the north and south aisles. Murillo's celebrated picture of "Las Aguas; or Moses Striking the Rock" (now in the Hospital of La Caridad, at Seville) has furnished the subject for that at the north-east end, and this has been presented by Richard Newsham, Esq., of Preston. That at the south-east extremity is "Christ's Charge to Peter," which has been adapted from Raphael's cartoon, and is the gift of Mrs. Hornby, of Lancaster. The windows have been designed by Mr. Wailes, of Newcastle-on-Tyne, and the execution reflects great credit upon his taste and talents. The large east window, which contains two distinct subjects, "The Crucifixion" and "The Ascension," was executed by the same artist a few years ago, and the entire of the east end of the church, with the elaborately carved wood-work, now presents a very rich appearance.

**CHELTENHAM.**—The charming situation of the Old Wells in this favoured city, has been just rendered highly attractive by the erection of a spacious saloon adapted for musical and dramatic entertainments. It is due to the spirited enterprise of Messrs. Rowe and Onley, who celebrated the completion by a concert, in which the abilities of the first London vocalists were displayed. The greatest care has been employed in the internal decoration, to render it worthy of the cultivated society resident in the locality. The proscenium, or stage, is of the most elaborate detail in the Renaissance ornamentation. The drop-scene represents one of the lakes of Upper Italy, seen from the portico of an Italian Palazzo, decorated with statues placed on an eminence with descending terraces, forming a perfect triumph over the difficulties of perspective laws. As may be guessed, it is painted with the vigorous sunny effect of Southern Europe, and reflects the highest praise for design and execution on Mr. Charles Marshall, the talented scenic artist of Her Majesty's Theatre.

## ANCIENT BRONZE VASES.

It was correctly observed by Sir Joshua Reynolds that, when the higher branches of Art met with encouragement, those of a less exalted character would most surely flourish; for amongst the number who, goaded on by a laudable ambition, seek wealth and reputation in the pursuit of art and science, many will withdraw from the high road to these intellectual attainments, contented with treading successfully in the narrower path. When therefore a period is characterised by the display of unusual taste in an inferior department of art, it may be taken for granted that the higher branches of art were energetically and successfully cultivated. For instance, with respect to the vases herein represented, we feel convinced that, owing to the flowing line and exquisite taste of detail which these exhibit, they are the productions of a period in which the highest aims of art were held in view, and the most important of all artistic studies, that of the *human form* made paramount. In truth, the contemplation of no object save that of the "human form divine," can suggest so graceful and undulating an outline and create the refinement of feeling, which these vases display.

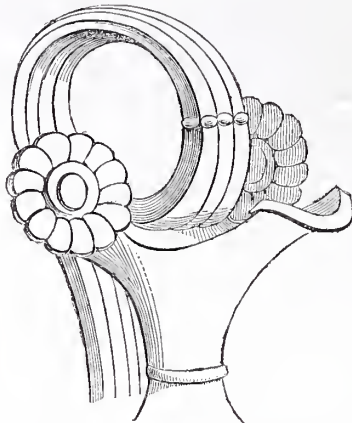
The adaptation of the snake-like form to handles is a thought which we are familiar with. In the specimen before us that thought is happily employed: to combine natural objects with artificial ones is not an easy task; such a combination to be pleasing must have nothing strained in its appearance, but on the contrary should seem readily to suggest itself, as in the present instance.

The vases which these woodcuts represent were discovered at Volterra, a town of ancient Etruria; the forms which they exhibit are captivating. The contemplation of such graceful objects gives rise to important considerations. It may be remarked that with the ancient Greeks the power of designing well was a fruitful source of wealth; it constituted with them an intellectual market to which they drew foreign nations from far and near. It was felt that even to design forms applicable to the more humble accessories of domestic life, such as implements in daily use, details of household furniture, &c., it was necessary to bring to the task a

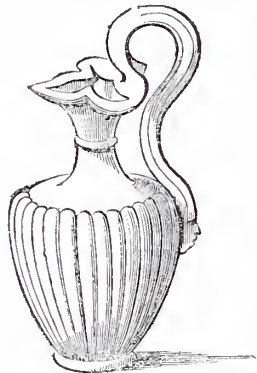


cultivated mind as well as a skilful hand; hence such apparently trifling details as those under immediate consideration, were not unfrequently, as regards the design, the productions of beings whose natural element was to be found in the loftiest regions of Art; although therefore the great beauty

of such comparatively trivial works enchant us, it need not excite our surprise, since such trifles were for the most part the playful offspring of minds practised in elucidating the noblest themes. Hence these little matters acquired immense value;



value in proportion to that of mind over matter. Beauty of form is to inanimate substance, what virtue is to the human being; both these qualifications give to their respective subjects a sterling worth, an undying interest; a healthy well constructed frame is a great desideratum in the human being, but goodness of heart stands first; so careful and substantial construction in dealing with matter



is no doubt a very important aim, but beauty of conception as regards the form which matter is to assume, is paramount; for the contemplation of matter enlivened by the charm of gracefulness, is a source of joy to man whose eye is formed to take delight in beauty. To the highly refined Greeks the contemplation of the Beautiful had become a necessity, hence, with that nation mediocrity in Art



was not admissible; consequently, none but the greatly skilled and highly gifted administered to this their intellectual feast. The cultivation of, and devotion to beauty possessed with the Greeks the universal influence of religion; it was a sentiment that, pervading all ranks and uniting individuals, served as an intellectual bond of union to that nation which—otherwise so divided and so pugnacious—recognised in this universal feeling a common ground upon which it could combine, with the olive branch in hand; for all Greece propitiated Minerva. With us how different a state of things exists! We are generally more regardful of the precise way in which a work is to be executed than of the sentiment which should be conveyed to the mind; frequently intrusting the care of designing the object to the very mechanic

who is to execute the work. To this neglect of the arts of design, and want of appreciation of the very essence and nature of those arts, is to be attributed the fact so happily alluded to by a most intelligent writer of the present day, "that the ladies of England have not, and cannot obtain objects of such pure taste as those commonly possessed by the wives and daughters of the simple peasants of ancient Greece."

A. W. H.

## THE VERNON GALLERY.

## THE CHURCH OF ST. PAUL, ANTWERP.

D. Roberts, R.A., Painter. E. Challis, Engraver.  
Size of the Picture, 4 ft. 8 in. by 3 ft. 7 in.

PRIOR to the suppression of the monastic and ecclesiastical establishments of Belgium, resulting out of the first French Revolution, the Church of St. Paul at Antwerp was known as the Church of the Dominicans, from being attached to a convent of that religious order. It has little in its external appearance to attract notice, but the choir and chancel, which form the subject of the engraving, are very fine; and before the period alluded to, this edifice contained some excellent pictures by Rubens, Van Dyk, the elder Teniers, G. de Crayer, Jansens, Boyermans, and other Flemish painters. A few of these still remain, but the majority were removed by the French when they held possession of the city, and have never been re-instated in their original locality, although they are to be found in other parts of Belgium. The museum of Antwerp possesses several. Those which the church now contains, are four subjects from the life of our Saviour—the "Annunciation," by Van Balen, and the others by Jordaens, Mastaert, and another painter, whose name is not given; "St. Dominic distributing Rosaries to the People," a copy by Quertenmont, after Caravaggio; "The Assembling of the Council," by Rubens; "The Seven Acts of Mercy," ascribed to the elder Teniers; "Christ bearing his Cross," by Van Dyk; "The Adoration of the Shepherds," attributed to Rubens; "The Crucifixion," by Jordaens; and an historical subject from the life of St. Norbert, by De Crayer. But by far the finest picture here is Rubens's celebrated "Scourging of Christ;" it is not however shown to visitors, but a good copy, by Van Trendyck, is exhibited in its stead.

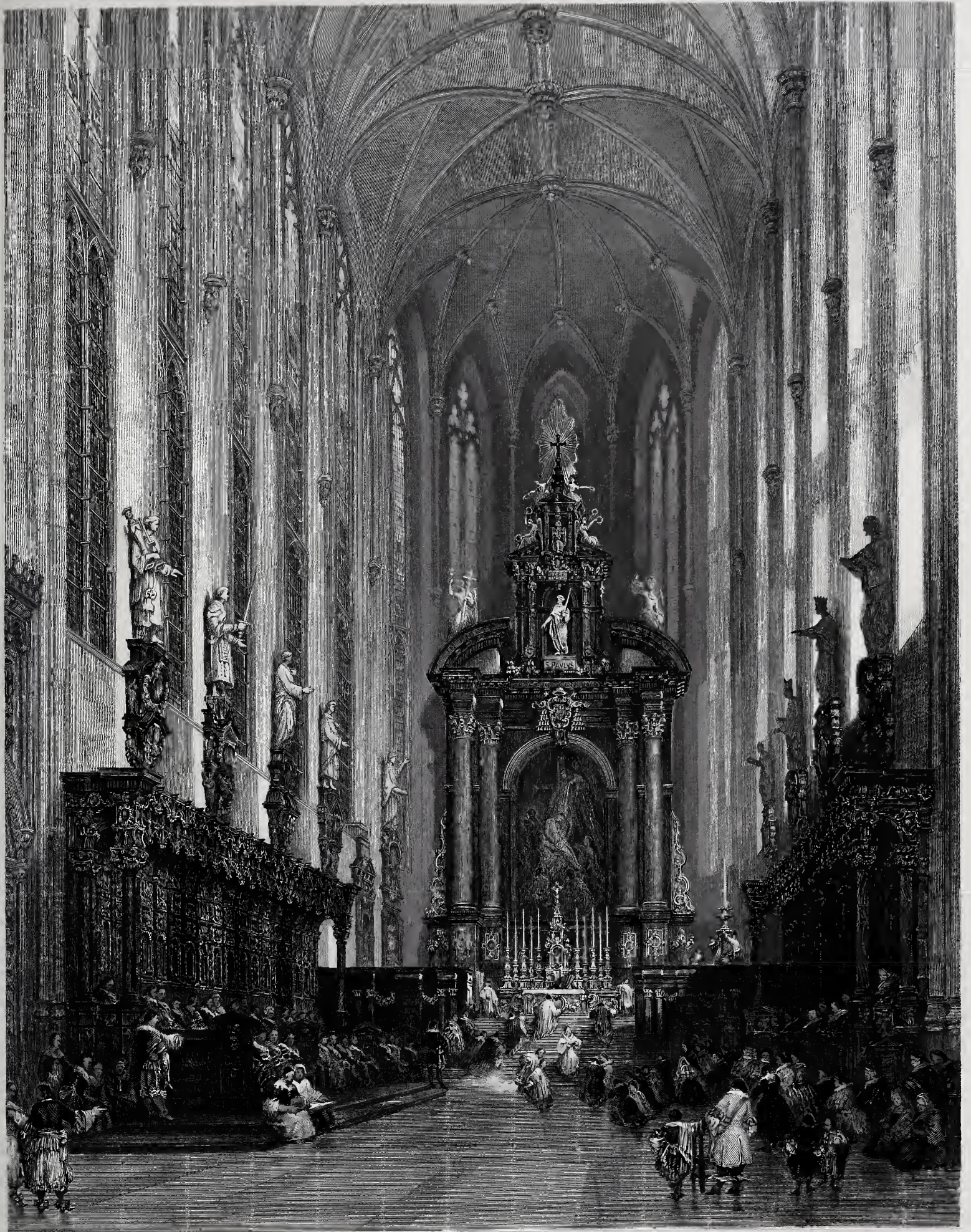
Over the high altar, seen in the engraving, where a modern picture of no very high merit—a "Descent from the Cross," by C. Cels—now stands, was originally placed an important painting by Rubens, which represented "Christ with a thunderbolt in his hand," &c. &c.; it is now in the museum of Brussels.

The interior of the "Church of St. Paul" is altogether fine, it is lofty and light in its style of architecture; marble has been principally used in it. The windows of the choir exhibit passages in the life of the saint to whom it is dedicated; they were designed and painted by A. Diepenbeke. A "Confessional" by Verbruggen, in the style of the *Renaissance*, is regarded as the finest piece of sculpture in wood, even in a land so eminently rich in examples of Art of this class as Belgium is.

The view selected by Mr. Roberts for his picture, shows, of course, the most important and picturesque portion of the interior; the choir, with its richly carved stalls, and the high altar of marble with its columns, sculptured by H. Verbruggen, who also executed the fine figure of "St. Paul," which is seen above the altar-piece. These ornamental works were given to the convent by Capello, Archbishop of Antwerp, who, when he had paid the sculptor for his labours, presented him, at the same time, with an elegant silver ewer and dish, in testimony of his great satisfaction.

We consider this picture one of the finest that the artist has painted; it has an air of lightness about it, corresponding with the elegance of the sacred edifice; and this lightness is in no degree impaired by the rich, dark, wood-carvings of the stalls. The manipulation is free and easy, while a nice distinction has been preserved in imitating respectively the wood and the marble; to the latter, on the pavement especially, the most beautiful polish has been given. The church is filling with a number of figures, habited in the costumes of the middle of the seventeenth century, most of them dressed as Spaniards, Antwerp being, at the time when the church was in its highest state of grandeur, much resorted to by the nobles and merchants of Spain.

This picture was exhibited at the Royal Academy in 1849: it was painted expressly for Mr. Vernon.



D. ROBERTS. R.A. PAINTER.

E. CHALLIS ENGRAVER.

THE CHURCH OF ST. PAUL ANTWERP.

FROM THE PICTURE IN THE VERNON GALLERY.



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—We do not recollect at any preceding period so many vacancies as there are at present in this Society. First, there is the office of President to be filled up; next, four Academicians are to be elected in the room of Sir Martin A. Shee, Sir William Allan, Etty, and Deering; and, finally, five Associates are to be chosen in the room of those who will receive the higher grade, with the addition of one in the place of W. Westall. All these vacancies have occurred by deaths since November last, the month when elections take place. We have heard many names mentioned as likely to succeed to academical honours, but we refrain from giving publicity to the reports which have reached us, although, with respect to the Presidency there ought not to be any doubt. The office of Keeper is also, we understand, vacant by the resignation of Mr. G. Jones, R.A.

**BUST OF MR. VERNON.**—This memorial, from a few artists and admirers of Mr. Vernon's princely gift to the country, has just been placed in the entrance-hall of Marlborough House. It is the work of Mr. Behnes, who has produced a most striking and spirited likeness of the deceased gentleman, one that cannot fail to be immediately recognised by all acquainted with his features. Independent of the undoubted resemblance it bears to the original, it is excellent, regarded simply as a work of Art. It stands on a square pedestal of scagliola, whereon are inscribed the names of the contributors and the purpose of their testimonial. The position in which it is placed is admirable as regards light and the colour of the wall at its back, but standing behind Gibson's group of "Hylas and the Nymphs," though at a little distance from this, it may easily escape recognition by visitors who proceed at once to the picture-rooms.

**MR. PARK'S STATUE OF WALLACE.**—A meeting has been held in Edinburgh to enable Mr. Park to proceed with his colossal statue of the "Deliverer of Scotland." A subscription has been entered into for completing the model, a cast in plaster is then to be made and exhibited, to enable the public to judge as to whether it should be erected in a more perfect form.

**MR. CORBOULD** has received a commission from Her Majesty to paint a large picture of the coronation scene in the opera of *La Prophète*, as seen upon the stage of the Royal Italian Opera Covent Garden. The selection by Her Majesty of this gentleman is particularly happy, inasmuch as his peculiar talent will insure great success in a subject so suited to him.

**MR. CALDER MARSHALL** has finished his statue of Clarendon, for the new Houses of Parliament. It exhibits our great statesman in the striking and noble manner in which he deserves to be contemplated.

**LORD WARD'S** collection of pictures, about 120 in number, is temporarily placed in the great room at the Egyptian Hall, preparatory to its public exhibition.

**MR. EDWARD DAVIS**, who has been for some time engaged over a model for the bronze figure of the Duke of Rutland, has just completed his labours; the figure is to be set up in Leicester, and cannot fail to be an object of interest and ornament to that ancient town.

**THE NORTH LONDON SCHOOL OF DRAWING AND MODELLING** has had a very successful commencement. During the first two months there were more applications for admission than could be complied with, although the room is calculated to accommodate 200 students. During the last month of the term, the members fell off in some degree; but the heat of the summer months always has this effect in similar schools. The second term commenced on Sept. 11th; and if the attendance remains as good as it has hitherto been, there can be no question that the school must exercise a most extensive influence for good, over the workers of relief ornament. The progress of the students has been very satisfactory, and their attention during the hours of study has been most gratifying to witness. It has of course been far beyond the powers of one master, however energetic he may be, to superintend the studies of from 140 to 170 men,

which has been the ordinary nightly attendance out of 200 names on the books; and consequently it has been found necessary to give Mr. Cave Thomas some assistance. Mr. T. Seddon, Jun. who possesses the advantages of being an artist, and who *practically* understands the application of Art to Manufacture, has undertaken the duties of second master, and is about to be officially appointed as such. The committee have been obliged, notwithstanding the strictest economy, to incur heavy expense in fitting up the school, purchasing casts and models, in printing and other matters necessarily incident to the commencement of every undertaking of the kind. And as it will be found impossible to charge the students such fees as will suffice altogether to defray current expenses, together with a proper remuneration for the master's services, the Committee will be to a certain extent dependent on the assistance of all interested in the progress of Art, and the improvement of our working classes, to enable them to carry on the school efficiently: it is sincerely to be hoped that such parties will not be backward in supporting an institution, the object of which is to enable our workmen to enter into fair and honourable, but undoubted, rivalry with foreign workmen. Application has been made to the Board of Trade for a grant of casts and models for the use of the school. It is greatly to be desired, that the prejudices of the authorities at Somerset House (to whom such applications are usually referred,) against the principle adopted by the committee of teaching to draw only from *objects in relief*, will not act to oppose the grant; but that the board, feeling that this is at least a step in the right direction, will assist the committee in the proposed way, even if the grant is only made temporary. An application has been made to the Royal Botanic Society, Regent's Park, for the occasional loan of plants for use in the school; as most desirable objects of study. But a refusal has been given, on the plea of *inconvenience*. A commencement has been made in the formation of a class for females, which it is hoped may lead to very favourable results, in giving to a most numerous class of young women, who at present are above or beneath the usual occupations for females, the means of obtaining an independent income.

**BRITISH MUSEUM READING-ROOM.**—At the re-opening of the reading-room on the 9th of Sept., after the usual close for the first week in that month, a great improvement was visible to its frequenters. A supplemental catalogue of 153 folio volumes has been compiled for the use of the students, and a duplicate copy also provided to facilitate the readers, who will now scarcely ever have to wait while another is using it, as heretofore. All the titles of new books, as well as of others obtained since the old printed catalogue was compiled, are entered, so that they can now be obtained readily. The brass screen-work has been very properly removed from the large collection of books of reference which line the rooms, and extra light admitted from the side windows. The Grenville Library has received due attention, and a catalogue of that also is now accessible.

**HIRAM POWERS' STATUE OF MR. CALHOUN.**—If the American Sculptor has been unfortunate in having his works consigned to the deep, he is far more fortunate in recovering them. We learn from an American paper that his statue of Mr. Calhoun, which in our last number we stated was wrecked at the entrance to New York, has been found by the United States revenue cutter Morris. The Captain of the vessel is about to return to the spot where it lies, with the necessary apparatus for raising it; he says the statue is in perfect order, and can be got up with little trouble.

**REMOVAL OF THE MARBLE ARCH IN FRONT OF BUCKINGHAM PALACE.**—For some days men have been engaged in erecting scaffolding round the marble arch in front of Buckingham Palace, for the purpose of its removal. A part of the railing of the Green Park nearly opposite to the northern corner of the Palace, has been taken down, and a short distance on the other side of it, boarding has been erected, for a space of sixty yards long, by thirty wide, within which the

stones of the marble arch are to be deposited, until they are otherwise disposed of. When the arch is removed, the new front of the palace, which has just been completed, will be seen to much greater advantage, and will greatly add to the beauty and imposing appearance of the building. By the way, there is a rumour abroad, which seems warranted by the present appearance of the locality, that it is the intention of the authorities to deprive the public of some portion of the gardens which they have long regarded as their own property; we trust that nothing so likely to engender dissatisfaction and unpopularity will be attempted.

**BLACK LEAD.**—A discovery of a large mine of this valuable material is said to have been made in New Brunswick, as we learn from the following paragraph extracted from the *St. John's News*:—Within a mile and a half of this city, near the Falls, a discovery, consisting of black lead, was a short time since made, which bids fair to become a great and valuable staple article of export from this province, equal to gold itself. A company, consisting of six spirited gentlemen, was at once organised; they leased the ground from the Government, consisting of a superficies of three miles in extent, and set men to work to dig. A specimen of this lead, got out yesterday, may be seen at our office; it is as pure as if it had been manufactured for use; whereas in England, whence we obtain our black lead, the yield is only 70 per cent. to the miners, the other 30 being of foreign substance. The supply near the Falls is inexhaustible. The surface of the earth for two miles is coated with it, and the deeper it is dug the purer is the quality. Millions of tons of black lead, superior to any in the world, now lie at our feet, for use and exportation; and our readers may have some idea of the value of the article when we inform them that our merchants have been in the habit of importing black lead from England, and paying 38s. per cwt. for it. The article, as it is dug, will command in the English market 20l. a ton, and a much higher price in the markets of the United States, where, we are informed the duty is but nominal. The St. John's Mining Company—the designation they are known by—have already shipped 44 cwt. of New Brunswick black lead to Liverpool; to New York, 240 cwt.; and as much more to Boston.

**IMPROVEMENTS IN PHOTOGRAPHY.**—M. Blanquart Everard proposes the following method for preparing photographic paper, to be used *dry*, on the camera, and by which he states as fine an image is procured, and in as short a time, as on the *damp* paper usually employed, where high sensibility is required:—Take curdled milk, and separate the clear portion by filtering. Beat up with about three-fourths of a pint of this serum the white of one egg; this solution is then to be boiled, and again filtered, after which five grains per cent. of iodide of potassium is to be dissolved in it. The paper to be used is to be immersed in this mixture, and suffered to stand in it for two minutes, it is then to be removed, and hung upon a cord by a corner to dry. Thus far the paper can be prepared in ordinary daylight without any particular precaution, and it may be used immediately or kept for six months. The subsequent part of the process is in most respects similar to that previously recommended, the paper being rendered sensitive by a solution made of—

Nitrate of silver . . . .	1 part
Crystallised acetic acid . .	2 parts
Distilled water . . . . .	10 parts.

M. Everard has also employed albumen alone very successfully, in rendering paper more fitted for receiving the photographic images. In all cases, however, he still adopts the method of developing the picture by gallic acid. We announced in a former number that the fluoride of potassium combined with the iodide had a peculiar accelerating power; that pictures could be taken by means of this salt in a second. M. Niepce de Saint Victor now states,—"Of all the accelerating substances with which I am acquainted, I have not found a better than Narbonne honey. It accelerates the process without presenting the inconvenience of such substances as the fluorides." If this honey is mixed

with the albumen obtained from stale eggs, the greatest degree of acceleration is obtained.

"EXHIBITION VISITORS' ACCOMMODATION IN 1851.—A register is about to be opened at No. 1, Old Palace Yard, Westminster, by the Secretary of the Executive Committee for the Exhibition of 1851, in which will be entered the names and addresses of persons disposed to provide accommodation for artisans from the country whilst visiting the Exhibition next year. It is proposed to furnish copies of this register of lodgings and accommodation to all the local committees. Other arrangements are under consideration for guiding the working classes on their arrival by the trains to the lodgings they may select. The register will contain a column in which the nature and charges for the accommodation each party proposes to afford, will be entered.

THE WILL OF THE LATE SIR ROBERT PEEL, which has been proved at Doctors' Commons. He directs that his pictures at Drayton shall be held by his trustees, in trust for the person who shall, for the time being, be entitled to the possession of the house at Drayton. His books and prints are bequeathed to the present baronet; by a codicil, executed on the 12th of March, last year, which relates solely to his literary possessions, he bequeaths all his manuscripts and correspondence, which he states he presumes to be of great value, as showing the characters of the great men of his age, to Lord Mahon and Mr. Cardwell, with the fullest powers to destroy such as they think fit; and he directs that his correspondence with Her Majesty and her Consort and himself, shall not be published during their lives without their express consent. The trustees are to make arrangements for the safe custody and for the publication of such of his manuscripts as they may think fit, and to give all or any of them to public institutions; and the codicil contains general directions for the custody of such as shall not be disposed of in such manner. By the codicil of March 24th, 1849, all the profits which may arise from the publication of his manuscripts are to be applied for the benefit of literary men or for literary objects.

EXHIBITION OF ANCIENT ART.—The Archæological Institute announce that, instigated by the success of the Medieval Exhibition at the Society of Arts, they contemplate forming a Central Museum of Ancient Arts and Manufacture, to be held in London simultaneously with the Great Exhibition of 1851.—If sufficient space can be found, they suggest that a collection of paintings, illustrative of the early advance of the Art, especially in Great Britain, might be added. We think the idea, if carried out with taste and spirit, could not fail in general interest.

ST. STEPHEN'S, WALLBROOK.—This church is now undergoing a complete repair and restoration. The east window which was bricked up in 1796, is to be re-opened, and West's picture is to be placed in the north transept. The organ gallery is to be enriched, and a new cornice to be placed over the altar, which is to be richly decorated with carvings of fruit and flowers. This portion of the ornamental work has been intrusted to Mr. W. G. Rogers, whose peculiar ability for the task needs no encomium from ourselves; and we are glad to find his merits honoured also in the sister island, the Royal Society of Dublin having awarded him their gold medal for the works he recently exhibited in that city.

MONUMENT TO WORDSWORTH.—It is satisfactory to us to be enabled to announce, that upwards of 900*l.* have already been subscribed towards a befitting monument to this distinguished poet. We are sorry to find, however, that it is not to be erected amid the scenes he immortalised, but in Westminster Abbey, and we cannot look upon this arrangement otherwise than as an act of—

"Giving a sum of more, to that which has too much."

We do sincerely hope that a fine work may be the result of the public desire to commemorate Wordsworth, something which shall not be a mere portrait statue, but a high poetic embodiment; and we hope our sculptors will compete vigorously for the honour.

FOREIGN PENCILS.—An importation having taken place from Hamburg of a quantity of lead pencils of foreign manufacture, on which

the names of the importers were marked, and therefore detained as being imported contrary to law, the authorities decided that as the names thereon had the appearance of characters they could not, therefore, be considered as of British make, and were to be delivered. Is not this carrying out the principles of free trade beyond their ordinary limits?

FREE PUBLIC LIBRARY IN LIVERPOOL.—The town council of Liverpool, by a large majority, have recently determined on the establishment of a free public library; we are always rejoiced to record the foundation of such institutions, which do so much for the well-being of every district. The liberal views of the proposers, it is gratifying to observe, have been met as liberally by the Royal Institution of the same place, who have agreed to hand over to them their library, museum, and gallery of Arts, without any pecuniary consideration whatever. It is to be hoped that the recent government grants for the aid of public libraries and local museums, may be made of much service by similar foundations elsewhere.

M. MINASI.—This veteran artist continues to practise his art with wonderful power, especially when his advanced age is taken into consideration. He has recently completed a pen-and-ink drawing of Caxton's portrait, underneath which is the house of the typographer, and a view of his first printing-press; they are executed with marvellous delicacy and effect, so as scarcely to be distinguished from the finest line-engraving. These drawings of M. Minasi are certainly curiosities of Art, for accuracy and finish; we should be glad to hear he has found a purchaser for them.

EXHIBITION OF BOOKBINDING.—At the close of the month of August, the Bookbinders' Association held their annual exhibition, showing much taste and proficiency in the Art. Their specimens were very varied, and exhibited the styles of many ages and countries most successfully. A table clock-case, richly and tastefully tooled, attracted much notice. The exhibition was altogether highly creditable to the body.

MONUMENTA HISTORICA BRITANNICA.—Under this title a volume has made its appearance, which is a *rara avis* in this country; produced by the government, and at its expense. It is not gratifying after the constant complaints made by all *littérateurs* of the want of government patronage or assistance, to say any thing disparaging when a move is made by our rulers in this direction. But, unfortunately, this book has been "jobbed," as all things else seem to be, whenever a chance occurs of "a government contract." It consists of lithographic plates of coins and fac-similes of ancient manuscripts, the coins being executed in a very feeble manner, and descriptive pages of letter-press; the body of the book consisting of chronicles which have, since this book was begun, been reprinted in a cheaper form. To effect this, the enormous sum of 9000*l.* has been spent, over an edition of 700 copies, the volume consisting of 1200 pages; and the charge originally being five guineas. The return for all this is a sale of 46 copies, so that as a matter of business it may be pronounced a decided failure; and no man of business in the book trade will wonder thereat, there being none among them who would think of paying so large a sum for the production of such a work, simply because they could get it done as well for a much smaller one. In order to get rid of the 610 remaining unsold, the price has been reduced to two guineas. Still we predict the work will "lag" in its sale, and we think it would but be just as well as generous, if the government were to present copies to public libraries and literary men, particularly as compulsory claims are made by government on all literary works, for a few privileged libraries, some, like the Bodleian, giving little or nothing to the world of literature in return—unlike the British Museum, being more inclined to close their doors than open them to the student. There are many literary men who have suffered from this forced tax, after producing at their own risk expensive works; many others, like all good scholars not blessed with much money, who cannot afford to purchase such expensive volumes; to all such the volume might be a useful text book, and public money being spent with little hope of a

"trading" return, a graceful step in the right way might enable the government to make some return to many institutions, and men to whom the nation is indebted for much moral good and mental labour.

MR. CHUBB'S LOCKS have long been celebrated for their excellence and utility; they are about to be made as remarkable for their external beauty. He is preparing several most highly wrought, after the fashion of Medieval works of the kind, and for exhibition in 1851. A striking and beautiful improvement in the shape of key-handles is also being made by him, introducing ornament of a varied and beautiful kind; when we consider the variety of decoration which may be adopted in this manufacture, we cannot but wonder that it has not been in use before. Our readers may remember that we suggested this peculiar improvement in articles of the kind, in a paper in our Journal for the year. It was this paper, Mr. Chubb states, which suggested to him these improvements.

MODERN VANDALISM.—The beautiful oriel window of John o' Gaunt's Palace at Lincoln, so well known to antiquaries, and which excited the attention and admiration of the Archæological Society in 1848, was advertised for sale a short time since (preparatory, it is supposed, to some alterations), when Earl Brownlow became the purchaser. His lordship has since presented the window to the county magistrates, with a view to its being preserved in the Castle, which will form an appropriate site, it having been one of the official residences of the Prince John. The south wall, which contains this window, is the only portion of the palace that has not fallen a prey to the hand of time, or the taste of a late proprietor. The front next the street, which was tolerably entire when Buck published his view in 1726, with the arms of England and France quarterly on a large shield, has been entirely pulled down and rebuilt, and deprived of its ancient character and ornament, the window, which has survived the chances of 500 years, covered with sculpture, is still in good preservation.

PORTRAITS OF SHAKSPEARE.—Within a recent period a portrait and a plaster cast, purporting to be both representations of the immortal Poet, have come forth, challenging attention. The painting represents the Poet on a bed after death, the cast purports to be moulded from his features. Both came from the Continent, where they are reported to have been carried immediately after the Poet's decease, and kept religiously as heir-looms. It must be borne in mind that there is no name on either, nor any but traditional proof of the name of the person whose features they display. All that connects itself with Shakspeare is so slight, we have so few mementos remaining to us, that it is no wonder if the urgent desire of the world to possess more should occasionally be gratified. Talma, the great French tragedian, was more than charmed with a pretended "genuine" portrait, "discovered" in a country house, painted on a pair of bellows! and in his enthusiasm ornamented his prize with a frame of jewels, and a case of velvet. He was satisfied; so was the party who had duped him. For ourselves, we own to great scepticism on Shakspeare portraits, and believe in none but the Stratford bust, and the first folio print, with due allowance for the bad execution of the latter. There is no sound reason for trusting in others.

TORONTO INDUSTRIAL EXHIBITION.—The arts and manufactures of Canada are proposed to be collected and exhibited in Toronto, not only with a view to the reward and display of native talent in its own home, but also with the design of collecting from Upper Canada such articles as it may be desirable to transmit to our Exhibition of 1851. The prize articles will be transmitted, after the close of the present Exhibition, to the provincial fair at Montreal, where they will again compete for provincial prizes, and if successful, be forwarded to England at the public charge, an arrangement which has received the sanction of the House of Assembly. It will thus be seen that in the new world, as well as in the old, the "note of preparation" is sounded, and a vigorous response may be expected, of which we shall hear something on this side of the Atlantic.

## REVIEWS.

THE ANTIQUITIES OF RICHBOROUGH, RECVLVER, AND LYMNE. By C. ROACH SMITH, F.S.A. J. R. SMITH, Old Compton Street, London.

The wanderer on the Kentish coast, who may have passed heedlessly by the few ruined walls which alone mark the site of the Roman towns, whose remains furnish the subject of the present volume, would scarcely fancy that the antiquary could find interest in them—might only wonder at it—and pass on amazed at such, to him, profitless enthusiasm. That such shapeless masses of ruin, standing so bleak and desolate on the solitary shore, should add their quota to our knowledge of the earliest, the most important, and the darkest period of English history, and resuscitate forgotten ages and their manners, might be doubted; but when proved, would show that the reflections of the judicious antiquary are not to be despised. To him past ages have bequeathed their secrets, and by him must they be revealed to the present. It is not, however, all who call themselves antiquaries to whom so valuable a privilege is accorded; it is not the mere collector of odds and ends because they are old, and the worshipper of grotesque carving because it is quaint and ugly, or the mere measurer of a building, who is the true antiquary; but he who can dis sever the ore from the dross, can add to our fund of useful knowledge by his researches, and "make the dry bones live." This is the great privilege of the archaeologist; and this the test of the useful student of "tymes olde."

Among the many who ramble from the modern watering-place Ramsgate, round Pegwell Bay, to the ruined walls of Richborough, how few could feel or would be inclined to believe, that 170 quarto pages might be profitably occupied, or occupied at all, in detailing its history and its interest! yet the present volume does this, and might have been much enlarged, had not its author been of that rare and conscientious class, who give the largest amount of information in the smallest amount of words. It is not a little curious to note the clearness and accuracy of his deductions, from the smallest scrap of evidence he obtains, whether it be but a simple fragment of inscribed tile, the work of a Roman legionary soldier, or a denarius which may have dropped from the purse of one of "the fair daughters of Italia," when Rome ruled the world and first planted its standard on our own shores. Each fragment of pottery, each fractured urn, tells its tale; the shattered column speaks of the gorgeous temple of which it once formed part; the brief inscription utters the long-past glories of old Rome.

What Wordsworth so beautifully says of the unobservant worldling, or the mere utilitarian—

— "a primrose by a river's brim,  
A yellow primrose is to him;  
And it is *nothing more!*"

will equally apply to those who find no "sermons in stones" that compose the walls of an antique edifice; far otherwise is it with the educated eye, that can read the mute but eloquent history they tell, and by its repetition force the attention, and ultimate respect of the most casual observer.

The collections of Mr. Rolfe, of Sandwich, the gathering of many years from the Richborough locale, have greatly contributed to the volume before us; and Mr. Smith, by his judicious comments upon them, aids us very considerably in a knowledge of that darkest portion of history, the habits, manners, and modes of domestic life among the Romans and their immediate followers. The elegant Samian Pottery, with its tasteful ornament and its mythological or other figures, speaks abundantly of the pure and elevated taste of the Romans in domestic life. The rude imitations of the native potter tell a tale of mental inferiority. Mr. Smith says, with much critical acumen, "The philosophic antiquary, who in the meanest work of the hand of man reads, to a certain extent, the mind which guided it, may speculate how far the one may illustrate the other, and, comparing the rude jugs and platters of the middle ages with the Roman *simpulum* and *patera*, sees as great a difference as between the sober history of Tacitus, and the fables of Geoffrey of Monmouth, or between the versification of a poetical monk and the Odes of Horace."

The barbaric magnificence and elaboration of the personal ornaments of the Anglo-Saxons testify to their rude but gorgeous taste, and are quite in accordance with the character of the people; quite as much so as the glass tumbler which holds its pint of liquor, destined to be quaffed ere it can be again set sideways on the table, illustrates and enforces the historic character of these "brewers of strong drink," who excelled "the six-bottle men" of the last century.

It is this illustration of the more obscure periods of our early history, those periods which occupy but a few pages in our English annals, while the later centuries are spun out *ad nauseam*, that makes the present volume so valuable. Mr. Smith says, that "considerable information has of late years been obtained on the state of Kent during the first ages of its occupation by the Saxons, from discoveries made in the burial-places scattered over the country, and particularly in the eastern districts. They are all Pagan in character; and the objects found in them are not only frequently of Roman origin, but they show in many instances, that Roman habits and customs had been adopted and associated with those of the new inhabitants, to an extent, which must considerably modify our assent to the popular belief that the Saxon invasion either exterminated the Roman monuments, or the influence of Roman civilisation."

Both Richborough and Reculver claim much interest from their early association with the Christian faith. Richborough is traditionally assigned as the place where St. Augustine landed, A.D. 597. Reculver had a church partly constructed from a Roman temple situated in the midst of the Castrum.

The encroachments of the sea on this part of the coast are curiously shown by the map of Reculver in 1685, for the first time engraved in the work before us. About twenty-five rods of land have been gradually washed away since that time; Leland in the reign of Henry VIII., notes it to have been "within a quarter of a mile or little more of the sea." The antiquities found here have been descanted on by Mr. Smith as ably and profitably as before.

Of Lymne, the *Portus Lemanis* of the Romans, one of the greatest keys to Britain, sharing with Rutupiae and Dubris commercial importance, as the medium of communication with Gaul, the best account is given in the volume before us. Its lonely situation and fragmentary character had attracted little notice; and it is due to Mr. Smith to record, that it was owing to his persevering zeal that the present extensive excavations were carried out, previous to which it was extremely difficult to form an approximate notion of the original form of this castrum. The irregularities of the ruin is now proved to have been the effect of a land-slip, and the consequences produced must be quite as curious to the student of nature as to the antiquary.

It will thus be seen that the present volume is not the mere compilation of the closet; but that a considerable amount of active research has been undergone in its production. The entire amphitheatre at Richborough has been exhumed, and the castrum at Lymne trenched entirely round for the first time, its form determined, and the history of its destruction satisfactorily given. A large outlay and much manual labour have been expended on this; but it gives value and originality to Mr. Smith's volume; and exhibits the persevering and untiring industry of his labour.

The volume has been copiously illustrated by F. W. Fairholt, F.S.A., who has worked in a fellow spirit with the author. Ten plates and more than a hundred woodcuts are given in the work. Their chief merit is their scrupulous exactness: but this appeal to antiquarian requirements will be duly appreciated by all to whom the volume is addressed.

USEFUL HINTS ON VENTILATION, EXPLANATORY OF ITS LEADING PRINCIPLES AND DESIGNED TO FACILITATE THEIR APPLICATION TO ALL KINDS OF BUILDINGS. By W. WALKER, Engineer. Published by J. T. PARKES, Manchester.

Few things are more simple than Ventilation, and there are few about which more nonsense has been written, or for which so large an amount of absurdity has been perpetrated. The principles by which the circulation of air is regulated, are few. Nature has no complicated machinery in her works; and it is fortunate for man that the laws established for the regulation of physical phenomena cannot be disturbed by the meddling of scientific pretenders.

Warm air ascends from its being lighter than the same bulk of cold air, and its place is supplied by air of a lower temperature. By this tendency to an equilibrium, large and small currents are continually being generated, and a more uniform condition of the atmosphere produced, than could by any other means be established.

Air is vitiated by the exhalations of crowded cities; carbonic acid is formed and sulphuretted hydrogen generated, which would soon destroy animal life but for the beautiful provision of a natural law. Carbonic acid, from its weight, would remain near the ground, and sulphuretted hydrogen would also remain floating in the lower

regions of our atmosphere. The law of *diffusion* in these and all similar instances exerts its power, the denser body attracts unto itself the lighter one, and a mixture takes place which rapidly leads to a dilution so great that these poisons are rendered innocuous; and it appears probable that even chemical decomposition is effected by the same power.

In the most ill-adjusted building, it is most fortunate nature carries on her own ventilating processes; retarded they may be, they are never stopped; and the best condition of ventilation is such an arrangement as that we find in an Irish cabin, a hole in the highest part of the roof through which the smoke is to escape.

In large buildings, factories, and the like, this arrangement is not always easy, but the attempts to produce the same results by the complicated machinery of furnaces, air-shafts, &c., have never been successful. Open a channel, through which heated air may obey the law of gravity, and all the other desiderated results will follow.

The book before us would have been a much better book than it is, if the author of it had not a plan of his own to propose. He does this, however, fairly and honestly enough—but being himself a *ventilator*, he joins in the cry against windows and doors, which, to him, appear to be almost a barbarism. Like everyone of the "ventilating doctors," he would have us live like the ferns in Ward's cases, to which the smallest possible amount of air enters by any natural inlet; that which is demanded being duly filtered in by air-ways, and when used, drawn off by shafts. Windows occasion currents of air, and hence they are declared to be bad things, but scientific ventilation has in no instance yet furnished us with a better result. Let us, by being freed from the ever odious window-tax, be enabled to double their number in all our houses, —and thus have a fulness of light and air—let the blessed breezes of heaven blow their healing breaths through our rooms, and we want no "scientific" ventilation. We, for ourselves, have no desire to reduce ourselves to the condition of stove-plants, unable to bear the unadulterated air; let us rather imitate the sturdiness of the mountain-fir, and court, rather than avoid, that full fresh current of the atmosphere which bears health and cheerfulness upon its wings.

Those that desire to know what has been done in the way of artificial ventilation, will find this little book useful, and as such we recommend it.

ENGRAVINGS OF SAINT PATRICK'S BELL AND SHRINE. Published by WARD & Co., Belfast; HODGSON, London.

A series of five beautifully executed chromo-lithographic drawings, gives faithful representations of an Irish ecclesiastical bell which is supposed to have belonged to St. Patrick, and the several sides of the jewelled shrine in which it has been preserved for many centuries. A descriptive essay accompanies the plate, in which its history is narrated. The earliest mention of the bell occurs in the annals of Ulster, in the year 532, in which it is noted as one of the relics of St. Patrick, brought by Columbkille to a shrine sixty years after his death; and upon which it was usual to administer oaths, the infringement of which, when taken on this valued relic, as noted by the Four Masters, in an account of the punishment inflicted on the inhabitants of lower Dundalk in 1044, was generally severe. In process of time it was enshrined in the very costly and elaborate case which is delineated in the present work, and upon which is an inscription denoting the time of its fabrication, in the reign of Donald O'Lochain, who came to the throne of Ireland in 1083, and died in 1121. The style of ornament adopted in this shrine, is precisely in character with that found on other monuments of the period; serpents interlaced in the most intricate manner, and enrichments knitted and wreathed in a very elaborate style, interspersed with richly set jewels. As a work of early art we have scarcely ever seen one more worthy the notice of the antiquary; it is as fine an example of Irish art in the twelfth century, as could be offered to the inspection of the curious; and the manner in which the plates are executed, leaves nothing to be wished on the score of beauty or accuracy. It may be safely recommended as a national work, creditably performed, and worthy the best attention of all lovers of ancient Art, of which it is a most remarkable example.

SHAKESPEARE'S SEVEN AGES. Etched by E. GOODALL, from the Designs of D. MACLISE, R.A. Published by the ART-UNION OF LONDON.

When these designs were exhibited at the Royal Academy, in 1848, we expressed a hope that they would be engraved for publication. We know not, nor is it of importance, whether our remark sug-

gested the idea to the Committee of the Art-Union, but they have had them engraved and distributed to their subscribers for the present year; in thus doing they have acted judiciously, and so we have no doubt their subscribers will think with us, for the series forms a beautiful little volume. Mr. Maclise's drawings were executed in pencil; the peculiar form he has given them, which, however, in no way detracts from the elegance of composition, arises from their being originally intended to ornament the border and centre of a porcelain plateau. In these subjects, the poet's ideas are poetically rendered, and with a beauty and accuracy of drawing which no artist of the present day can surpass: the subordinate characters introduced into each sketch, are, to our mind, not the least felicitous points of the respective compositions, especially those in the last plate, where the contrast between the youthful figures in the background, and that which portrays "second childhood," is admirably developed. Mr. Goodall has etched the plates in a manner worthy of his high reputation as an engraver.

**ILLUSTRATIONS OF THE REMAINS OF ROMAN ART IN CIRENCESTER.** Published by G. BELL, London; BAILY & JONES, Cirencester.

The history of early Britain has yet to be written; and its compilation to be made from such books as the present, or such researches as have contributed to the formation of this volume. It is but by slow degrees that we exume the long-forgotten traces of past ages; here and there the plough turns up a jar of coins, or the uprooting of a tree brings to light a Roman pavement, telling its tale of the art and luxury which these wonderful people introduced into our land. A railway cutting occasionally, as at Ramsgate, finds its way through an unknown cemetery of early Saxons; and many a warrior's grave is laid bare, contributing his weapons to our museums; or a fair lady's "narrow house" is broken in upon, and her valued jewels, prized in life, coveted, and preserved with her in death, are brought forth to show us how far the Arts of luxury had then reached. It is from the careful accumulation of minute facts such as these, and a comparison made between them and the fragments of written history or general literature remaining to us, that that dark period, the early history of Britain, is to be illumined by the scholar and the antiquary. Each old city of our land, each lonely ruin, or early earthwork, tells its tale, and all will aid in the reconstruction of the shattered fragments of a people's history by a people's hand.

Cirencester is remarkable for the noble remains of Roman Art it possesses; we are told "scarcely an excavation takes place within the limits of modern Cirencester, without disinterring some well preserved relic, of interest in itself, and of value in enabling the antiquary to arrive at important conclusions concerning the history of a people whose protracted residence in our island has ever since exerted great influence, even upon the manners and customs of the present inhabitants." Persons scarcely reflect how long a period the Romans occupied Britain; three hundred years they held sway, and during that time they must have done much to naturalise themselves here, and humanise its people.

The range of the Cotswold Hills, forming an important barrier almost in the centre of our island, had been long chosen as a military post; and a range of earthworks extends from "Clifton Downs, near Bristol, across the Valley of the Severn, to the jutting promontories of the Cotswolds, at Westridge and Stinchcomb Hills, passing on from one prominence to another, along the whole range beyond Cleeve Cloud and Nottingham Hills."

Corineum, the modern Cirencester, situated close to this important range of hills, was early colonised by the Romans; and it possessed an amphitheatre whose form is still visible, and numerous buildings of an important kind, as the remains occasionally discovered testify. Fragments of really fine sculpture are still visible in the grounds of Miss Masters; while Earl Bathurst's Park, in the immediate vicinity, exhibits a most beautiful tessellated pavement, representing Orpheus charming the brutes. The pavements, however, discovered in 1849 are very remarkable for their beauty; and these being hitherto unpublished are given in full detail. They are singularly curious and tasteful, and are admirably given in the work before us, so that we seem to be looking at the things themselves, so faithfully are they reproduced. The analysis of the tesserae and of the glass found here is of much interest, and testifies to the care bestowed on the volume in all its details. The notes on early fresco-painting are also good; and the volume altogether reflects great credit on the local press, from which it is issued.

**THE ENTRY OF THE SAVIOUR INTO JERUSALEM.** Engraved by the Anaglyptograph, from the original Prize Bas-relief, by JOHN HANCOCK. Published by the ART-UNION of London.

The peculiar effect so readily obtained by the process of engraving here adopted in copying Mr. Hancock's work, is excellently adapted to its full development. The surface of the print really appears embossed, while the broad lights and shadows are well rendered. The composition is very simple and good, and the dignified character imparted to the followers of the Saviour, contrasts beautifully with the groups of women and children who joyously welcome him. The subject and its treatment cannot fail to popularise this print.

**SKETCHING FROM NATURE.** By JOHN WOOD. Published by WHITTAKER & Co., London.

Mr. Wood is well known to many artists and amateurs as the author of an excellent "Manual of Perspective." His aim in the present publication is to place in the hands of the young student, a work which will enable him to apply what he has gained in-doors to the world of nature without. This object he sets forth in a clear and simple manner; but there is nothing in the book which we have not seen once and again in other publications of a similar kind, nor do we think that the examples afforded by the illustrations will do much to enlighten the learner; nevertheless, the treatise may not be without its use, where other instruction is not at hand.

**HAGAR AND ISHMAEL.** Engraved by PRIDOUX & SMITH, from the picture by C. L. EASTLAKE, R.A.

The managing committee of the Art-Union of Glasgow have caused this engraving to be executed for circulation to their subscribers for the year 1850-51; but if the impression we have received be a fair specimen of the engraving, we cannot congratulate the Society on the choice it has made, for we have rarely seen a poorer print. This observation is made with regret, because we are at all times anxious to uphold the interests of these Societies, everywhere; but we cannot withhold our dissatisfaction from such a work as this, which will not, it is greatly to be feared, add much to the exchequer of the Glasgow Art-Union.

**THE ILLUSTRATED HAND-BOOK OF NORTH WALES.** By J. HICKLIN. Published by WHITTAKER & Co., &c., London; G. PRITCHARD, Chester.

Among the literary fruits which the autumn invariably matures, are the various species of "guides" for travellers, the majority of which are really most excellent topographical works. This, by Mr. Hicklin, is capably got up in all respects. The information, as we know from our own experience of the numerous localities it describes, is both comprehensive and accurate; and abounding as it does with numerous prettily executed woodcuts, it makes, not only a useful travelling companion, but an entertaining one also.

**HENRY VII.'S CHAPEL, WESTMINSTER ABBEY.** INTERIOR OF THE HOUSE OF LORDS. Drawn and lithographed by E. J. DOLBY. Published by DUFOUR, Westminster.

A pair of very carefully executed and accurate drawings of these two magnificent interiors, showing the respective beauties of each to the greatest advantage. The view of the old building of Henry VII. looks towards the east, and, consequently, includes all that is most attractive; the exquisite workmanship of the ceiling is drawn with the strictest attention to its intricate details, while the carved work of the stalls is as truthfully represented. Both prints are produced by Messrs. Hanhart in colours and as the banners of the knights, which depend from the walls of the chapel, are seen with their various armorial bearings in blue, scarlet, gold, &c., the whole has a very gorgeous effect. Mr. Barry's edifice comes out with equal richness: the view is taken from the end opposite the throne; the combination of colours in the glass windows, the ceiling, the frescoes, and the fittings of all kinds, presents a *coup d'œil* of the most splendid and striking character.

**PENNY MAPS.** Published by CHAPMAN & HALL, London.

A well-executed map for one penny is certainly something wonderful even in this age of cheap every thing: but we have it here produced in a way that is quite satisfactory; for the series now publishing by Messrs. Chapman & Hall is printed on good paper, in a clear legible type, and of a size to be useful for all ordinary purposes of reference, as well as for those of education.

**THE TABERNACLE OF ISRAEL: ITS HOLY FURNITURE AND VESSELS.** Published by BAGSTER and Co., London.

The plates which form the principal attraction of this volume, are executed in coloured lithography, with the addition of metallic tints in gold, silver, and brass, to express the metals of the various objects delineated; these are very satisfactorily executed. The letter-press is remarkable for its careful analysis of the sacred text and its meaning, as regards the form and uses of the various articles intended for the religious service of the Tabernacle. It must be borne in mind that the representations of all the religious vessels must be more or less fanciful, depending upon the taste of the artist who endeavours to reconstruct them; for, with the exception of the famous bas-relief of the Arch of Titus at Rome, we have no authentic representation of the sacred Jewish vessels. In the present instance, we can trace many Egyptian authorities used by the artist, as well as the adoption of Etruscan and Roman forms in the vessels. Where nearly every thing must depend upon a realisation from antique analogies, this was the only course; and although we are not fully satisfied that the present work carries out the subject so thoroughly as might be done, it is an immense improvement on the absurdities of Calmet and his pictorial followers, who designed the sacred vessels of the ancient Jewish Tabernacle, in the style of Louis Quatorze. The volume is "got up" in an exceedingly elegant style; and is an excellent example of books of its class.

**STAFFA AND IONA.** Published by BLACKIE & SON, Glasgow and London.

The islands of Scotland are by no means among the least interesting portions of that country; to some of them Sir W. Scott has given a renown which will be coeval with his writings, and these are imperishable. The little book published by Messrs. Blackie, will serve as an excellent guide to the places it describes; and inasmuch as steam navigation has opened up a regular and rapid communication with them, we would recommend visitors to the north, who are within a reasonable distance, to put the book in their pockets, and extend their tour to these picturesque and curious localities.

**GENERAL VIEW OF THE CITY OF NEW YORK.** Published by WILLIAMS & STEVENS, 353, Broadway, New York.

This striking panoramic or 'birds-eye' view of one of the most important American cities, gives an excellent idea of the extent and position of a locality made interesting to the whole world, through the pages of Washington Irving, whose immortal "History" records its early state. The town of Diedrich Knickerbocker was however a very different affair to the present noble city; and the change is not a little instructive to all who study the spread of civilisation. The foreground of the present view is occupied by Union Square with its trees and fountain. Thence the eye is carried up the noble Broadway, with its rows of trees, towards the Battery. The Bowery road is to the left, showing the iron track-way laid down for the speedy conveyance of the enormous double omnibuses, that are constantly plying the three miles of street. In the distance is the old part of the town, beyond is seen Staten Island, and the noble waters surrounding it. The extent and beauty of the city are exceedingly well displayed in this print, which is a careful transcript of nature.

**REMARKS ON THE ARCHITECTURE OF LLANDAFF CATHEDRAL; WITH AN ESSAY TOWARDS A HISTORY OF THE FABRIC.** By E. A. FREEMAN, M.A. Published by PICKERING, 177, Piccadilly.

The very peculiar and curious cathedral of Llandaff, presenting as it does many differences of construction from such erections in our own land, cannot fail of being interesting to the ecclesiologist. It consists of a long unbroken body, comprising under an uninterrupted roof, nave, choir, and presbytery, with a large Lady Chapel projecting from the east end at a lower elevation; the west end flanked by low towers, and the absence of a central tower and transepts, with the heterogeneous look of the entire structure, cannot fail to strike the most casual eye. But there is much that is both curious and beautiful in the detail of the Norman and early English portion of the building. The history of the changes it has undergone until the bad taste of the last age effectually destroyed it in the process of "beautifying," as it has done too many of our ecclesiastical buildings, is well told. The volume is illustrated by a series of well executed plates and woodcuts.



## THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1850.

THE PREPARATIONS IN GERMANY  
FOR THE EXHIBITION OF 1851.

E gave notice to our readers that we had undertaken a Tour to the several leading Cities of the Continent, with a view—first to obtain information concerning their preparations for the Great Exhibition to be held in London in 1851; and next, to ar-

range with the principal Manufacturers in order to obtain from them drawings of the more important objects they design to contribute, with a view to engrave them in the ART-JOURNAL, in accordance with the plan of which we have submitted an outline to our subscribers.\*

This Tour has been made—so far as Germany is concerned. In such cities and towns as we were unable to visit personally, we have established correspondents, and shall, as we receive them, print their reports: a journey to Vienna would have occupied more time than we could devote to it, and we engaged the services of a gentleman at Nuremberg, very competent to the task, whose statements we shall, no doubt, be empowered to publish in our next number. We shall continue the Tour we have thus commenced, by proceeding forthwith to the several cities and towns of Belgium, Holland, and France: and we trust the information we shall thus acquire will be of value, not only as aids to our reports of the Great Exhibition, but as a means of enabling us better to discharge our duties—as conductors of this Journal—to the British manufacturer on the one hand, and the Foreign manufacturer on the other.

In our present article, however, we shall not go at length into details: it will be expedient that we reserve much of them for that report by which, accompanied by illustrations, we hope adequately to represent THE GREAT EXHIBITION; it is an absorbing topic in all parts of the world: there is scarcely an artisan in Europe who does

\* It may be well to print here a passage from the Prospectus circulated by us among the Manufacturers:—“The Editor of the *Art-Journal* is actively arranging to Report the Exhibition fully—by describing and illustrating by fine engravings on Wood all the more prominent and meritorious objects contributed by Manufacturers: he will issue Supplementary Parts (or double numbers) of the *Art-Journal*, each Part to consist of at least 52 quarto pages, and containing between 250 and 300 engravings: these engravings will be produced without any cost to the Manufacturer.

“It will be only necessary that the Manufacturer supplies the Editor with drawings of the principal objects he designs to exhibit, together with such information concerning his establishment as it may benefit him to communicate: but it is essential that these drawings be received at the earliest possible period, in order that they may be in all respects worthily executed and carefully printed.

“When these illustrated Reports have been issued with the *Art-Journal*, they will be collected into a Volume, which Volume will contain, probably more than a Thousand Engravings, and become—as a catalogue of its most beautiful and valuable contents—a permanent record of the Exhibition, and a key to the most meritorious Manufactures of all parts of the world.”

not feel some degree of personal interest in the result; much anxiety concerning it pervades all classes in every country of the globe; and it is certain that manufacturers every where, whether friendly or hostile, confiding or suspicious, are abiding the issue as destined to influence very largely the future commerce of Europe.

The theme is consequently one that must be dealt with in this Journal in a manner, as far as possible, commensurate with its importance; and, at the outset of these remarks, we assure our readers that we shall spare no labour, and grudge no expense, that may enable us worthily to discharge the task we have undertaken—fairly and justly to all competitors.

We have said that our tour had two purposes: First, to procure information concerning the movements and prospects of Industrial Art on the Continent; and 2ndly, to arrange for a supply of drawings of objects contributed to the Exhibition, in order to engrave and describe them in this Journal. We believe we have succeeded thus far, in attaining both purposes; in all the cities we have visited, facilities were readily and liberally obtained for us; our project was considered and encouraged by all the heads and members of Commissions,—in some instances by Ministers of State with whom we had interviews,—and by the manufacturers, without a single exception, to whom our Prospectus was submitted,—by such manufacturers, that is to say, as resolve to contribute to the Exhibition: for the list by no means includes all the meritorious *fabricants* of Germany; some declining to contribute from *suspicion*; others from over-occupation, at the present moment; others from a reluctance to exhibit their designs; and others (these indeed being by far the larger number) withholding their contributions under the belief that as “prices” are not to be fixed to articles, they lose their principal vantage-ground, and consequently the benefit they might derive from the competition.\*

\* Upon this subject we had some conversation with the Minister of the Interior of Saxony, who honoured us with an invitation to an interview, at Dresden. He is, of course, entirely satisfied as to the good faith of the invitation given by England to the other Nations of the World; but he expressed himself very strongly as to the justice of affixing prices to all articles contributed, assuring us that such is the universal feeling throughout Germany; and that an arrangement to this effect would give general satisfaction, and remove all doubts and prejudices that may exist anywhere.

His opinion is, naturally, based upon the belief that the strength of Germany consists in its power to produce articles cheaper than they can be produced in England. We assured him that English manufacturers generally desired this course as earnestly as it could be desired by German manufacturers, inasmuch as the former entertained the conviction that their capital, machinery, and certain other advantages, gave them the power to produce at a cheaper rate than similar produce could be effected in Germany, notwithstanding its lower rate of manual labour. We presumed to add that, as the result of inquiries, somewhat minute, and a comparison we had felt it our duty to institute in all the places we had visited, we were of opinion, that although articles which depended mainly upon hand-labour (and these chiefly, if not exclusively, unimportant luxuries), might be produced cheaper in Germany than they could be in England (the weekly wages of artisans in Germany being seldom more than 5s. or 6s. a week), all productions by machinery, or such as are essentially aided by machinery, would be produced cheaper by us than they could be by them; and that consequently to affix prices to the articles in the Exhibition of 1851 would, *on the whole*, be in reality no boon to the Germans.

We had, indeed, to argue this point on many other occasions, and endeavoured to explain the difficulties that lay in the way of affixing prices *in all cases*, and to the frauds to which such a system might lead; but we found the Germans, generally, impressed with a belief that it was impossible for England to manufacture cheaply; a belief that will be very materially changed when they have visited London in May.

We reminded the manufacturers of Germany that it was not the custom to affix prices to articles exposed at the periodical exhibitions of Industrial Art either in Paris, Brussels, or other Continental Cities; and endeavoured to prove to them how much more numerous the evils would be by giving than by withholding prices. We pointed out to them how easy it would be to establish agents in London, where the prices of articles might be

In our number for October, we expressed our regret (then writing from Nuremberg) that the Royal Commission had not consigned to some trusty and experienced person the task of visiting the cities of the Continent, and personally communicating with the heads of the several commissions and the principal manufacturers. That regret was increased as we journeyed northward, and found how comparatively easy it might have been to have removed prejudices and to have established confidence. Many questions were put to us which we were neither able nor willing to answer. Upon those points, however, which implied doubts of the good faith of England in inviting the competition, and as to the ultimate awards of prizes, we considered ourselves free to speak strongly. We ascertained that most erroneous ideas on the subject very generally prevailed; among others, that it was not intended to publish in the catalogue the names of German contributors, nor to admit them to any participation in the prizes to be distributed at the close of the Exposition. It was easy for any Englishman, zealous for the honour of his country, to pledge himself that such notions as these were without the shadow of foundation; but there were other matters upon which no one, without authority, was justified in giving an opinion; and we repeat, much service might have been rendered to the public cause, by the employment of a missionary proceeding direct from the Royal Commission.

If, however, we found on the one hand misconceptions, jealousies, and suspicions, and that they were fostered by several of the leading journals of Germany,\* we have, on the other hand, to report that justice was generally done to the grandeur of the scheme and to its large liberality: the project was considered, by all enlightened persons, as in the highest degree creditable to England; as a project which could have emanated only from a country truly great, conscious of its strength and of the power of its resources; and by all the governments of the Continent—with the solitary exception of Hanover—assistance in some form or other has been tendered to manufacturers willing to enter into the competition, not alone as an act of policy; but as an acknowledgment of the generous spirit in which the invitation has been sent forth. It is, however, a mistake to think that this assistance is at all considerable; in most cases, we believe, it amounts to nothing more than free carriage to the boundaries of the kingdom from which the goods are sent; possibly, honorary rewards to those who may contribute to uphold or extend national reputation; and the appointment of Commissions to arrange the modes of transmission, the selection of articles and the nomination of committees to visit London with a view to a public report. In other words, in reality, the German States are doing no more for their manufacturers than the English government are doing for ours. We held, in common with the English public generally, a different opinion, and had largely, but most erroneously, magnified the “government aids” which foreigners were likely to receive. We may observe, by the way, that in numerous instances we found the foreign manufacturer complaining that his government was in reality

made known; and we believe we may say, that, in many cases, we overcame the prejudices which on that ground would have kept away contributors.

\* It is scarcely necessary to say that these misconceptions, jealousies, and suspicions are nearly as rife in England as they are in Germany, and that they have been fostered by some of the public journals here as well as there. We extracted a passage from the *Allgemeine Zeitung* so precisely akin to one which we find in *Blackwood's Edinburgh Magazine* for September, that we might almost have considered the one a translation of the other. It is as follows:—

“We do not wonder that our manufacturers have shown themselves averse to come forward on the present occasion; they could not by possibility do anything more suicidal to their real interests. Their obvious duty and policy is to maintain their markets and *husband their inventions, not to assist in encouraging and instructing their rivals.*”

This is almost to a word the argument with which we were met by all German manufacturers who declined to contribute to the Exposition.

giving him no aid worth having, and using nearly the same expressions which we have been ourselves using for some time past—that in a contest upon which so much is to depend, direct assistance ought to be afforded by the State.

This is not the only wrong impression which our tour has removed from our minds; actual experience, and very careful examination, have much contributed to withdraw from us all apprehension that the contest can be injurious to British interests; there are some manufactures—such as a profuse and most admirable use of zinc—in which we have attempted nothing; there are a few others, such as terra-cotta, cast-iron ornaments, &c., in which we shall be greatly surpassed; but in a large proportion of the articles of manufacture we examined in Germany, we have found deficiencies which the Germans will not find in similar articles manufactured in England; nay, we should not very materially alter this sentence, if we speak (from a partial acquaintance with them) of the manufactures of Belgium and (from more extended knowledge) of the manufactures of France.

The argument to be deduced hence is simply this: that the English manufacturer who from fear of being worsted in the contest, declines to enter into it, is, to say the least, labouring under a delusion.

The Germans have to contend against many difficulties which the English do not find in their way; they enjoy no advantage which may not be enjoyed by us; but we possess advantages which, under existing circumstances, are denied to them. It is more wonderful that they have done so much than that they have done so little, when we consider the state of warfare in which they have been so long engaged—followed by revolutions or domestic broils, that have gone so far to prevent cultivation of the Arts of Peace; and the effects of which still continue to operate most prejudicially against advancement, in all that regards the elegancies and luxuries, and some of the necessaries, of life. If labour is cheap, the results of labour must be cheap also; and there will be observed in many articles of taste, a want of finish, resulting from a necessity for smallness of cost, which, so to speak, spoils the hand of the artisan. The artisan, it is known, is compelled in almost all the German states, to expend several of the best years of his life, in the ranks of the army; much of what he has learned in the workshop he has unlearned in the barrack. An artisan whose ingenuity is great and who may be possessed of ample capital, cannot establish a business for himself; he must wait until a vacancy has been made for him by the death or withdrawal of some predecessor in his trade—the law prohibiting more than a fixed number of persons of any trade from practising such trade; consequently competition is a thing unheard of, and there rarely exists any stimulus to achieve excellence. Many of the more important branches of manufacture are government monopolies, where buyers must take what they can get and not what they desire. There is a very general opinion that to *make things to last* would be ruinous to the fabricant, and that to show well for a season is all that ought to be required of the producer.\*

We glance at a few of the disadvantages which enthrall and embarrass the manufacturers of Germany; happily, they are such as do not touch the manufacturers of England.

It is, therefore, to our minds certain that the great strength of Germany will consist—not as the Germans think in the cheapness of their articles, but in the truth and beauty of their designs: their application of pure Art to ordinary objects; in this respect governments have done justly by the people; their Schools of Design and of Art are for the most part wisely and admirably conducted, and their great artists do not think they condescend when they work for the instruction of the mass.†

\* At Nuremberg we had some conversation on this subject with a cutler to whom we exhibited one of the finest Sheffield razors. He said he might perhaps make razors as good: but he would not do so. We asked him why, and he at once replied—if he did, they would last so long that he and his family must starve.

† At Munich we saw a common drinking-cup, on which

The nature of the articles to be contributed to the Exposition will be best shown by the brief sketch of our tour, which accompanies this introduction; we would merely observe here that the sculptors of Germany will be satisfactorily represented; we wish we could say as much of its painters—who might teach very valuable lessons to the artists of England.\*

The Professors of Sculpture at Dresden and Berlin, will contribute largely; and some exquisitely beautiful works: they will thus become appreciated in England—where, at present, the honoured names of such men as Rietschel of Dresden, and Rauch, Wichmann, and Kiss, of Berlin, are scarcely known.†

We had made a list of the several queries put to us by manufacturers; some of them are insignificant, and easily answered; others, however, require more consideration, and better information than we were empowered to bear upon them; they had reference chiefly to arrangements at the Custom-house, the employment of agents to receive them, the probabilities of a reduction of duty in cases of sale, whether any commission would be charged on sales, whether articles would be retained in dépôt after the Exhibition, until it was convenient to remove them; other topics, however, and of greater importance, have occurred to contributors; these have especial reference to the security to be afforded to inventions—and as to whether protection would be supplied, by patent, registration, or otherwise, at small expense; it is most essential that information on this point should be circulated soon; but, up to this time

was painted a group, designed expressly for it by Kaulbach, the great artist whom we saw painting the frescoes in the "New Museum" at Berlin—works that will be classed with the mightiest triumphs that genius has ever achieved in any age or country. At Berlin we found several common works in terra-cotta, brackets, flower-pots, &c., designed by leading sculptors and architects.

\* We presume to suggest to the Royal Commission that a great boon might be given to the British artists and the British public by collecting in London, during the Great Exhibition, a number of examples of the works of the best foreign painters. This object might be easily attained by the Commission appointing some experienced and trusty person to communicate with foreign artists under their sanction—and in a degree upon their responsibility. During our Tour in Germany we had several opportunities of testing the feeling of artists on this point; and we have no doubt whatever of their readiness to contribute. Moreover, we believe that selections might be made from nearly all the Royal and private galleries, and that works from these collections would be willingly lent for the purpose. The attendant expenses would be more than met by charges for admission; a gallery, such as Rainy's, or that at Hyde Park Corner, might be taken; so that although in association with the Great Exhibition, it would not form an actual part of it. A collection of this kind would be interesting not only to the English; the French who visit London would be quite as anxious to see the works of the principal painters of Germany; and the Germans to examine those of Belgium and France. As a mere speculation, the project would answer; indeed, we have no doubt that the plan will be tried by private speculators, but in that case it will be done imperfectly; the leading object will be to make sales; and it is not likely that the best pictures by the best masters will be obtained. If the Royal Commission will delegate the matter to some persons of taste, the result may be to show us the truly great works of Continental painters, to teach our artists through them, and to gratify and instruct hundreds of thousands. We hope the Royal Commission will take this suggestion into their consideration; we could easily prove to them the feasibility of such a plan, and show them how thoroughly it might be brought to bear—provided the invitation to contribute were issued by their sanction and under their responsibility.

† The same may be said in regard to British sculptors in Germany. The German sculptors of course know the immortal Flaxman, and are familiar with the "Eve" of Baily, but their knowledge goes little farther. We were pleased, however, to see in the atelier of Rauch, at Berlin, a cast of the "Sabrina" of Marshall, and to hear the great sculptor's opinion of our English artists, whose works he holds in the highest esteem. He expressed his belief that no sculptors of the modern world had surpassed in natural grace and beauty the sculptured works he had seen a few weeks previously in London; and modestly said that the excellence of these works deterred him from sending to London his own productions in a similar style.

we fear it is impossible to give it—either to Germany or to England.

A question of, perhaps, equal importance regards the *time* at which articles *must be* delivered in London; at present the day fixed for the reception of contributions is understood to be the first of March; but as respects Germany such an arrangement would effectually keep back a large proportion of the goods intended to be sent. The navigation of the great circulating rivers will be arrested from December probably to March: and in many cases entire land carriage will be next to impossible. This matter will no doubt receive the consideration of the Commission.\*

We have said that, generally, full justice has been done to England—in respect to the grandeur of the scheme of the Great Exhibition, the spirit and energy manifested in carrying it out, and the liberality which dictated an invitation to competitors of all parts of the globe; and we listened with exceeding pleasure to the honour accorded to PRINCE ALBERT, as originating and fostering this plan for bringing into closer relationship, and more positive amity, the several nations of the earth. Nearly all, if not entirely all, the manufacturers who will be contributors, will be also visitors to London in the spring of next year; a large proportion of them have never been in England, and know little or nothing of our manufactures; out of the intercourse thus induced, much good will arise; we shall know more of a great, upright, industrious, and intellectual people, as the Germans are; we shall derive from them valuable lessons in Art, and in all things that have in Art their root, and spring from it. We shall enjoy that friendly intercourse with men, who are made by nature, by study, and by labour to be esteemed and respected; we shall, in short, see and know much of those who will be valued the more, the more they are known. The Germans will return with a clearer comprehension and a better appreciation of England and the English; this, however, is a theme not for a paragraph but for an essay.

We may observe, by the way, that much admiration was generally expressed with regard to the building in which the Exposition is to take place. The originality of the plan startled the Germans; its vast extent astonished them. The drawings they had seen of it conveyed to them notions at once of its grandeur and its fitness; and we often found them loud in praise of the "great architect" who devised so singular, so elegant, and so appropriate a structure. We trust they may never have to know that it was erected only for a season; and that we have been guilty of the folly and extravagance of removing it. When we informed them that at a cost of nearly one hundred thousand pounds it was formed, merely to endure for a season, and then to be sold piecemeal, we found them rather sceptical, or that they considered us insane.

We proceed now with the details of our Tour. Although we visited many places of minor note, it will be seen that our remarks are limited principally to the great cities of Frankfurt; Munich, Dresden, Berlin, and Leipsic. Our route conducted us up the Rhine. Passing Cologne, and its one manufacture by half a hundred "Jean Marie Farinas," we commence our notice with Coblenz.

COBLENZ is not remarkable for any considerable staple manufacture. The most extensive establishment in operation here is one for productions in tin and japan ware, comprehending also the fabric of papier-mâché. The manufactures being strictly of a useful

\* We imagine that the Commission will change the period of receiving articles from the 1st March to the 1st April. One month will amply suffice for the arrangement of the Exhibition; for, be it remembered, each contributor will arrange his own stall or compartment. Many manufacturers will be occupied till the latest possible moment in preparing their contributions. The gain of a month will be an immense boon to them; while, to keep their goods half packed and half unpacked, or excluded from light and air in boxes, cannot but do them much injury. During our visit to Sheffield, indeed, we found insuperable objections to sending their finely polished steel to the Exhibition two months before it was to be exposed; and no doubt the objection would hold good in reference to the finer articles of silk.

kind do not much extend to ornamental work. The proprietors state that they supply the English market with papier-mâché tea-trays at a lower price than they can be produced at English manufactories; their ornamentation is simple and elegant in taste, but the articles are much heavier than those of England. To a continental producer of objects of this kind, labour and material are cheaper than with us; hence the cause of the demand for works of a common order; while in tin and hard ware they have not the same advantages. The government iron-works at Sayn, under the direction of Herr Bleuel are very extensive; the reputation of these works is considerable, and the design of the smaller ornamental articles is superior to those of the same class with us. There are in Coblenz manufactories of furniture that enjoy considerable reputation; and the works of Markhausen in glass-painting are highly meritorious; but notwithstanding the reputation of the German artists in this department, it must be admitted that the secret was with the old glass painters, and they have kept it well—as witness a comparison in the Cathedral of Cologne between the window by Albert Durer and those presented to the cathedral by the King of Bavaria. The population of Coblenz is about 13,000, and of these, it is said, not less than 2000 are employed in the manufacture of cigars—a branch of industry that has never been prostrated by recent political convulsions.

FRANKFORT.—An establishment formed here for the sale of Bohemian glass, contains some of the best examples of that manufacture. The works which supply the stock are situated at Hayda, and the activity with which they are conducted, here and elsewhere, is necessarily a means of many improvements and novelties. Some of the examples of verre perruche are very beautiful; this is a production in which glass of different colours is joined together. There are also many examples of enamel on colourless glass, presenting forms and designs of much taste; this is one of the *genres* that has been much improved. As examples of rich and beautiful ornamentation, we may instance some of the lustres, which are of ruby glass enriched with gilding; also some of the vases in imitation of alabaster, and those in the Pompadour style. A novelty of much elegance and remarkable among the various stock, was a glass toilet-box, containing a set of scent-bottles; and some of the dessert services, chaste in form and beautifully enamelled on variously coloured glasses, are remarkable works. We find necessarily in a stock so extensive many well-known productions, as jardinières, vases of Moresque and classic decoration, and all the known productions in plain and cut glass; but this establishment contains, with these, the best and most appreciated works. Several of the best will be sent to the Exhibition. The wealthiest and most prosperous manufacturers of Frankfort are those who are occupied in the snuff and tobacco trade, by which large fortunes have been realised here. There is also in this city an establishment for the exclusive sale of the productions of the iron-foundry of Hanau, comprehending a very extensive assortment of objects of utility and ornament,—as candlesticks, branches, paper-weights, vases, tazzas, and every other ornamental object which the French artists and manufacturers produce in bronze. The designs, for the most part, are not original in their manufacture, but very successfully imitative of the most elegant productions of the French, and they are got up in a manner so sharp and spirited in execution as to equal even the nicety of bronze castings and, indeed, with a success in their reproduction, almost rivalling the finer metal, at a price inconceivably low. These productions are of three different degrees of excellence; the commonest, among which are classed articles of household utility, are made of iron, coloured black, and these extend to a large catalogue. The second comprehends all the beautiful and useful articles which are made usually in bronze by French artists, as pendule cases, inkstands, ornamental costumed and historical figures of various sizes, being copies of celebrated public

works in different parts of the Continent; groups of animals designed and executed with singular spirit and success, indeed all the finest bronze statuettes and assortments, are reproducible at the works of Hanau with a measure of success difficult to conceive the material susceptible of; and in order to render the copy more perfect, the work is faced in a manner closely to resemble bronze in colour. The finest manufacture, that in grey iron, is also brought to a high degree of excellence; this class of productions comprehends every ornamental article in which iron filigree is in anywise available, and so fine is the workmanship in this hair-wire material, that iron, equivalent in value to one pound sterling, may be manufactured into a variety of articles amounting in value to one thousand pounds. These articles are bracelets, chains, purses, brooches, buckles, clasps, &c., all wrought with a finish so extraordinary as to excite astonishment when it is remembered that the material is only iron. We expect many contributions of interest from this establishment to our Exhibition: the manufacturer, however, stated to us that his "orders" were at the present moment so numerous as to prevent his working for England in the way he desired. We visited here the studio of Professor Launitz, the justly celebrated sculptor, who showed us many works of great interest, especially a galvanoplastic statue intended for the Exhibition. This will be a novelty, for in England we have not yet applied the Art to this purpose.

DARMSTADT, whither we proceeded after quitting Frankfort, is the capital of the Grand Duchy of Hesse Darmstadt, with a population of 22,000 inhabitants, but possessing no mercantile or industrial establishment of consideration. We visited here the studio of Professor Felsing, the eminent engraver, in whose hands we found a picture by Köhler, of the Dusseldorf school. The subject is the "Concealment of Moses by his Mother." The plate is in an advanced state, and promises to be a work of the highest character.

HEIDELBERG is chiefly celebrated for its university; we found here little commercial activity; the demand, however, among the students for pipes is considerable, and these are manufactured to some extent. They are manufactured and painted in enamel (those that are made of porcelain), but their style is generally of a low order.

HEILBRONN, a small town in the kingdom of Wurtemberg, situated on the Neckar; produces wine, paper, and a few other articles of ordinary consumption, but we could not hear of any products of industrial art.

STUTTGART, the capital of Wurtemberg, is a city of great activity and resources; it has the reputation of possessing the best pianoforte and musical instrument manufacturers in Germany. It has forty bookselling establishments, and twenty-six houses in the printing business, besides five letter and three stereotype foundries, together with its trade in wool, cotton, silk, &c. Stuttgart is the residence of the Baron Cotta, and the birthplace of Daneker the sculptor. Under the immediate patronage of the king many public works have been executed by the sculptor Hofer. The contributions from this city will be examples of pianos and other instruments.

ULM, a town of Wurtemberg on the left bank of the Danube, has a trade in linen and floor-cloth; but the most remarkable of its productions are *snails*, which are bred here in great quantities for various markets in Germany and Austria, but especially for that of Vienna, where they are esteemed a great delicacy after having been fed on strawberries.

AUGSBURG has several manufacturing establishments, especially of cotton, also flax factories, weaving and wool-combing establishments, and also colour and paper manufactories. We have by no means found in Bavaria the same anxiety to exhibit, that we met with in Prussia; there is indeed throughout the entire Bavarian territory an inactivity in matters of business which is attributable to political causes. The Industrial and Ornamental Art of Augsburg chiefly consists in the manufacture of silver and gold ornaments. This city is one of the great exchanges of Germany; it has no less than

twenty-two banking-houses. The great establishment of the house of Cotta is here, whence is issued the *Allgemeine Zeitung*. We found ourselves lodged here in the house of the famous merchant Fugger, who advanced money to Charles V.; and upon the occasion of a visit from the Emperor, Fugger was so proud of the honour, that he threw the bond into the stove—the same we believe which still ornaments one of the rooms. The hotel is now called "The Three Moors," and it was in one of the salons of this house that Napoleon assembled the authorities of the city, and very coolly announced to them their annexation to the Bavarian kingdom.

MUNICH, although a capital and the residence of a court, possesses none of the extensive manufacturing establishments which we find in other cities of Germany. The fame of Munich rests upon its works in Modern Art, and these undoubtedly are of a transcendent order; but it must appear to every reflecting visitor, that with all the wealth in Art possessed by the capital of Bavaria, genius has been here forced even to exhaustion, and, as in all similar cases, an approach to barbarous and meretricious splendour is the result. It is true that the entire effulgence of German Art has been focussed at Munich; but the greatest men are often the most unequal; hence is there much at Munich that is truly sublime, but the whole is not a selection; it is a mingled current in which much is pure and much is of questionable quality. The German school early rejected colour; but they pass at Munich beyond colour to an inglorious excess of gilding, which from all we have seen and learned is, we believe, rather the taste of the King than of the artists. The works in the Basilica, the Allerheiligen and the Ludwig's churches, and in that of the Virgin, in the suburb of Au, require no support from masses of gilding; the works of Cornelius, of Schnorr, and of Hess, derive no aid from this kind of enrichment, neither are they to be extinguished by it.

We have not here to deal with the fine Art of Bavaria, but we must observe that the most objectionable part of its accompaniments has exercised a prejudicial influence on the industrial Art; hence we find an excess of gilt ornament on particularly the porcelain productions of Munich; and the fact is the more palpable since the porcelain of Berlin is comparatively sparingly gilded and its style generally in better taste.

The Royal Foundry at Munich has produced greater works than any similar establishment; as the Twelve Statues of the Throne-room, the monument of Maximilian, the statue of Schiller at Stuttgart, that of Goethe at Frankfort, of Mozart at Salzburg, besides a host of others, and finally, the crowning work, the GREAT "BAVARIA,"\* but it is probable that a long course of years must elapse before half the number of works may be again cast there. The Royal school of glass-painting is also of recent institution, and here were executed the windows presented by the king to Cologne Cathedral. But this establishment is suffering from the general exhaustion under which others of the Royal establishments are now labouring; hence nothing of the glass-painting of Munich will be contributed to the Exposition; nor much of its famous enamel or porcelain painting, which, under Neureuther, has attained to such perfection; indeed, upon the occasion of our visit to the latter establishment, certain changes were in contemplation which almost threatened its suppression.

At the Government-works in glass-painting at Munich there is at present very little in progress; and those productions which are shown to strangers are, although beautiful in execution, extremely insignificant in character. We had an opportunity of examining the manner of this Art, which is carried to a high degree of excellence and minute finish by the nicest stippling. The principal works are a Virgin, after Guido, and a composition after Lucas Van Leyden. Munich enjoys a high reputation for its glass-painting; it is therefore to be deplored that its character will not be sustained at the Exhibition of next

\* Of this famous statue, the great work of Schwanthaler, we have obtained a drawing; and design to engrave it on steel, as one of our series of "statue plates."

year,—because the Government declines granting the means of executing any work sufficiently important to uphold the fame of Munich in this department of Art. For the productions of this establishment designs are made by Kaulbach and others of the first artists of Germany, and hence a great source of their superiority in design. They, like all the originating schools in France, are under the direction of the first artists of the country, whose services are commanded by their respective governments,—a state of things immeasurably different from that which exists in our own country.

Of the private manufacturing establishments, there are a few which will send to the Exposition works of much beauty. By one establishment for the manufacture of glass, will be contributed an enamelled vase of large size and extraordinary workmanship, of which we purpose giving an engraving in those numbers of the Journal which will be devoted to the Exhibition. The design of the vase is Moresque, and made expressly for this production. As at present intended, it is the only production to be contributed by this establishment, although the manufacture comprehends every novelty and improvement in the art. The drops and lustres in white glass are much inferior to those of English manufacture, but in coloured glass we find the best and newest designs. The enamelled works upon coloured and white glass present the most charming combinations of form with the most gorgeous styles of enrichment.

The articles of furniture manufactured in inlaid work at Munich are extensively known and appreciated, especially those of an artist who intends contributing to the Exposition an example of his work. He has executed for the Emperor of Russia a pair of saloon doors composed of mixed inlaid work upon rosewood. The design is arabesque, in panel compartments, carried out with variously coloured material, as tortoiseshell, mother-of-pearl, copper, and gilt metal, and when closed looks like a very highly-finished inlaid work set in a deep frame, ornamented in the like taste. A similar pair of doors has been made for the Duke of Leuchtenberg; also a table of rosewood, almost entirely inlaid with variously coloured metals and mother-of-pearl. The design of this unique production is florid arabesque.

NUREMBERG—we were surprised and mortified to find that this ancient city, with its hallowed associations, will contribute but one important example of its Art to the Exhibition; and that is a copy of the celebrated painted glass window in the Church of St. Lawrence, on the right of the choir, a beautiful specimen of the mediæval prime of glass painting, but by whom executed is now unknown. The work itself we have not seen, but we have seen the drawing which serves as the immediate model for it; and this, alone, is an enterprise of prodigious labour. From enquiries made of the accomplished artists themselves (a father and two sons, whose works have long been famous throughout Germany), we are enabled to state that the price of works of this class varies from one pound to one pound five per square foot, according to the nature of the subject; this be it understood is the price at Nuremberg, the expense and risk of transit to be borne by the purchaser. If we compare this with the prices of such works executed at home, even including every incidental expense, we shall find a considerable advantage in favour of the prices of the Nuremberg artists. We have no doubt the exhibition of this window, and a statement of the prices they require, will obtain for the artists many commissions here. We expected to have been enabled to announce more than one specimen of the Art from Munich, but Nuremberg has no competitor in Bavaria.

The manufacture of papier-mâché is extensively employed in the imitation of metal and plaster casts, but these works are deficient of that sharpness of outline which gives finish and value to the work. None, indeed, of these productions that we have seen here promise any interesting result, except anatomical preparations, which are effected with much success, and the bones of the human frame imitated with the most scrupulous accuracy. The proprietor of these works contemplates, we believe, sending

for exhibition a skeleton in papier-mâché; and this is the sum of the response of Nuremberg to the invitation which it had been thought might have excited in her citizens a spirit of honourable emulation in these Arts in which her name was, centuries ago, pre-eminently beyond those of all others of the world. From some of the neighbouring towns, Bamberg, Furth, Königsberg, and Gratz, we understand contributions may be expected; and we have no doubt that some excellent articles—figures in papier-mâché and toys (for which this district is celebrated)—will be sent to London by the Messrs. Fleischmann of Sonneberg.

We went to Nuremberg in the hope that the craft of Peter Vischer might in some presentable form survive. The world knows that no part of the starry mantle of Albert Dürer has descended upon mortal man, but nathless the apron of the aforesaid Peter has been unworthily borne by successors, and therefore we had hoped to see some works of handiwork that would do honour to the memories of Nuremberg. The population is 50,000, but there exists no staple or considerable manufacture of any kind. Before the discovery of the passage to India by the Cape, Nuremberg received the caravans that conveyed to Europe the wealth of the East. The number of distinguished men that Nuremberg has produced, or at least who have flourished there, is unequalled in the history of any other town of similar size. Besides Dürer and Peter Vischer, there were Michael Wohlgemuth, Adam Kraft, and a dozen other known artists whom it were bootless to mention here.

The guilds of Nuremberg at a very early period produced workmen of unparalleled cunning in every branch of mechanism. The art of wire-drawing was invented here, as was also the air-gun. Peter Hehle made here the first watch; and the first observatory was erected here by the astronomer Walther; and in Nuremberg the inhabitants are surrounded by memorials of all these men, and yet in these essentially utilitarian times have nothing to send to an industrial exhibition. But it is to be presumed that the system of government limitation accounts, in a great measure, for this apathy. Here, as in the other cities of Germany, the number of persons practising each trade is limited, so that, until vacancies occur by death, none can establish themselves in business. By such a law, therefore, an end is at once put to everything like competition and enterprise, and thus everything remains from year to year without any attempt at novelty or advancement. There is enough here which might be available for every department of art and manufacture, but the spirit is wanting; there is no emulation, and the law secures all trades against competition—a law fatal to the general prosperity of all the lower class cities and towns of Germany. There is enough in Nuremberg to found a school of decorative art. It is not necessary to be a genius to render these fine works available, it is only necessary to study them suggestively. The works of Vischer, Kraft, Veit Stoss, Wohlgemuth, Rupprecht, Wurzelbauer, Hans of Culmbach after Dürer, and others, supply an exhaustless fund of available material which might be so adapted in ornamentation as, although not original, to be at least not too palpably transferred. We see occasionally Peter Vischer cut in wood as the top of a needle-case, or his dog borrowed from the Green Vaults at Dresden, to ornament a paper weight, or the Gänsemänchen—the quaint figure with the geese under his arm in the fruit market, assisting in some similar device; but the impulse is lost, and had there been in the days of these works no more effort than there is now, we had never even seen these admirable productions. Are we to believe that our excellent friend, Professor Heideloff, is the last of the Nuremberg worthies? It is, we believe, he alone who sustains her venerable monuments; and he is, indeed, worthy to rank with those who have gone before him in reflecting honour on their native city, the venerable edifices of which will, we fear, be imperilled when no longer watched by the learned and excellent Heideloff.\*

\* We may take occasion to mention here that this accomplished artist and architect—the great authority of

Hof, a small town of Bavaria on the Saxon frontier, has established cotton manufactories of considerable extent, the productions of which supply partially the neighbouring districts, and are, it is said, exported to America. The goods descend in price and quality to the lowest and the cheapest, and when we say that the wages of the workman here are no more than one thaler and a half a week, about four shillings and sixpence, it will serve to show the immense advantage which the Bavarian producer has in this particular over the English manufacturer. One of the factories here employs we understand as many as 1300 persons, who are variously distributed under numerous petty masters, who are responsible for the work and its manner of execution. Gold and silver tissue is wrought here on a cotton base, in designs of much beauty and elegance. This fabric is called *halbseide*, and in it are imitated the best silk designs. We visited several of the factories here, especially the smaller ones, among which the great houses distribute their work. The wages of a good workman here is about half-a-crown, or three shillings English, a week. The retail houses in Munich and other cities in Bavaria are supplied in some measure from the manufactories here.

DRESDEN, the capital of Saxony, has long been celebrated as the chosen residence of men distinguished in letters and arts; yet, beyond contributions of its famous porcelain, little is to be expected from Dresden; although the manufacture is now participated by other cities of Germany, the fame of Dresden will never be extinct, even though it may be now dwindled to a mere *prestige*.

The State porcelain-works are carried on at Meissen, a small town on the Elbe, at the distance of an hour and a half from the city by railway and other conveyance. The whole of the establishment is contained within the old Castle and Cathedral of Meissen, which was the seat of the bishopric of that name. On visiting these works we found them instituted on a scale more limited than might be expected for a Government establishment, although it is sufficiently obvious to the inquiring visitor, that the demand is now in a great measure met by the private and public works of Berlin. The Cathedral and Castle of Meissen are in a ruinous state, and the work rooms, especially those for the various departments of moulding, are distributed throughout the old building, communicating by the long arched galleries and corridors. The depot, which was within the same walls, presented nothing remarkable in the way of novelty; the stock consisted principally of table services, interspersed with the ordinary forms in vases and ornamental objects. Indeed, we saw nothing here that could not be equalled in England, even in the best examples, and infinitely surpassed in the more common articles.

This establishment will, probably, exhibit a large vase and pedestal. We saw this work in progress, it was then in the raw clay, having been moulded but not yet fired for the first time; and upon the success of this operation depends the transmission of the vase, for if the slightest accident occur the work will not be exhibited. The works are designed, painted, and perfected within the establishment; and when we consider the wages of workmen and artists here, we marvel the more at the energy and success of similar establishments in England. The salary of a thoroughly educated artist here is about two pounds, or two pounds ten shillings, a month, and the wages of a labourer not more than from three to five shillings per week,—a standard which varies little throughout Germany, excepting in the capitals. This is a fearful odds for English manufacturers to contend, and even to prevail against, in the production of articles which exclude the agency of machinery; but, nevertheless, that success is upon the side of home manufacturers of this class is evident from comparison with the works shown here, notwithstanding that the weekly wages of the

Gothic Art in Germany—is preparing for the *Art-Journal* a series of drawings of early costumes, with their details and accompanying letter-press, which we shall engrave on wood and publish in successive numbers of our Journal.

artisan in England equal those of the artist in Germany.

The history of the Dresden china-manufacture is curious. We read its rise, progress, and decadence in the Porcelain Museum, in the Japanese Palace at Dresden, beginning with the accidental discovery of Böttcher, while prosecuting his experiments in search of the philosopher's stone. The red ware which in 1704 was the result of these researches, is agreeable in colour and elegant in form; the designs are classic, and we saw no instance of their ever having been vitiated. This discovery gave an impulse to fictile manufacture; and a few years afterwards, in 1709, it assumed a new character, and gradually rose towards the middle and at the end of the last century, to a degree of excellence which conferred a pre-eminence on Dresden porcelain. The peculiarities of manufacture which distinguished the collection of native works are relieved floral, and bouquet agroupments; figures round and relieved; and many varieties of the famous hawthorn pattern: these are distinguishing and never-failing features of the Dresden manufacture. It gave us no little surprise however to find, that with the purest forms and the smallest and most delicate ornamentation at their command in the extensive collection of "Old Dresden," the forms and ornamentation in present use should have so grievously deteriorated. The existing patterns are for the most part excessively bad.

In our interview with the Minister of the Interior, the Baron Von Friessen, (as we have elsewhere intimated,) we were assured of the friendly disposition of the Government towards the Exhibition; the proposition having been immediately met by an order for the execution of the vase which we saw at Meissen. The population of Dresden is 75,000, but, besides its porcelain it possesses no manufacture. Being the seat of the court of Saxony, and a city possessing immense attractions in its palaces and galleries, it has always in addition to its native population a large throng of visitors.\*

BERLIN, in arts and manufactures, is undoubtedly the most progressive of the many capitals claimed by the widely diffused populations, derived from the great northern stock, whose language is German. In others of these cities we have found private enterprise languish under the baneful influences of government monopolies, but here individual activity has so far outstripped government agency as to appropriate those branches of industry which belong at all times rather to a people than a government. And the Prussian government wisely resigns into the hands of individuals those industrial Arts which beyond a certain stage cannot flourish under a government. Hence we find that iron manufacture, which has conferred some celebrity on Berlin, now entirely in the hands of private persons. And although in the Government Porcelain Manufactory some of the best designs and enrichments may be exclusively government property, we find in private establishments works equal in excellence to those of the Royal manufactory. But the political aspect of entire Germany is now exercising upon all private speculation a depressing influence, from which years of peace will be necessary to restore it. On visiting, for example, a porcelain establishment in which six hundred workmen are employed, we found all in full activity, but just recovering by a violent re-acton from an entire and lengthened suspension. Having enquired if anything were in progress for the London Exhibition, the reply was, that the establishment was fully busied in completing orders which, having been long suspended, now

came in an embarrassing multiplicity, insomuch as to exclude the consideration of all else save the merest utilitarian productions. Berlin has a population of 350,000, and its manufactures are in iron, porcelain, crockery and stone-ware, terra-cotta, silk, woollen, linen, and paper, besides large establishments for the manufacture of machinery, examples of which will be exhibited in London next year.

The most famous of the productions of Berlin are its iron-works, and so entirely have the artists of this place adapted this metal to ornamental purposes, that we are surprised to find it wrought into articles produced elsewhere, only in more costly material; and again into others hitherto only estimable when manufactured in the most precious metals. In the iron-foundry under the immediate direction of the Government, we were permitted to view two candelabra or high pedestals, intended for the Exhibition. The design is the same in each; a classically elegant composition by Professor Strack, having as a base a claw tripod with arabesque reliefs, whence rises a shaft which is upwards encircled by a triad of graceful figures, and terminated by a flat top whereon is placed a highly spirited Amazon group, the work of Professor Fiseher, also cast in iron. Besides these a copy of the Warwick vase will be contributed, in order to show the extreme delicacy of the casting. The minute productions in iron, for which Berlin is famous, are not produced here, but we observed many busts of extreme softness of surface and minuteness of detail, together with ornamental balustrades, almost worthy of Benvenuto Cellini, in design, and Quintin Matsys in execution. Of the pedestal we shall be enabled to give an engraving in which its florid enrichment will be sufficiently described. The dark tone of the iron is much relieved by an inlaid thread of silver, beautifully wrought into one of the chastest and simplest of the antique configurations. There are also executed numerous zinc mouldings, and enrichments of much excellence of design—but this establishment is now by no means so extensive as formerly, and unlike the porcelain manufactories of other cities it does not condescend to the minor articles of domestic utility. The establishment is of an exclusively Royal character, the busts which are there cast are those of members of the Royal family, and the luxurious ornamental appliances are regal and stately. The effects of popular commotion are irreparable here, for in 1848 the most precious models were broken by the insurgents, amounting in value, to 200,000 thalers (30,000*l.*), many of these having been in the possession of the Government two centuries. This department of the Government foundry is of course limited—that in which guns, mortars, howitzers, shot, and shell are cast, being necessarily upon a very extensive scale.

One private establishment employs not less than a thousand men in the production of iron-castings. Its works comprehend numerous articles, useful and ornamental, which are necessarily or speculatively formed of this metal; but this house is so entirely occupied in the execution of its commissions, as to decline competition in ornamentation. This is one of those establishments which directs its energies rather to the necessaries than the niceties of life; and it is now labouring under the pressure of business hitherto suspended by the events of political convulsion. Many of the "iron-masters" of various parts of Germany were swept into the raging volcano, and there reduced to their purely sordid elements. Over the heads of others the fiery tempest passed lightly; and some of these were of Berlin, one of whom especially, whose grace saved his wealth, employed his men in ornamenting his garden when his works were at a stand.

Thus the manufacture of those small ornamental iron-works for which Germany is celebrated, is carried on extensively at Berlin, and many contributions in this genre will be sent to London, among which are notable, a cast after a Pilgrim-angel, by Wichmann, a charming figure three feet high; also a figure by Peter Fisher, from the monument in St. Sebald's, at Nuremberg; twelve statues and twelve statuettes, together

with a collection of candelabra, branches, and Berlin bijouterie, sufficiently representing the existing condition of the manufacture. One fact which came to our knowledge in the course of inquiry was, that all the iron employed here is English, a circumstance which points directly to our resources in smelting and purifying; that is to say, that English iron is better suited for casting than any other. Iron properly treated yields a sharper mould than any other metal and for the production of all the little graceful agroupments such we see in Berlin and Paris; it is not the *technique* or the material that fails us; it is the essential mould; and there is the *ARR.*

The higher classes of textile fabric, manufactured in Berlin, are extremely substantial in texture and, of course, of a certain degree of excellence in design, but the prices for goods of the same class in England would not, we think, exceed those asked in Berlin. Some of the richest silk damasks had been woven for furniture for certain of the Royal palaces; the design was simple but regal—the black eagle of Prussia upon variously coloured grounds. We had afterwards an opportunity of witnessing the effect of this damask at Babertsberg, a palace of the Prince of Prussia, near Potsdam. Another kind of furniture showed the design wrought in silk, on a linen base (*halbseide*); the appearance of this material was rich and brilliant, but somewhat coarse. Some of the embroidered silks and satins, which showed the design on both sides, were extremely beautiful productions, we were assured, of the Jacquard loom; and, accompanying these materials, the excellence of which must always sustain them in demand, are numerous presumed new fabrics with ephemeral and fashionable names, which are forgotten in a season or two. The ordinary classes of silks and common goods are inferior to our own and not cheaper.

The wood-carving of Berlin is of a very high order of artistic excellence. Examples of this will be sent to the Exhibition; especially we may note, a large frame for a picture by Raffaele, and intended for the palace of the late king. The principal point in the composition is the figure of the Saviour, which appears at the top, supported and accompanied in other parts by angels, and all the emblems of the Crucifixion. The wood in which this frame is carved is lime, and it is intended to be gilded; it had been in better taste, we humbly submit, to have carved it in a richer toned wood, and have left it unglided. Pear-tree is also employed here in this art; we had an opportunity of seeing other works carved in this wood, after antique designs, and with all the life and spirit of the originals. Carved wood is also employed in conjunction with iron in the manufacture of lustres, candelabra, hanging lamps, and other objects of domestic utility. When joined according to design and convenience, the whole is gilded; the chief merit of this manufacture being its price, which is presumed to be lower than if the article were formed entirely of metal.

The medals executed at Berlin are among the most excellent works of their kind. It is impossible too highly to praise many of those which we have examined. The profiles and groups are sunk with an artistic precision and feeling which cannot be surpassed. Among the silversmiths of Berlin there was but little preparation for the Exhibition; there is, however, a centre piece of beautiful design in progress by one of the court silversmiths; it is of silver enriched with dead gilding.

As in other cities of Germany, so in Berlin, we found many artists busied in the preparation of various works, which they hoped would be accepted by the Commission appointed to receive and report upon the works; but as in all similar cases, many works altogether uninteresting and even unworthy are offered, it may be supposed that not only all such will be rejected, but only those received which will do honour to the arts and manufactures of the country.

Casting in zinc is an art which in Berlin has been brought to an unparalleled degree of excellence. In statues and statuettes, busts, groups of figures and animals, arabesques, candelabra, pedestals, and all the larger castings

\* Although somewhat out of place here, we may refer to a visit we paid to the venerable artist Moritz Retzsch. We shall hereafter give a more detailed account of the interesting intercourse we enjoyed with this great man, whose works are perhaps as popular in England as they are in Germany. We may at present mention, however, that we have arranged with Moritz Retzsch for a series of twenty-four drawings, illustrating "Episodes in Life," which he is now preparing expressly for publication in the *Art-Journal*, and of which we shall procure engravings on wood of a large size, and of as great excellence as we can obtain.

usually seen in bronze, zinc is now employed with a success equal to the more valuable material, and at one-sixth of the cost. The hue we must explain does not remain that of the dull zinc, but it undergoes a process of colouring whence it derives a perfectly bronzed appearance, with a smooth and brilliant surface. Among the works which may be announced as about to be exhibited from one house, is a zinc reproduction of the magnificent bronze group which ornaments the entrance to the museum of this city. The subject is a mounted Amazon attacked by a tiger; it is the work of Kiss, a pupil of Rauch, and is of the size of life, and for spirit, truth, and natural action, ranks in the first class of modern productions.\* The repetition in zinc, which is about to be sent to London, is of the same size as the original—that is, the size of life—and it will be finished and coloured as a bronze. Other productions in the same material are Baily's "Eve," also of the size of life; a boy and a swan, by Kalide, and a statue of one of the Muses. When we say that these works are finished with all the nicety of perfect modelling, and all the crispness of the finest bronze casts, resembling in short the best works in their best superficial qualification, it is a matter of surprise that this elegant application of a metal so cheap and practicable has not among ourselves met with ready adoption. Since the reign of the dislocated leaden Hercules and Apollos that presided in the gardens of many of the wealthy Dutch burghers in the latter part of the sixteenth and during the seventeenth century, nothing has in this way been seriously essayed in anything less costly than bronze, because the art of metal-casting has never been so generally understood as now.

The proprietor of these works says that in a late visit to London he exhibited his designs for the enrichment of architecture, but little or no attention was excited by them—certainly an error of appreciation, when we see the use made of zinc castings in Berlin.

Unlike the Government iron-works, the Royal porcelain-works produce principally articles of domestic utility, and those are in infinitely better taste than those of Dresden. In the ornamentation of the objects of luxury there prevails a chaster style; they depend for effect rather upon elegance of form and harmony of parts than excess of gilding. There is, however, peculiar to Dresden, a class of ornament which has been properly made nowhere else, and which has never been attempted anywhere else with any tolerable degree of success; we mean figures, groups, and flowers, in relief; these are nowhere produced in such variety or with such spirit as at Dresden.

Casting in plaster is among ourselves very little practised with a view to the multiplication of fine compositions; but in Berlin the utmost attention has been given to it, and with results the most satisfactory. The art is very old, but even in Germany it has, until of late, been practised by persons altogether unqualified to reproduce in this material the charming productions accessible to them. It is now, however, customary in Germany, as in France, for all sculptors to have their works re-produced under their own immediate direction, having, of course, legally secured to themselves an interest in their disposal. To this may we attribute the immense improvement which has within a few years been shown in plaster casting. This attention to modern works has necessarily been followed by a like result in respect of all classic reliques, which even within two or three years have in the plaster acquired certainly all the valuable and beautiful qualities which may be realised in copies of this kind. It is impossible to speak too highly of the medallion casts which are made at Berlin. The number of these works amounts to nearly seven hundred, and among them is found a portrait of every celebrity of every age, and if we question the authority whence they are supplied, we find each to be an ingenious reproduction from some indisputable source—the sages or heroes of classic

poetry and history given from the priceless gems or Parian reliques which constitute the wealth of national museums; and in the likenesses of famous personages of later times we recognise exact reductions of well known portraits. The best casts also of the works of the most distinguished living artists are also found here; those of the works of Thorvaldseu may be instanced as admirable, including even the famous Alexander frieze, the original of which is in the palace of Christiansberg at Copenhagen.

Terra-cotta has in Berlin been applied to many purposes, as well of elegant ornamentation as simple utility. It has now since its renaissance assumed a various round of applicability unknown to the earlier Italian masters of the art, and with this change, although still literally *terra and cotta*, the plastic material is coloured according to taste; this is also the case in our own manufactories, but yet there is a *finesse* here at which we have not arrived. A contribution in this material will be sent to the Exhibition in the form of a large Gothic Vase, after a design by Professor Strack. The general surface of these works is extremely fine, and the detail of the moulding is brought forward with infinite crispness. Many of the Antique, and the Pompeian, Volscian, and Etrurian models are copied in various sizes, and the colour, surface, and ornament, imitated with much truth. The mediæval drinking vessels are extremely curious; the rarest and most famous of these are copied, and the Raffaelesque consoles and small brackets are of the most chaste and elegant designs, as also are those of the hanging lamps, and flower-pots variously coloured; also tazze, and every description of vessel which can derive grace and beauty from ornament. From what we have observed of the various uses of this material, it is certainly susceptible of much more extensive adaptation. There is in the garden of Professor Wichmann, a doorway copied from a mediæval design of which the whole of the arch and side column mouldings are of terra-cotta; it is also used for figure and arabesque bas and alt-relief enrichments of considerable size, and with admirable effect in the front of ordinary dwellings. Within a certain distance from the ground it may be liable to injury; but for florid capitals, mouldings, consoles or bold arabesque, intended to be placed at a certain height from the ground, like for instance, the imperial busts at Hampton Court, nothing could be more suitable; but it will be understood that the recent improvements in the manufacture leave the Hampton Court busts far behind.

The Royal porcelain-works at Berlin afford evidence of a greater advance in good taste than either of the similar establishments at Munich or Dresden. At the former of these places, instead of elegance of form and judicious enrichment, the works receive a surcharge of gold ornament amounting to the rude splendour of the barbaresque, in which the elasticity of classic taste is overlooked. In the Royal Saxon works this excess of gilding is not usually committed, but the pressure of the times has excluded every consideration, save that of the best means of most readily responding to the call for utilities. The effort at the Berlin porcelain-works seems to be directed to the enhancement of objects of domestic economy. Many of the tea and coffee services here are of considerable merit in design; they are sufficiently enriched, without being surcharged with ornament, and their prices do not necessarily place them in reserve as mere articles of show. Some of those of one colour, as white with a simple gold arabesque, or of other colours similarly enriched, are remarkably elegant; and of the more luxurious productions some of the vases ornamented with views of Potsdam are of great beauty. In form there is little here that is new; indeed, no ingenuity can supply us with better forms than the antique, but there is here a superior taste in dealing with these accepted forms. We have hence in the minor details of the works only the same fundamental designs in vases, cups, &c., which are found in Dresden and Munich. There is also in activity in Berlin a porcelain-manufactory, so extensive as to employ six hundred persons; and here not only are produced articles of house-

hold utility, but also works of great beauty and value.

The galvano-plastic works which we saw at Berlin were of a character superior to any that we found elsewhere. In one establishment—the most extensive—the troughs employed are about twelve feet long, and of proportionate breadth, and hence an idea may be formed of the magnitude of the works produced. On the occasion of our visit, the "Christ" of Thorvaldseu, the principal figure in the pediment of the Frauenkirche, at Copenhagen, was in course of execution, and of the size of the original: this work is intended for a church at Potsdam. Among other important works executed by the same means were animals commissioned by the Grand Duke Constantine, Wichmann's "Shield of Achilles," figures by Sturmer, and a set of columnar pedestals executed for the King of Prussia, after designs by Sussmann, which will be sent to the Exhibition, together with a statue of the Elector Frederick of Brandenburg. Among ourselves this Art has been limited to small and comparatively insignificant works, but in Berlin nothing but technical difficulties of execution stands in the way of the productions of large public works. In life-sized figures and heavy groups, the deposition is continued until a general consistency of an inch and a half is attained, and this we are assured has been found sufficiently substantial for any ordinary purpose. The facility with which public monuments, bas-reliefs, busts, and other works of Art, may be executed by this means, may be readily understood, and at a cost relatively to the character of the work, of one-fourth, one-sixth, or one-eighth of a bronze casting. The Art has also been applied to the production of raised surface compositions for mixing and printing with type. This has been tried among ourselves, but always with indifferent success, when we compare the result with an impression from a wood-cut—and the Gernau impressions have the same defects as our own.

We visited no other town or city of Prussia except Berlin; but it is scarcely necessary to say that all the manufactures of the country are to be found in dépôt here; and the learned and experienced Doctor who is at the head of the commission, kindly undertook to communicate our project and transmit one of our prospectuses to each of the sub-commissions—adding his own opinion, that the occasion was one highly favourable to the manufacturers of Germany.

HANOVER, we found a commission had been nominated, but its operations were stultified by a resolution of the Government to contribute in nowise to the transmission of the objects proposed for exhibition in the manner that other governments had done. This determination has arisen we believe with the king, whose views upon this subject are, as upon many others, peculiar to himself. The proposition has been met in Hanover, as in every other place, with the utmost cordiality; and many persons said that, assisted by the Government, they might have contributed to the Exhibition. Although, however, the King of Hanover does not view the Exhibition favourably, his Majesty nevertheless will exhibit twelve statues or statuettes from the government iron-foundry in the Harz. This is all that we have positively heard will come from Hanover. We may except perhaps some interesting objects in gold and silver, especially an elegant tazza; and possibly some minor objects—castings in bronze. There are some wealthy manufacturers here, but as they rise in position they come under the immediate notice of the court in a small state like this, and the feeling of the court they must necessarily consult, or forego its patronage. In the establishments of the principal jewellers, silversmiths, japanners, &c. we saw interesting examples of their productions, but nothing better than we had seen elsewhere. The population of Hanover with its suburbs is 40,000, and it shows more of the life of business than many other German cities. There are cotton and woollen cloth factories, manufactories of machinery, soda, &c., but no extensive establishments for the production of articles of taste.

DUSSELDORF is distinguished as being the seat of an essentially working school of Art, which

\* The artist has undertaken to furnish us with a drawing of this beautiful work, which we shall engrave on steel, as one of our "statuary plates."

has made for itself a solid reputation with a rapidity unequalled in the annals of Painting. The fame of the Pinacothek at Munich is founded on the pictorial wealth which it received from Düsseldorf; and after the removal of the pictures, the school which had existed there fell off, until it was re-organised by Cornelius, in 1820, in a manner that attracted many young men of talent, who soon found employment; and among them Stürmer, Stülke, Hermann, Götzouberger, Förster, Röckel, and others, signalled themselves by works at Coblenz, Bonn, Helledorf, and other places; and to these Eberle, and the now famous Kaulbach were soon joined. Cornelius educated his pupils in that severity and purity of style with which he so eminently characterises his own works—even his last, those of the cartoons for the Campo Santo, which by his especial kindness we were permitted to see. The master remains inflexible in his principle of severity, though many of his pupils have yielded to the blandishments of colour and the charm of form. After Cornelius was summoned to Munich, another order of things arose under his successor, the present president, Schadow; and under his direction, the institution, which now receives the name of the Düsseldorf School, continued to rise, until the power and progress of the school took the world of Art by surprise. It is admitted at all hands that the Düsseldorf school, at the period of its utmost lustre, was overrated; but as this is true, it is also true that even in Germany it has since not been justly estimated. The number of students has been, we were informed, upwards of two hundred; it is now, perhaps, about half its former number. In all the works of his pupils we recognise the precept of Schadow. Lessing's "Royal Mourners;" Bendemann's "Hebrew Captives," and "Jeremiah;" the "Job," of Hübner; the "Rinaldo and Armida" of Sohn; the "Princes in the Tower," by Hildebrandt; are all subjects conceived in a kindred spirit, and how much soever their monotony may be canvassed by the critical canons of the schools, each has its particular merit. In addition to those already named, Mücke, Köhler, Steinbrück, Rethel, and others, have won merited distinction. But the fame of the Düsseldorf school had concentrated there an assemblage of talent, and the lustre of its rise had been hailed as a *renaissance*, and it was for a time sustained; but the extraordinary effort diminished both the public enthusiasm and the power. Public works were however executed at Aix-la-Chapelle and at Elberfeldt, the Castle of Stolzenfels and Apollinarisberg, which, in the highest style of Art, have shown what with opportunity can be effected by well regulated education in Art.

We visited the Academy, and spent some time in the studio of Professor Mücke, the author of the St. Catherine, the property of the Consul Wagener at Berlin, and so well known through the engraving.\* The establishment of a school of Art at Düsseldorf has settled there in a great measure the publication of its works; we find, accordingly, the houses of Buddæus, Schulgen, Schulz, and others, continually producing some new work. At Darmstadt, Professor Felsing, the eminent engraver, with much kindness showed us Köhler's picture of the "Concealment of Moses by his mother," from which he is engaged in executing a plate. The fame of Düsseldorf rests only on its school of Art, there are no manufactures that could contribute anything to an industrial exhibition.

The manufacturing town of the district is Elberfeld, distant about twenty miles from Düsseldorf; it is chiefly famous for the manufacture of cloth and ladies' embroidery. Throughout Saxony, however, we found many excellent examples of Art, in ladies' collars, cuffs, veils, &c. They are for the most part beautiful in design and pure in execution, and are principally produced by the peasants among the adjacent mountains—hence the name by which they are known, "mountain lace."

\* This distinguished painter has agreed to execute a series of drawings for the *Art-Journal*, which will be brought forward forthwith. They will be drawings on wood, executed by himself, and represent the "Cardinal Virtues."

Our Tour, as far as the manufacturers are concerned, may therefore be said to have terminated with Leipsig. We so managed as to be in that city during "the Fair," long famous all over the world.

The reputation of this city rests upon its book trade—the manufacture is inconsiderable. There is a royal dépôt of porcelain here, but we saw nothing but what was shown in the dépôt at Meissen. A general impression exists that the fair of Leipsig is essentially a book fair; this is erroneous, although the bulk of the book trade is transacted at the Spring fair. There are three fairs during the year, one at the new year, a second in the spring, and the third at Michaelmas. Extensive transactions in the book-trade take place on each of these occasions, but the Spring fair is the great book mart. At every fair at Leipsig the influx of strangers into the city is immense, because upon this occasion the exclusive privilege of the city merchants is suspended—the market is open to all vendors—and consequently every available space is filled with merchants and dealers from very remote parts of the world. Not only does every town in Germany send its quota of vendors and buyers, but we see booths, stalls, and merchant shops, from Holland, France, England, many parts of Russia, Poland, Turkey, and Greece; indeed it would seem as if Leipsig at this time were the centre point and resting-place of a thousand caravans of strangers, from every quarter of the globe. The streets are thronged with foreign populations, dealing and bargaining in every dialect, patois, and corruption of German—their booths and stalls fill up the market-places, and the better and wealthier degrees of merchants fill the hotels to the number of hundreds—a literal truth, for if you dine at the Hotel de Pologne, you may count from six to seven hundred guests at table at the same time. Hence Leipsig is essentially a market, and not a manufacturing town; but we had the satisfaction of concluding here an agency for our Journal, with Mr. H. G. Friedlein, in the Rossmarket, who is now our commissioner for the whole of Germany. Every work published or to be issued in Germany must have an agency here, as the only medium of its circulation.

Here, although there were no manufactures, we encountered many manufacturers, with whom we held consultations concerning the contributions they designed for England.

We thus conclude the first part of our Tour; in our next we shall, we expect, be in a condition to report our visit to Belgium, and probably to publish our correspondent's report of the state of affairs at Vienna and at Prague.

We repeat that our proposal to publish engravings of the choicest works to be transmitted to England, was everywhere received with cordial approbation; and in no single instance was there the least reluctance to furnish us with the drawings we desired.

We hope it will not be considered presumptuous if we add that the *Art-Journal* was received with marked attention and approval in all quarters—by the very highest personages as well as by the manufacturers; and it was not a little gratifying to us to find among the subscribers, by whom it was regularly, and had been for a long time, received, the names of the King of Prussia, the King of Saxony, the King of Wirtemberg, and the King of Bavaria.

We received the strongest assurances of co-operation: the warmest approval was expressed as regarded the engravings—as examples of British artists with whom the German public might thus become acquainted; and it was repeatedly said that England was the only country of the world in which such a Journal could be produced and receive a support so extensive.

We are grateful for the gracious manner in which, upon all occasions and everywhere, we were met; and if we cannot say all we might desire to say of the progress of the Industrial Arts in Germany (which have, and must for some time have terrible difficulties to contend against), we shall rejoice to render them that justice which they look for at our hands.

## OBITUARY.

MR. WILLIAM BARRAUD.

It is with much regret we announce the death of this excellent artist last month, in the fortieth year of his age. The family of Mr. Barraud came over to England from France at the time of the Revolution of the Edict of Nantes; his father held a highly responsible situation in the custom-house, and his grandfather was the well-known chronometer maker of Cornhill. The taste for painting evinced by the subject of the present brief notice, was most probably inherited from his maternal grandfather, an excellent miniature painter; but it was not fostered very early in life, for he was, on quitting school, introduced to a situation in the Customs, where, however, he continued but a short time, and then quitted it to follow the profession most in unison with his talents and feelings, under the guidance of Mr. Abraham Cooper, R.A., with whom he studied a considerable time. His works are too well known, and have been so often favourably noticed by us, that it is quite needless for us to enlarge upon them now. Without attaining to the highest rank in his peculiar department, that of an animal painter, or rather a painter of horses and dogs, for he chiefly confined his practice to these, he was always correct, and even elegant, in his style of work; while the subject pictures which he painted in conjunction with his brother Henry, are far above mediocrity, both in conception and treatment. The two brothers had long been joint-exhibitors at the Royal Academy and the British Institution, and at the time when William was almost suddenly snatched away, they had built and furnished a new study for themselves to labour in, and were about to throw all their energies into some pictures they had together planned to execute; but it was otherwise ordained.

His last illness was short, but his sufferings were intense; these he bore with the patience and resignation of one who ever possessed a well-regulated mind, and had lived a life of consistent charity. His loss will be severely felt by all who had the pleasure of his acquaintance, for he was upright and sincere, and, while unsparingly rigid himself, he was indulgent and considerate towards others.

MR. HENRY ROOM.

The name of this artist must not be passed over in our obituary list of the past month. He was a portrait-painter of some standing, an occasional exhibitor in London, but better known in the neighbourhood of Birmingham, of which place he was, we believe, a native.

Mr. Room came to the metropolis in 1830, where he painted two pictures that obtained some notoriety at the time, "The Interview of Queen Adelaide with the Madagascan Princes at Windsor;" and "The Caffre Chief's Examination before the House of Commons, with Mr. Read and his Son as Interpreters."

MISS BIFFIN.

We copy from the *Liverpool Mercury* the following brief sketch of this extraordinary artist, whose singular talent well merits a passing notice in our columns:—

"On Wednesday last, Miss Sarah Biffin, the celebrated miniature painter, who was born without hands or arms, died at her lodgings in Duker-street, Liverpool, at the age of sixty-six. The deceased was born at East Quantoxhead, near Bridgewater, Somerset, in the year 1784. She manifested, in early life, the talent for drawing and painting which she afterwards cultivated to so extraordinary an extent; and she was initiated in the first rudiments of the art by a Mr. Dukes, to whom she bound herself, by a written agreement, to give the whole of her time and exertions, and for that purpose to remain for a term of years in his house. Some time after this engagement had been contracted, the late Earl of Morton became acquainted with, and so much interested in Miss Biffin, that he caused her to be further instructed by Mr. Craig, a gentleman of great eminence in his profession as a miniature painter. Under his skilful tuition, she attained to an almost miraculous degree of perfection; so much so, indeed, that in the year 1821, the 'Society of Arts and Commerce Promoted,' for one of her pictures, presented her with a prize medal, through their president, the late Duke of Sussex. The Earl of Morton also made liberal offers, but unavailingly, to Mr. Dukes, to induce him to relinquish his claims upon Miss Biffin; and although she was assured by professional gentlemen that the agreement was not legally binding, she refused to avail herself of the circumstance, and she remained with Mr. Dukes

for nearly sixteen years. During the whole of this time she resided with Mr. and Mrs. Duker, as one of their family, and was treated by them with uniform kindness. Miss Biffin, at no time, received from Mr. Duker, in money, more than five pounds per annum. Miss Biffin was patronised by their late Majesties George III., George IV., and William IV.; by the Queen Dowager, by Her present Majesty, by Prince Albert, and by a host of the nobility, and other distinguished persons. For many years she supported herself by miniature painting; but after the death of the Earl of Morton there was no one, like him, ready to assist her in obtaining orders for pictures, or in disposing of such as she was enabled to complete when not otherwise employed; and as age grew upon her, she became much reduced in circumstances. A few years ago she came to Liverpool, where she made an ineffectual attempt to support herself by her own exertions. Mr. Richard Rathbone took a great interest in her welfare, and it was principally by his exertions that a short time ago a small annuity was purchased for her by subscription."

We further learn that the relatives of the deceased contemplate publishing a sketch of her past history, manuscripts of which have long been prepared by herself; and a life so replete with remarkable incident cannot fail to prove highly interesting.

### THE COLLECTION OF THE CONSUL WAGENER AT BERLIN.

THE collection of the Consul Wagener is well known to all artists and lovers of Art throughout Germany. He is one of that class of liberal patrons, to whom, not only individuals, but even schools are indebted; for without men of such tastes and feelings, there would be no modern Art. States do not usually form collections of modern Art, and were it not for private collections such as this of which we are about to speak, it would be difficult, under certain circumstances, to see anything of the Art of a country during a limited visit. Experience and observation compel us to draw a wide distinction between collectors of contemporaneous, and collectors of ancient works; the former is always a person of knowledge and taste; the latter is frequently moved only by vanity. We see the great works of the German School at Munich and Berlin, but the visitor wishes also to see some of the minor productions, and collections of these are not always to be met with; it is true the ateliers of the painters are open, but we seldom in them, find more than one or two pictures in progress.

At the period of our visit the collection of the Consul Wagener was divided between two houses in Berlin, as he was at the time removing from one to the other. Like many of the larger houses in Berlin, that of Herr Wagener has a large garden, towards which the house properly fronts. All the rooms are well lighted, but in order that every picture may be seen to advantage, those which occupy the least advantageous places are hung upon a moveable frame-work, by means of which, the picture can be brought forward from the wall and placed in any inclination to suit the light. We have never before seen this contrivance, but it is certainly most valuable in private houses, where all the works are good, but where the light cannot be equally distributed.

The number of works contained in this gallery is two hundred and twenty, and the period of the commencement of its formation is the year 1815, since which time it has steadily increased, until the present time, when we believe the commissions for the current year are not yet completed. The proprietor of this collection showed a warm love of Art in very early life, and as soon as his position enabled him to indulge his tastes, he earnestly addressed himself to the acquisition of examples of the styles of the best painters. He had inherited from his father a collection of works nearly all old, and this might in nine cases out of ten have led the possessor to continue collecting similar pictures; but he determined to form this gallery entirely of the works of contemporary artists, and the taste and knowledge he has evinced in their selection, is suffi-

ciently exemplified by the works. The first picture he purchased was a landscape by Schinkel, of the Berlin School, and this commencement was followed from time to time by acquisitions from almost every painter of celebrity of the schools of Germany, and especially of that of Berlin, as from Pistorius, Völker, Wach, Biermann, Gärtner, Krause, Schulz, Schirmer, Boenisch, Beckmann, Meyerheim, Daeger, Henning, Magnus, &c. From the year 1823, to the year 1829, the school of Munich began to attract universal attention, and within that period this collection was enriched by works of Von Heydeck, Rottmann, Quaglio, Peter Hess, Adam, Wagenbauer, and Bürkell; and to these were added in 1844 two pictures of Aimmiller, and one by Enhuber. In the year 1828, the Düsseldorf School began to rise under the able direction of Schadow, and Herr Wagener made acquisitions of works of this school of a degree of excellence such as no other collection can boast; insomuch that of this school the names of none of its members are wanting, save, perhaps, those of Bendemann, and Daeger. There are, accordingly, works of Lessing, Hildebrandt, Preyer, Rethel, Schirmer, Schroedter, Sohn, Jordan, Steinbrück, Mücke, Hübner, Achenbach, and Hasenclever; as also of others who have achieved for themselves an honourable distinction, as Pose, Funk, Heine, Nerenz, Ebers, &c. The first picture of the Düsseldorf school, which was added to the collection, was a romantic landscape by Lessing. The most numerous of these pictures were purchased in the years 1832, 1834, and 1836, the last in 1844. The names, also, of other remote and isolated German artists, as Friedrich and Dahl in Dresden, Catel in Rome, Schultz at Danzig, Klein at Nuremberg, Weller and Riedel in Rome, were added to the catalogue; and also the names of Rebell, Waldmüller, and Rahl, of the school of Vienna. The tastes of the collector are not such as to exclude the productions of distinguished painters of foreign schools. The first work by a foreign artist which was added to the gallery, was a picture by Leopold Robert, and this was succeeded by a work of the Italian architectural painter, Migliara, and subsequently the admirable picture by Horace Vernet—the Slave Market—a sea-piece by Schotel, and an Italian Woman Begging with her Child, by Maes of Ghent. Subsequently to the year 1843, the additions of foreign pictures were more numerous, and from that time until 1849, works of the French artists Gudin and Biard, and of the Dutch painters Koeckoek and Van Schendel were added; but of the foreign pictures the greater number have been chosen from among the works of Belgian artists, as of Navez, Bossuet, Loose, Verboeckhoven, Jacobs, Gallait, De Keyser, and De Biefve.

Thus it has been the object of the Consul Wagener to form such a collection of works of Art as should worthily represent the progress and style of the contemporary school. He has wisely confined his commissions to the execution of oil pictures, for fresco is out of place elsewhere than in a palace or a public edifice. Of many artists the works in the collection are among the best they have produced, as those of Mücke, Hildebrandt, Schroedter, Preyer, and others. The "St. Catherine," of Mücke, is well known in this country, by the very popular engraving which has been executed from it. One of the two pictures by Hildebrandt is also known in this country from an engraving which has been made of it; it represents a hard-featured soldier of the seventeenth century, caressing his child, which he seems just to have removed from his bed. Preyer is a fruit and flower painter; he is little known in this country; five pictures bear his name; they are all fruit and still life compositions, painted with extraordinary truth and feeling. Several of Adolph Schroedter's works we have long known before we had the pleasure of seeing the originals here, as "Tasting Rhenish Wines;" a company assembled in a cellar, pronouncing with all the gusto of true connoisseurship upon the Johannisberg, Rudesheimer, or Liebfraumilch submitted to them. Another picture, by the same artist, also well known through a spirited engraving, is "Don Quixote," who is represented in his arm-chair

reading *Amadis de Gaul*. This picture is charming in character and colour. A third is the scene between Fluellen and Pistol, in which the former compels the latter to eat the leek; both characters are conceived with a just appreciation of the spirit of the text. Among the other works known to us, is a picture of Verboeckhoven, which, we believe, was exhibited (or a replica of it) two or three years ago in the Royal Academy. The subject is a shepherd followed by his flock, about to seek shelter from a threatening storm; there is a large picture also by this painter, very similar in subject, in the public gallery at Brussels. The picture by Horace Vernet is small and generally low in colour, but with several striking points of effect. The picture by Schadow is a life-sized head, a study from a Roman female model, painted with great natural truth; that by the Baron Wappers shows Peter the Great rescued by his mother from the Strelitz. An admirable picture by Gallait of Brussels is here; the subject is the Count Egmont, with his confessor the Bishop of Ypres, on the morning before his execution at Brussels, in the year 1568; there is a Rembrandtesque character in the work, more successful than anything we have lately seen in deep and striking chiaroscuro. It is in course of engraving, and will be published by Buddeus of Düsseldorf.

We have not space to do to the collection of the Consul Wagener, that justice in description which it so fully merits; it is to the pure taste of such patrons, that Art in all countries where it has been fostered, has owed support and development. We have already said that Herr Wagener is still making valuable additions to his collection, which is already one of the best—if not the very best—of the modern collections of Germany.

### JENNY LIND.

FROM THE BUST IN MARBLE BY J. DURHAM.

THE appearance in England of this highly gifted vocalist and most estimable lady, was the signal for artists of every grade and each peculiar department, to put forth their strength in the production of her likeness, that, at all events, they who were debarred the privilege of hearing her, and the number we believe to be very small comparatively, might at least have some idea of her "form and features." The bust by Mr. Durham, for which Mdlle. Lind sat frequently, has been universally regarded as the most successful portrait brought out, and when it was reproduced in statuary porcelain by Messrs. Copeland, who made of it a beautiful work of art, it attained very great popularity.\* We have been induced to have an engraving made from the original work, quite as much from the feeling that we were, in so doing, extending the reputation of a beautiful production of Art, as from the conviction that such a reminiscence of the lady would gratify many thousands who perhaps possess no other memorial of her. Portrait sculpture, especially when it extends no further than the mere bust, has little out of which to form an attractive engraving, but the very elegant treatment by Mr. Durham, of his subject, leaves little or nothing to be desired in advance. The likeness is admirable; there is the beauty of intelligence, amiability, and modest deportment; gifts shining as brightly in the original as that more astonishing one with which nature has endowed her, and which she uses more for the benefit of others than for her own. The sculptor has arranged the drapery of his figure with infinite taste, while the wreath of laurel surrounding the base is a well-timed tribute to her genius.

\* While speaking of these exquisite productions from Messrs. Copeland's establishment, we must mention that Marshall's "Dancing Girl Reposing," which we engraved last month, and noticed as having been executed in porcelain, was produced there also; and so was the "Sabrina" of Marshall. These beautiful works have been deservedly popular; we rejoice to know that they have been fully estimated by the public, and that a number of others of equal interest and beauty are preparing to issue from the same admirable establishment. These we shall notice in due course.





Jenny Lind

FROM THE BUST BY J. LYNNAM

ENGRAVED BY W. COLE. FROM A DRAWING BY J. COLE.





*W. Harvey*

In our biographical sketch last month, of another Scottish painter, Mr. D. O. Hill, it was remarked that he "has achieved a reputation in Scotland, the most flattering to a native of the soil, inasmuch as it is based upon the delineation of Scottish scenes." This observation applies with equal force to the subject of the present notice, though the two painters are treading different paths in their pursuits, the latter associating himself with the ways and manners of his fellow countrymen, the former with the world of nature as it greets him at every step.

George Harvey was born in February 1806 at St. Ninian's, a small village on the coast of Fife-shire; but in the same year his father removed to Stirling with his family, where the future artist remained till his eighteenth year. We have in him another among the numerous instances to be found of genius struggling successfully against the wishes and opposition of relatives; for notwithstanding he evinced, at a very early age, a strong predilection for drawing and painting, his father, perhaps having no taste for the Fine Arts, or considering them at best but a precarious profession, articulated his son to a bookseller, to whom he served a most irksome apprenticeship. In spite of such discouragement young Harvey found time, without neglecting the duties of the business, to indulge his favourite pursuits, by rising early and sitting up late. We have heard him say that at this period of his life, four and five o'clock in the summer would see him in the fields with his sketchbook, and the same hours of the winter months, working with his pencil by the fireside until his daily avocations called him elsewhere. When he had reached his eighteenth year, he was permitted to go to Edinburgh to study in the Trustees' Academy, the Royal Scottish Academy not being then in existence; here he remained two years. At the expiration of this time, that is in 1826, some of the artists of Edinburgh, feeling themselves aggrieved at the treatment to which they had been subjected by the members of the Royal Institution, formed themselves into an association for the purpose of effecting a change in their position. As

Mr. Harvey both then and since has taken a prominent part in all that followed this step—one of vital importance to the Arts in Scotland, a brief outline of its proceedings may not inappropriately be here introduced.

Prior to the year 1826, the Scottish artists were accommodated with apartments in which to exhibit their works, by a committee of members of the Royal Institution; but as a condition of such accommodation, the entire management and emoluments of the exhibition were under the control of the said committee; a state of things which many of the artists justly considered derogatory to their honour as gentlemen, and prejudicial to their interests. A number of them therefore, in the above-named year, resolved to withdraw from the patronage of a body imposing on them regulations which, however well intended, were felt to be both impolitic and unjust, and to establish for themselves an institution by which their own interests might be better forwarded, and the cause of Art more efficiently promoted. Accordingly they constituted themselves the "Scottish Academy of Painting, Sculpture, and Architecture," having for its object the cultivation of Art by the establishment of a School of Design; awarding prizes for merit among the students, and having the power to send abroad such students as should be considered worthy of the distinction; together with a provision for decayed members. This was the foundation of the present Royal Scottish Academy.

Mr. Harvey at the commencement of these proceedings was still a very young man, scarcely twenty years of age; but having already painted one or two pictures which attracted some notice, he was invited to join the confederation that had put itself in hostility to the Royal Institution. This he did without much hesitation, and being ranked as an Associate, took part in all those arrangements which resulted in the establishment of the Academy, and subsequently in the war which has raged for upwards of twenty years, and the dying embers of which still smoulder, between the Royal Institution and the Board of Trustees on the one hand, and

the Academy on the other, never at any time flinching from what he regarded as his duty, supporting every liberal measure, and every thing calculated to promote the honour and well-being of the society to which he belonged through good report and evil report. In April 1829 he was elected full Academician, a title he had earned faithfully and honourably, not only by his talents as a painter, but by his energy and ability in advancing the interests of his brother artists.

A reference to the list of Mr. Harvey's principal pictures, which we subjoin, shows how much the religious history of his country afforded him subject-matter for his art. The persecutions of the Covenanters, that small but noble army of devout enthusiasts, on whom Scott in his "Old Mortality" has thrown such unjust ridicule, have presented to Mr. Harvey's pencil several most eloquent and touching themes. It may easily be imagined how the history of these people, worshipping, according to the dictates of their conscience, not in "temples made with hands," but in caves and glens, and by the hill side, fighting for civil and religious liberty from which bigotry, and intolerance, and practical atheism would have debarred them, must bring out the resources of an intelligent and reflecting mind—of one that had communed with their spirits amid the beautiful scenery where they had prayed, and fought, and died.

The following list includes, we believe, the most important of his works; they are arranged according to the years in which they were exhibited either in London or in Edinburgh:—

- 1826. 'A School.'
- 1827. 'A Small-Debt Court.'
- 1828. 'The Consultation.'
- 1829. 'The Lost Child Restored.'
- 1830. 'Covenanters Preaching.'
- 1831. 'Covenanters' Baptism.'
- 1832. 'Examination of a Village School.'
- 1833. 'Saturday Afternoon.'
- 1834. 'The Collection Plate.'
- 1835. 'Curlers.'
- 1836. 'The Battle of Drumclog.'
- 1837. 'Shakspeare before Sir Thomas Lucy.'
- 1838. 'Bunyan imagining his "Pilgrim's Progress" in Bedford Jail.'
- 1839. 'A Castaway.'
- 1840. 'The Covenanters' Communion.'
- 1841. 'Sabbath Evening.'
- 1842. 'The Duke of Argyle an hour before his Execution.'
- 1843. 'The Minister's Visit.'
- 1844. 'A Highland Funeral.'
- 1845. 'An Incident in the Life of Napoleon.'
- 1846. 'A Schule Skailin.'
- 1847. 'First Reading of the Bible in the Crypt of Old St. Paul's.'
- 1848. 'Quitting the Manse;' 'Past and Present;' 'Children blowing Bubbles in the Old Grey Friars' Churchyard.'
- 1849. 'The Wise and Foolish Builders.'
- 1850. 'Bowlers.'

Besides the above works Mr. Harvey has generally exhibited others annually; some of them have been landscapes only, painted with a true eye for the beautiful in nature.

His historical and *genre* pictures are replete with character of a noble and elevated sentiment; having selected a subject which is worthy of representation—the first duty of an artist—he throws into it all the resources of a well-instructed mind and a well-practised hand. He groups his figures effectively, and spares no labour to make each tell his own tale in the congregated assemblage. His ideal works, such as the "Blowing Bubbles," and others, show a highly poetical imagination, while, in all, his colouring is rich and powerful, and his style of working decidedly bold. There is one point in his personal character which we may mention without flattery, creditable as it is to him; we have heard him say, that "however straitened for time, I never, under any circumstances, touched my paintings on the Sabbath."

Several of the above-mentioned pictures have been engraved, and form most beautiful and popular prints; especially those which refer to the history of the Covenanters, and "The First Reading of the Bible in Old St. Paul's."

PASSAGES FROM THE POETS.



Drawn by W. Harvey.

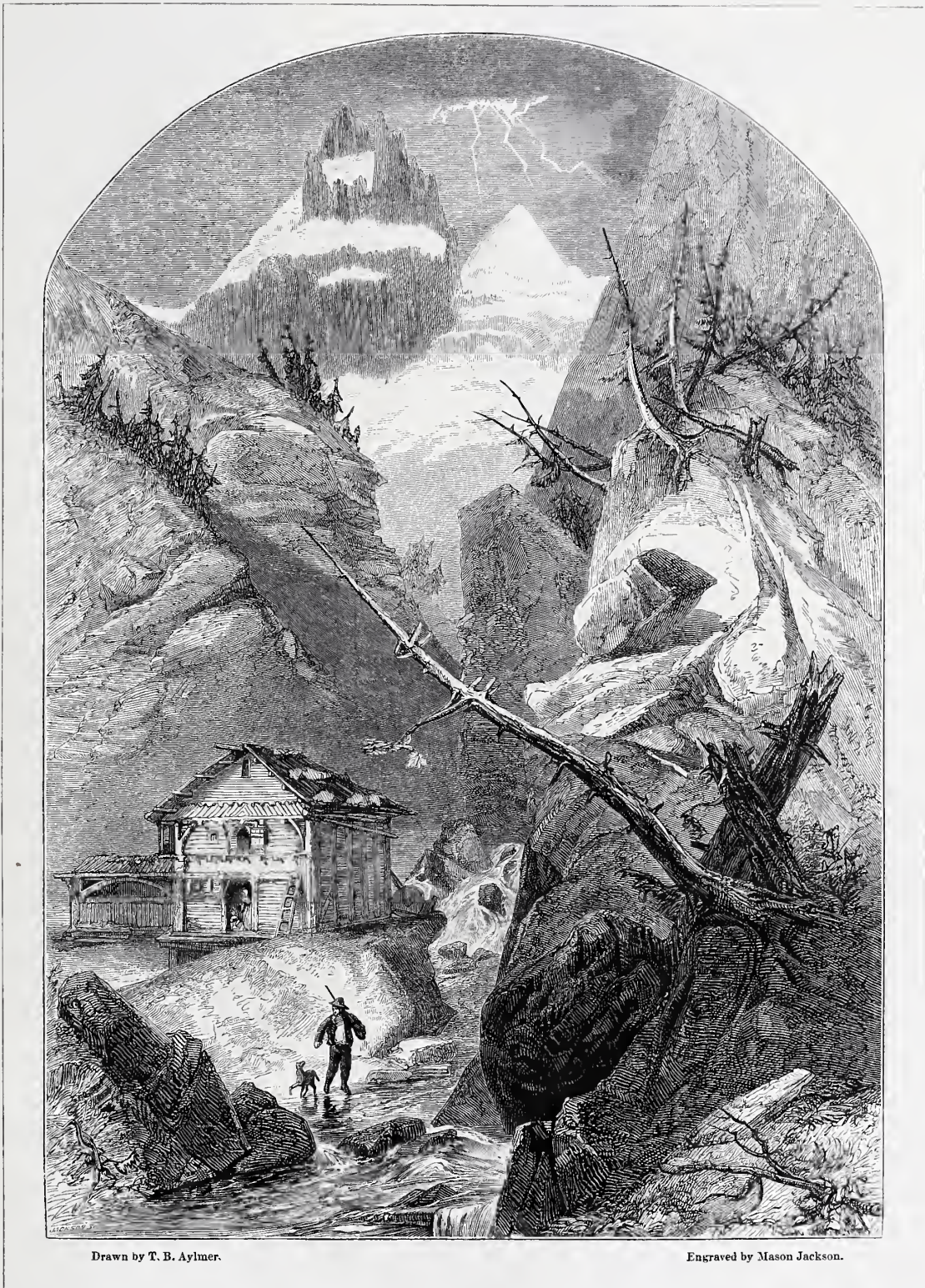
Engraved by E. Dalziel.

L'ALLEGRO.

“Hence, loathed Melancholy!  
Of Cerberus and blackest midnight born,  
In Stygian cave forlorn,  
’Mongst horrid shapes, and shrieks, and sights unholy  
\* \* \* \* \*  
But come, thou Goddess, fair and free,  
In heaven yeleft Enphrosyne.”

MILTON.

PASSAGES FROM THE POETS.



Drawn by T. B. Aylmer.

Engraved by Mason Jackson.

THE SWISS HOME.

— "Turn we to convey  
Where rougher climes a nobler race display,  
Where the bleak Swiss their stormy mansions tread,  
And force a churlish soil for scanty bread."

GOLDSMITH'S *Traveller*.



W. J. Müller

THE English school of landscape painters rarely sustained a greater loss than that entailed upon it, five years since, by the death of W. J. Müller. At the period of his decease, and during the comparatively short but brilliant career which preceded it, the pages of the *Art-Journal* bore frequent and ample testimony to his genius as an artist, and his exemplary worth as a man. During the present year we have once more held communion with him, through the medium of many of his works, when offered for sale by Messrs. Christie & Manson; which circumstance, coupled with the fact of our having procured a portrait of him, whom we had the privilege of ranking among our most valued friends, has induced us again to bring forward a brief notice of his artistic life, at the risk of repeating what has already been written, though some time since.

The few facts that illustrate his life's history may be briefly told. He was born at Bristol in 1812, and at a very early age gave indication of a strong passion for Art. There are still in existence drawings executed by him at the age of four years. When we first made acquaintance with him, he was about sixteen years old; a fine, intelligent, and most modest youth; it was impossible even then to be an hour in his company without receiving a most favourable impression of his heart and mind; and, from our first interview, we felt towards him that mingling of esteem and regard which augmented as he became a man. We augured his after fame; the tokens he gave of it were not to be mistaken; it was our lot to witness the entire fulfilment of our hope—to find him famous without having lost any portion of that gentle mind and unassuming demeanour which attracted us to him when little more than a boy.

At the time to which we refer, his father, whom we had also the privilege to know, was Curator of the Bristol Museum; he was a native of Germany; his published scientific works prove the enlargement of his mind; and, during his busy and useful life, no inhabitant of the wealthy city in which he was located was more respected and regarded by a large circle of friends. In his excellent school, William Müller was an apt pupil; and acquired that taste for pursuits in science—especially botany and natural

history—which he afterwards travelled so much to work out. A thirst for information, derived from first studies, was with him during his whole career; it was this longing desire for knowledge that enriched his "sketch books" beyond those of any of his contemporaries.

His primary instructions in Art were received from his excellent and accomplished fellow-townsmen, Mr. J. B. Pyne; but he soon quitted a master for that great guide—Nature; and, in the years 1833 and 1834 made the tour of Germany, Switzerland, and Italy—returning to Bristol, and pursuing his profession (but with very partial success) in that city—a city that has produced many great men, but sustained none—a city, indeed, proverbial for neglect of the genius to which it has given birth. In 1838 he encountered a more hazardous journey—visiting Greece, the classic land of the world, where his thoughts had long been. Having enriched his portfolio with a large number of sketches of the most interesting objects to be found where they so abound, he passed into Egypt; gathering treasures as he went, and storing up artistic wealth for the great future—he was, alas! destined never to see. After having ascended the Nile, some distance above the Cataracts, and visited the wonderful Mummy Caves of "Mahabbies,"—after examining all within a traveller's reach in this vicinity,—he returned to Bristol; but soon found that his resting-place could not be there. About the end of the year 1839 he settled in London, at 22, Charlotte Street, Bloomsbury Square. Here he rapidly felt the value of his early labours—that study and travel were profitable as a capital. Surrounded by friends, every one of whom was eminent, or becoming eminent, for intellectual superiority, and honourable as they were accomplished, few men were ever more auspiciously circumstanced; his worth, public as well as private, had been discovered, and wealth was coming with reputation. His pictures were purchased with avidity. His great rapidity of execution enabled him to produce many; and no man's life ever seemed more promising of prosperity. In 1841 he published his noble and beautiful work, "Picturesque Sketches of the Age of Francis I.," which at once

extended his fame beyond his own country, and made it European. His longing for distinction was, however, by no means satisfied; as soon as he heard of the Government expedition to Lycia, he resolved to accompany it; but, in order that his course might be uncontrolled, he resolved to join it at his own expense; and the voyage was made entirely upon his own resources. The money saved out of previous labours was thus greatly expended. The sacrifices he made to accomplish this high purpose were immense; and it is to be feared that the toils he underwent tended to abridge his days. His patience and perseverance were crowned with success; those who have seen his sketches brought thence, have seen wonderful things—things they never can forget. Out of these valuable gatherings he was producing his fine pictures; they have honoured the Royal Academy and the British Institution during several years. But Müller, like many others of high genius and noble heart, was doomed to experience "the worm in the bud" of his hopes and reasonable expectations. He was of course a candidate for admission into the Royal Academy, and was looking forward with hope, not unmingled with apprehension (for he, in common with all other artists, know how little certainty at all times there is for reward to merit within its walls), to the position he was destined to occupy at the exhibition in May 1845, the year of his death. Accident might have led to the injurious hanging of one, or even two,—but, when his friends saw six of his pictures hung either close to the ceiling or along the floor, it was difficult to arrive at any other conclusion than that there was a deliberate design to crush and destroy a man of genius. Deliberate or not this terrible evil resulted, and the very affectation of indifference which he thought it right to assume—except to intimate friends—festered the wound; and though, if physical strength had endured, he would have lived to triumph over this evil, he unquestionably sunk under it. The letters he wrote at this time to some of his friends evidence, amidst his disappointment, his pure and gentle nature, his meek disposition, and forgiven temper, but towards the end of that eventful month of May, feeling that his heart had sunk, and finding labour a total impossibility, he sought his native air, thinking it might revive him, and desiring to spend a few weeks in the quiet home of an affectionate brother. Immediately after his arrival he found medical advice necessary, and consulted one of the first surgeons of the city. It was soon ascertained that his heart was diseased; on the first of July, he had a severe hemorrhage from the nose, which continued at intervals for several days; this reduced him so much that his strength gradually sunk; but, although so weak as to be unable to cross a room without support, his love of his profession was so ardent that he would occasionally paint for three or four hours a day; at other times amusing himself with "pen and ink scraps;" this he continued to do till the 8th of September 1845, when his bodily sufferings, which throughout his illness had been very great, terminated in his death.

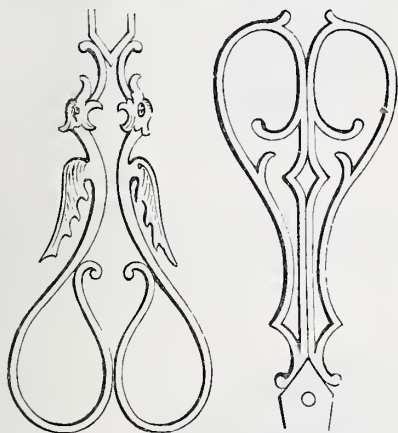
It is totally unnecessary, at this date, to expatiate upon Müller's genius as an artist; the high prices which his unfinished pictures and sketches realised at Messrs. Christie & Manson's in July last, testify sufficiently their value. He was a most brilliant colourist, so much so, indeed, as to surpass every painter of his time, except, perhaps Etty; and his method of handling was broad and original. As a man and a valuable member of society we have known few finer characters than his. He was in all respects worthy: in him genius was associated with modesty, independence with courtesy, and generosity with prudence; his highly educated mind and refined sentiments never unfitted him for mingling with the rough and rugged, where was to be found the recommendation of talent or character; his naturally sound and upright principles had been strengthened by practised judgment; he was in every way ranking foremost among those whose destiny it is to exhibit the advantage—to the person and to the world—of blending high intellect with moral and social virtues.

VISITS  
TO THE MANUFACTURING DISTRICTS.

SHEFFIELD.

IN our previous article we noticed at some length that branch of the Manufacturing Arts which gives a peculiar interest to Sheffield—the making of knives, razors, scissors, and such useful articles—a manufacture so extensively known, and so highly appreciated, as to associate the town therewith in the imagination of our Continental neighbours, and also in that of the majority of our fellow-countrymen. The history and peculiarities of that manufacture it then became our province to describe with some amount of detail; it will now be more immediately our object to attend to some novelties and improvements in this branch of the Industrial Arts, as exercised at Sheffield, and to which we shall give precedence on the present occasion as the staple commodity of the locality, in the production of which it has achieved a high position.

Messrs. THOMAS WILKINSON & SON, (17, New Church Street,) are among the most ingenious of the scissor-makers of the town, and have adopted many new and useful improvements, as well in the manufacture and form as in the applicability of their various implements. Our cuts will exhibit the taste and elegance of their finer and more delicate work, destined for the use of the fair sex; but an equal amount of ingenuity of a different kind has been exerted upon articles of a coarser kind. The tailors' scissors which they manufacture are remarkable for the peculiar merit of their general



construction, and for the excellent manner in which they are adapted to their necessary uses. The best mode of giving strength and protection to each finger of the hand has been well considered, and the scissor designed so that it may be a most useful auxiliary to the workman, obeying his every want, and befitting his every wish. It is this strict attention to the minutiae of each article among the many manufactured in Sheffield which gives the town its position, and assures the confidence of the world in its varied fabrications in steel; a character which commenced amongst us in the middle ages, and has been triumphantly maintained until the present day.

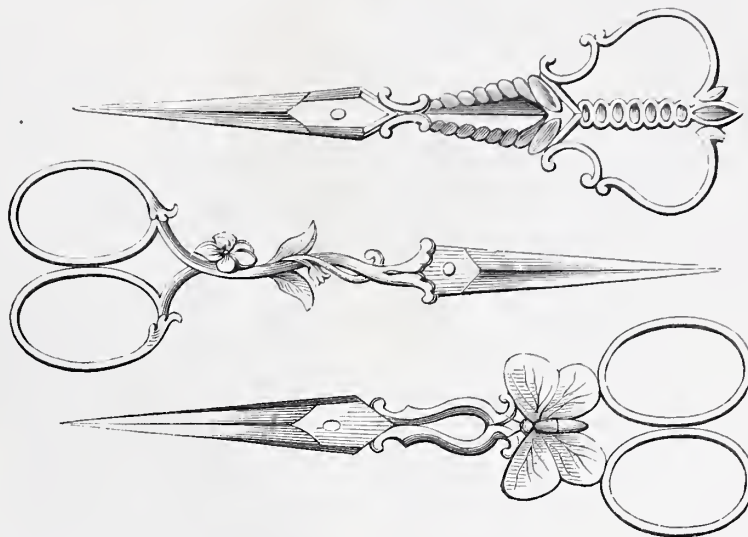
The patent lever-spring adopted by these makers is a very great improvement to scissors, giving a uniform pressure upon the edges, causing them to work light and even, and it imparts great strength to the cut. By means of the spring any person may cut with the left hand as well as the right. There is very great friction upon scissors without springs, occasioned by their rubbing constantly against each other, which causes them soon to get out of order; the spring obviates this defect, by pressing only where it is actually required.

The scissors we have engraved on the present page are remarkable for the delicacy of their construction and the fancy of their design. The handles are very varied; and when we mention the fact that *thousands* of scissors are manufactured in Sheffield yearly with no two handles alike, our readers may guess how continually the fancy and taste of the manufacturer are called into action to supply the changes of fashion or taste. There is no establishment which cannot exhibit pattern-books containing some two thousand varieties, all known to their workmen by their own peculiar names. Our very limited selection will show how varied are the patterns introduced into this branch of trade, which many might be inclined to think a very circumscribed one. In one instance we leave the real, and enter into the region of the chimerical;

and two dragons unite to form a handle, which may be fearlessly grasped by the most timid hand.

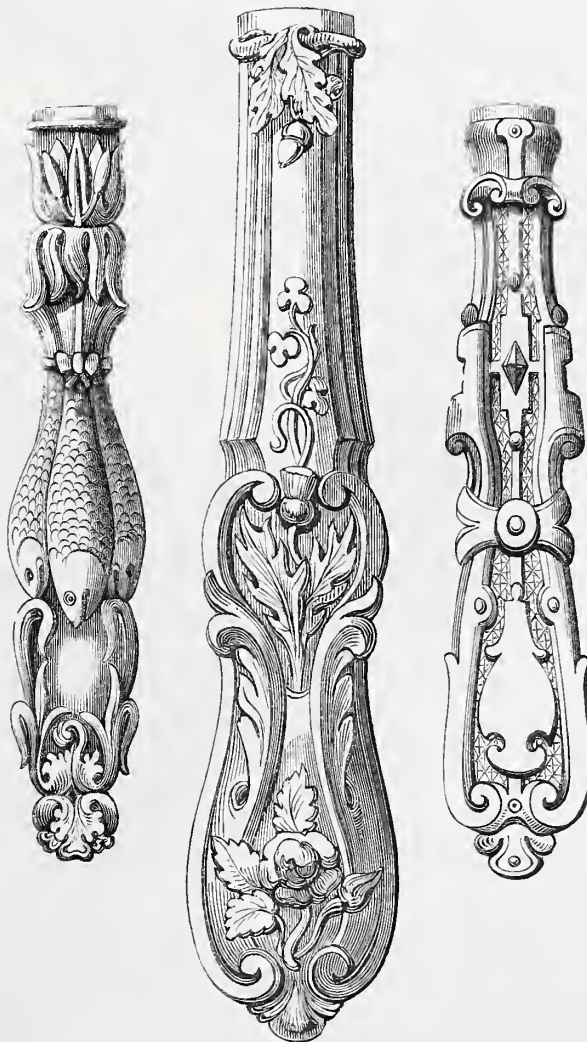
From the handles of scissors we may recur to the handles of knives, and exhibit some few from

Rose, Shamrock, and Thistle, is equally good and characteristic. There is more of elaboration in the third design, but that recommends itself to notice by peculiarities and merits of its own.



the manufactory of Mr. HENRY ATKIN, (Howard Street,) which exhibit peculiarities deserving of attention. There is much ingenuity displayed in that of the fish-knife, where those appropriate but generally unmanageable ornamental adjuncts—fish

In looking to articles of this kind the most superficial cannot fail to notice the marked improvement which characterises the various manufactures of the present day, particularly when they are contrasted with the products of a



—are introduced very gracefully, as are also the rushes, which contribute to the peculiar fitness of the design. The centre handle, with its decoration principally composed of the national emblems, the

century ago, when all that was required or expected was mere utility, and ornament might be used appropriately or otherwise without adverse criticism.

The history of all mercantile towns narrates most strongly the fact of their constant improvement in proportion to the liberty enjoyed by their inhabitants. The fetters on industry by absurd regulations, imposed in the old time, being removed, the mind of the workman was enlarged, his energies were much more freely directed, and the result has always added to the wealth of the town as well as to his own.

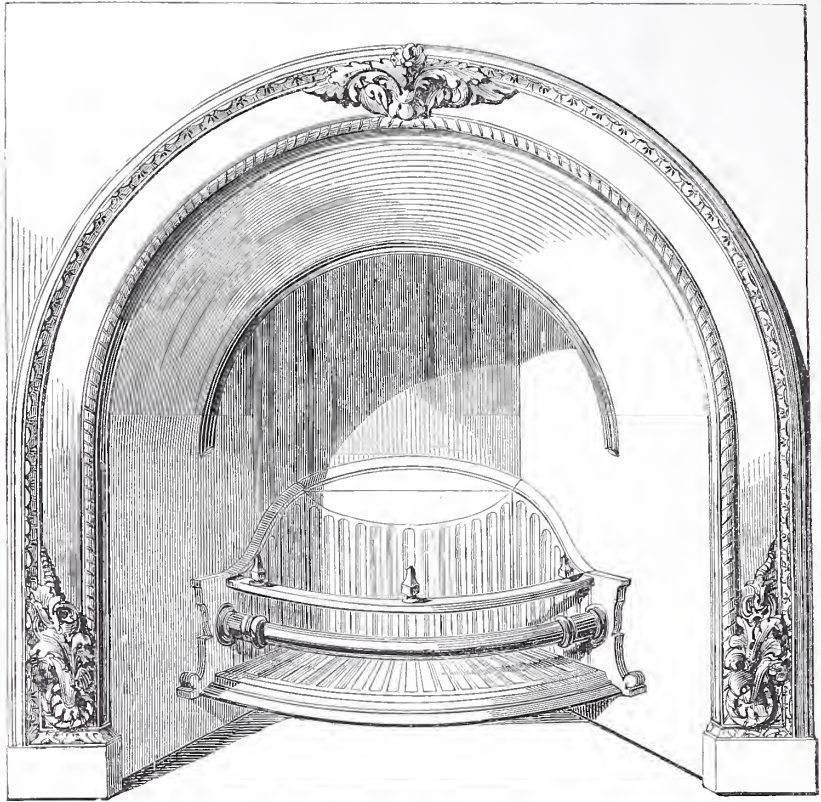
As an instance of the sort of restraint placed upon the people of Sheffield, and its effects in days happily gone by, we may quote a passage from the history of the town:—

“In the early part of the seventeenth century, Sheffield contained only 2207 inhabitants, most of whom were in abject poverty, and out of 100 ‘poore artificers,’ there was only one who had land enough to keep a cow; so that though there was in 1570 an influx of foreign artisans, the town seems rather to have retrograded than advanced in consequence during the two preceding centuries. But the rules to which the Sheffield manufacturers were in those times subjected, were ill-calculated to foster a spirit of commercial enterprise. The superintendence of the artificers formed a part of the business of the *court-leet* of the manor, in which a *jury of cutlers* was empanelled, to assign marks, enrol indentures of apprenticeship, and to levy fines upon those artisans who had broken any of the regulations agreed upon by the cutlers, and sanctioned by the Lord of the Manor. In the manor court-rolls of 1565 and 1590, these regulations are recited at length, and the following abstract of them will serve to show the state of the town and its manufactures in the reign of Elizabeth. The first article in these ‘actes and ordinances, agreed upon by the whole fellowship of cutlers, and by the assente of George, Erle of Shrewsburye,’ makes the strange provision that no person engaged in the said manufacture, either as master, servant, or apprentice, shall perform any ‘worke apperteyninge to the said scyence or mysterye of cutlers’ for twenty-eight days after the 8th of August in each year; nor from Christmas to the 23rd of January, but shall apply themselves to other labours, upon ‘payne of forfeiture for every offence of the sum of twenty shillings, to the use of the said Earle, his heirs, and assignes. to be levied as other his fines and amercyments within the said Lordshippe have been accustomed.’—2nd, No person to exercise the said trade who had not served an apprenticeship of seven years, or been instructed by his father for that term; penalty 40s.—3rd, No person to have more than one apprentice, nor to engage another until the former be in his last year, nor take any for less than seven years; penalty 40s. 4th, No person occupying any *wheel* for the grinding of knives to allow any work to be done there during the holiday months; penalty as before.—5th, No occupier of a wheel to suffer any person to grind or glaze any knives there who does not reside within the lordship and liberties; on the same penalty.—6th, No person to strike any *mark* upon his wares, but that which is assigned him in the Lord’s court; penalty 10s.—7th, No hafter shall haft any knives for any chapman, hardwareman, or dagger-maker, or other person, not dwelling within the liberties; penalty 20s.—8th, Nor shall any knife blades be sold to any person not dwelling in the liberties; penalty 6s. 8d.—9th, No journeyman to be employed under the age of twenty, except such as shall be allowed by the jury, or who have been apprentices or taught by their fathers; penalty 40s.—10th, No person who has not served an apprenticeship, or been instructed by his father, to set up in the trade, except he first pay to the jury of cutlers, 5*l.*, the one half for the earl’s use, the other for the poor of the said corporation; penalty 40s.”

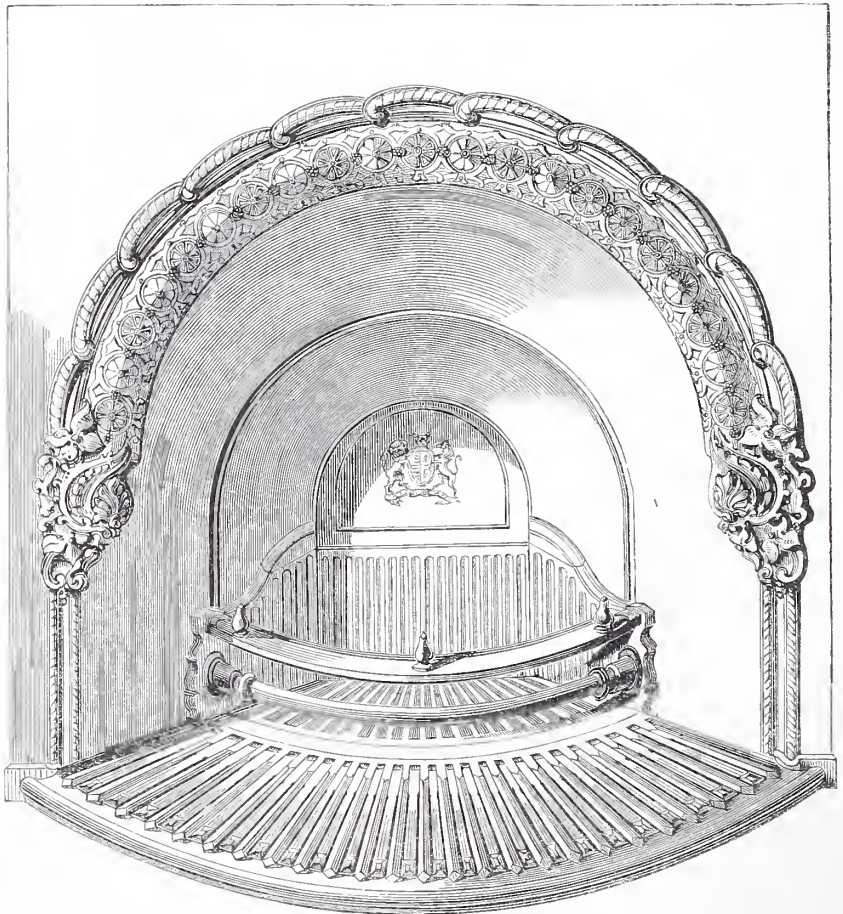
Such was the “good old times” in Sheffield; a great contrast between the reign of Elizabeth and Victoria, and a contrast in spite of all prejudices, which does not tell well for the elder Queen.

Let us return to modern time: The stove manufacture, as we have before observed, is an important one in modern Sheffield: and one of the greatest manufacturers are Messrs. HOOLE and HOBSON, of the Green Lane Works. Our cuts exhibit two specimens from the many they produce. The Stephen’s Patent Register Stove is now well known to the public, and is one of the most powerful stoves yet made. It prevents smoke and downward draughts, and possesses very great powers of reflection, radiation, and ventilation; producing also the most agreeable and salubrious warmth: from the simplicity of its construction, it cannot be put out of repair. The varied and tasteful ornament introduced in the two we select will sufficiently tell its own story. They possess much originality and beauty of design; and the ornament is boldly and carefully worked out. The delicate enrichments or the alto-relievos are

equally attended to, and with the most successful results. The variety and ability displayed in the fabrication of similar articles at this factory can only, however, be satisfactorily understood by a personal visit. Many hundreds of similar designs repose in their portfolios, and attest the variety and



fancy exerted on these strictly utilitarian articles, which, in the days of our forefathers, would have been considered strictly as utilities, and, provided they burnt coals well, might have obtruded the



ugliest of forms before the family circle, unheeded, and unrebuked. It is, however, now so fully understood that elegance and ugliness are equally cheap, that our taste being better educated, all vote, as a necessary consequence, for the former.



From the manufactory of Messrs. HOWARD & HAWKESWORTH, (Orchard Lane,) we have been supplied with the specimens of plated and silver articles which occupy the present page, and



which exhibit a satisfactory proof of the progress in the art of design now visible in most of our manufactories; the result of the more careful attention to the principles of composition, which now characterises both workmen and masters, and from which we may augur the best results.



The tea-urns engraved in our page are good examples of taste, the lower one in particular, which is of the greatest delicacy of contour, the handles designed with peculiar excellence. When worked out in silver its effect is particularly striking; indeed, we have seldom met with a more elegant addition to the tea-service than the one

here given. It is impossible in our pages to do more than hint, by our cut or our description, at the elegance of these articles; the brilliancy of metal can only exhibit this fully.

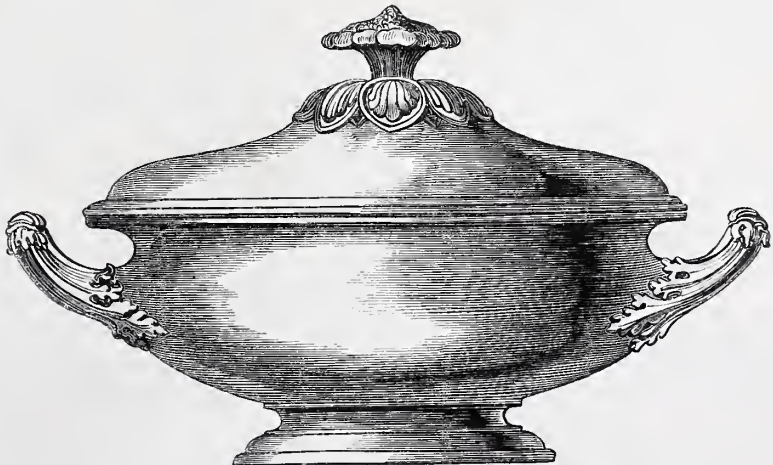
The silver cake-basket with its enriched and perforated ornament, has a most delicate and beautiful



effect, and reflects great credit on its fabricants. We have engraved in the centre of our page the principal portions of a new corner or double dish, with a Tudor mounting, and a handle which is designed in a similar taste, but with such variations as give to it a degree of great novelty. At the foot of our

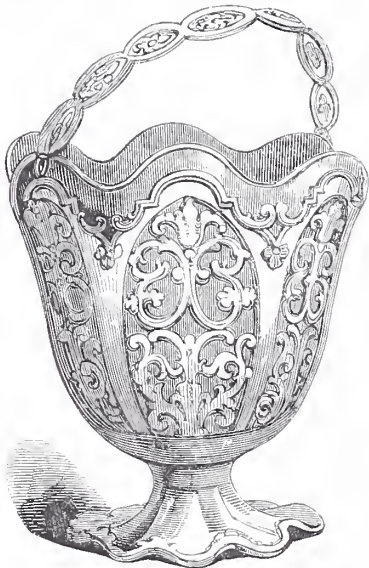


page we have also engraved a soup tureen of considerable simplicity in design, which in its outline is particularly graceful, and reminds us of the designs of this kind which came from the hand of Flaxman in early life. There is frequently great merit, and a large amount of beauty in objects of severe taste,

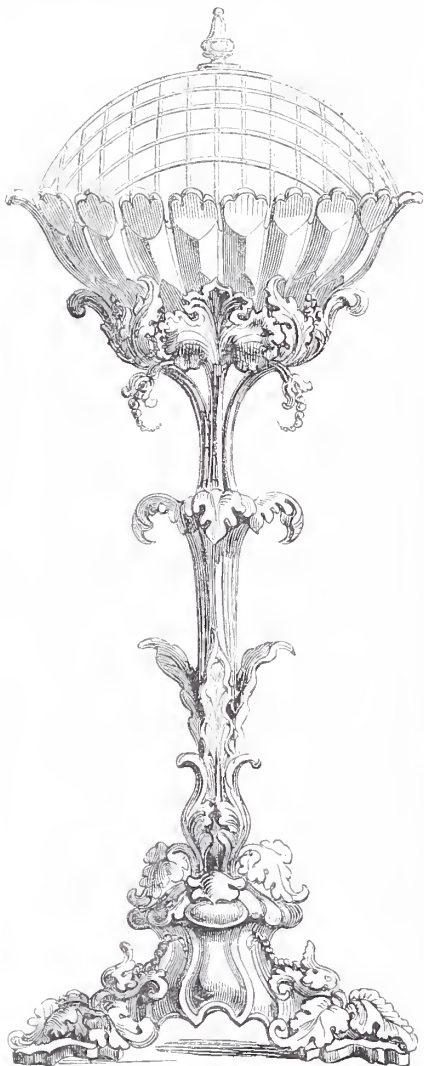


which do not appear striking upon paper, but which tell with an excellent effect when worked out by a skilful hand. We have often been gratified by such simple articles, which appeal to the educated mind which would turn from mere meretricious designs.

HAWKSWORTH, EYRE, & Co., (68, Nursery Street,) are the makers of the articles which occupy our present page, and are manufacturers who are

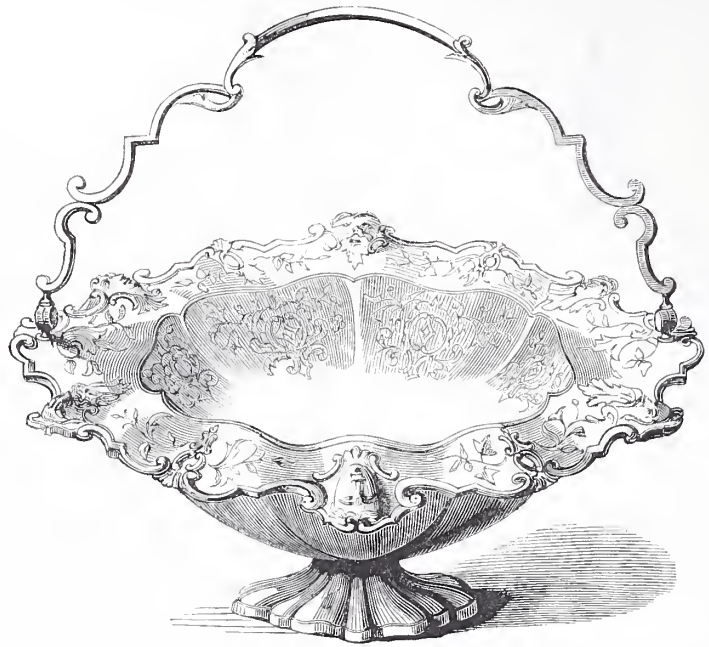


fully alive to the necessities of the day, and the demand in the market at the present time not only for a constant succession of novelties, but also for correctness of design, and a proper amalgamation of parts to the general construction; a feeling which



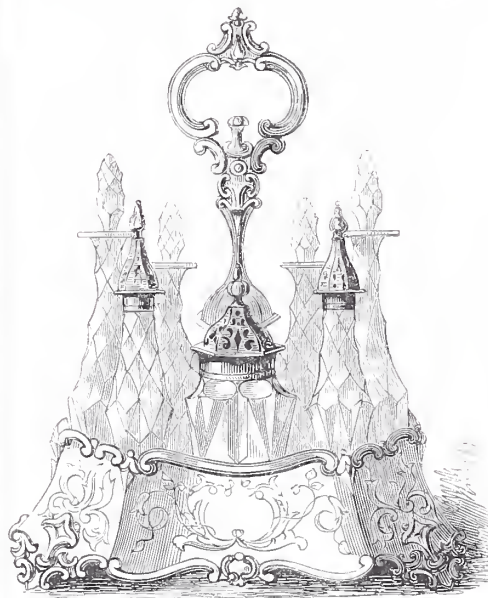
now becomes a matter of serious consideration both on the parts of the manufacturer and the public. The first of our selected articles from this manufactory exhibits a sugar-basket of open metal-work constructed either in silver or German silver electroplated, with coloured glass lining, which has the

best possible effect, giving a lightness and a brilliancy to the entire article not to be obtained by any other source.



A centre stand for the table follows in our series, and is an agreeable and tasteful design, carrying out fully the floral taste which should reign predominant in all articles destined to this peculiar use. There is much variety and beauty in the leaves and their construction, all of which aid the general effect.

A silver bread-basket, with an enriched border composed of masks and foliage, and with engraved panels of ornament running down the interior, strikes us as possessing considerable merit, the handle carrying out fully the general conception of the whole, which is well disposed in accordance with the peculiarities of this style.

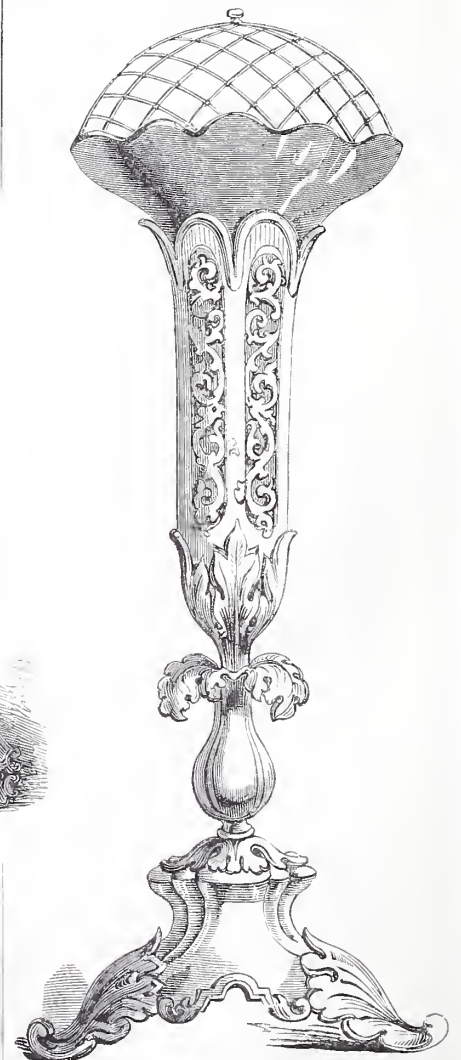


The cruet-frame is of good and useful form; and the flower-vase or stand merits the same eulogium. There is much grace and ability in the construction of the stem of this little vessel; as indeed is there in the general form and treatment of the whole. There is now so general a demand for articles of this kind, and destined to such uses, that we are certain an attention to the production of tasteful and beautiful things of the sort cannot fail to reap its due reward in general appreciation and patronage among the public.

In recurring to the subject of Ornamental Art in general, we are glad to be able to assure ourselves of the satisfactory nature of the progress which we

are constantly seeing in the manufacturing districts of England, and which, directed with the energy which is a general characteristic of English enter-

prise, cannot fail to induce a well-grounded hope that in the forthcoming competition of Industrial Industry, we shall be fully enabled to occupy that



high position which the English manufacturer undoubtedly should retain.

## PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

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

## THE GRAVE OF EDMUND BURKE.



It has been said that we are inclined to overvalue great men when their graves have been long green, or their monuments grey above them, but we believe it is only then we estimate them as they deserve. Prejudice and falsehood have no enduring vitality, and

posterity is generally anxious to render justice to the mighty dead; we dwell upon their actions,—we quote their sentiments and opinions,—we class them amongst our household gods—and keep their memories green within the sanctuary of our HOMES; we read to our children and friends the written treasures bequeathed to us by the genius and independence of the great statesmen and orators—the men of literature and science—who ‘have been.’ We adorn our minds with the poetry of the past, and value it, as well we may, as far superior to that of the present: we sometimes, by the aid of imagination,—one of the highest of God’s gifts—bring great men before us: we hear the deep-toned voices and see the flashing eyes of some, who it may be, taught kings their duty, or quelled the tumults of a factious people: we listen to the lay of the minstrel, or the orator’s addresses to the assembly, and our pulses throb and our eyes moisten as the eloquence flows—first, as a gentle river, until gaining strength in its progress, it sweeps onwards like a torrent, overcoming all that sought to impede its progress. What a happy power this is!—what a glorious triumph over time!—recalling or creating at will!—peopling our small chamber with the demigods of history; viewing them enshrined in their perfections, untainted by the world; hearing their exalted sentiments; knowing them as we know a noble statue or a beautiful picture, without the taint of age or feebleness, or the milidew of decay.

If these sweet waking dreams were more frequent, we should be happier; yes, and better than we are; we should be shamed out of much baseness—for nothing so purifies and exalts the soul as the actual or imaginary companionship of the pure and the exalted; no man who purposed to create a noble picture would choose an imperfect model; no one who seeks virtue and cherishes honour and honourable things, will endure the degradation of ignoble persons or ignoble thoughts; no one ever achieved a great purpose who did not plant his standard on high ground.

A little before the commencement of the present century, England was rich in orators, and poets, and men of letters; the times were favourable to such—events called them forth—and there was still a lingering chivalric feeling in our island which the utilitarian principles or tastes of the present period would now treat with neglect, if not contempt.

The progress of the French Revolution agitated Europe; and men wondered if the young Corsican would ever dare to wield the sceptre wrenched from the grasp of a murdered king; people were continually on the watch for fresh events; great stakes were played for all over Europe, and those who desired change were full of hope. It was an age to create great men.

Let us then indulge in visions of those, who, in more recent times than we have yet touched upon,—save in one or two PILGRIMAGES,—illumed the later days of the last century; and, brightest and purest of the galaxy was the orator, EDMUND BURKE. Ireland, which gave him birth, may well be proud of the high-souled and high-gifted man, who united in himself all the great qualities which command attention in the senate and the world, and all the domestic virtues that sanctify home; grasping a knowledge of all things, and yet having that sweet sympathy with

the small things of life, which at once bestows and secures happiness, and, in the end, popularity.

EDMUND BURKE was born on Arran Quay, Dublin, January the 1st, 1730; his father was an attorney: the name, we believe, was originally spelt Bourke. The great grandfather of Edmund inherited some property in that county which has produced so many men of talent—the county of Cork; the family resided in the neighbourhood of Castletown Roche, four or five miles from Doneraile, five or six miles from Mallow—now a railroad station—and nearly the same distance from the ruins of Kilcolman Castle, whose every mouldering stone is hallowed by the memory of the poet Spenser and his dear friend, “the Shepherd of the Ocean,” Sir Walter Raleigh. There can be little doubt that Edmund—a portion of whose young life was passed in this beautiful locality—imbibed much thought, as well as much poetry, from the sacred memories which here accompanied him during his wanderings.

Nothing so thoroughly awakens the sympathy of the young as the imaginary presence of the good and great amid the scenes where their most glorious works were accomplished; the associations connected with Kilcolman are so mingled, that their contemplation produces a variety of emotions—admiration for the poem which was created within its walls—contemplation of the “glorious two” who there spent so much time together in harmony and sweet companionship despite the storms which ravaged the country; then the awful catastrophe, the burning of the castle, and the loss of Spenser’s child in the flames, still talked of in the neighbourhood, were certain to make a deep impression on the imagination of a boy whose delicate health prevented his rushing into the amusements and society of children of his own age. There are plenty of crones in every village, and one at least in every gentleman’s house to watch ‘the master’s children’ and pour legendary lore into their willing ears, accompanied by snatches of song and fairy tale. All these were certain to seize upon such an imagination as that of Burke, and lay the foundation of much of that high-souled mental poetry—one of his great characteristics; indeed, the circumstances of his youth were highly favourable to his peculiar temperament—his delicate constitution rendered him naturally susceptible of the beautiful; and the locality of the Blackwater, and the time-honoured ruins of Kilcolman, with its history and traditions, nursed, as they were, by the holy quiet of a country life, had ample time to sink into his soul and germinate the fruitage which, in after years, attained such rich perfection.

An old schoolmaster, of the name of O’Halloran, was his first teacher; he “played at learning” at the school, long since in ruins; and the Dominie used to boast that ‘no matter how great Master Edmund (God bless him) was, he was the first who ever put a latin grammar into his hands.’

Edmund was one of a numerous family; his mother, who had been a Miss Nagle,\* having had fourteen or fifteen children, all of whom died young, except four,—one sister, and three brothers: the sister, Mrs. French, was brought up in the faith of her mother, who was a rigid Roman Catholic, while the sons were trained in their father’s belief, this, happily, created no unkindness between them, for not only were they an affectionate and a united family, but perfectly charitable in their opinions, each of the other’s creed. As the future statesman grew older, it was considered wise to remove him to Dublin for better instruction, and he was placed at a school in Smithfield kept by a Mr. James Fitzgerald; but, fortunately for his strength of body and mind, the reputation of an academy in the lovely valley of Ballitore, founded in the midst of a colony of Quakers, by a member of that most benevolent and intelligent society—the well-known Abraham Shackleton—was spreading far and wide; and there the three young Burkes were sent in 1741, Edmund being then twelve year’s old.

He was considered not so much brilliant, as of steady application. Here, too, he was remarkable

\* Sylvanus Spenser, the eldest son of the Poet Spenser, married Ellen Nagle, elder daughter of David Nagle, Esq., ancestor of the lady, who was mother to Edmund Burke.

for quick comprehension, and great strength of memory; indications which drew forth at first the commendation, and as his powers unfolded, the warm regard of his master; under whose paternal care, the improvement of his health kept pace with that of his intellect, and the grateful pupil never forgot his obligations: a truly noble mind is prone to exaggerate kindnesses received, and never detracts from their value; it is only the low and the narrow-minded who underrate the benefits they have been blessed with at any period of their lives.

In 1743 he entered Trinity College, Dublin, as a pensioner. He gained fair honours during his residence there, but, like Johnson, Swift, Goldsmith, and other eminent men, he did not distinguish himself so as to lead to any speculation as to his after greatness, although his elders said he was more anxious to acquire knowledge than to display it;—a valuable testimony. His domestic life was so pure, his friendships were so firm, his habits so completely those of a well-bred, well-born IRISH GENTLEMAN—mingling, as only Irish gentlemen can do, the snavity of the French with the dignity of English manners—that there is little to write about, or speculate upon, beyond his public words and deeds.

Like most young men of his time, his first oratory was exercised at a club, and his first efforts as a politician were made in 1749, previous to his quitting the Dublin University, in some letters against Mr. Henry Brooke, the author of ‘Gustavus Vasa.’ His determination was the bar, and his entry at the Middle Temple bears date April 23, 1747. His youthful impressions of England and its capital are recorded in graceful language in his letters to those friends whom he never lost, but by death; one passage is as applicable to the present as to the past. ‘I don’t find that genius, the “rath primrose which forsaken dies,” is patronised by any of the nobility, so that writers of the first talents are left to the capricious patronage of the public.’

It was the taste of his time to desire, if not solicit patronage. In our opinion literature is degraded by *patronage*, while it is honoured by the friendship of the good and great. Nothing is so loathsome in the history of letters as the debased dedications which men of mind some years ago laid at the feet of the so-styled ‘patron!’ Literature in our days has only to assert its own dignity, to be true and faithful to the right, to avoid ribaldry, and preserve a noble and brave independence; and then its importance to the state, as the minister of good, must be acknowledged. It is only when forgetful of great purpose and great power, that literature is open to be forgotten or sneered at. Still the indifference an Englishman feels towards genius, even while enjoying its fruits, was likely enough to check and chill the enthusiasm of Burke, and drive him to much mystery as to his early literary engagements. One of his observations made during his first visit to Westminster Abbey, while hopes and ambitions quickened his throbbing pulse, and he might have been pardoned for wishing for a resting-place in the grand mausoleum of England, is remarkable, as showing how little he changed, and how completely the youth

‘Was father to the man.’

‘Yet after all, do you know that I would rather sleep in the southern corner of a country church-yard than in the tomb of the Capulets. I should like, however, that my dust should mingle with kindred dust; the good old expression, “family burying-ground,” has something pleasing in it, at least to me.’

This was his last, as it seems to have been his first desire; and it has found an echo in many a richly dowered heart.

‘Lay me,’ said Allan Cunningham, ‘where the daisies can grow on my grave’; and it is well known that Moore—

‘The poet of all circles,’—

and, as a poor Irishman once rendered it—

The *darling* of his own;’

has frequently expressed a desire to be buried at Sloperston beside his children.

The future orator found the law, as a profession, alien to his habits and feelings, for at the expiration of the usual term he was not even called to the bar. Some say he desired the professorship of logic at the University of Glasgow, and even stood the contest; but this has been disputed, and if he was rejected, it is matter of congratulation, that his talents and time were not confined to so narrow a sphere. At that period his mind was occupied by his theories on the Sublime and Beautiful, which were finally condensed and published in the shape of that essay which roused the world to admiration.

Mr. Prior says, and with every show of reason, 'that Mr. Burke's ambition of being distinguished in literature, seems to have been one of his earliest, as it was one of his latest, passions.' His first avowed work was 'The Vindication of Natural Society;' but he wrote a great deal anonymously; and the essay on 'The Sublime and Beautiful,' triumphant as it was, must have caused him great anxiety; he began it before he was nineteen, and kept it by him for seven years before it was published—a valuable lesson to those who rush into print and mistake the desire for celebrity, for the power which bestows immortality.

The literature which is pursued chiefly in solitude, is always of the best sort: society, which cheers and animates men in most employments, is an impediment to an author if really warmed by true genius, and impelled by a sacred love of truth not to fritter away his thoughts or be tempted to insincerity.

The genius and noble mind of Burke constituted him a high priest of literature; the lighter, and it might be the more pleasurable, enjoyments of existence, could not be tasted without interfering with his pursuits; but he knew his duty to his God, to the world, and to himself, and the responsibility alone was sufficiently weighty to bend a delicate frame, even when there was no necessity for labouring to live—but where an object is to be attained, principles put forth or combated, God or man to be served, the necessity for exertion always exists, and the great soul must go forth on its mission.

That sooner or later this strife, or love, or duty—pursued bravely—must tell upon all who even covet and enjoy their labour, the experience of the past has recorded; and Edmund Burke, even at that early period of life, was ordered to try the effects of a visit to Bath and Bristol, then the principal resort of the invalids of the United Kingdom.

At Bath he exchanged one malady for another, for he became attached to Miss Nugent, the daughter of his physician, and in a very little time formed what, in a worldly point of view, would be considered an imprudent marriage, but which secured the happiness of his future life; she was a Roman Catholic; but, however unfortunate dissenting creeds are in many instances, in this it never disturbed the harmony of their affection.

She was a woman exactly calculated to create happiness; possessing accomplishments, goodness of heart, sweetness of disposition and manners, veneration for talent, a hopeful spirit to allay her husband's anxieties, wisdom and love to meet his ruffled temper, and tenderness to subdue it—qualities which made him frequently declare 'that every care vanished the moment he sheltered beneath his own roof.'

Edmund Burke became a husband, and also continued a lover—and once presented to his lady-love, on the anniversary of their marriage, his idea of 'a perfect wife.'

\* This as a picture is outlined with so delicate a pencil, and coloured with such mingled purity and richness of tone, that we transcribe a few passages, as much in honour of the man who could write, as of the woman who could inspire such praise:—

“The character of—

She is handsome, but it is beauty not arising from features, from complexion, or from shape. She has all three in a high degree, but it is not by these she touches a heart; it is all that sweetness of temper, benevolence, innocence, and sensibility, which a face can express, that forms her beauty. She has a face that just raises your attention at first sight; it grows on you every moment, and you wonder it did no more than raise your attention at first.

Her eyes have a mild light, but they awe when she pleases; they command like a good man out of office, not by authority, but by virtue.

For a considerable time after his marriage Burke toiled as a literary man, living at Batterssea or in town, now writing, it is believed, jointly with his brother Richard and his cousin William, a work on the 'European Settlements in America,' in two volumes, which, according to tradition, brought him, or them, only fifty pounds! then planning and commencing an abridgment of the 'History of England.'

Struggling, it may be with difficulties brought on by his generous nature, and which his father's allowance of two hundred a-year, and his own industry and perseverance could hardly overcome, the birth of a son was an additional stimulant to exertion, and, in conjunction with Dodsley, he established the *Annual Register*. This work he never acknowledged, but his best biographers have no doubt of his having brought forth and nurtured this useful publication. A hundred pounds a volume seems to have been the sum paid for this labour; and Burke's receipts for the money were at one time in the possession of Mr. Upcott.

Long before he obtained a seat in Parliament he won the esteem of Doctor Johnson, who bore noble testimony to his virtue and talent, and what he especially admired, and called, his 'affluence of conversation.'

For a time he went to Ireland as private secretary to Mr. Hamilton, distinguished from all others of his name as 'single-speech Hamilton'; but disagreeing with this person, he nobly threw up a pension of three hundred a-year, because of the unreasonable and derogatory claims made upon his gratitude by Hamilton, who had procured it for him.

While in Dublin he made acquaintance with the genius of the painter Barry, and though his own means were limited, he persuaded him to come to England, and received him in his house in Queen Anne Street, where he soon procured him employment; he already numbered Mr., afterwards Sir Joshua, Reynolds amongst his friends; and his correspondence with Barry might almost be considered a young painter's

Mr. Burke was then on the threshold of Parliament, Lord Verney arranging for his *début* as member for Wendover, in Buckinghamshire, under the Rockingham Administration; another star was added to the galaxy of that brilliant assembly, and if we had space it could not be devoted to a better purpose than to trace his glorious career in the senate; but that is before all who read the history of the period, and we prefer to follow his footsteps in the undercurrent of private life.

He was too successful to escape the poisoned arrows of envy, or the misrepresentations of the disappointed. Certain persons exclaimed against his want of consistency, and gave as a reason that at one period he commended the spirit of liberty with which the French Revolution commenced, and after a time turned away in horror and disgust from a people who made murder a pastime, and converted Paris into a shambles for human flesh.

But nothing could permanently obscure the fame of the eloquent Irishman, he continued to act with such worthiness, that, despite his schism with Charles James Fox, 'the people' did him the justice to believe, that in his public conduct, he had no one view but the public good.

He outlived calumny, uniting unto genius diligence, and unto diligence patience, and unto patience enthusiasm, and to these, deep-hearted enthusiasm, with a knowledge, not only, it would seem, of all things, but of such ready application, that in illustration or argument his resources were boundless; the wisdom of the Ancients was as familiar to him as the improved state of modern politics, science and laws; the metaphysics and logic of the Schools were to him as household words, and his memory was gemmed with whatever was most valuable in poetry, history, and the arts.

After much toil, and the lapse of some time, he purchased a domain in Buckinghamshire, called 'Gregories;' there, whenever his public duties gave him leisure, he enjoyed the repose so necessary to an overtaxed brain;



GREGORIES.

manual, so full is it of the better parts of taste, wisdom, and knowledge.

‘Her stature is not tall, she is not made to be the admiration of everybody, but the happiness of one.  
‘She has all the firmness that does not exclude delicacy—she has all the softness that does not imply weakness.’

‘Her voice is a soft, low, music, not formed to rule in public assemblies, but to charm those who can distinguish a company from a crowd; it has this advantage—you must come close to her to hear it.

‘To describe her body, describes her mind; one is the transcript of the other; her understanding is not shown in the variety of matters it exerts itself on, but in the goodness of the choice she makes.

‘She does not display it so much in saying or doing striking things, as in avoiding such as she ought not to say or do.’

‘No person of so few years can know the world better; no person was ever less corrupted by the knowledge.

‘Her politeness flows rather from a natural disposition to oblige, than from any rules on that subject, and therefore never fails to strike those who understand good breeding, and those who do not.’

‘She has a steady and firm mind, which takes no more from the solidity of the female character, than the solidity of marble does from its polish and lustre. She has such virtues as make us value the truly great of our own sex. She has all the winning graces that make us love even the faults we see in the weak and beautiful in hers.’

and from Gregories some of his most interesting letters are dated.\* Those addressed to the painter Barry, whom his liberality sent to and supported in Rome, are, as we have said, replete with art and wisdom; and the delicacy of both him and his excellent brother Richard, while entreating the rough-hewn genius to prosecute his studies and give them pleasure by his improvement, are additional proofs of the beautiful union of the brothers, and of their *oneness* of purpose and determination that Barry should never be cramped by want of means.†

After the purchase of Gregories‡ Mr. Burke

\* Our ent exhibits all that now remains of Gregories—a few walls and a portion of the old stables. Mrs. Burke, before her death, sold the mansion to her neighbour, Mr. John Du Pré, of Wilton Park. It was destroyed by fire soon afterwards.

† During Barry's five years' residence abroad he earned nothing for himself, and received no supplies save from Edmund and Richard Burke.

‡ Mr. Prior says in his admirable Life of Burke—'How the money to effect this purchase was procured has given rise to many surmises and reports; a considerable portion was his own, the bequest of his father and elder brother. The Marquis of Rockingham offered the loan of the amount required to complete the purchase; the Marquis was under

had no settled town-house, merely occupying one for the season. In one of his letters to Barry, he tells him to direct to Charles Street, St. James's Square; he writes also from Fludyer Street, Westminster, and from Gerrard Street, Soho; but traces of his 'whereabouts' are next to impossible to find. Barry was not the only artist who profited by Edmund Burke's liberality. Barret the landscape-painter had fallen into difficulties, and the fact coming to the orator's ears during his short tenure of power, he bestowed upon him a place in Chelsea Hospital, which he enjoyed during the remainder of his life.

Indeed, this great man's noble love of Art was part and parcel of himself; it was no affectation, and it led to genuine sympathy with, not only the artist's triumphs, but his difficulties. He found time, amid all his occupations, to write letters to the irritable Barry, and if the painter had followed their counsel, he would have secured his peace and prosperity; but it was far otherwise: his conduct, both in Rome and after his return to England, gave his friend just cause of offence; though, like all others who offended the magnanimous Burke, he was soon forgiven.

He never forgot his Irish friends, or the necessities of those who lived on the family estate; the expansive generosity of his nature did not prevent his attending to the minor comforts of his dependants, and his letters 'home' frequently breathe a most loving and careful spirit, that the sorrows of the poor might be ameliorated, and their wants relieved.

We ought to have mentioned before that Mr. and Mrs. Burke's marriage was only blessed by two sons; one died in childhood, the eldest grew up a young man of the warmest affections, and blessed with a considerable share of talent; to his parents he was every thing they could desire; towards his mother he exhibited the tenderness and devotion of a daughter

But, perhaps, a tribute Burke valued more than any, remembering the adage—an adage which, unhappily, especially applies to Ireland, "no man is a prophet in his own country," was, that on a motion of the provost of Trinity College, Dublin, in 1790, the honorary degree of LL.D. was conferred upon him in full convocation, and an address afterwards presented in a gold box, to express the University's sense of his services. When he replied to this distinguished compliment, his town residence was in 'Duke Street, St. James.'

His term of life—over-tasked as it was—might have been extended to a much longer period, but that his deeply affectionate nature, as time passed on, experienced several of those shocks inseparable from even moderate length of days; many of his friends died; among others, his sister and his brother; but still the wife of his bosom and his son were with him—that son whose talents he rated as superior to his own, whom he had consulted for some years on almost every subject, whether of a public or a private nature, that occurred, and very frequently preferred his judgment to his own. This beloved son had attained the age of thirty-four, when he was seized with rapid consumption. When the malady was recognised and acknowledged, his father took him to Brompton, then, as now, considered the best air for those affected with this cruel malady. 'Cromwell House,' chosen as their temporary residence, is standing still, though there is little doubt the rage for extending London through this once sequestered and rural suburb, will soon raze it to the ground, and it has done others of equal interest.

We have always regarded 'Cromwell House,' as it is called, with veneration. In our earliest acquaintance with a neighbourhood, in which we lived so long and still love so well, this giant dwelling, staring with its whitened walls and balconied roof over the tangled gardens which seemed

been to discover the truth, for it destroyed not only our castles in the air, but their inhabitants; we found that Oliver never resided there, but that his son, Richard, had, and was a rate-payer to the parish of Kensington for some time. To this lonely sombre house Mr. and Mrs. Burke and their son removed, in the hope that the soft mild air of this salubrious neighbourhood might restore his failing strength; the consciousness of his being in danger was something too terrible for them to think of. He had just received a new appointment—an appointment suited to his tastes and expectations; he must take possession of it in a little time. He was their child, their friend, their treasure, their all! Surely God would spare him to close their eyes. How could death and he meet together? They entreated him of God, by prayer, and supplication, and tears that flowed until their eyes were dry and their eyelids parched—but all in vain. The man, in his prime of manhood, was stricken down; we transcribe, from an article in the *Quarterly Review*, on 'Fontenelle's Signs of Death,' the brief account of his last moments:—

'Burke's son, upon whom his father has conferred something of his own celebrity, heard his parents sobbing in another room at the prospect of an event they knew to be inevitable. He rose from his bed, joined his illustrious father, and endeavoured to engage him in a cheerful conversation. Burke continued silent, choked with grief. His son again made an effort to console him. "I am under no terror," he said; "I feel myself better and in spirits, and yet my heart flutters, I know not why. Pray, talk to me, sir! talk of religion; talk of morality; talk, if you will, of indifferent subjects." Here a noise attracted his notice, and he exclaimed, "Does it rain?—No; it is the rustling of the wind through the trees." The whistling of the wind and the waving of the trees brought Milton's majestic lines to his mind, and he repeated them with uncommon grace and effect:—

'His praise, ye winds, that from four quarters blow,  
Breathes soft or loud; and wave your tops, ye pines,  
With every plant, in sign of worship, wave!'

A second time he took up the sublime and melodious strain, and, accompanying the action to the word, waved his own hand in token of worship, and sank into the arms of his father—a corpse. Not a sensation told him that in an instant he would stand in the presence of the Creator to whom his body was bent in homage, and whose praises still resounded from his lips.'

The account which all the biographies of Burke give of the effect this bereavement produced upon his parents is most fearful even to read; what must it have been to witness! His mother seems to have regained her self-possession sooner than his father. In one of his letters to the late Baron Smith, he writes—"So heavy a calamity has fallen upon me as to disable me from business, and disqualifies me for repose. The existence I have—I do not know that I can call life. \* \* Good nights to you—I never have any." And again—"The life which has been so embittered cannot long endure. The grave will soon close over me, and my dejections." To Lord Auckland he writes—"For myself, or for my family (alas! I have none), I have nothing to hope or to fear in this world." And again in another letter—"The storm has gone over me, and I lie like one of those old oaks which the late hurricane has scattered about me. I am stripped of all my honours, I lie prostrate on the earth; I am alone, I have none to meet my enemies in the gate. I greatly deceive myself, if in this hard season of life, I would give a peck of refuse wheat for all that is called fame and honour in the world.

There is something in the 'wail' and character of these laments that recalls the mournful Psalms of David; like the Psalmist he endeavoured to be comforted, but it was by an effort. His political career was shrouded for ever—the *motive* to his great exertions was destroyed—but his mind, wrecked as it had been, could not remain inactive. In 1795 his *private* reply to Mr. Smith's letter, requesting his opinion of the expediency of and necessity for Catholic Emancipation, got into public circulation; and in that singular



CROMWELL HOUSE.

and his demeanour to his father was that of an obedient son, and most faithful friend; at intervals he enjoyed with them the pleasure they experienced in receiving guests of the highest consideration; amongst them the eccentric Madame de Genlis, who put their politeness to the test by the exercise of her peculiarities, and horrified the meek and amiable Sir Joshua Reynolds by the assumption of talents she did not possess.

The publication of his reflections on the French Revolution, which, perhaps, never would have seen the light but for the rupture with Mr. Sheridan, which caused his opinions to be misunderstood, brought down the applause of Europe on a head then wearying of public life.

obligations to him publicly, and privately for some attention paid to the business of his large estates in Ireland. Less disinterested men would have settled the matter otherwise—the one by quartering his friend, the other, by being quartered, on the public purse. To the honour of both a different course was pursued.'

to cut it off from all communication with the world, was associated with our 'Hero Worship' of Oliver Cromwell. We were told he had lived there (what neighbourhood has not its 'Cromwell House?')—that the ghastly old place had private staircases and subterranean passages—some underground communication with Kensington;—that there were doors in the walls, and out of the walls; and, that if not careful you might be precipitated through trap-doors into some unfathomable abyss, and encounter the ghost of old Oliver himself. These tales operated upon our imagination in the usual way; and many and many a moonlight evening, while wandering in those green lanes—now obliterated by Onslow and Thurloe Squares—and listening to the nightingales, have we watched the huge shadows cast by that solitary and melancholy-looking house, and, as we have said, associated it with the stern and grand Protector of England. Upon closer investigation, how grieved we have often

document, though he did not enter into the details of the question with as much minuteness as he would previously have done, he pleaded for the removal of the whole of the disabilities of the Roman Catholic body. From time to time he put forth a small work on some popular question. He originated several plans for benefiting the poor in his own neighbourhood. He had a windmill in his park for the purpose of supplying the poor with cheap bread, which bread was served at his own table; and as if clinging to the memory of the youth of his son, he formed a plan for the establishment of an emigrant school at Penn, where the children of those who had perished by the guillotine or the sword amid the French convulsions, could be received, supported, and educated. He made a generous appeal to government for the benefit of these children, which was as generously responded to. The house appropriated to this humane purpose had been inhabited by Burke's old friend, General Haviland; and after his death several emigré French priests sheltered within its walls. Until his last fatal illness Mr. Burke watched over the establishment with the solicitude of a friend and the tenderness of a father. The Lords of the Treasury allowed fifty pounds per month for its sustenance: the Marquis of Buckingham made them a present of a brass cannon and a stand of colours. When the Bourbons were restored in 1814 they relieved the government from this charge, and the institution was dissolved in 1820; in 1822 'Tyler's Green House,' as it was called, was sold in lots, pulled down, and carried away: thus, Burke's own dwelling being destroyed by fire, and this building, sanctified by his sympathy and goodness, razed to the ground, little remains to mark the locality of places where all the distinguished men of the age congregated around 'the Burkes,' and where Edmund, almost to the last, extended hospitalities, coveted and appreciated by all who had any pretensions to be considered as distinguished either by talent or fortune.

It has frequently struck us as strange, the morbid avidity with which the world seizes upon the slightest evidence of abstraction in great men, to declare that their minds are fading, or impoverished: the public gapes for every trifle calculated to prove that the palsied fingers can no longer grasp the intellectual sceptre, and that the well-worn and hard-earned bays are as a crown of thorns to the pulseless brow. It was, in those days whispered in London that the great orator had become imbecile immediately after the publication of his 'Letter to a Noble Lord;' and that he wandered about his park kissing his cows and horses.

A noble friend went immediately to Beaconsfield to ascertain the truth, and was delighted to find Mr. Burke anxious to read him passages from 'A Regicide Peace,' which he was then writing; after a little delicate manoeuvring on his part, to ascertain the truth, Mr. Burke told him a touching incident which proved the origin of this calumny on his intellectual powers.

An old horse, a great favourite of his son's, and his constant companion, when both were full of life and health, had been turned out at the death of his master, to take his run of the park for the remainder of his life, at ease, with strict injunctions to the servants that he should neither be ridden, nor molested by any-one. While musing one day, loitering along, Mr. Burke perceived this worn-out old servant come close up to him, and at length, after some moments spent in viewing his person, followed by seeming recollection and confidence, he deliberately rested his head upon his bosom. The singularity of the action itself, the remembrance of his dead son, its late master, who occupied so much of his thoughts at all times, and the apparent attachment, tenderness and intelligence of the creature towards him—as if it could sympathise with his inward sorrow—rushing at once into his mind, totally overpowered his firmness, and throwing his arms over its neck, he wept long and loudly.

But though his lucid and beautiful mind, however agonised, remained unclouded to the last, and his affections glowed towards his old friends as

warmly as ever, his bodily health was failing fast; one of the last letters he ever dictated was to Mary Leadbeater, the daughter of his old friend and master, Shackleton; this lady was subsequently well known in Ireland as the author of 'Cottage Dialogues.' The first literary attempt, we believe, made towards the improvement of the lower order of Irish, was by her faithful and earnest pen; to this letter, congratulating her on the birth of a son, is a P.S. where the invalid says:—'I have been at Bath these four months to no purpose, and am therefore to be removed to my own house at Beaconsfield tomorrow, to be nearer to a habitation more permanent, humbly and fearfully hoping that my better part may find a better mansion!'

It would seem as if he anticipated the hour of his passing away. He sent sweet messages of loving-kindness to all his friends, entreating and exchanging pardons; recapitulated his motives of action on various political emergencies; gave directions as to his funeral, and then listened with attention to some serious papers of Addison on religious subjects and on the immortality of the soul. His attendants after this were in the act of removing him to his bed, when indistinctly invoking a blessing on all around him, he sunk down and expired on the 9th of July, 1797, in the sixty-eighth year of his age.

'His end,' said his friend Doctor Lawrence, 'was suited to the simple greatness of mind which he displayed through life; every way unaffected, without levity, without ostentation, full of natural grace and dignity, he appeared neither to wish nor to dread, but patiently and placidly to await the appointed hour of his dissolution.'

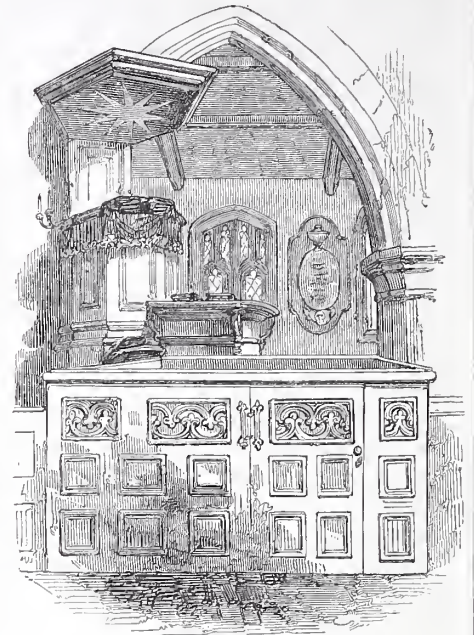
It was almost impossible to people, in fancy, the tattered and neglected churchyard of Beaconsfield as it now is—with those who swelled the funeral pomp of the greatest ornament of the British senate; to imagine the titled pall-bearers, where the swine were tumbling over graves, and rooting at headstones. Seldom, perhaps, never, in England, had we seen a churchyard so little cared for as that, where the tomb of Waller\* reuders the surrounding disorder 'in a sacred place' more conspicuous by its lofty pretension, and where the church is regarded as the mausoleum of Edmund Burke. Surely the 'decency of churchyards' ought to be enforced, if those to whom they should be sacred trusts, neglect or forget their duty. That the churchyard of Beaconsfield, which has long been considered 'a shrine,' should he suffered to remain in the state in which we saw it, is a disgrace not only to the town, but to England; it was differently cared for during Burke's life-time, and though, like that of the revered Queen Dowager, his Will expressed a disinclination to posthumous honours, and unnecessary expense, never were mourners more sincere—never did there arise to the blue vault of heaven the incense of greater, and more deepfelt sorrow, than from the multitude who assembled in and around the church, while the mortal remains of Edmund Burke, were placed in the same vault with his son and brother.

The tablet to his memory, placed on the wall of the south aisle of the church, records his last resting-place with the relatives just named; as well as the fact of the same grave containing the body of his 'entirely beloved and incomparable wife,' who died in 1812, at the age of 76.

Deeply do we deplore that the dwelling where he enjoyed so much that renders life happy, and suffered what sanctifies and prepares us for a better world, exists no longer; but his name is incorporated with our history, and adds another to the list of the great men who have been called into life and received their first and best impressions in Ireland; and if Ireland had given nothing to her more prosperous sister than the extraordinary men of the past and present century, she merits her gratitude for the gifts which bestow so much honour and glory on the United Kingdoms.

\* Waller was a resident in this vicinity, in which his landed property chiefly lay. He lived in the family mansion named Well's Court, a property still in the possession of his descendants. His tomb is a table monument of white marble, upon which rises a pyramid, resting on skulls with bat's wings; it is a peculiar but picturesque addition to the churchyard, and, from its situation close to the walk, attracts much attention.

Mrs. Burke, previous to her death, sold the mansion to her neighbour, Mr. John Du Pré, of



THE TOMB OF EDMUND BURKE.\*

Wilton Park. Mrs. Haviland, Mr. Burke's niece, lived with her to the last, though she did not receive the portion of her fortune to which she was considered entitled. Her son, Thomas Haviland Burke, grand-nephew of Edmund, became the lineal representative of the family; but the library and all the tokens of respect and admiration which he received from the good, and from the whole world, went with the property to Mrs. Burke's nephew, Mr. Nugent. Some of the sculpture which ornamented the house now graces the British Museum.

The mansion was burnt on the 23rd of April, 1813. The ground where it stood is unequal; and some of the park wall remains, and fine old trees still flourish, beneath whose shade we picture the meeting between the mourning father and the favourite horse of his lost son.

There is a full-length portrait of Edmund Burke in the Examination Hall of the Dublin University. All such portraits should be copied, and preserved in our own Houses of Parliament, a meet honour to the dead, and a stimulant to the living to 'go and do likewise.' It hardly realises, however, the ideal of Burke; perhaps no portrait could. What Miss Edgeworth called the 'ground-plan of the face' is there; but we must imagine the varying expression, the light of the bright quick eyes, the eloquence of the unclosed lips, the storm which could gather thunder-clouds on the well-formed brow;† but we have far exceeded our limits without exhausting our subject, and, with Dr. Parr, still would speak of Burke:—

'Of Burke, by whose sweetness Athens herself would have been soothed, with whose amplitude and exuberance she would have been enraptured, and on whose lips that prolific mother of genius and science would have adored, confessed—the Goddess of Persuasion.'

Alas! we have lingered long at his Shrine, and yet our praise is not half spoken!

\* Our engraving exhibits his simple tablet, as seen from the central aisle of the church, immediately in front of the pew in which Burke and his family always sat.

† The late Queen Caroline, when Princess of Wales, requested the widow of Edmund Burke to let her have a cast taken from the bust of her husband, and the widow anxious for his honour—as Her Royal Highness said it should be one in a gallery she was about to form of British Worthies—presented the Princess with the original. The collection was never formed; and at the sale of Her Royal Highness's effects at Connaught House, it was discovered amongst the rubbish, and put up for sale. There was a contest for it between Turnerelli, the sculptor, and Mrs. Thomas Haviland; the lady bought her uncle's bust, and some time after Mr. Haviland presented it to the British Museum.—Prior's Life of Burke.

A DICTIONARY OF TERMS IN ART.

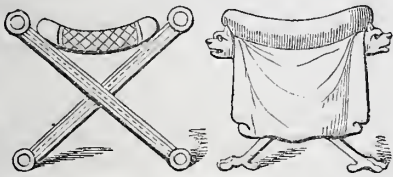
**FAIENCE, FAYENCE, (Fr.)** A general term comprising all the various kinds of glazed earthenware and porcelain. The origin of the term is open to dispute; by some it is supposed to be derived from Faenza in Italy, by others, from Fayence in France.\*

**FAITH, HOPE, AND CHARITY.** Three Sisters, of the ages of nine, ten, and twelve, who, according to the old legend, suffered martyrdom by being beheaded, A.D. 120, and were buried by their mother Sophia. The names of these children lead to the supposition that this was a poetical legend, arising probably from some incident at the time of the Christian persecution; for however beautiful it may be to personify 'Faith, Hope, and Love,' yet it is repugnant to our feelings to believe in the martyrdom of the children representing the ideas, which form the basis of our religion, the religion of love. Art has, however, taken the unpoetical view of this story, and the children have been depicted with a sword, the sign of trial. The martyrdom of these daughters of Sophia (or *Divine Wisdom*), is said to have taken place on the 5th, 6th, and 7th of October. Charity or Love, the greatest of the Christian virtues, is often represented as a mother, with Faith and Hope as her children. Such a group is called a Charity, *Caritas* (ITALIAN, CARITA').

**FAITH (FIDES).** In ancient Art is represented as a matron wearing a wreath of olive or laurel leaves, and carrying in her hand ears of corn, or a basket of fruit. In Christian Art, by a female carrying a cup surmounted by a cross, emblematical of the Eucharist, "the Mystery of Faith."

**FALCON.** The attribute of St. Jerome, and of the holy hermit Otho of Ariano; the former has a hooded falcon on his hand, while the latter has it sitting on his head.

**FALDSTOOL, FALDISTORY, FOLDING-STOOL.** A portable folding seat, similar to a Camp-stool, made either of wood or metal, and sometimes



covered with silk or other material. It was used by a bishop when officiating in other than his own Cathedral Church. Faldstools are frequently represented in illuminated manuscripts.†

**FAN.** In ancient Art, FANS frequently occur, especially on vases, and on mural paintings; they were constructed of various materials and elegant forms, sometimes of peacock's feathers, at others of the wings of a bird fastened together. Our cut represents Cupid fanning his mother Venus, from the antique sculpture published by Maffei.

**FASCES.** The most ancient insignia to the Roman magistrates, consisting of bundles of elm or birch rods, in the centre of which was an Axe. The custom was borrowed from the Etruscans, and some authors assert that it was known in the time of Romulus, while others maintain that Tarquinius Priscus was the first to adopt it. After the banishment of Tarquinius Superbus, the Fasces were carried before the Consuls by men called Lictors, but this honour was granted to the Consul Major only. The Consul and Proconsul had twelve Lictors, each of whom carried a FASCIS; the Dictator had twenty-four, and when in Rome the Axe was carried before him. The Prætor of the Towns had only two FASCES, those of the provinces and the army had six. The *Duumviri Municipales* and the Roman *Decemviri* had also Lictors; no other Magistrates were entitled to this right. When these officers appeared in public, the Lictors carried the FASCES upright, but at funerals they were lowered; victorious generals had their Fasces wreathed

\* See MARYATT'S *History of Pottery and Porcelain*. London, 1850.

† Our first example is copied from Cotton, MS. Tiberius, a work of the Saxon period. The second shows a similar seat, covered with drapery in the fashion the most usual, from another MS. of the same period. (Augustus, A. 13.)

with laurel, and carried thus at their triumphs; and this custom, adopted by Cæsar, was followed in the time of the Emperors, who gratified their love of splendour by having wreathed or gilded FASCES always carried before them. Under the Empire, the Consuls, who were merely civil magistrates, had twelve FASCES, while the Pro-prætors and Pro-consuls were allowed six, and this lasted till the fall of Rome.

**FASCIA.** A Bandage employed in various ways, 1. As a *DIADEM*, worn round the head as an emblem of royalty, the colour being white, that worn by women was purple.\* 2. Fastened round the legs, especially of women, from the ankle to the knee, serving the purpose of leggings, as a protection to the legs of the wearer, a practice that was adopted in Europe during the middle ages.

**FAUAS.** A tile or slab of marble cut into an hexagonal shape so as to produce the honeycomb pattern in pavements of the kind called *SECTILA*.

**FEET.** In Christian Art, the FEET of Our Lord, also of Angels and of the Apostles, should always be represented naked, without shoes or sandals.

**FELICITAS.** Fr. The appellation of a Roman goddess; a Christian martyr; and a traditional empress, mentioned in romantic poetry only.

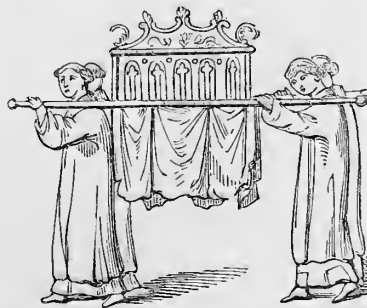
1. **FELICITAS**, a divine being, agreeing with the Eudæmonia (*Felicity*) and the Eutychia (*Good Fortune*) of the Greeks, in whom was personified the idea of happiness arising from blissful occurrences. Thus, *Felicitas* (Eutychia) means more than *Fortuna* or *Tyche*, by which was meant chance or luck. The *Felicitas* of the Greeks, Eutychia, is represented on many earthen vessels as announcing to the spectator the desired result of the action intended. We also meet with it as illustrative of success in arms, and of happiness in marriage. On Roman coins she is represented with the *MODIUS* on her head, the staff of *Hermes* in her hand, and resting on a *CORNUCOPIA*, but her attributes differ according to circumstances. 2. St. *Felicitas*, a Christian lady of Rome, who is depicted with a Palm-branch and Cross; she is the patroness of male children. She had seven sons, who with her suffered martyrdom at Rome, A.D. 160. *Felicitas* was thrown into a cauldron of boiling oil, while her sons' heads were cut off and exhibited before her. 3. The Empress *Felicitas*, a principal character in the romance of Count Octavian; her two children, who, with herself, were cast into a forest, were nursed by a lioness.



**FEMINALIA.** A kind of short Pantaloon or closely-fitting Breeches, reaching a short distance below the knees, worn by the Roman soldiers in their expeditions to cold countries; they are seen depicted on the Column of Trajan,† and on the Arch of Constantine at Rome.

**FENGITE.** A kind of transparent Alabaster or marble, sometimes used for windows, as in the Church of St. Miniato at Florence.

**FERETORY.** This term is applied to the Bier or shrine containing the reliques of saints, borne in processions. The type of a FERETORY is a coffin,



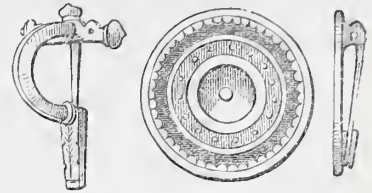
but the form is usually that of a ridged chest, with a roof-like top, usually ornamented by pierced

\* See Cut p. 288. † From which our example is copied.

work, with the sides and top engraved and enamelled, and sometimes with images in high relief. They were made of various metals. 1. Of solid gold and silver adorned with jewels. 2. Of copper, gilt and enamelled. 3. Of wood overlaid with plates of metal, or richly painted and gilt. 4. Of ivory, or of crystal, mounted in metal and gilt. 5. Of wood, covered with precious stuffs and embroidery.\*

**FESTOON.** A carved ornament in wood, stone, &c., usually in the form of a garland or wreath composed of flowers, fruits, leaves, &c., bound together, and suspended by the ends. It was employed by the architects of the middle ages frequently with much success in their friezes of the Composite order. It is usefully and aptly employed in Decoration.†

**FIBULA.** A Brooch, Buckle, or Clasp, used for fastening together various parts of male and



female attire, as well as for ornament. They were made of ivory, gold, bronze, precious stones set in gold, and sometimes of silver, and of every variety of form, upon which the most elaborate ornament was frequently bestowed. In Ancient Art we see the Fibula employed to pin together the two parts of a Cloak or Scarf, (*Chlamys, Pallium, &c.*) so as to fasten them over the right shoulder. Sometimes, but rarely, we see it on the breast. In female costume it is seen worn on both shoulders, and sometimes on the sleeves, breast, and to fasten the Tunic when tucked up at the knee.‡

**FICTILIA, TESTA, (KEREMANIA, Gr.)** The term applied to all ancient Pottery, from domestic utensils to architectural ornaments, coarse or fine, burnt, or only hardened by exposure to the air. The most plastic species of clay for the finer kinds of pottery was found in Etruria, and the earthen table vessels of Arretium maintained their superiority even to the time of Pliny.§ Among the Greeks, the pottery of Athens, and of the island of Samos, was the most famed, the finest, and of the most carefully washed earth, it was called *Samian Clay*, and produced the hardest ware.||

**FIGTOR.** A term applied to any artist who works in wax, clay, or other plastic material, as contradistinguished from one who works in bronze, marble, wood, ivory, or other solid substances.

**FIGURE.** A term in the Arts applied to representations of the human body, and of the human body only. To sketch or paint the figure, a figure in bronze or marble, is always understood to signify a sketch, painting, or statue after the human model. Figure-painting has always been regarded as the highest range of which Art is capable, as it tests the noblest mental faculties of the artist; it is not meant to be understood by this, mere portraiture, but historic or ideal delineation in which the actions and passions of human nature are to be placed before the spectator. For acquiring an anatomical knowledge of the human form, it is customary to draw from the nude, or naked figure; the draperies are frequently arranged by means of what is termed a "lay-figure," which will be treated of in its proper place.

\* See PUGN'S *Glossary of Ecclesiastical Ornament and Costume*. There is a Feretory in Westminster Abbey. Our cut is copied from a MS. by Matthew Paris, in the Cotton Collection, marked New, D. 1.

† See *Eucarpa* and its illustrative Cut, p. 323.  
‡ Our Cut exhibits a bow-shaped gold Fibula of the Roman period; and a flat circular enamelled Fibula of the same age. The side view exhibits the pin by which it was fastened.

§ The ornamental stamps used for the pottery were also of baked clay. One containing a pattern for a border is engraved above.

|| The earth used for making Fictilia was usually red; often of the greatest brilliancy when the oxide of iron was present in large quantity; other clays containing a smaller proportion of iron yielded pottery of an ochreous brown colour. Some specimens have been found entirely black, supposed to be due to the mixture of asphaltum with the clay. The clay used for making the modern black tea-pots, &c., owes its colour to the presence of the protoxide of iron and manganese: lastly, the white ware was yielded by pure clay, similar to the Cornish clay used in the manufacture of Porcelain. See ART-JOURNAL, October, 1850.

## FIMBRIA, FRINGE.



materials, which were attached to the garments, &c.\*



works, too much attention to high Finish detracts from the boldness and vigour demanded by works on a large scale.

**FIRE, FLAME.** The attribute of St. Florian, the protector against conflagration; of the hermit Anthony, because the tempter appeared to him from the fire; of Bishop Basil, who saved a poor boy, by burning his compact with the devils; of St. Bridget of Scotland, over whose head a flame was seen from childhood; of St. Columba of Cordova, who saved an angel from death by fire; of St. Patrick, before whom fire sprung out of the earth, upon his drawing a Cross upon it with his staff; of the Dominican, Peter Gonzales, called St. Elmo, who, enveloped in a mantle, lay upon burning coals, whence the expression *St. Elmo's fire*; and of many Christian martyrs condemned to die by Fire.

**FISH.** A Fish has been employed as a symbol of our Lord from the earliest times, (it is found depicted in the tombs of the Roman catacombs,) by whom St. Peter was called a "fisher of men;" and the faithful were sometimes represented by Fish, with reference to the waters of baptism in which they were born, and Fish were therefore frequently carved upon the baptismal fonts. Fish are used as emblems of Chastity; it is an attribute of the Apostle Simon. The *VESICA PISCIS* is a symbolical figure, consisting of two intersecting segments of circles, employed also as an emblem of the Saviour from the fourth century. The seals of abbeys, colleges, and other religious establishments were all invariably made of this form.†

**FITCH.** Among the Brushes used in Painting, some are made of the hair of the sable, a kind of weasel; others of the badger, and of white hog's bristles; but among the best are those of the Fitch or polecat, which are black in colour, elastic and firm, though soft. They are made both flat and round, and are used also for varnishing.

**FLAKE WHITE.** A white pigment extensively used in oil-painting; like nearly all the other white pigments, it is prepared from the carbonate of the oxide of lead, obtained by exposing sheets of lead to the vapour of acetic and carbonic acids. It derives its name from the form in which it appears in commerce—that of flakes or scales. As a pigment it possesses great body, and enters largely into numerous compound tints.

**FLAMBOYANT, FLAME-LIKE.** A term applied to those contours of which the inflexions have a resemblance to those of flame; and by antiquaries of France to that style of Architecture which was contemporary in that country with the perpendicular

By the Greeks and Romans, FRINGES or Tassels were ornaments but little worn, except on the garments of females, by whom they were sometimes attached to the TUNIC. The extremities of the threads of the warps (*thrums*) formed the usual FRINGES, to which an ornamental appearance was given by twisting and crossing the threads, and the production of a net-like form. Fringes were also made of gold thread and other

**FINIAL.** An ornament employed in Gothic architecture, as a termination to pinnacles, pediments, canopies; it consists of a bunch of foliage, and therein closely resembles the CROCKET; and sometimes FINIALS are composed of four or more CROCKETS, united together. Church spires, when perfect, are frequently terminated with FINIALS.

**FINISH.** The last touches applied to a picture or other work of Art. It always constitutes the difference between excellence and mediocrity. Small pictures require the most careful Finish, but in larger

in England, from the flame-like wavings of its tracery. It is regarded by some as a vitiated decorated rather than a distinct style; in rich works, the intricacy and redundancy of the ornaments are frequently truly surprising.

**FLAMMEUM.** The Yellow Veil worn on the wedding-day by Roman brides. It was sufficiently large to cover the wearer from head to foot. It was removed by the husband upon their arrival at their home.\*



as the face, bosom, and hands.

**FLEUR DE LIS.** The royal insignia of France. Its origin is disputed; by some it is supposed to represent a lily, by others, the iron head of some weapon. It is of frequent occurrence in English armory.



**FLORENTINE LAKE.** A pigment prepared from Cochineal; it is now obsolete; the greater durability in oil-painting of the lakes prepared from Madder having entirely superseded those prepared from Cochineal.

**FLORENTINE FRESCO, FRESCO SECCO.** A kind of painting first practised at Florence during the flourishing period of Italian Art for decorating walls. Like common Fresco the lime is used wet, but in this case it can be moistened and kept damp and fit for painting on.†

**FLORENTINE MOSAIC.** The term applied to the art of inlaying tables and other plane surfaces with *pietra dura*, carried on principally at Florence. Very beautiful patterns are thus produced by the combination of precious stones, forming the most difficult branch of mosaic art.‡

**FLOWERS.** Flowers are employed in Art as Attributes. 1st. Of mythological persons—Aphrodite, the Hours, and Zephyr. 2nd. Among legendary personages—Of St. Dorothea, who is represented with flowers and fruits by her side, or in a basket, also with a branch of roses in her hand, or crowned with those flowers: of St. Sophronia, upon whose corpse birds and flowers are strewed: of St. Rosa de Lima, who was named Rosa on account of her beauty, and has a rose with a broken crown of thorns: of St. Rosa of Viterbo, who holds roses in her hand or in her apron: of St. Elizabeth of Hungary, who has roses in her lap or in a basket: of St. Casilda, who generally wears a wreath of white roses on her head: of the Holy pair Asculus and Victoria, both crowned with roses: of St. Angelus, from whose mouth fall roses and lilies; and of St. Hugo, who holds three flowers in his hand. For the Lily, the attribute of many saints. See LILY §

\* Our cut exhibits its form and mode of wearing as given in a sculpture of a Roman marriage engraved in Bartoli's *Admirandi Romanorum Antiqua*.

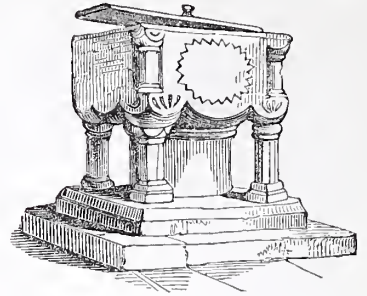
† This method has been recently employed at Munich by the decorators Stanko, Strauss, Schwarzmann, and others. The new inner colonnade of the royal palace is painted in FLORENTINE FRESCO.

‡ The finest specimen of work in *pietra dura* was made for the Grand Duke of Tuscany; this is a table about four feet in diameter, which occupied the labour of four men for three years; upon it is a garland of jasmine and purple grapes, so beautifully shaded that they look like nature. A larger table in Egyptian porphyry, with flowers and antique instruments in mosaic work, cost the Grand Duke, at his own manufactory, 100,000 francs. The gloomy burial Chapel of the Medici in the Lorenzo Church is richly adorned with Florentine mosaic; on the lower part of the marble walls are the arms of all the Tuscan cities, and the costly altar of Lapis Lazuli is splendidly inlaid with yellow chalcidony and other beautiful precious stones, representing Christian symbols, surrounded by the most natural fruit-work.

§ See EMBLEMS OF SAINTS, by which they are distinguished in *Works of Art*, by the Rev. G. C. Husenbeth. 12mo. 1850.

¶ Flowers have been constantly used in the church as

**FONT.** The vessel used to contain the consecrated water in Baptism, usually constructed of



stone and lined with lead; and in the earlier ages of the Church were always large enough to allow of the complete immersion of infants. The forms of Fonts have generally varied in different ages, and often exhibit exquisite richness both of design and ornament. Fonts were required to be covered and locked; originally these covers were simply flat moveable lids, but they were subsequently very highly ornamented, assuming the form of spires, and enriched with various decorations in the form of pinnacles, buttresses, &c.\*

**FOOLS.** We frequently meet in ancient churches, especially under the seats of choir-halls, representations of men in grotesque costume, and in various postures, with a fool's cap and bells. These may be emblematical of the Vices, but they also may have been introduced with other significance, the source of which is obscure.†

**FORM.** The external appearance of objects; the quality that distinguishes one thing from another. FORM, in painting, signifies especially the human body. The study of Forms, and the changes they undergo by muscular contractions, require on the part of the artist the utmost attention and assiduity. The conscientious artist ought scrupulously to avoid any tendency to exaggerate the superficial forms of the body; nothing is more simple, more calm; nothing shows a grander breadth of design than the human body; the muscles assist by their reunion in the production of general forms: the special forms are scarcely visible.‡

**FORMATIVE ARTS.** Those arts which, independently of external wants and aims, yet, on the other hand, bound to the imitation of nature, represent Life by means of the forms naturally connected.§

**FORE-SHORTENING.** The art of representing objects on a plane surface as they appear to the eye, depending upon a correct knowledge of form, perspective, and chiaroscuro. It is one of the most difficult studies in the art of design, and when executed with skill constitutes the excellence of the Master. Michael Angelo, Rubens, and Correggio, were distinguished among other rare qualities for their skill in Fore-shortening. They practised modelling for assistance in attaining this art.

**FRESCO. (Ital.) FRESQUE. (Fr.)** Painting *al fresco* upon fresh or wet ground is executed with emblems of Joy and Festivity; and also as symbols of Love and Devotion towards the saints and martyrs, whose manifold graces and virtues are shadowed in their rich variety of hue and colour.—PUGIN.

\* The Font we engrave is from one in Hunstanton Church, Norfolk; of the Norman era.

† The introduction of these and other ludicrous, or even indecent images, in the very buildings dedicated to the solemn worship of God, has long been a subject of inquiry among the learned, and of surprise and scandal to the generality of persons. The source of many of these representations may be traced to the Pagan orgies of the Saturnalia and Lupercalia. It is necessary to draw a great distinction between the *burlesque* figures, and symbolical representations of the Vices and Virtues, which are often introduced under the guise of animals whose nature corresponds to the passion or virtue represented; hence human beings may be depicted with heads of beasts and birds, such as foxes, lions, or hawks, to denote cunning, courage, or rapacity. Again, animals are frequently introduced with the same intention, and most admirable moral lessons are imparted under the same types as have been selected by Æsop and his imitators.—PUGIN, *Glossary of Ecclesiastical Ornament and Costume*.

‡ See *The Anatomy of the External Forms of Man*, for the Use of Artists, Sculptors, &c., by Dr. FAU. Translated by Dr. KNOX, 8vo, London, 1849.

§ See MULLER'S *Ancient Art and its Remains*.

¶ The general style of the Formative Arts is the result of a principle of selection which necessarily limits imitation. Such general style consists, therefore, in qualities which distinguish those arts from nature. The specific style of any one of the arts consists in the effective use of those particular means of imitation which distinguish it from the other arts. Style is complete when the spectator is not reminded of any want which another art or which nature could supply.—EASTLAKE.

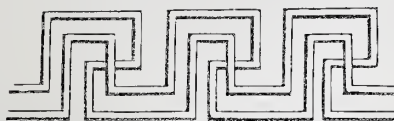
\* Our engraving is copied from WILKINSON'S *Manners and Customs of the Ancient Egyptians*, and exhibits a shirt of that antique period, with a richly fringed border. The ancient Assyrian sculptures exhibit such fringed garments in profusion; and they are frequently mentioned in Holy Writ.

† It takes precisely the form of the Aureole inclosing the figure of the Saviour, p. 110.



mineral and earthy pigments upon a freshly laid stucco ground of lime or gypsum. Vegetable pigments cannot be used for fresco-painting even when mixed with mineral pigments, and of the latter, only those are available which resist the chemical action of the lime. Burnt pigments are the best for this style of painting; they are generally ground with clean water, and rendered so thin, that they can be worked with the brush; to some are added lime, milk, &c. The pigments unite with the lime or gypsum ground, and are therefore extremely durable; but as this ground after standing a night is unfit for painting on, there must be only a sufficient quantity for one day prepared. Fresco-painting is therefore difficult, as it cannot be retouched. This Art which is employed generally for large pictures on walls and ceilings was understood by the Ancients, but first made of real importance by the Italians in the sixteenth century.

**FRET.** An angular interlaced ornament, used



in architecture, as exhibited in our engraving.



Its form varies in heraldry, and is exhibited in our second cut, forming the arms of the Harrington family, whence it is popularly known as the Harrington knot.

**FRONTAL.** The hangings or ornamental panel in front of an Altar, were of three kinds: 1st, of precious metals, adorned with enamels and jewels; 2nd, of wood, painted, gilt, embossed, and often set with crystals; 3rd, of cloth of gold, velvet, or silk embroidered, and occasionally enriched with pearls.

**FRUIT-WORK.** This branch of Art attained some excellence in antiquity, although used only for architectural ornaments. Workers in clay and bronze also imitated fruits, and in the time of Marcus Varro, there lived at Rome a clay-modeller who imitated apples and grapes so exactly, that at first sight they were not to be distinguished from nature. Festoons of fruit were also carved in stone for the decoration of temples. The most celebrated specimen in bronze is a colossal pine-apple, formerly on the tomb of the Emperor Hadrian, but now in the great Bramante niche, at the end of the garden of the Belvedere at Rome. We find the capitals and friezes of buildings of the middle ages, carved with grapes, and in the age of the *Renaissance* we meet with festoons of fruits, which afterwards, in the age of *Rococo*, were employed too frequently in decoration. At Florence, beautiful imitations of richly coloured fruits, such as purple grapes, &c., were made in *Pietra dura*, or *FLOR-ENTINE MOSAIC*.

**FRUIT-PAINTING** may be considered to have originated with Zeuxis, who painted a bunch of grapes so naturally that the birds came and pecked at them. Since the introduction in modern times of pictures of *still life*, fruit and flower-painting has become a distinct branch of Art, cultivated principally in the Netherlands.

**FUNERAL PALLS.** The palls in ancient use, especially at the funerals of persons of distinction, were of the most costly materials and beautifully ornamented, being constructed of velvet or cloth of gold, embroidered with heraldic devices and imagery. The form was usually square, sometimes with lappets, with a cross extending the whole length and width, formed of a different material from the pall itself, and generally enriched with ornaments or appropriate scriptures. The colour of the palls varied at different periods. In the sixteenth century, and perhaps earlier, black was used; they were frequently made of red, purple, green and blue velvet, or of cloth of gold, with reference to the heraldic tinctures that were peculiar to the deceased.

**FYLFOT.** A cross of peculiar form, frequently introduced in decoration and embroidery during the middle ages. It occurs on monumental brasses anterior to the accession of Richard II., being found on the girdle of a priest of the date A.D. 1011. It is considered to have been in use at a very remote period as a mystic symbol amongst religious devotees in India and China, whence it was introduced into Europe about the sixth century.



## THE INTERNATIONAL SOCIETY OF ARTISTS.

In whatever way Republican France may have benefited in her social condition by her various political revolutions, it is quite clear that the artists of the country have derived little advantage from the constant shifting of the political scenery, and the change of actors who have successively occupied the stage. All national excitement is inimical to the progress of art of every kind; it is silent when the elements of strife are at work, and droops and dies amid the turmoil of contending factions. It flourishes only when there is peace at home, or when success and conquest abroad leave its followers in quiet possession of the means for carrying on their pursuits; but even in the latter case there must be some powerful hand to assist, and some intelligent head to direct and encourage; one, in short, who is sensible of its advantages, and able to uphold its interests. Thus while the armies of Louis XIV. were overrunning half the continent, Art and literature, under his auspices, were making rapid progress; and Napoleon could find opportunity, while arming his legions for conquest, to call forth the resources of the empire in furtherance of its more intellectual gratification. Under the reign of the recently deceased monarch, Louis Philippe, national and individual employment was given to the great body of French artists and artisans, so that they had little cause to complain of want of encouragement, and the fruits of their labours now testify to their genius and their industry. But the past three or four years tell a widely different tale; the Art-talent of the country is not indeed dead—but it sleeps; there is nothing to rouse it into action, and the majority of those who depend upon it for their daily bread, find their occupation gone without the slightest prospect of its speedy return.

Under these circumstances a body of artists, representing all the various departments to which Art may be, and is, applied, have formed themselves into an association for the purpose, if it can be effected, of giving a new impulse to its practice, and consequently of ameliorating the condition of its professors. But, inasmuch, as Art is not exclusive, and the whole civilised world is more or less concerned in its welfare, with that spirit of communism which seems just now to prevail among the nations of Europe, the society invites co-operation and membership from all quarters, and consequently has entitled itself "The International Society of Artists," including architects, painters, engravers, lithographers, literary men, musicians, actors, decorators, *artistes industriels et archéologues*. We give the list as it stands in the prospectus of the society, which has been placed in our hands. This prospectus states the reasons which have induced the founders of this society to call it into existence: it sets out with the doctrine that Art is not a social power really organised and established, and which is felt to be absolutely indispensable in modern society; but that, on the contrary, Art and artists, placed beyond the bounds of things positive and essential, are nothing more than superfluities which nations may receive or reject at their pleasure, notwithstanding the powerful influence that history tells us they have in all ages brought to bear on civilisation; and that every social and political movement among nations has been a fruitful theme to Art, and when once accomplished, has been by it reproduced, painted, or sung for the edification of future generations. After referring to its present depressed condition in France, a review is taken of the impetus given to it during the middle ages; how the land was literally covered with the finest monuments of Art, to which provinces and municipalities, the founders of convents and abbeys, nobles and wealthy commoners, devoted their riches; while the respect which in those times was shown to talent of every kind is only equalled by the disdain with which it is treated now. Then deputations waited upon the sons of genius, and by the most liberal offers brought them from one end of Europe to the other; whole populations assisted gratuitously in their labours, entered enthusiastically into their designs; while rich and poor thought it alike a conscientious duty, and a point of honour wherein their own locality was concerned, to yoke themselves to the carts which were used for carrying the necessary materials for the construction of some noble edifice. Now monumental Art is well nigh dead; enthusiasm for great matters is extinct; it is in fact measured by the niggardly standard of individual success, so that each one cares more for himself than for the honour of his profession: in the end, centralisation, in laying the foundation with one hand of national and legal unity, whereon, after all, the political strength of

France is based, has, with the other, severed from the union those places distant from the seat of government which, of old times, possessed no small degree of power. Thus, while a multitude of administrations might have the opportunity of conferring incalculable advantages on the artist,—a single administration, *unique pour la France*, at Paris, is every day becoming more helpless and more restricted in its resources, and finds itself on the eve of saying to the whole artistic community,—"Do as you best can, for one can do nothing for you."

Prompted by the thus precarious state of the Fine Arts, several persons of influence and intelligence, favourable to their interests, have raised a fund for assistance in these evil days.

The International Society of Artists, grateful for the kind aid thus offered, and satisfied that Art cannot possibly be in a lower position than that it now occupies, considers the time has arrived to labour for its ultimate enfranchisement and to endeavour to elevate its professors to the rank in society they are qualified to fill. But this work of regeneration cannot be effected by a single section of Art, nor by the union of all the sections of a single country; to give it power and vitality, the strength and spirit of the artists of the world must be devoted to the object, whereby at length this republic of the Arts and of the Muses may be consummated, concerning which so much has been written for years past, but which none has ever known; yet, by the efforts now made, it may henceforth assume a palpable and visible form to all, under the title that is here chosen for it.

The plan put forth by the Society for accomplishing its purpose is thus announced. Leaving to benevolent societies connected with Art their own especial field of action, and to local societies the efforts they are continually making to advance their own individual interests, this institution is founded principally for the protection of Art and artists; the latter of whom are too frequently seen struggling through life against insuperable difficulties, and who are sometimes known to sink under the weight of their misfortunes, without having once had an opportunity of fairly exhibiting to the world the fruits of that genius which their Creator has planted in them. An asylum will be founded at Paris for artists of the provinces and for foreigners, as a common centre (*un centre fraternal*) to which all non-residents may apply without hesitation; and it is hoped that the provinces and foreign places will establish similar houses of resort, and thus supersede that isolation to which travelling artists are continually subject—an isolation in every way discouraging in its results. Desirous of affording to young French artists and to strangers the means of communicating with the public, exhibitions will be opened several times during the year, when the Society will especially notice (*elle inaugurerà*) those who seem most worthy of pre-eminence. By timely help and remonstrance, it is hoped that Art, both in France and elsewhere, will obtain such reforms as it demands, and supported by the active measures of this institution, such improvement will be effected, that the modern Vandalism which is every day witnessed towards the public monuments, national or otherwise, may be suppressed. Inasmuch as there exist in the minds of many artists ideas which they are unable to carry out for want of assistance, and projects which fail in their accomplishment from the same cause; it is intended to give support to what reason appears to sanction as useful, and to let the author receive the honour which he merits; it is hoped, by these means to render some service to society, by guarding the young and inexperienced, chiefly, from the designs of unprincipled men, who would use their talent solely for their own benefit; while at the same time, genius, too often neglected and unknown, would be duly recognised and encouraged. Resolved to combat the absurd notion that there are already too many artists—convinced, on the contrary, that there are only too many in certain localities, the Society will labour to introduce Art where yet it is comparatively unknown, and to develop it among those who are able to give it greater extension. By means of regular advances or payments, artists will be prevented from inconsiderately sacrificing their future prospects in countries of whose resources and wants they are ignorant. The different central societies, by the exchange of a monthly report, will inform their correspondents, artists industrial and others, of works which have been everywhere successful; they will specify what musical and literary works are most in fashion, and will notify the operatives who may be desirous of placing their talent at the disposal of French or foreign manufacturers.

The society forbids any step towards the solicitation on the part of its members, of govern-

ment employment, for it has no intention of enriching itself either collectively or individually. The annual subscription, payable in advance, is two francs—this is for defraying the expenses of the institution; every branch shall manage its own funds, over which the Parisian committee exercises no control. The means of giving universal circulation which Paris has, enable the central committee of this city to be a ready medium of communication between all places. At stated periods there will be convened at Paris a kind of ARTISTIC CONGRESS, at which all matters connected with the progress and the interests of Art will be freely and amicably discussed.

Such is a brief outline of the objects and the plan of this society, to aid which we have been requested to lend our assistance. We do this readily, inasmuch as though the idea seems vast and surrounded with many difficulties, it is good in the abstract, and doubtless may be accomplished to a very considerable extent. Any project that will unite the artists and *litterati* of Europe in a sort of confederation for the promotion of their interests, which are the interests of the whole civilised world, is commendable, and a "consummation devoutly to be wished." As we are reminded in the fable of the "Old Man, his Sons, and the Bundle of Sticks," each one, singly, may effect little for the regeneration of Art; but united, they have strength; and benefits far more than we can calculate on, may be predicted by such union. It will be the best act that Republican France has yet effected, if she is able to stir up the wills of those whom she now addresses, to a republic over which the liberal Arts only preside. It is necessary we should add, for the information of those who may feel disposed to hear more on the subject, or to enrol themselves in the society, that M. Paul Justus, Rue de Seine 37, à Paris, will be happy to communicate with them.

#### THE PATENT LAWS AND DESIGNS' REGISTRATION ACT.

In the September number of the *Art-Journal*, we directed the attention of all interested parties to the ACT which has recently received the sanction of the legislature for protecting the designer and inventor of articles of utility or ornament; and we showed beyond dispute, how utterly insufficient for the purpose, and how impracticable, were the provisions the act contains.\* Were we to print one half the correspondence we have had on the subject from practical men, substantiating our views, we might fill many pages of our publication; it is quite clear that something must be done to meet the difficulty, which on all sides surrounds the matter. If the promoters of the great Exhibition look for support from the British designer and artisan, Mr. Digby Wyatt's letter, published in the *Art-Journal* last month, showed how small was the expectation of any specific and immediate relief with regard to the copyright question, and a correspondence which has since taken place between that gentleman, Lieut. Col. Reid, and Mr. Campbell, the secretary to the "British Inventors' Protecting Company," has nothing in it of a more encouraging nature. This society consists chiefly, we believe, of the working classes, and Mr. Campbell had addressed the executive of the Exhibition, to ascertain what protection was likely to be afforded to "poor British inventors," as well as to obtain the co-operation of the Commissioners for the formation of a working-class committee in London.

Mr. Campbell says, in a letter to Col. Reid:—"There is a class of working men whose genius has been devoted to mechanical inventions, such as the Watts, the Arkwrights, &c., and who, by this exhibition, unless a provision is made for them, will be placed in a most unfavourable position. I know several of such men who have for years devoted their spare time and their means to construct models and machines for various purposes, which would be beneficial to the public. The patent laws of this country require the

\* By the way, it amused us greatly to see a few months back the editor of a contemporary publication, devoted to manufacturing interests, assume to himself the credit of having directed this movement, in some such language as this:—"If our efforts to benefit the producer and manufacturer had resulted in nothing but this (meaning, to bring about the passing of this act) we should have had our reward," &c.; while in the last month's number we find it stated:—"The failure of the recent act to protect inventions exhibited in '51, is beginning to excite public attention throughout the country." The fact is, that any sensible man might have seen at a glance that this act was entirely impotent for any useful purpose; and if the editor of the work in question "brought it about," we wish him joy of the golden opinions he will shortly obtain.

expenditure of so large a sum of money as to put it out of the power of the working man ever to secure a legal right for the protection of his inventions, and many such inventors are now anxious to exhibit their genius by their models or designs, if these could be secured to them against piracy; but as yet no such security has been offered further than for a short period, and, therefore, such poor inventors who are anxious to enter the lists with other nations in the honourable struggle for intellectual prowess, will be compelled to remain passive spectators, or run the risk of losing their property."

We are not aware whether or no the society which speaks thus through its secretary has any particular political bias: possibly it has; for he says—"The working classes feel, therefore, justified in withholding their support to any scheme which *refuses them protection at home, and subjects them to unfair competition from abroad.*" With its political opinions, whatever these may be, we have nothing to do, but the position in which the British operative designer and manufacturer are undoubtedly placed, by the defective state of the laws now in operation, is much to be deplored. And it would further appear by Mr. Wyatt's letter, which concludes the correspondence, that there is no prospect of amelioration, for he says, "*It is not in the power of the commissioners to protect unpatented inventions; to do this in an exhibition would require that parliament should first alter the law.*" What then is to be done under these circumstances? Parliament in all probability, will not meet in time to remedy the evil, if so inclined; meanwhile, whatever operations are in progress by the manufacturer and designer must be suspended, till it may, perhaps, be too late to proceed with them; or they will at once be altogether laid aside. But, surely, the law officers of the crown might frame some enactment to meet the present emergency of the case, which enactment, by an order in council may become law till the assembled parliament shall have given its assent in the more regular and constitutional form. If we are right in presuming that this may be done, it is the duty of the manufacturer and others interested, on the one part, to urge it on the executive committee of the Exhibition; and it is still more the duty of the committee to enforce the consideration of it on the government.

#### THE VERNON GALLERY.

##### HADRIAN'S VILLA.

R. Wilson, R.A., Painter. J. Carter, Engraver.  
Size of the Picture 1 ft. 2 in. by 10 in.

THIS is one of the numerous pictures of Italian scenery which Wilson, the "father of English landscape-painting," as he is termed, painted during his stay in Italy, or subsequently, from sketches he made while resident there.

Wilson first commenced as a portrait-painter, and visited Italy for the purpose of studying that branch of art; but having made some sketches of the scenery in the environs of Rome, they attracted the notice of Zuccherelli and Joseph Vernet, by whose advice he declined his former practice and diligently set to work upon what they recommended him to follow. The sequel shows his advisers were not mistaken in their estimate of Wilson's peculiar talent, for his landscapes are even now held in high esteem. This little picture is a good example of his pencil, rich and transparent in colour, and still fresh in its tone; many of his works have become dark, and have lost their original brilliancy.

Hadrian's Villa is situated at Tivoli, the Tibur of the Romans; it is about sixteen miles from the imperial city, and inasmuch as the surrounding country is very healthy and the scenery of the most romantic character, the ancient Roman nobility, and men of wealth, erected their country residences there. The Emperor Hadrian or Adrian, towards the close of his reign, A.D. 136, constructed near it a magnificent villa, of which extensive remains are still to be seen. The lower part of the building in the picture is presumed to be a portion of the original edifice which, when first erected, contained imitations of the works of art, and of many natural picturesque scenes which he had met with in his travels throughout the empire. Hadrian did not live long to enjoy his princely palace, dying two years after its erection.

Wilson frequently repeated his pictures of the same subject. Among the works of the old masters exhibited during the present year at the British Institution, was a picture, belonging to W. Lambert, Esq., of this scene, with some little variation in the figures and the distance: in colour and effect the two are identically the same.

#### THE PROPOSED CATALOGUES

##### FOR THE GREAT EXHIBITION.

WITH every desire to do justice to those gentlemen who are labouring diligently to carry out the great scheme of the International Exposition, it is a duty we most unwillingly perform, when we feel called upon to notice the *mistakes* which are unfortunately made by the Executive in various matters to which their attention is necessarily directed. The last great "blunder" appears to be in the matter of the catalogues, for which a specification has been issued to printers for tenders. When we first glanced over this document, our own experience at once showed us the impracticability of the scheme; but, in place of giving our own opinion upon the subject, we prefer quoting a letter that has appeared, evidently from a practical man, in the *Daily News*; and this, notwithstanding we have received several similar communications from correspondents. It is unnecessary that we should print the specification, the general tenor of which will be found in the letter and in the observations that follow:—

##### TO THE EDITOR OF THE DAILY NEWS.

SIR,—I enclose a copy of the tender for preparing catalogues for the forthcoming Exhibition which has been issued by the executive committee to various printers and publishers. It is a remarkable document. You will observe that it embraces *two distinct forms of catalogue*; but as only *one* comes under the clauses enforcing penalties for non-performance, to it only I wish to call your particular attention.

Two things will immediately strike you, *viz.*, the great want of free action left to the contractor, and the heavy penalties in case of failure. Clauses 7, 9, 13, 14, 15, and 23, all place the contractor more or less at the mercy of the officer appointed by the committee. The latter clause, which provides for the delivery of 20,000 copies "within six days of the last portion of MSS. being sanctioned," may become fatal to the contractor, because this would be impossible unless considerable progress had been previously made. And as the contractor is perfectly in the dark as to what would or would not be sanctioned, he cannot take measures for his own security or that of his sureties. Generally speaking, men do not incur penalties of 50*l.* a day for non-fulfilment of contracts unless they have very clear data on which to base their time calculations.

But, perhaps, the advantages are so great as to justify an extraordinary risk. Let us see: In the first place I find on very close and economical calculation that the preliminary cost of making the catalogue; of arranging it for press, so as to fit it to its 320 pages; of setting up the types; of the pay of the salesmen; and all other charges incidental to its publication, will amount very nearly to 1200*l.*

I have then made a calculation of the cost of producing each 1000 copies, which perhaps some of your readers may understand:

	£	s.	d.
Twenty reams of quadruple fcap., at 7½ <i>d.</i> per lb., as per sample of 21 lbs. weight	26	5	0
One ream wrapper paper	0	15	0
Machining 20 reams at 6 <i>s.</i> , or double fcap. at 3 <i>s.</i>	6	0	0
Warehouse work, cutting up, &c.	1	0	0
Working wrapper in duplicate	0	5	0
Binding	5	0	0
	39	5	0

Now the produce of 1000 copies at 1*s.* is 50*l.*; of this the commissioners take 8*l.* 6*s.* 8*d.*, the contractor 4*l.* 13*s.* 4*d.*. Take from this the cost as above, and the profit on each 1000 copies is 2*l.* 8*s.* 4*d.*, say 2*l.* 10*s.*. Therefore, before the first cost of 1200*l.* is paid, nearly *half a million* catalogues must be sold, and sold at the Exhibition at full price, without taking into account that a large demand will also arise in the country, in the retail shops in London, and at the railway stations, where the retailer's profit must be allowed, and the price per 1000 reduced from 4*l.* 13*s.* 4*d.* to 2*l.* 9*s.* 3*s.*, or about 10*l.* below cost price.

This, then, is the privilege which the commissioners (who are all this time receiving 8*l.* 6*s.* 8*d.* for every 1000 copies) are willing to sell to the highest bidder, and upon such monstrous conditions. Certainly they have taken care of themselves, but I shall much wonder if any one will enable them to profit by their ingenuity.

I am, Sir, yours obediently,

A PRINTER.

This letter was made the subject of a leading article in the same newspaper a day or two after it was made public; and from this article we make the following extracts:—The Executive "bind down the typographer to a series of conditions which leave him not the slightest scope for the exercise of skill and judgment. Some of these conditions are quite absurd. The figures are to be of one type; the head-lines of another; the remainder, whatever the judgment of the officer appointed by the commission to superintend the printing may dictate. The paper is to be precisely '51 brevier ems wide, and 68 brevier ems long;' it is to weigh exactly '21lb. per ream perfect;' and to be of 'colour, quality, and manufacture' with a particular sample. The wrapper is to be of 'coloured paper, 29lb. per ream perfect;' it is to be printed 'with regulations,' and 'the type to be re-set from time to time, as required by the commissioners.'—Some of the largest firms in London



F. WILSON R.A. SCULPTOR

HADRIAN'S VILLA.

FROM THE PICTURE IN THE VERNON GALLERY.



who have gone into calculations concerning this specification, have come to the conclusion that the 'Executive' have put forth an impracticable plan. It has been found by one firm that the paper to answer the remarkable specimen of the Executive cannot be produced by their paper-maker, except at a price which would involve a loss upon the sale. Another large printer, who went into the calculation, assumed a selling price of 1s. for every copy, without any allowance to the trade, but in addition to the royalty deducted 1d. per copy for the cost of the salesmen and other incidental charges. That deduction reduced the produce per 1000 to 37l. 10s., which is 1l. 15s. less than the cost at which 1000 copies can be printed! And it is to be observed that this estimated cost of 39l. 5s. for the printing, leaves out of view all the risk, &c., attending the production. For example, the cost of paper for half a million copies would be at least 13,000l. A firm which enters into a contract of this large amount for a single article required in their trade, not only run a risk, but have a right to expect a small rate of interest on the money they expend. The calculation we have given takes no account of this, and in other respects is rather below than above what is considered the fair figure."

It would seem to be quite evident from what is here specified, that the Committee were entirely unacquainted with the difficulties of their proposition; in short, they knew not, as they could scarcely be expected to know, the business of a printer. Why then not take the advice of some practical man before issuing their proposals, who would at once have told them what could and what could not have been done? As the matter now stands, it must be gone into afresh, for we doubt whether a single answer will be returned to the Committee; for these are not the days when men choose to labour without profit, or to expend their capital at very considerable risk, even presuming there were no conditions which render the plan altogether impracticable.

The sending forth these applications for tenders seems to us a "shabby" affair; it rather resembles the work of a small shopkeeper than the act of a high and mighty body of noblemen and gentlemen. If there is money to be made by the catalogues—fairly and rightly made, and with due reference to the public benefit—why should it not be made by the Commission: if the catalogue is to be a loss, why should not the loss be borne by the Commission? We reserve our remarks however on this head, until we know whether any contractor can be found to take the charge—with its risks, responsibilities, expenses, and trammels. Unhappily the Commissioners, or rather their advisers, go deeper into the mire every step they take.

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

### THE GEOMETRICAL PRINCIPLES OF BEAUTY.

WITHOUT hesitation it is admitted, on the showing of Mr. D. R. Hay, that there was a sufficient amount of novelty in the communication made by that gentleman to the British Association at Edinburgh to have removed it beyond those censures which, we believe, were not unjustly cast upon most of the sections of that scientific body for admitting papers which had been previously published. The author of these papers has not however erred singly; the report, as it appears in the *Athenæum*, leading to the inference that, "The science of those proportions by which the human head and countenance as represented in works of ancient Greek Art," had only been condensed and popularised. It appears to have been otherwise—and we trust Mr. D. R. Hay will pardon the mistake; since from the difficulty of so timing your visits, to several sections, meeting at the same hour, as to hear all the papers in which you may be interested—but a portion of this communication, and the discussion which ensued, was heard, and from that portion, we concluded that it was *in essential character* the same as that which had been some time previously delivered at the Society of Arts, the details of which theoretical view appear in a more complete form, in the above work of Mr. Hay's.

Mr. Hay in his communication to you writes: "Mr. Hunt has written much upon the application of Science to Art: and it is therefore strange that he should make such remarks as the above. (See *Art-Journal*, October, p. 326.

September, p. 273). It is a dangerous doctrine, and has hitherto tended to retard the progress of the Fine Arts in this country, to teach that genius is above the observance of any rules. The student in High Art should rather be taught that a knowledge of the set formula, by which the human form may be bound within geometrical lines, is of as much importance in assisting the efforts of his genius, as a set formula of grammar, and of the mechanism of verse are to the poet."

It would have been well had Mr. Hay added: *and no more.* Admitting the value of much that this gentleman has done, and in particular, his efforts to produce chromatic harmony in Decorative Art—it appears, at least from the examination we have been induced to give to the subject, that his "Principles of symmetrical beauty" are urged much too far—that his ellipses and triangles have but an arbitrary value—being constructed to suit the best forms of Art and Manufacture already existing, and it is to be feared, may have a tendency to promote a servile imitation, to the destruction of all original design.

Mr. D. R. Hay states—"The first principles of symmetrical beauty *originate* in the powers of numbers, and that a means of applying the principle of numbers in the formation of plain figures is afforded by the division of the circumference of the circle into 360 degrees, which degrees are divisible and subdivisible by 60, into minutes, seconds, &c." (*Transactions of the Society of Arts for 1846-7*), and in applying his principles to architecture and to the human form, we have the following positions as laid down in the communication made to the British Association:

"The fundamental principles thus elucidated were as follows:—That the eye is capable of appreciating the exact subdivision of spaces, just as the ear is capable of appreciating the exact sub-division of intervals of time; so that the division of space into an exact number of equal parts will affect the eye agreeably in the same way that the division of the time of vibration in music, into an exact number of equal parts, agreeably affects the ear. But the question now arises, what spaces does the eye most readily divide? It was stated that the author supposes those spaces to be angles, not lines; believing that the eye is more affected by direction than by distance. The basis of his theory, accordingly, is, that bodies are agreeable to the eye, so far as symmetry is concerned, whenever the principal angles are exact sub-multiples of some common fundamental angle. According to this theory we should expect to find, that spaces, in which the prominent lines are horizontal and vertical lines, will be agreeable to the eye when all the principal parallelograms fulfil the condition that the diagonals make with the side angles, which are exact sub-multiples of one or of a few right angles. The author was stated to proceed to apply his theory to the construction of the human figure, in which we should expect *à priori* to find the most perfect development of symmetric beauty. \* \* \* The line which shall represent the height of the figure being once assumed, every other line is determined by means of angles alone.

"For the female figure, those angles are, one-half, one-third, one-fourth, one-fifth, one-sixth, one-seventh, and one-eighth of a right angle and no others. It must be evident, therefore, that, admitting the supposition that the eye appreciates and approves of the equal divisions of the space about a point, this figure is the most perfect which can be conceived. Every line makes with every other line a good angle. The male figure was stated to be constructed upon the female figure by altering most of the angles in the proportion of nine to eight; the proportion which the ordinary flat seventh bears to the tonic."—*Athenæum*, No. 1190, p. 881.

By these two quotations we believe we have fairly represented the theory of Mr. D. R. Hay, and if he had applied it to *regularity*—even to that combination of regularity which constitutes *symmetry*, there would have been small reason for discussion; but when he advances it in elucidation of *fixed laws* upon which the *Beautiful* is based, we cannot but conceive that he fails in appreciating the "idea of beauty" in that per-

fection in which it appears in all the Protean forms of Nature.

The notion that Beauty is a peculiar quality—the object of a distinct sense—or of powers of perception arising from the combined action of any particular senses, is not tenable. Our appreciation of that, which we call the Beautiful, is due to cultivation, and there are no forms of matter in nature, nor are there any combinations of symmetric lines in Art, which can be fixed on as standards of Beauty.

Again, when we consider the infinite variety of things, all of them equally objects of Beauty, though conformable to no common, or general, system of geometric proportion, it will be evident that the attempt to form a system founded on any mathematical formula must fail. An elegantly formed woman, a lightly bounding stag, a convoluted shell, the tree with pendant branches, or, wide spreading-boughs, the wild flowers of the hedge-row, the chalice-like lily of our gardens, or the lovely flower which floats upon the silver-lake, the wild bird on the wing, and a thousand other things wonderful in their organisation, elegant in form, and in their vital perfection full of Beauty—have nothing in common—they cannot be circumscribed by any system of conic sections. Again, the vase which presents the stern symmetry of the Etruscan forms, or, the light and elaborate proportions of the Florentine—the Corinthian column and the Gothic arch—with the widely different, but still geometric ship, with "all her white wings flying," although susceptible of being resolved into separate mechanical systems, have little in common among themselves, and still less, by which they can be systematically associated with the organisations of nature, yet, each and all, are Beautiful.

It must, however, be remembered that they are not equally so to every mind. The sailor will gaze with rapture on the frigate swimming like a sea-gull upon the ocean, and declare the ship to be most beautiful; but

The primrose on the river's brim,  
A yellow primrose is to him.

And it is nothing more. The conchologist will perceive the Beautiful in some painted bivalve of the Indian seas, but he may discover no mark of loveliness in a funeral urn. The botanist will proclaim the deeply-dyed flowers of the distorted cactus, with their capillary pistils, to be above all things beautiful; but he will gaze upon a piece of architecture which shall conform to all the laws of proportion, and present the most elaborate ornamental tracery, only to remark that some flower-like adornment, has a petal too many, or that a leaf has a serrated margin, whereas it should have been *dentated*. The mind "takes colour from that it works in, like the dyer's hand."

These evidences prove that Beauty is entirely dependent on the mind; the perception of the Beautiful is a psychological operation, by which perfections are perceived in an object external to us, approaching to the ideal form which has already existence in the mind. To appreciate the ideal Greek head it is necessary that the eye should have been long accustomed to countenances possessing the regularity and, let us add, the intellectuality which was natural to the chosen examples of the ancient Grecian form. The untutored peasant would prefer some homely face, all "ripe and real," and the beauty of the Grecian face would be, indeed, to him "the nonsense of the beau-ideal."

Mr. Hay expresses some surprise that one who has written on the applications of Science to the Fine Arts, should refuse to admit that the beauty of Grecian Art and Manufacture was the result of the study of geometry. To this remark we will reply by a quotation from the same author, which we regard as truths fatal to his own system, as a system for elevating the character of Art:—

"It cannot be denied that men of great genius in the formative arts are generally possessed of an *intuitive feeling of appreciation for what is beautiful in form*, by means of which they impart to their works the most pleasing proportions independently of any knowledge of the definite laws which govern that species of beauty." "It

is also true that the operations of the conceptive faculty of the mind are uncontrolled by definite laws, and that, therefore, there cannot exist any rules by the inculcation of which an ordinary mind can be imbued with genius sufficient to produce works of high Art."

The laws regulating the mechanical structure of verse and music are advanced in support of the "Science of Proportions" and the "Geometrical Principles of Beauty." It must be submitted that they bear but small resemblance to the theory which is now the subject of our consideration. Few things can have been more varied than the mechanism of poetry. The Hebrew was delighted with antithesis and amplification, copying, as that nation did, the peculiarities of the other Oriental nations. The various forms of Greek verse, as exhibited in the rough music of the Homeric Songs; the terrible majesty of her tragic music; the sublime severity of the Pindaric Odes; or the playful beauty of the Anacreontic Songs; exhibit no conformity to any defined law. If we take modern poetry as an example, the ballad style of Scott, the exquisitely delicate versification of Shelley, the original rhythm which distinguishes Keats, and the full majesty of the Spenserian stanza as exhibited in the "Childe Harold" of Byron, are not reducible to any uniform law of "feet." It is true we may resolve the poems which have sprung from an individual mind into a system, and clearly deduce the laws which have regulated the structure of the verse; but every piece of poetical composition which, from its originality, has become immortal to men's minds, will require a new law to define it. Since poetry signifies creation, so it will be found that its laws spring from the conditions of the time, and they are vast, variegated, and interwoven with the activities of the human soul, in its most energetic passages. That which applies to poetry is equally applicable to music. The letters of the alphabet enabling us to give form to our ideas, and the musical symbols aiding in communicating to others the modulations of sound which arise, a sort of soul music, in the mind of the composer, may be regarded as of the same nature as straight and curved lines are to the artist. They equally are devices by which the inward conception is rendered an outward reality. It is, therefore, submitted that Mr. Hay's theory has no real support from the fancied analogy between it, and any fixed code of laws regulating poetry or music. It is admitted that sound is the result of wave motion, and that according to the character of the wave produced is the resulting sound. The human ear is sensible to a certain number only of these pulsations, and certainly from these the "concord of sweet sounds" must be constructed. In the same manner, when we accumulate together, by the hand of genius, a diversity of colours, all arranged in harmony, and thus forming a pleasing whole, we know that the effect is due to delicate combinations of exceedingly simple elements. Red, yellow, and blue, are the only colours employed by nature in painting the flowers of the field, and the artist has none other than these. But like the possible changes upon a set of bells, the skilful manipulator can from these produce an infinite variety of effects.

Again, it is not denied that much assistance is afforded to the artist, how great soever his genius may be, by an education in the mechanical appliances, by which he is enabled with truthfulness to give to a plane surface the resemblance of natural bodies in three proportions. A knowledge of some of the laws of vision, or rather of those of light, is necessary to the realisation of true perspective, without which the artist never achieves more than the ordinary picture of a Chinese tea-board. It is also of the highest advantage to the cultivator of Art to learn those laws of proportion which regulate the construction of the human form, and which determine the symmetry of the works of the architect or the productions of the potter's wheel.

Mr. Hay is obliged to make a division of pleasing objects into the Beautiful and the Picturesque: we must confess to an inability to comprehend the difference—and indeed we see many objections to the use of those terms, as they are severally employed by this author.

We have already given many examples of bodies which would, according to this system, be grouped under the Picturesque, which are essentially Beautiful.

"Truth," says Mr. Hay, "in the sciences has of late been sought, by tracing Nature to her most simple elements and first principles of action and combination. By this means natural philosophy has attained its present advanced state; and by the application of this knowledge, in the useful arts, the happiest results have been produced. But in our search for truth in æsthetic science, a course has been followed not differing widely from that by which the alchemists of the middle ages conducted their investigations; for our ideas of visible beauty are still undefined, and our attempts to produce it in the various branches of Art are left dependent in a great measure upon chance."

We must again suggest that there is no parallelism in the cases selected by Mr. Hay. In inductive science we proceed by the method of analysis, or of synthesis; we either separate a body into its ultimate parts, or of many parts we endeavour to produce a complete whole. It is true that some modern philosophers have contented themselves by giving a name to an effect, and thereby disguised the cause. Of this nature are the terms Catalysis, Epipolism, and the like. But science advances only by the production of the proof in a tangible form, or by results which can be repeated, with care, at will. The alchemists pursued a dream—but the realisation of that dream was to be hard tangible gold. Their reasonings were false—the road by which they worked was devious—they were surrounded by errors—but at the end was an object which if obtained could not be mistaken.

Now, in æsthetic science, as defined by this author, we have not to study nature but to aim at the realisation of ideal beauty; by realising which, "the Greeks brought those works to light which are not found in nature." We are to reject all the evidences of sense; we are to throw aside all impulses of the soul, and to aim at a mirage in the far distance—a phantom in cloud-land—which is to be the idol of Art-worship. Then this standard of beauty is to be constructed—not by nature—but by something superior to nature; and all men are to be educated to believe in this goddess of beauty. The modern Aphrodite is not to be constructed upon the model of European womanly beauty; no modern artist is to copy the perfections of our modern maidens, and to blend them into one divine form. But the harmony of numbers—the division of the circle into 360 parts, is to produce "by the union, in proper proportions, of the contrary principles which they exhibit, the proportional and symmetrical beauty of the human head and countenance."

That Pythagoras, with the subtle powers which belong especially to the gifted, had a dim perception of many of the great truths which have been developed by modern science, all proving the harmonious arrangements of creation, cannot be denied, but Mr. Hay entirely mistakes the tendency of modern science in adopting the following quotation:—

"There is harmony of numbers in all nature: in the force of gravity; in the planetary movements; in the laws of heat, light, electricity, and chemical affinity; in the forms of animals and plants; in the perceptions of the mind. The direction, indeed, of modern, natural, and physical science, is towards a generalisation which shall express the fundamental laws of all, by one simple numerical ratio. We think modern science will show that the mysticism of Pythagoras was mystical only to the unlettered, and that it was a system of philosophy founded on the then existing mathematics; which latter seems to have comprised more of the philosophy of numbers than our present."

In accordance with this same philosophy of harmonious numbers, the ancients determined the existence of four elements: air, fire, earth, and water, of which all things were formed. While by the same philosophy, the alchemists made the elements but three: salt, sulphur, and mercury, and by the mysteries of 3, 7, and 9, every point in natural philosophy was solved. This spirit of mysticism clung even to our great Newton, and

hence his division of the prismatic spectrum into seven distinct rays, whereas the evidence of sense show that some of these rays are but combinations of the others. We are aware that there is a tendency in the present day to resolve all the great powers of nature into unity; and one German philosopher, Oken, has boldly declared that Infinity is the eternal summation of nothing; that nothing, is the ultimate unity from which all things spring. With these examples before us we are sorry to see a repetition of this dangerous element,—numerical harmony,—which can be tortured to prove any possible absurdity, again obtruded upon attention. Sir John Herschel most truly says of the Grecian philosophers, "That restless craving after novelty which distinguished the Greeks in their civil and political relations pursued them into their philosophy. Whatever speculations were only ingenious and new, had irresistible charms, and the teacher who could embody a clever thought in elegant language, or at once save his followers and himself the trouble of thinking or reasoning, by bold assertion, was too often induced to acquire cheaply the reputation of superior knowledge, snatch a few superficial notions from the most ordinary and obvious facts, envelope them in a parade of abstruse words, declare them the primary and ultimate principles of all things, and denounce as absurd and impious all opinions opposed to his own."

It is true Pythagoras stood superior to most of those philosophers who acquired "the art of talking unintelligibly on matters of which we are ignorant," but the whole system of his harmony of numbers was borrowed by him from the Chinese number-philosophy as described in the Book of Unity of Confusions, or from that Indian Pantheism in which "the great first principle has engendered or produced two equations and differences, or primary rules of existence, which have produced four signs or symbols, and these four symbols have produced the eight *kyoua* or further combinations." In these we see the origin and danger of adopting in science or any of its applications, the harmony of numbers. It must be distinctly understood that the scales of chemical equivalents founded on the laws of definite combination are quite independent of any of those mystic harmonies to which we now object. All bodies combine according to unvarying laws; there is no chance combination in irregular quantities, but the equivalent value of hydrogen 1—of carbon 6—or of oxygen 8—are mere arbitrary numerals, representing merely the combining proportions or ratios.

The philosophy of the author of the "Science of Proportion" is truly ideal, and in endeavouring to aid in explaining the applications of science to the Fine and Useful Arts, we hope we have only dealt with the real. It is not to be denied that by an arrangement of the square, the equilateral triangle, the pentagon, the circle and the ellipse,—the geometric figures adopted by Mr. Hay "as the elements of Beauty,"—symmetric forms may be produced; or that, if we take any of the fine creations of the Grecian mind, we may resolve them into these geometric elements; and, since these are the fundamental principles of that science which is founded on the external forms of natural bodies, as nature gave them to the geometers of old, it would be somewhat difficult to devise any other figures which should not be derived from these selected.

The study of geometry would be of great service to the artist in enabling him to avoid any deviations from truth; since, in all the forms of nature, the amorphous rock, the regular crystal, the leaf of a tree, or the limb of an animal, we find an obedience to geometric precision; but that the Beautiful is to be created by man by any combinations of squares, triangles, circles, and ellipses, at all superior to that Beauty which has been produced by "The Great Geometer," is a doctrine which may be ingeniously enough put forth by M. Victor Cousin, but its sophism is utterly unworthy of that true science which should direct modern Art.

Because Pamphilus taught Apelles drawing, and "would admit no pupil unacquainted with geometry," or that Parrhasius was learned

in the science of proportion, signifies little, and certainly it does not convince us that Mr. Hay's theory is the correct one. We have seen heads, as beautiful as those given by this gentleman as examples of his "Harmony," produced by dividing the face into squares, and others equally pleasing by a system of circles only. It must, however, be admitted that great advantage would be gained in our Schools of Design if the pupils received instruction in geometry; and in calling attention to this Mr. Hay has done much good service. His theory, however, will not make one artist more or less than there would have been had it never been promulgated.

In conclusion, let it be distinctly understood, that in asserting Mr. Hay's method to be insufficient as a method by which the Beautiful in Art is to be realised, we are led to do so on the same grounds which Plato, the most divine of the Grecian philosophers, adopted, and that too after the construction of his system of Triangles. *It is MIND alone that is Beautiful, and in perceiving Beauty we only contemplate the shadow of our own affections.*

ROBERT HUNT.

ART IN THE PROVINCES.

WORCESTER.—An exhibition of modern paintings has recently been opened at the rooms of the Athenæum in this city. Among the hundred and seventy-five pictures which hang on the walls, we recognise the titles of several old acquaintances, and the list of exhibitors embraces many well-known names. The principal works are a 'Coast Scene,' C. Stanfield, R.A.; 'Nourmahal, the Light of the Harem,' F. R. Pickersgill, A.R.A.; 'Hunt the Slipper,' F. Goodall; 'A Bacheante,' G. Patern, A.R.A.; 'Philip Baptising the Eunuch,' J. Linnell; 'Burns and Captain Grose,' R. S. Lauder, R.S.A.; 'Robert of Normandy's First Sight of Arlette,' H. Pickersgill; 'The Reaper,' J. Inskipp; 'La Tarantella,' J. Uwins, R.A.; 'Interior of Haddon Hall,' H. M. Anthony; 'Sunday Morning,' H. J. Boddington; 'Portrait of Sir John S. Pakington, Bart.,' by Sir J. W. Gordon, P.R.S.A.; 'The Farmyard at Milking Time,' H. Jutsum; 'Barges on the Thames—Chiswick,' J. Tennant; 'Water-mill on the Tiber, near Perugia,' W. Oliver; 'The Penance of Jane Shore,' R. S. Lander; 'The Old Oak Chest,' H. W. Pickersgill, R.A.; 'Going a-Field—Early Morning,' H. B. Willis; 'Landscape with Cows,' F. E. Lee, R.A., and T. S. Cooper, A.R.A.; 'Burnham Beeches,' J. Stark; 'Chiazza, near Venice,' W. Linton. Among other contributors of pictures in oil, are Messrs. Desanges, Dearman, H. H. Lines, T. Woodward, Vickers, F. Watts, Hanell, Ince, W. Richardson, Branwhite, Numann, E. Williams, Sen., Kidd, Noble, J. Peel, Schilder, Henshaw, Latilla; and of the articles in water-colours, are, Copley Fielding, Penley, Seundrett, R. P. Noble, Mrs. Harrison, and Miss M. Harrison, Mrs. Oliver, &c.

GLASGOW.—A movement is in progress for the erection of an Institute of the Fine Arts in Glasgow: where the want of a suitable building for the exhibition of Paintings and Sculpture, and the encouragement of the Fine Arts generally, has long been felt.

Two very clever paintings are now exhibited at the rooms of Mr. Fisher, by a young artist, Mr. F. G. Duval, who is wisely devoting his ability to historic pictures, which have a living interest. One represents John Bunyan in prison: it has been painted some time, and exhibited in many of the chief towns in England and Scotland, and is now in process of engraving; the other picture represents the wife of Bunyan interceding with Chief Justice Hale for the release of her husband from prison. Alone and unfriended, this simple-minded but energetic woman made her way to the court-room of the Justices at the Swan Inn, Bedford, to ask for an intermission of her immortal husband's long imprisonment. The scene is strikingly related by Bunyan's biographers; and Mr. Duval's realisation is worthy of the subject in its truthfulness and simplicity, while its artistic excellence leads us to hope much from this rising painter.

LIVERPOOL.—The following pictures have been sold at the present Exhibition of the Liverpool Academy, up to the middle of the past month:—'Cottage Scene,' T. Westcott; 'The Fall of the Staubach,' H. C. Selous; 'View near Rivington,' R. Tonge; 'The Morning Ride,' W. Huggins; 'Gravel Pits in Burnham Beeches,' H. C. Pidgeon;

'A Breton Family,' E. A. Goodall; 'The Ruins of Blackfriars Priory, Hereford,' W. Callow; 'A Country Lane,' J. C. Bentley; 'The Kitchen in the Palace of Sir Thomas Gresham at Mayfield, Sussex,' C. Landseer, R.A.; 'Gilnockie Bridge, on the Esk,' J. Peel; 'Morning,' J. Sant; 'Rivington Pike,' R. Tonge; 'A Group in the Mountains,' T. S. Cooper, A.R.A.; 'Evening,' T. Creswick, A.R.A.; 'Scene on the Avon, near Stratford,' W. E. Dighton; 'Distant View of Dunster Castle,' Copley Fielding; 'Queen Elizabeth as the Faerie Queen,' Frank Howard; 'Fish Girl,' W. Davis; 'Kreunach, on the Nahe,' G. Stanfield; 'The Cliffs near Boulogne,' G. Stanfield; 'Edinburgh, from Inehkeith Island,' C. Bentley; 'Fish Girl,' W. Davis; 'Nook in a Farm-yard,' W. Huggins; 'Horses Drinking,' W. Huggins; 'Study from Nature,' T. Westcott; 'Castle of Nassau, from the Village of Schern,' T. M. Richardson; 'The Last Man,' J. Martin; 'Flowers,' Miss Mutrie; 'A Fresh Breeze, off the East End of the Isle of Wight,' A. Vickers; 'Landscape with Cattle, near Newport, Isle of Wight,' A. Vickers; 'A Bright Summer's Day,' H. J. Boddington; 'St. Nicholas Church, &c., Liverpool,' J. H. Williams; 'Esther's Emotion,' H. O'Neill; 'Gleaners,' J. A. Puller; 'Sunshine and Shower, in the Vale of the Conway,' C. Barber; 'The Clyde at Bonnington,' J. W. Oakes; 'Eton College,' H. Pilleau; 'Kirkconchon, from the Ramsey Road, Isle of Man,' B. Callow; 'Nottingham, from the Grantham Canal Lock,' H. Dawson; 'The Lesson,' J. A. Puller; 'On the Rhine,' Mary Bright; 'Nell and her Grandfather awaiting the Schoolmaster's Return,' W. Romer; 'Group in marble of Romulus and Remus,' A. Malamprière; 'A Sussex Woodland Road,' J. S. Raven; 'The Broken Chord,' W. Fisher. The total amount of sales is upwards of fifteen hundred pounds, and the attendance at the Gallery has been unusually great. We are glad to learn that the drawing of the Art-Union will take place about the 1st of December, so as to allow a longer time for the choice of prizes; it is hoped that the number of subscribers to the Art-Union will far exceed that of last year.

PREPARATIONS

FOR THE EXHIBITION OF 1851.

We find the following in a weekly newspaper, the *Weekly Chronicle*, and presume it may be relied upon as correct:—

"Several meetings of local commissioners, representing various sections of manufactured produce and fine arts, have been held during the week at the new palace, and the reports presented to the Royal Commissioners were considered of a highly satisfactory character.

"The returns received from the various local committees throughout the country, up to the 1st of the present month, have altered to a considerable extent the proportions of some of the main features connected with the Exhibition. A short time since, a careful analysis of the applications for space up to the 1st of September showed that machinery would occupy thirteen times the extent of space in the building occupied by raw materials and the fine arts, and nearly twice as much as manufactures. The exact proportions which these different sections bore to each other, taking fine arts as represented by the unit, was—Fine Arts, 1; Raw materials and produce, 1.02; Manufactures, 6.7; Machinery, 13.2. At the present time however, 'manufactures,' instead of being equal to only one-half of 'machinery,' is equal to it within a very trifling amount. The proportion between raw materials and produce, and the fine arts, remains nearly the same; but machinery instead of being thirteen, is now not more than seven times their extent. As the matter stands at present, supposing the great building to be divided into sixteen equal parts, one portion would be filled with the productions of the fine arts; raw materials and produce would occupy another; and manufactures and machinery each seven parts. Had the Exhibition taken place when the last returns were made up, and the building been divided into twenty-one equal parts, fine arts and raw materials would each have occupied one, manufactures seven, and machinery thirteen parts. The space required for the crude productions of the earth will, according to the latest returns, therefore, be equal to that required for the exhibition of the most finished and elaborate productions of industry; while articles illustrative of the agents which human industry brings to bear upon the raw material, will occupy the same extent as those which will serve to illustrate the results produced by the employment of such agency. Both the

agents and the results obtained will, however, require a space for exhibition seven times greater than that of the products upon which human industry is employed.

"The following is a summary of the returns received from the various metropolitan committees, showing the amount of space required in each of the sections of raw materials, machinery, manufactures, and the fine arts, with the number of exhibitors in each section:—

COMMITTEES.	Raw Materials.		Machinery.		Manufactures.		Fine Arts.	
	Space.	Exhibitors.	Space.	Exhibitors.	Space.	Exhibitors.	Space.	Exhibitors.
London .....	1,075	24	12,292	84	10,254	96	3,422	25
Westminster ..	3,767	14	4,053	50	12,350	91	3,588	50
Chelsea .....	...	...	377	7	189	5	85	3
Greenwich .....	150	1	190	5	210	1	8	1
Hammersmith ..	...	...	...	...	...	...	25	1
Hampstead .....	...	...	30	2	...	...	...	...
Kensington .....	...	...	86	2	17	2	602	5
Marylebone .....	391	11	3,652	52	5,799	58	3,301	73
Poplar .....	...	...	1,200	1	...	...	...	...
South London ..	76	4	3,363	20	845	12	466	8
Towerhamlets ..	...	...	114	4	105	2	4	1
Woolwich .....	167	8	37	2	...	...	...	...

CORRESPONDENCE.

PROBABLE POSITION OF THE SILVER TRADE AT THE EXHIBITION OF 1851.

[SOME questions on this subject having been put to a gentleman very competent to answer them, his views have been transmitted to us for publication. The matter is one which cannot fail to interest many; and the opinions of the writer will have, as they ought to have, weight: we believe, however, he somewhat exaggerates the advantages enjoyed by artisans of the Continent; they have, it is true, famous collections to refer to for instruction, and so have we; among us it has not been the custom to make use of them; but this is an evil that we do not think will continue. We trust also that the Schools of Design will ultimately achieve something in the way of teaching drawing, so that our public Museums, which are by no means deficient of good and safe authorities, may be more beneficial to the student than they have been under existing circumstances. We are of opinion that if all the museums of France were transferred to England, they would be of little practical benefit to our artisans: a time is coming, nevertheless, when we shall make such sources of education as we possess much more available than we have done.]

SIR,—If, in replying to your inquiries regarding the position which, in my humble judgment, the plate-workers of our own country are likely to occupy at the Great Exhibition of 1851, I am induced to express some apprehension; let it be remembered that my fears do not extend to works that have cost thousands of pounds in their execution, but to articles that form the general bulk of the silver trade. The cause I feel to be, not so much the want of artistic skill as the want of artistic artisans and manufacturers, for in France, both have to a great degree been instructed by the government putting before them in an attainable form, copies of the most perfect productions of all ages and nations; thus, instructing not merely the privileged few, but the nation at large; and teaching them on principles which, from their very soundness, have stood the test of ages; thereby enabling them to stand on a level in matters of taste with what any nation can do.

The acknowledgment of right principles thus having gained their sway, you will easily understand how that nature, the origin of all that is beautiful—in its rich and ever varying foliage; in its infinity, and variety of animal creation; and, in its stupendous, and most beautiful product, MAN,—is examined on the Continent with a care, and imitated with an attention, never, or very rarely found, in the English workshops.

It is in vain for artists of talent to spend their time in making designs that workmen are too unskilful to carry out, or manufacturers too prejudiced to old ways to produce. My own experience has led me to express many regrets in regard to bad execution and other uncontrollable circumstances, which have marred the not few works that have been executed from my designs; but this

is to be cured; let the manufacturers be stimulated by prizes for the most beautiful productions; artists will then be employed to superintend the execution of their designs; the workmen thus instructed will, with ease, beat the French, for it takes no more trouble to do anything well than to do it badly; the amount of trouble taken frequently to do a thing badly is incalculable. As things stand at present, the French will beat us in the perception and adoption of the first element of Art—"beauty of form," also in the adaption to the use and general arrangement of ornament; I do not think in its appropriateness, for I have seen some of their works very indifferent in this respect. In originality of conception, too, the French, I think, will beat us, though I believe the English have, naturally, as much as the French; yet, as things now stand, it is in favour of the latter.

Undoubtedly the most beautiful thing in creation is Man undeformed by sin,—and animals next,—and it is equally certain that the French, as a nation, far surpass the English in the knowledge of their structure, thus enabling them to produce their work with a degree of feeling and precision of finish unknown in the English market.

Another point is, the facility with which a French workman, out of any material, will produce a picturesque effect; French tinsel, is in this respect, preferable to English gold; but, however much at the moment this may please, let the English workman unite the French lightness with his own stability, and it is not difficult to perceive who will triumph.

Very faithfully yours,  
X. Y. Z.

### THE VERNON GALLERY.

#### THE PEEP O' DAY BOY'S CABIN.

Sir D. Wilkie, R.A., Painter. C. W. Sharpe, Engraver.  
Size of the Picture, 5 ft. 8 in. by 4 ft. 1 in.

WE may point to this picture as among the best of those which show the style Wilkie adopted towards the close of his practice; a comparison of this work with that of his "Village Festival," in another room of Marlborough House, exhibits so wide a difference of subject and treatment, that it is scarcely possible to believe them to be the productions of the same mind and hand; for while the latter picture has the delicacy and finish of a Teniers, the former is painted with great boldness of handling and unusual breadth of effect. Wilkie went to Ireland in 1835, returning with a portfolio full of valuable sketches, from which, however, he painted but two pictures, this and "The Whiskey Still."

None who have studied the history of that unhappy country for the last twenty or five and twenty years are ignorant of the class who, known by the name of "Peep o' Day Boys," or "White-boys," kept certain counties of Ireland in constant fear and excitement by the crimes and outrages committed in the kind of guerilla warfare they carried on. It is no part of our duty to enter into the politics of this period—that dark page in the annals of the country which is not yet completed, and which will never be faithfully chronicled so long as religious feuds and hostile factions prevail. When Wilkie visited Ireland, Whiteboyism existed to a frightful extent, and it may be presumed that it suggested to him the idea of sketching one of the dwellings of these bold partisans; but it is our belief that what he has here given us is rather imaginative than an actual reality, so far, at least, as the "Cabin" appears. This seems to be cut out of a rock, probably at the foot of a mountain, but our acquaintance with the country informs us that the Irish cabin so constructed is rarely to be met with. Internally, however, it exhibits all the characteristic features of the dangerous employment wherein its inmates are engaged; the "Peep o' Day Boy" has returned home after his night's adventure, for the daylight has broken over the horizon; he has thrown himself on the floor of the cabin, and has fallen asleep, with his fire-arms by his side, to guard against surprise; his wife keeps watch by him, and another female seems to have just entered to give notice of impending danger; everything indicates the fearful position in which his passions or his *amour patrie* have placed him, yet he sleeps soundly with his powerful hand grasping the arm of his naked child. The accessories of the picture are perfectly in keeping with the subject. There are weapons of defence on the walls and in the corners of the hut; a spur lies carelessly on the ground, as if taken off hurriedly after a night's hard riding; the saddle and bridle are suspended on pegs near the door, over which the fowls are still waiting for the "peep o' day."

The composition of the picture is altogether very forcible, it contains many passages of striking and touching interest, but there is a monotony of tone which detracts much from the brilliancy that might have been imparted to such a subject. It has little positive colour in it, and that little is comparatively low, hence the work offers great difficulties to the engraver, so that the plate in less skilful hands than Mr. Sharpe's, would have stood the chance of turning out flat and ineffective. This will be readily understood when we describe the dresses of the two females as painted of a pale red colour, and the dark part of the garment round the loins of the "boy" of a deep blue; this and the fire in the foreground to the right are the only bits of strong colour in the picture; the coat hanging up in the distant recess is also red toned down. There is a strong prevalence of browns of different shades in the other parts of the work, but the great breadth of light thrown on the group of figures compensates in some measure for the absence of more attractive qualities.

This picture was painted soon after Wilkie's return from Ireland, and was exhibited at the Royal Academy in 1836.

### THE UNVEILING OF "THE BAVARIA."

IN the course of the artistically glorious reign of the Ex-King Ludwig, of Bavaria, amongst the many comprehensive schemes, accomplished into realities, that have rendered its capital, Munich, what it is, entered the regal idea of erecting on the plain that stretches at an elevation of some thirty or forty feet on the western outskirts of the city, a colossal statue, nationally emblematic, and having for a back-ground the Ruhmeshalle, or Hall of Heroes, a Doric temple of white marble, hereafter to contain the busts of celebrated Bavarians. The king gave the commission of the former to Schwanthaler, the great and now dead sculptor; the latter to Leon Von Klenze, the no less celebrated architect. The first was completed and inaugurated Wednesday the 9th of October, after the lapse and labour of many years; the last will not be finished till several more have joined the past. The immediate result of the sculptural commission of the King was, in 1838, a smaller colossal figure, thirteen feet high; the ultimate, that gigantic bronzen statue, which has just now been revealed to the people, of such vast proportions, that the face is the size of no ordinary figure; the body twelve feet in diameter, the index finger six inches, the arm some five feet; the nail of the great toe can hardly be covered with both hands; the whole height fifty-four feet, further elevated by a granite pedestal of thirty. Yet is this figure most beautiful in symmetry—that of an august and typical virgin, one arm raised, holding the laurel wreath of reward, the other pressing to the mighty breast a sword; the head encircled with oak leaves; heavy masses of wavy hair falling from the broad brow on either side of the low bent, grandly benign, and graciously beautiful countenance; the body clothed in a lion's skin, reaching to the hips, the massive folds of falling drapery passing over the vast and perfect limbs in sublime and simple arrangement to the feet. At the side sits the Lion. Such a work has been achieved through much material difficulty, as well as those attendant upon him who receives such an inspiration. The smaller figure of thirteen feet was modelled in clay to the proposed enormous proportions, on a skeleton prepared by masons, carpenters, and smiths, in the court-yard of the foundry of Stiglmaier. Through the patient devotion of the sculptor, even then weak and suffering under bodily infirmity, it was concluded in two years and submitted to the public. A plaster figure was then obtained, from portions of which moulds were taken of a clay peculiarly prepared, to admit of the reception of the glowing metal, the melting of which in such large quantities was accompanied with much danger, and necessitated such care, as to be watched, on one occasion, by Inspector Müller and his men for some five nights successively, when it required constant stirring to avoid caking, which would have been certain destruction. Owing to the intensity of the heat from the furnaces the foundry caught fire, but none moved from his post till the metal could be left. To amass the required bronze, Greek divers were employed to obtain the cannon sunk at the battle of Navarino. The whole weight is about 2500 cwt. On the 11th September, 1844, the first portion of the casting was raised from the pit in the presence of King Ludwig; the rest was completed in four other castings; the whole thus consisting of five pieces. The great mass of the body was conveyed to the plain by some sixteen or twenty horses in

the July of 1848; the last portion, the head, on the 7th of August in the same year. On this occasion a procession accompanied the victorious issue of their labours. It was commenced with prayer, and now master and men, in the hour of triumph, bowed themselves in thanksgiving. But in this life there was no joy in the victory to the chief labourers, for the sculptor Schwanthaler, his faithful assistants, Lazarini and Stiglmaier, to whom the first difficulties of the casting were confided, lay at rest in the silence of the grave. On the occasion of its completion, King Ludwig no longer sits upon his throne; yet did every Bavarian desire to do him honour upon the morning of the presentation of this his great gift to the nation; and each trade prepared some achievement, in his own peculiar calling, equally colossal with the "Bavaria," and testifying at once his skill and deep-felt gratitude. At nine o'clock in the morning of the Wednesday, the "Fest Waggon" began to assemble on the Dalt Platz; the autumn leaves rustled under the many feet gathering there, and at every window clustered eager faces. The first thing seen travelling through the crowd, far out against the sun-light, was an enormous distaff; it towered from the great spinning-wheel upon the waggon, drawn by six horses belonging to the weavers, button-makers, tailors, and clothworkers. It was decorated with their tools, and all the different portions of the machinery they employ, with specimens of their work, in bright-coloured cloths, silks, and stuffs; the blue and white ribbons of Bavaria, floating gaily about the whole. Scarcely had the people recovered from this Brobdignagian reality, than an enormous leather sandal, with bright red lining, appeared in the air surmounting the car of the shoemakers, saddlers, furriers, tanners, and other analogous trades; to attest the different excellencies of which, were an elegant saddle, a muff—each had a representative;—and this, as well as all the other waggons, was not only full of articles of skillful workmanship, but profusely and all-gracefully decorated with green boughs, fir, vine, ivy, and flowers. Then came nearer, grasped in a huge, gauntleted fist, a colossal sword, too big for the sheath of Goliath;—on each side of this car were arranged, diverging from one common centre, glittering sabres, daggers, knives, and all articles appertaining to the cutlers. The mimic spire of the Auerkirche now approached, upon the waggon of the people of the Vorstadt-Au, one suburb of Munich, where King Ludwig built the original of this church, and endowed it with its numerous and justly celebrated painted windows. So large was this model, that a child could go in and out of the porch; yet most dextrously, and exactly made. On the body of the stand, white lilies reared their pure emblems, slenderly, on blue lozenge shields; and on either side, among the green, were scroll inscriptions, testifying to the ex-King the still warmly-pulsating love, and earnest gratitude of his recent subjects. The deep crimson, falling draperies, of an elegant gold and coloured pavilion, now attracted attention; it belonged to the decorators and gilders. Within the round, Byzantine arches, was the bust of King Ludwig, who had done so much for them,—the taste, variety, and constant employment of ornament, both in fresco and distemper, being one of the characteristics of Munich art and architecture. A golden lion now shone in the sun, and in his mouth glittered a tremendous key, the handle of which, though of such enormous size, was of the most beautiful novelty of form, and most cunning workmanship. This was to give importance to the car of the locksmiths, and was perhaps one of the quaintest and most effective of the whole. There was a louder laugh among the people now, as the waggon of the hotel-keepers appeared, where nine or ten persons, attended by merry Kellners and Kellnerines, were regaling themselves, in a most real manner, upon such pies, such substantial comestibles of all sorts, not only at this long table of active consumption, but all round and hanging up, among the greens, rabbits, pheasants, and fat geese;—a jolly larder—no lack either of inspiring drinks to wash it down with relish and flavour; beer, liqueurs, coffee; flasks of many colours, catching the sunlight, supported in some artful way on the dumb-waiters that were formed at each corner of this Car of Plenty;—not that the bottles and barrels were there only for effect, for the contents were heartily and constantly given away among the crowd. The bakers' and confectioners' cart was now seen, with German trees of coloured bon-bons, and a great birth-day cake for the "Bavaria," the more substantial base of its pyramid composed of Hans-brod, closely laid together, with fir between. This is a sort of brown bread, with caraway seeds, much used for common purposes, and among the lower orders.





C. R. SHAFER. ENGRAVER.

THE PEEP O' DAY BOY'S CABIN.

FROM THE PICTURE IN THE VERNON GALLERY.

SIR D. WILKIE, PAINTER.

Printed and Published by G. & C. B. Whittaker & Co., 21, North Street, Edinburgh.



It is very cheap, and made in large bricks. The upper part lighter, with hanging Brezeln, or true lovers' knots of whiter bread; and every form brought in, combining into the most graceful whole. Each trade was idealised upon this memorable day; and truly the whole spirit of Decorative Art was there, giving the symmetry and beauty of form and line to every part,—abundance and richness everywhere, yet neither clumsiness nor confusion. Even the butchers, who had united with their brethren of pork, made their show most beautiful, having, to create their pyramid, hams, the national huge saveloys, and tongues; the upper part festooned by circles of sausages, pale grey and brown, the sombre colours of these solidities answering for depths; while fresh greens, and bright flowers, made brilliant light and colour. At each corner of the cart, among the branches, sat a little, wistful child, holding, by a scarlet cord, two timid lambs of whitest wool; following were butchers three by three, blue aprons fastened sideways, and polished hatchets in their hands. The waggon was drawn by a strong team of oxen, garlanded. The car of the sculptors and artists now arrived upon the Platz. In the centre, under a canopy of trembling foliage, reared lightly from the four corners, was Schwanthaler's colossal statue of King Ludwig, their beloved patron, whose noble thought had vivified all this. On either side a female figure, holding in one case a palette and brushes, her arm supported on a canvas; in the other, bearing in her hands a small model of the "Bavaria," as the chief representative of the sculptors. Among the decorations were smaller figures in bronze and plaster. The intense sunlight cast broad and shifting shadows, that told as blue upon the white figures,—the illuminated portions seeming pale yellow in the reflections of the green. The car of porcelain manufactories and potteries now appeared, enriched with many lovely forms. Slender vases of pale brown, brackets and figures in terra-cotta, appeared among the decorations. To gain colour, a child in a scarlet cap and bright dress looked out from the shadow, with a dreamy mystery in his dark eyes. The carpenters and masons had their waggons, with the tools and timbers of their trade; the joiners with the bare roof and roof-tree of their model building; the millers with their full sacks, piled one upon another, afterwards to be given to the poor, and above, waving in the wind, two slender sheaves of wheat, bound together by blue ribbons,—the strong horses with trappings of the same colours. A little removed from the Platz we saw the market gardeners' waggons; vegetables of every kind, cabbages, green and purple, white cauliflowers, and scarlet beet-root, pressed together, forming a pyramid of harmonious abundance, accompanied with lovely flowers and trailing plants. Even the wheels were ornamented, till they were stars of varied dahlias; and garlands covered the wood-work and harness of the team. This was followed by young gardeners and pretty boys, in snowy shirts with white sleeves, green braces, shoulder and knee knots, short black breeches, white stockings, high yellow leather shoes, and broad straw hats, with green ribbons; the little girls with white dresses, green bodiced aprons, and straw hats, round which crept the leaves and tendrils of the vine, and falling over the broad brim, sometimes mingled with the glossy smoothness and golden glitter of their long hair. The men bore new rakes in their hands; the children, in wooden and wicker-work baskets, offerings of the finest fruit and flowers. In the centre were two, bearing on their shoulders a great branch, borne in the middle by the weight of a colossal and most beautifully imitated bunch of purple grapes. Nearer the plain we met the brewers' van,—a company of jolly fellows, to keep up the glory of this flourishing calling, in most quaint dresses; one blowing his trumpet as he sat, with herald's distension of cheek, astride a strong horse of the team, all scarlet and silver, and magnificent with many colours; others followed, bearing the different utensils employed in the production of beer. These I would not venture upon naming; but some looked like enormous bottle brushes, and others great oars. Inside the waggon was a gloriously-designed "bock mug," perhaps some six feet high. "Bock" is a kind of strong punch-like ale, much esteemed, and plentiful at particular seasons, and of a pleasant flavour. The large shape of this was very beautiful,—the heads of beer-barrels jutting out to form the base, and twinnings of hop and other decorations enriching it, even to the lid, with which all Germans preserve the freshness of their draught. Arrived upon the plain, it was, though early, one dense mass of people. The bank upon which stands the "Bavaria" had been formed into an amphitheatre of earth terraces, or steps, admitting of broad standing-room for the hundreds gathered there; not only

now for the great event, but for the Volks Fest, which has been going on during the past week. Here might be seen the old Munich costume,—the heavy swinging petticoat bordered with yellow, the blue-cloaked stockings, laced boddices, enormous gaily-coloured sleeves, short waists, and, surmounting all, the strange fur cap, or the handkerchief bound round the head, allowing only a wisp of flying hair to escape from its close confinement; or the citizen-wives and daughters, with the gold and silver swallow-tailed ornament so general in Munich, and long aprons meeting at the back. People were gathering everywhere, especially about the pavilion for King Ludwig, erected opposite the vast grey scaffolding that still concealed the great "Bavaria." A large space before it was preserved for the stopping of the waggons for the King's inspection, and an avenue among the crowd for their passing through. All this murmur and buzz and colour was close around. Behind the grey towers of Munich rose against the sky the Alps, stretched in blue silence, in the far distance; their summits defined by the catching of a rosy light; in the western horizon rested the dark quiet of the pine-forests. Military bands sounded with loud noise, the cannons boomed, the people shouted, carriages rolled through the arena, and the ex-King ascended the steps of his tent. The present King, his son Maximilian, had with the queen left Munich, a day or two before, but Otho, king of Greece, was by his father on this great occasion. The procession with all their huge wonders, bright in the sunlight, now began to pass before the King and the people, in this order. 1. The music corps on horseback, strangely costumed and caparisoned, with emblematic trappings; one waggon, that of the people of Haidkauser, a place some two miles distant from Munich, who desired to manifest their gratitude, no less than the citizens. 2. The waggon of the gardeners and fruiterers. 3. Of millers and corn-merchants. 4. Of bakers and pastry-cooks. 5. Of butchers and pork-butchers. 6. Of brewers and coopers. 7. Of hotel-keepers and publicans; then followed ranks of musicians. 8. The waggon of the weavers, galloon, ribbon, and button-makers, tailors and cloth-workers. 9. Of shoemakers, saddlers, furriers, tanners, comb and brush-makers and hatters. 10. Of the armourers and cutlers. 11. The second waggon of the people of the Haidkauser; 12. Those of the Vorstadt inhabitants; then, with their harmony refreshing the senses, after this carnival of sights, the Munich singing societies; another body of musicians, followed by a procession of builders. 13. Waggon of the masons and joiners. 14. Of the stone-masons. 15. Of the carpenters and coppermiths. 16. Of the locksmiths. 17. Of the tinmen. 18. Of the potteries. 19. Of decorators, paper-hangers, plasterers, gilders, and lackers. 20. Of the cabinet-makers. 21. Of the turners. 22. Of the belt and epaulette makers; then another music choir of the workmen of the bronze foundry; and, lastly, the car of the artists and sculptors. The King, from his animated gestures, appeared much delighted with all: he entered the pavilion of the decorators and for each tradesman who from his waggon, went up the steps of the royal tent, to represent his brethren, he had a gracious reception and words of friendship and appreciation. And now, the spirit of fun passed away, the laughter and the wonderment left the faces and hearts of the people before the expectation of the great event of the day; the singers had gone up the high bank, and disappeared behind the wooden work that rose before the "Bavaria;" the children desisted from playing on the ropes that were attached to the screen of timbers above, to the height of seventy feet stretched across the space below—all moved and ranged at a distance—the music ceased to sound; the workmen ascended; there was a hush among the thousands of people; the silence was perfect and intense; yet many there, perhaps, at that moment thought of a stillness more profound, the quiet rest of death, which compassed coldly round the three whose lifework they were soon to look upon; eyes burned with tears, and the thrill of many souls did mute honour to the memory of Schwanthaler, Stiglmaier and Lazarini. The sound of a hammer echoed stroke after stroke; the eager emotion was acute; the time that elapsed, though perhaps not more than a few moments, painfully long; answering voices broke upon the air, again a pause, the ropes loosened, and lowering slowly fell the screen of wood till it grated and crashed upon the bank. The glorious statue stood revealed; silver clouds were moving behind the all-merciful head, low bent in its sweetness towards the earth; and raised above came clearly, against the blue heaven, the uplifted arm and laurel-wreath of Fame; the glorious sunlight fell on the vast breast, and caught and

glittered strangely on the sword-hilt. Nature could not have bestowed a more glorious aid to this divinely grand work; the voices of the singers then standing before the pedestal, rose in solemn hymn. Terchlein, the painter, pronounced an oration in honour of King Ludwig I. of Bavaria; and this, one of the greatest achievements of his reign; and the people broke the awe that had spread over them, and shouted aloud and threw up their hats at the sound of his name. The grandeur of the day was over, each one celebrated it in his own way; many scattered in gay groups, again, to their enjoyments; and the sounds of voices and their merriments gradually stilled and hushed, slowly left the plain.

## ART IN CONTINENTAL STATES.

FRANCE.—The *Journal de Lot et Garonne* contains the following paragraph; it must be borne in mind that the *fact* expressed is but founded on the *opinion* of the discoverer:—"Visiting the church of the Mas-d'Agénais, Count Eugène de Lonley has discovered in the sacristy, concealed beneath dust and spiders' webs, the 'Dying Christ,' painted by Rubens in 1631. The head of Christ is remarkable for the large style in which it is painted, for drawing, colour, and vigorous expression."

In the sacristy of the Cathedral of Puy has been found, beneath a covering of plaster, which has been carefully removed, a magnificent painting of the sixteenth century. The drawing and inscriptions are intact. M. Mérimée, the Inspector-General of Historical Monuments, has pronounced this fresco to be one of the most important existing in France. He believes it is from the hand of a French artist, who had not yet felt the influence of the Italian Renaissance. The figures are correct in drawing and vigorous in colour.

PARIS.—In Paris the Minister of the Interior has ordered a bust of the well-known printer, Firmin Didot, to be placed in the great hall of the *Imprimerie Nationale*.

The annual French Exhibition of the Works of Modern Artists will open at the Palais National on the 15th of December. Paintings, &c., will be received at the palace between the hours of ten and four, from the 1st to the 15th of November, at six o'clock of which latter day the doors will be closed against any further reception.

BERLIN.—The collection of portraits of celebrated contemporary men, formed by the King in his palace, has been transferred to the Marble Palace at Potsdam. This collection, to be increased from time to time, contains the portraits of Humboldt, MM. de Schelling, Godfrey Schadow and Raueh, Baron Cornelius, Meyerbeer, Louis Tieck, Ritter the geographer, Leopold de Buch the geologist, and Ideler and Bessel the astronomers.

Oct. 8. There is now great activity in the studios of our most celebrated artists, and at the establishments of our most eminent manufacturers in the completion of the productions proposed to be contributed to the great Exhibition in London. A proposal has been made from several quarters to exhibit here previously to their being sent to London, the various articles intended for exhibition, but the proposition has been negatived by the committee. The exertions put forth by the *Art-Journal*, in order to obtain drawings of the most interesting objects of German Art and industry that are intended for exhibition, with a view to their being engraved in that publication, by the opening of the Exhibition, have been attended by the most satisfactory results. Our most celebrated sculptors, Rauch, Kiss, Wichmann, Drake, Kalide, and also our most eminent manufacturing establishments, royal as well as private, are causing drawings to be prepared for the *Art-Journal*. A very interesting work has been executed in the studio of Professor Klöber and the enamel painter, Mertens—it is an enamel painting of eight feet broad, and four and a half feet high. It is intended for the castle church at Wittenberg; the subject is Christ on the Cross, and at his feet, on the right, stands Luther holding an open bible and looking up to the Saviour; and, on the left, Melancthon, the faithful co-operator of the great reformer. The tombs of both are in this church, and it is known that to those who, after the capture of the town, desired to destroy these tombs, the Emperor, Charles V., answered, "I war against the living, not against the dead!" It was to the portal of this church that Luther affixed the famous protest against indulgences which occasioned the first movement of the Reformation. The king has caused two doors to be cast in bronze, with this protest inscribed on them, so that it will now be seen there in imperishable characters.

Kaulbach will probably quit us next week, or at least so soon as his second great fresco in the Museum shall be completed, in order to resume for the winter his duties as Director of the Academy of Munich. The sum which he will receive for his six great frescos and the ornamental frieze, will be 80,000 thalers (12,000*l.* sterling) and this is secured to him, as the contract was made before the existence of a constitutional budget. With Cornelius this will not be case, but the Minister of Public Instruction will find some difficulty in meeting the demand of the famous painter, to whom the commission was given by the King, for the ornamentation of the Campo Santo. As the minister thinks the sum proposed by Cornelius too high, being 90,000 thalers (13,500*l.*), the Chamber will, perhaps, hesitate to vote such a sum for this purpose. The colossal equestrian statue of Frederick II. by Rauch, together with the accessory groups, is finished; it cannot however be placed this year, as the granite base is not yet ready. The cost of this work amounts to half a million of thalers (75,000*l.*), which fortunately was provided for before the vote of the Chamber was required.

BRUSSELS.—The *Brussels Herald* announces that M. Charles Van Bevere, the Dutch painter, died recently at the age of forty-one.

SPAIN.—MONUMENT TO COLUMBUS.—A subscription for a suitable monument to the great discoverer of America has been opened in Spain under the immediate auspices of Messrs. Martinez de la Rosa and Salvador Bermudez, both known to the world of letters, aided by many other of the best men of Spain. The designs for the monument are to be the result of a competition of all Europe, and the subscription to be equally open to the world. The estimate for the monument is made at about 20,000*l.* It is proposed to consist of a colossal statue twenty feet in height, surrounded by groups covering forty feet around it, and forming its base. The statues to be of bronze and the pedestal of granite. The situation for the colossal monument has been most appropriately chosen on an elevated spot of *Palos de Maquer*, opposite the convent of St. Ann, whence Columbus started on his first adventurous expedition for the New World.

MADRID.—The *Madrid Gazette* informs us that the frescos of Annibal Caracci, in the church of St. James at Rome, are at length to be removed to Spain. Negotiations for this purpose have been going on for several years, but with little prospect of a successful issue, until the recent political events in Italy, and the armed assistance afforded to the Pope by Queen Isabella, gave the Court of Madrid an influence not to be resisted in the Vatican. The frescos are expected to arrive shortly in the Spanish capital, accompanied by a well-executed cast of the recently discovered figure of the "Gladiator."

FINE ARTS AT LISBON. (*From a Correspondent.*)—As you published a short notice I sent you last year respecting the state of the Fine Arts in Portugal, perhaps you will admit some further account of what is going on in Lisbon. Lately this subject has been taken up by a few persons who are aware of its importance, and of the advancements in the civilisation of a nation which the encouragement of Art promotes. The state of the Royal Academy of Lisbon has been brought before the Cortes, and as that assembly has denounced it as a "disgraceful establishment," it is to be presumed that some reform in its management may speedily be hoped for. From the present state of decorative and all other Art in Lisbon, it is evident that no competent persons for many years have considered or understood the subject, but no time can be more propitious than the present, since the king (himself no mean artist) is well qualified to give the assistance so much needed, of knowledge and good taste. Mr. Corden, an artist sent here from England by Prince Albert to paint the portraits of the king and queen, has, it is said, just finished a satisfactory likeness of the former. The Chevalier L. P. de Menezes, whose works were mentioned in the former paper, has also just finished one of his best works, which he has presented to the queen. Of this artist it may fairly be said that he rejects all academical conventionalisms, and with earnest and patriotic feeling devotes his energies and means to disseminate a taste for the arts amongst his countrymen—an undertaking which it must be admitted is an arduous one, seeing the present total want of interest in all matters connected with the Fine Arts; yet much may be done by the energy of even one man—so let us hope for better times. J. B. K.

TURKEY.—A very curious discovery has been made in the Mosque of St. Sophia, at Constantinople. In the course of cleansing and repairing the interior, the original decorations in mosaic have been brought to light, including, as it is said,

a portrait of Constantine. Drawings have been made, and are on their way to England. The Sultan, to prevent the necessity of removing them, as the religion of the country would require, has considerably ordered them to be covered up again.—*Builder.*

AMERICA.—It is believed that the present number of persons directly engaged as daguerreotypists in the United States is ten thousand, to which may be added at least five thousand who obtain their living from indirect connexion with the art, by the manufacture of plates, cases, chemicals, and apparatus—or that the aggregate supported in the Union by this means cannot be far short of fifteen thousand persons. According to the *New York Tribune*, Mr. Brady, of that city, is about to establish a new and important improvement—viz., the process of taking pictures on ivory, by the aid of the daguerreotype art.

We have received the report of the proceedings of the Franklin Institute of the State of Pennsylvania, relative to the establishment of a School of Design for Women. The honour of originating the plan is due to Mrs. Peter, of Philadelphia, who has directed much attention to the benevolent end of providing employment for females. In her letter to the committee she says:—"For our men, there are now, and there must long continue to exist, so many more direct and more easily to be attained avenues of fortune, that high excellence in the industrial arts of design can rarely be expected from them. Our women, on the contrary, are confined to the narrowest possible range of employment; and owing to the unceasing drain, by emigration to the West and elsewhere, of young and enterprising men, we have a constantly increasing number of young women, who are chiefly or entirely dependent upon their own resources, possessing respectable acquirements, good abilities, sometimes even fine talents, yet who are shut out from every means of exercising them profitably for themselves or others. To such as these the establishment of a School of Design opens at once the prospect of a comfortable livelihood, with the assurance of a useful and not ignoble career." The committee add with much truth that, "The person who points out a new field for the employment of female industry, must be looked upon as a public benefactor; and any mode by which such a field may be rendered accessible to necessitous women, recommends itself strongly to society as a powerful agent in the advancement of our civilisation, and the relief of suffering."

The intentions of the American Art-Union for 1851 we announced in our September number. In addition to the prints to be distributed to the members, the works of Art included in the distribution are much more numerous than in any previous year. They present to the public a list of more than three hundred, several among them being the best productions of their authors. Besides these paintings, there will be included in the distribution a beautiful bas-relief in marble, by Palmer, of "Morning;" a bust in marble by Mosier; twenty copies in bronze of "The Filatrice," a most graceful statuette by Brown; six bronze busts of "Washington," by Kneeland; and several bronze medals of Stuart and Trumbull, a distribution which will be still further extended and increased.

#### MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY will be ere long called upon to elect its President: probably the choice will have been made before our Journal is published, for, we believe, the ordinary law of election does not apply to this vacancy. We earnestly hope the selection will be one that will strengthen and not impair its position: that it will be the result of no "trucking" to rank, on the one hand, and no homage to wealth on the other. There is one member of the academy to whom naturally all eyes will turn—at once an artist, a gentleman, and a scholar; it is rumoured that he objects to take upon himself an office of so much labour and responsibility; if it be so, it will be a matter of deep regret, not only in England, but throughout Europe.

A WINTER EXHIBITION of studies and sketches in oil and water colours is now, we understand, in course of formation under the auspices of some well-known amateurs. Among the details of their plan are the following:—No works which are not *bonâ fide* the property of the artist shall be offered for sale; the artist shall be limited to the exhibition of three such contri-

butions; where contributions are the property of other persons than artists, that fact shall be published, and shall incapacitate them for sale; all sales are to be made for the sole benefit of the artist, without any deductions whatever,—and when the sale of a work has been effected, the artist is to be put in immediate connexion with the purchaser; the expenses of mounting and framing the various works are to be incurred by the association, and repaid out of the receipts proposed to be taken at the doors. It is proposed that this winter exhibition shall be conducted in the rooms of the Water-Colour Exhibition in Pall Mall. The frames are to be of one uniform pattern, to secure symmetry; and no works are to be placed beyond a height which will enable them to be well seen.—Several of our leading artists have already given in their adhesion to this promising scheme.—*Athenæum.*

STATUES OF SIR R. PEEL.—The statue of the late distinguished Statesman, which was voted by the House of Commons to be erected in Westminster Abbey, has been entrusted to the eminent sculptor Gibson; the Manchester Statue has not yet been assigned to any sculptor, but has been submitted to a limited competition; whilst that for Salford is open to all. Mr. Hollius is reported to have the commissions for Lichfield and Birmingham. Mr. Belnes and Mr. Calder Marshall have executed small models, for the adoption of those places who may obtain them.

RAHAEL'S CARTOONS.—The tapestries executed from Raphael's cartoons, are at present in the Museum at Berlin; they surround the rotunda, which leads to the picture-galleries, and are in a state of great purity. The Cartoons themselves are well known at Hampton Court, but the entire series have not been preserved, and they were retouched in the days of William III. in a clumsy manner. There is a fragment of another at Earl Spencer's, which is so good in its execution that it makes it the more to be regretted that any wanton damage should have been done to it. The particulars of this damage is thus given in the *Northampton Mercury* of June, 1738, which will be of interest to our readers:—"A remarkable case was tried in the Court of King's Bench, for damaging one of the original cartoons of Raphael d'Urbino, representing Herod's cruelty; the piece damaged was in Westminster Hall, where a great number of limmers, virtuosi in painting, and curious gentlemen, resorted to see it. The action was for 500*l.*, it being valued at near 1500*l.* originally. There are twelve of them painted by that master, eight of which are in England, viz., seven at the palace of Hampton Court, and this now in the possession of one Mr. Mitting; the King of France has one, the King of Sardinia another; and the other two are lost, or it is not known where they are. The jury gave a verdict for the plaintiff of 30*l.*, damages and costs of suit."

MR. ALFRED MONTAGUE has resigned his membership of the society of British Artists.

PAXTON'S PALACE OF GLASS.—A large and elaborate lithographic print, by Mr. G. Hawkins, of this vast edifice, has recently been put forth by Messrs. Fox, Henderson, & Co., the contractors. It shows the huge dimensions of the structure to great advantage, and drives its pigmy contemporaries entirely out of the field. While looking over this print, and marvelling at the magnitude of the original, we thought that the latter, when once erected, would never be permitted to be pulled down again; it would be a grievous thing if such were allowed, for it will unquestionably be one of the wonders of the age, though of glass; and will of itself attract a vast crowd of visitors to inspect it, solely. During our recent tour through Germany we heard it spoken of in the highest terms, not only on account of its novelty, but also for the boldness with which it was planned, and the promptitude already exhibited in carrying it forward. It even thus early begins to make a show, while the hammer of the smith, and "the harsh saw of the carpenter" are heard from sunrise to sunset in a hundred different quarters within the enclosure. So much does the forthcoming Exposition excite universal attention that we shall expect every novelty of the

forthcoming season to be christened after its name. The music-publishers have made a beginning, for we saw in a shop window the other day, "The Great Exhibition Polka;" but perhaps the composer has an eye to the period when the results of the world's ingenuity, and taste, and enterprise shall be withdrawn for a time, and the Palace of Glass shall become the resort of the gay and fashionable dancing to the music of bands marshalled under the leadership of Colinet, Musard, or Weippert.

HER MAJESTY'S THEATRE has recently undergone considerable alterations, under the superintendence of Mr. John Johnson, the architect, to render it suitable for the grand promenade concerts which are now commenced. All the seats in the pit have been removed, and the partitions of the boxes, with the exception of the grand tier. The promenade remains on the level of the pit floor, and has a flight of steps on each side up to the level of the stage. The orchestra, to hold ninety musicians, is partly on the stage, partly in the promenade. All the machinery, &c., over the stage has been removed to admit a tent-like covering, to form a grand saloon, which is adorned with statues, &c.

Mrs. PURCELL, her Majesty's needlewoman, is engaged on a work of considerable extent and beauty. She has obtained from M. Gruner a design of great taste and beauty, which measures 30 feet by 20, and upon which she hopes to engage the needles of at least one hundred and fifty of our fair countrywomen, in order that the work may be a remarkable specimen of the ability of English ladies for exhibition to the world at the Great Exhibition of 1851.

BUST OF SIR ROBERT PEEL.—Messrs. Hetley & Co., of Soho Square, have published a small bust, in parian, of Sir Robert Peel, which was modelled by Mr. G. Abbott during the time Sir Robert was sitting as chairman of the Committee of Investigation on the Evesham Election. It is of a convenient size for the mantel-piece, or drawing-room table, and will be an acceptable memento for the admirers of the late statesman. It exhibits him during the "better" part of his life; at that period of his age when a likeness is more desirable to be preserved for posterity.

PIERCE'S COTTAGE GRATES.—We have frequently found occasion to speak favourably of the improvements, which Mr. Pierce of Jermyn Street, has made in the manufacture of stoves and fire-grates. The last novelty of this kind submitted to our notice, is a grate of very simple construction, termed a "Cottage Grate," from its peculiar applicability to houses of a humble character. The sides and back are formed of what is called "fire-clay," which appears as hard as stone; these are made of one piece, and therein are inserted strong iron bars and bottom, with a loose ornamental trivet, removable at pleasure, extending along the whole front, on which two or three small saucers may be placed at the same time. One of its greatest advantages is, that it may be transferred to any room having a fire-place, as it requires no fixing, and it will readily burn anything in the shape of fuel. We would recommend those engaged in building houses where such an article would be required, to inspect this useful invention.

BAILY'S STATUE OF CHIEF JUSTICE TINDAL, is to be immediately erected in his native town of Chelmsford. It is a fine work; and a good sign when country towns esteem and perpetuate their great men thus.

THE CORONATION STONE at Kingston-on-Thames of which we recently gave some notice, has now been placed in its final position, in the centre of the open space opposite the High Street of the town. It is placed on an heptagonal pedestal of granite, which stands on a circular base of the same material. It being uncertain whether two of the kings mentioned by Speed were crowned at Kingston, the corporation have selected the following seven, whose names, with the dates of their respective coronations, are inscribed on the faces of the pedestal, viz.:—Aethelstane, A.D. 924; Edward, A.D. 940; Edred, A.D. 946; Edgar, A.D. 959; Edward II., A.D. 975; Ethelred II., A.D. 979; and Edmund II., A.D. 1016. A silver penny of each of these kings is inserted in the stone, and protected by thick glass. The monument is encompassed with

iron railings, having a pillar finished with pinnacles at each of the seven angles, the entire design partaking of the Anglo-Saxon character.

THE BRITISH MUSEUM.—The open space in front of our great national collection, so important for its uses in giving air and due effect to the building—a space which is difficult to obtain in our crowded capital, and which when obtained, should be carefully treasured—is threatened with enclosure; with abnegation in fact, and for the worst of all reasons; not for public convenience, not for the benefit of the building, but simply because the sides of the fore-court contain the houses of the officials connected with the Museum, who desire as great, or greater exclusiveness, than royalty possesses\*. A most elegant and useful approach to the grand stair of the Museum might be reserved, and laid out with statuary or fragments of antiquity of a kind that would not injure by exposure and would act as an introduction to the building itself and its contents. The objection to the old Museum was the dismal workhouse-looking wall which enclosed it, and now we have the threat of its re-erection. There is neither necessity, taste, or justice in this intention, and we seriously hope it may be strenuously opposed in the proper, and most influential quarters.

THE NEW HOUSES OF PARLIAMENT.—Within the past month we have taken a turn round and about this pile of building to see what progress has been made of late, and what is yet doing. In the Commons' chamber various alterations are taking place suggested at the trial sittings in the past session. St. Stephen's porch, by which the new House of Commons is entered, is completed; the approach is by two fine flights of steps, the entire breadth of which extends fifty feet into the body of Westminster Hall; the restoration of the ceiling and interior of this latter noble building has been recently commenced. A new entrance from the centre of the hall into the cloisters has also been opened. In the House of Lords, the artists are occupied on the historical pictures yet unfinished. Externally, the statues and ornaments under the gateway of Victoria Tower are completed, and the tower itself is progressing upwards slowly; the Clock Tower, at the east-end, has also been raised several courses of stone-work, which have again been left to settle down before being carried further.

MAGNA CHARTA.—We have recently inspected a copy of this celebrated document, illustrated by an heraldic border, consisting of fifty-seven shields of arms borne by the principal persons connected therewith. It is the work of Mr. Partridge, of Newman Street, an heraldic painter, who has bestowed much time and attention in getting together so large a number of these antique bearings; the effect of the whole is exceedingly striking, and as an historic monument it is of considerable interest. It would be an excellent adjunct to any library, public or private.

NEW RED COLOURING MATTER.—A colouring matter has recently been obtained from the roots of rhubarb, which promises to be of much practical importance, and may even, to a considerable extent, supersede cochineal. One part of the cleaned root is heated, at a gentle heat, with four parts nitric acid. After red fumes have entirely ceased to escape, there remains a mass of yellow or orange colour, which the discoverer, M. Garot, names *erythrose*, and which combines with the alkalis, forming crimson and purple compounds. An excess of nitric acid must be carefully avoided, otherwise much oxalic acid will be produced. The ammoniacal compound dissolved in water, or by preference in alcohol, imparts to silk beautiful and permanent colours, resembling those obtained from cochineal, but which it considerably exceeds in tinctorial power. The common garden rhubarb yields 8-10 per cent. of erythrose, and the Asiatic 15-20; but as the former imparts the more brilliant red, and can be obtained at a very trifling price, it will deserve the preference.—*Artisan*.

\* We understand (and rejoice if it be so) that this project is abandoned.

## REVIEWS.

DARSTELLUNGEN AUS DEN EVANGELIEN. VON FRIEDRICH OVERBECK. Published by AUGUSTUS WILLIAM SCHULGEN, Düsseldorf.

Very few of the German painters, who, in their revival of German art, protested against colour, have justified themselves so well as Overbeck. None but men of the very highest powers can afford to dispense with colour. Kaulbach might well follow in the steps of Cornelius and Overbeck, but he has departed from their early precepts, and now paints his sublime conceptions in the most gloriously brilliant hues. Overbeck's principle is sufficiently clear in his great work in the Stadel Institute at Frankfurt, "The Union of Religion and Art." Colour is there employed in a manner extremely subordinate, the great desideratum being severe and impressive narrative, and hence the works of Overbeck do not lose in engraving that which other works must. The series under notice consists of sixteen plates, engraved after drawings in the possession of the Baron von Lotzbeck, by Bartocchini, Jos. and Fr. Keller, Ludy, Massau, &c.; the subjects are, according to the title, a selection from the New Testament. The feeling of Overbeck is fully maintained in the compositions; there are few masses of deep shade, the principal darks being employed only to round the figures. The first subject is entitled "Ecce Homo;" it shows four principal figures, one of them Jesus being led forth to be crucified. "Then came Jesus forth, wearing the crown of thorns and the purple robe; and Pilate saith unto them, Behold the man!" Pilate stands with his back turned to the spectator; he points to the Saviour and addresses the multitude. The "Healing of the Sick," according to the seventh chapter of St. Luke, and other passages of Scripture, contains many more figures encircling the Saviour, who is in the act of stooping and passing his hand over the eyes of one who kneels before him. There is more shade and middle tone in this than in others of the plates, a qualification which we think gives a greater degree of harmony to the several parts. The "Salutation" presents only four figures, Mary and Elizabeth as principals, and Joseph and Zacharias as secondary. Elizabeth is kneeling on her threshold, and so receives Mary, who has dismounted from the ass, which is held by Joseph. The "Washing of the Saviour's Feet in the House of the Pharisee," is a masterly composition, and admirably fitted for execution either in oil or fresco. The Saviour is seated on a couch, at the foot of which kneels the woman bending over the feet of Christ, who pronounces the parable of the Two Debtors to the Pharisee who is standing near him; other figures, as guests are seated round the table. Some portions of the costume here approach the modern Oriental dress; but in selecting judiciously from this no artist could be far wrong, because the Arab costume is much the same as existed in the days of Abraham. In the "Marriage at Cana of Galilee" the number of figures introduced is but few, and unlike the usual treatment of the subject, it is rather the miracle than the festival that is described; we find, therefore the Saviour accompanied by few figures. His mother stands by him, and he extends his hand over the wine-jars, which are being filled with water by the attendants. The scene is the court of a rich man's house, and, forming another group, three figures stand at a short distance, speaking of the miracle. "Jesus in the midst of the Doctors in the Temple," is an admirable composition; it would form a magnificent fresco. The child Jesus is seated, and turned towards the doctors, who, to the number of thirteen, are engaged in discussion with him. The variety of the heads and the diversity of their expression are beyond all praise, and the extreme simplicity of the manner of draping the figures is more than usually appreciable here, from the singularly happy arrangement of line prevalent throughout the composition. "And the same day Pilate and Herod were made friends together; for before they were at enmity between themselves"—such is the subject of another plate, in which we see the reconciliation. Pilate and Herod advance and take each other's hand. We see on the outside of the vestibule, Jesus led away to crucifixion, a spectacle which attracts the attention of a group of women on the side of Herod, and of a knot of soldiers on that of Pilate. The latter is an admirable figure, a presence fit for Caesar, and a head very like him. Pilate was an Idumean, and it would have been better to have kept him so. "At the same time came the disciples unto Jesus, saying, Who is the greatest in the kingdom of heaven?"—this, the 1st verse of the 18th chapter of St. Matthew forms the subject of another plate, in which the Saviour

is seen seated addressing his disciples, who are assembled before him, some kneeling, some sitting, all attentively listening to the divine word. This is followed by the "Call of St. Matthew." Christ is passing with his disciples, and on hearing the command "Follow me," Matthew rises at once and leaves the shed in which he had been receiving custom. "The Annunciation" approaches more closely to the old masters, those upon whom the German school founded their regeneration, than any other of the series; it points directly to the source of inspiration. In the middle of the composition is a lily, on one side of which kneels Mary, and on the other the angel Gabriel. The figure of the Virgin is a masterly conception; it is characterised by infinite sweetness; and almost hopeless though it be to introduce any originality into the impersonation, we find, nevertheless, a degree of originality here. These are recent works of Overbeck, many of them are dated 1846, and their fidelity to the early principle is proof of a lasting conviction of its truth in one of the men who have revolutionised the religious art of our time. We have seen nothing in this form that has charmed us more than these engravings; each is worthy to be the subject of a large and important plate.

**THE SISTERS AT THE HOLY WELL.** Engraved by F. HOLL, from a Drawing by F. W. TOPHAM. Published by LLOYD, BROTHERS.

Irish "holy wells," have afforded subjects for illustration time out of mind, and will do, even when the superstitions which hallow the waters, have either passed away, or given place to others; for, despite our philosophy, there is *that*, in every heart and brain, which clings to the miraculous as well as the supernatural, and will do so to the end of time. We have but to turn to the pages of the lives of some of our greatest men, to note the influence of the mystical; and when we remember this, we can surely regard with sympathy the piety and tenderness which urges the Irish PILGRIM to seek health, either for himself or those he loves, from the waters of the "holy," or as he frequently calls it, the "blessed," well. We have seen pictured groups round a "holy well," which, though called "Irish," had no one characteristic of either the people or the country; any one who had been in the country could tell by a thousand indescribable "nothings" that the painter had drawn upon his imagination, but knew nought of the "reality" of the scene he portrayed; every artist is to a certain degree chartered by imagination,—to use some licence,—but not to abandon what he affects to illustrate. There is in this "Irish Holy Well," as much truth as beauty; nothing can surpass the tenderness and sweetness of the two principal female figures; the one kneeling with so much feebleness of attitude, and expression of patience in her sweet face; the other, standing breathing an earnest prayer, while the yet unnumbered rosary hangs from her fingers. The composition of the carved stone, worn out by time, but still retaining the impress of the crucifixion; the female in the back-ground, giving a cup of the "healing waters" to her sick child; the "bocher," who is as much knave as pilgrim; the woman approaching with rapid steps, yet hardly with sufficient rapidity, to save the child she carries at her back; the receding figures, and the distant remains of the mysterious round tower (that long bone of contention, which the Irish antiquaries have picked so bare,) are as true as they are harmonious;—there are no false effects, no picturesque "claptraps,"—the very earth and atmosphere are humid. It is faithfully Irish; and the subdued and melancholy character of its beauty but makes it the more true.

**A GUIDE TO THE HIGHLANDS AND ISLANDS OF SCOTLAND.** By G. H. A. ANDERSON. Published by A. & C. BLACK, of Edinburgh.

This is a third and re-modelled edition, with considerable additions of a very curious and useful kind, of a work which may be already favourably known to most tourists, to whom it cannot fail to be very useful, on account of the clear business-like directions offered to their use, and the curious topographical and historical facts given so abundantly in its course. The chapters devoted to the remote Highland districts are particularly interesting even to those who "stay at home at ease." And the accounts of Zetland and St. Kilda,

"—whose lonely raeo  
Resign the setting sun to Indian seas,"

are extremely curious, presenting as they do so striking a difference to the civilisation of the south. The work is well got up, contains a great amount of information, and some good engravings.

**ILLUSTRATED DITTIES OF THE OLDEN TIME.** Published by R. FOLTHORP, Brighton, and D. BOGUE, London.

If the "auld wives" of by-gone days could "revisit the pale glimpses of the moon," and see the honour and respect now paid to the songs where-with they lulled our forefathers to sleep—the mere jingles, or nonsense verses, which so much delight childhood, but which have "more in them than meets the eye" in some instances; how much would these good old nurses be astonished to see the utmost elaboration of ornament, good inventions by good artists, fine engraving, luxurious paper and print, and showy binding, all combined toward the glorification and preservation of their ditties. There have been several editions of nursery rhymes of late years, illustrated and otherwise. Many have exhibited much artistic excellence; but we really think the general good taste and applicability which characterises this series of designs place the present work, like the baby in the old rhyme—"on the tree top." The engraver has seconded the artist very ably; there is a delicacy and feeling about his work which is very commendable. Among the best of the designs we may note those which illustrate "Pussy in the Well" (which is drawn and engraved in the best possible style); the Queen looking at the Nut-tree, and that which illustrates the lines

"The Hart he loves the high wood,  
The Hare she loves the hill;  
The Knight he loves his bright sword,  
The Ladie loves her will—

which is worked out in a very striking and original manner, in no degree forced, but with real artistic feeling and truthfulness. Among the side-pieces and those forming a sort of frame-work to the lines, we may particularly mention the man leaving home for duck-shooting—the "little boy" winding his horn—the maiden presenting her "poses" to the Queen, and the illustration to the "old Lay" of "Goosey Gander" as particularly good. We perceive by the dedication that the work is that of a Lady Amateur who has designed the pictures originally "for the amusement" of her daughter. There is an elegant little poem to a baby at the close of the volume by the author of the dedication.

**EIDOLON, OR THE COURSE OF A SOUL; and other Poems.** By W. R. CASSELS. Published by W. PICKERING, London.

The purpose of the principal poem in this small volume is to symbolise the course of a poet's mind, wherein thought is immature and in a state of disorder, to that point where it becomes subservient to the true spirit of Poesy. The various transitions and influences by which this change is effected are described in a series of soliloquies spoken by the poet, and in dialogues between him and the spirit. The author's idea of his work is good, and the language he uses chaste and not inelegant; his descriptions of nature are in many parts beautiful, while the lines have a flowing, harmonious measure, that read easily and smoothly. The minor poems show much poetic feeling.

**THE ART OF SKETCHING FROM NATURE.** By THOMAS ROWBOTHAM, Professor of Drawing to the Royal Naval School. With Illustrations by THOS. L. ROWBOTHAM, JUN. Published by WINSOR & NEWTON, London.

This is a small treatise, laying down a clear and brief system of sketching from nature, founded on few principles, but these are incontrovertibly sound—certainly the result of great experience—and assuredly signalling the only royal road to the acquisition of this accomplishment. Certain indispensable premises being disposed of in a few pages, the author addresses the attention of the student at once to the consideration of actual form under such precepts as cannot fail to give him an amount of power, proportionate always to his degree of perseverance, in sketching in outline. This little book is addressed to learners, and we have read it in this spirit. To all beginners the determination of the horizontal line is a source of extreme embarrassment; this is here taught in a few paragraphs accompanied by illustrative diagrams, and in the next two chapters two dispositions are treated of, which have always been stumbling blocks to students, these are, "the uphill view" and "the downhill view;" and nothing can be more perspicuous than the manner in which instructions are conveyed for drawing such views accurately. Succeeding chapters are "On the representation of Horizontal lines, whether parallel, perpendicular, or oblique to the plane of the picture," "Of lines oblique to the picture," "Circular objects," "On the choice of subject," "Composition of lines and forms," and "Light

and Shade." The book contains no useless theories, all is practical; and we have never met with a work wherein the gist of precept is so clearly conveyed as in this. It is abundantly illustrated by woodcuts, which are among the most charming vignettes we have ever seen; and it forms one of a series of little works which open an entirely new vein of instruction to students and amateurs.

**KINDERLEBEN IN LIEDERN UND BILDERN, VON WOLFGANG MULLER, UND THEODOR MINTROP. JOH. HEINR. SCHULZ, Düsseldorf.**

Six small allegorical subjects, brought forward as woodcuts, in which the narrative is sustained by children; a kind of composition in which the Germans excel, and which Kaulbach in the historical frieze which he purposes painting in the Museum at Berlin, will carry to its *ne plus ultra*. The first of these is the "New Year," in which are a youthful party bringing in a long scroll of compliments and good wishes:—

"Wir bringen hier euch einen Brief  
Voll Wunschen, fromm und rein und tier  
Die rufen euch Glück und Segen  
Zu allen Lebenswegen."

The next plate is "Skating," a party of little figures on the ice, a composition having a character so sculptural that it would form an excellent bas-relief. This is followed by another entitled "Knights;" it has much of the character of the preceding, and represents a couple of Knights, attended by their respective squires, at the moment of their meeting in a joust, the result of which is the overthrow of one of them. They are mounted upon goats, and the animals have taken a part in the encounter by butting with their heads; the spirit and humour of the cut are admirable, the pseudo-heroic vein of the sketch is perfectly sustained. The next is "Shrovetide," kept by a band of happy roysterers whose chorus we hear:—

"Lust'ge lust'ge Fastnachtszeit!  
Heute jubeln alle Leut'  
Heute sind wir alle toll  
Alle bunter Scherze voll."

The other subjects are "Playing at Ball," and the "Little Countryman," both in every way equal to the preceding. The style of cutting is after the manner of old engravings, clear and decided, and of the subjects it is enough to say that they are fully worthy of their school.

**THE MOUNTAIN SPRING.** Engraved by C. W. WASS, from the Picture by P. F. POOLE, A.R.A.

The title of this print scarcely indicates the subject of the work, and yet it is most appropriate. The view shows a tract of country thickly covered with herbage, behind which a volume of clouds is rolling upwards; the "Mountain Spring" falls from a dilapidated wooden spout, a portion of which only is seen in the picture; before this are seen two figures, one a young girl *en dishabille*, arranging her hair, and the other a child, who is playing with the falling waters. The general effect of the scene is very pleasing, it is one of those simple delineations of unsophisticated rustic life that are "ever charming" if not "ever new." It is in such compositions that the English artist shines pre-eminently, and few have done better in this way than Mr. Poole; but a practised eye will here detect some errors, slight indeed in themselves, and in nowise affecting the interest of the work, but which, nevertheless, we should have been glad to see avoided. The right arm of the elder female is awkwardly placed, and her left foot seems preposterously large; the hands of the child are also not well drawn. What a pity it is our artists pay so little regard to these seemingly unimportant matters; for while in true conception and in colouring they are far beyond their Continental contemporaries, in accuracy of drawing they are immeasurably behind them, and the eye is frequently offended by what a little care would have prevented. The engraver has done his work capitally, although there are difficulties in the treatment of the subject sufficient to tax his powers to the utmost, Mr. Poole, unlike most other painters, choosing almost invariably to put his figures into shadow; hence when his pictures have to be translated into black and white, the engraver must be troubled to know how to do it the most effectively. This peculiarity of the artist is seen in the child, painted in shadow against a dark sky; colour may easily separate them, but it is not so readily done by tone; the engraver has nevertheless succeeded in making each keep its proper place. This is the largest print we remember from the pencil of this artist; and there is no doubt of its finding favour with the public.

## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1850.



At the close of a TWELFTH annual volume of THE ART-JOURNAL, it is necessary, in accordance with old custom, to say a few words to our Subscribers.

We are grateful for the increased support and encouragement which the year 1850 has supplied to us; the circulation of our Journal has approached EIGHTEEN THOUSAND monthly; and we trust our exertions have been commensurate with the patronage we have received—that public patronage which invariably follows desert, and is rarely experienced where it is not merited. We respectfully affirm that we have omitted nothing we considered might interest, or be useful to, our readers, which industry and capital might place at our command; and we regard our prosperity not alone as a reward for our labours, but as a proof that these labours have been satisfactory.

We enjoy the consciousness that our efforts have not been in vain: after toiling through many difficulties we have the recompense of knowing that the ART-JOURNAL is respected not only at home but abroad—as the only Journal of Europe that worthily represents the Arts, and ministers to the wants of those by whom the Arts are either professed or cultivated.

We have seen the project we suggested, some years ago, and fostered with anxious care, of an Exhibition of Works of British Industry, progressing under the protection, and personal assistance, of the Prince-Consort; it will be our task, during the coming year, so to report it, as, while producing a worthy and becoming record of the great event, to continue to Manufacturers that serviceable aid and zealous co-operation which they have continually and emphatically acknowledged to have received at our hands.

We refer our readers to the Prospectus of our arrangements for the year 1851; they embrace many improvements, and we shall readily and gladly avail ourselves of any others that may be suggested. Believing that we can in no way so effectually benefit the British artist as by making him more familiar with the painters and sculptors of Germany, we shall consider it our duty to communicate to him, as frequently as possible, the great works of the Continent: some of the engagements we have entered into with this view, we have announced; others will in due course be made public.

We shall endeavour by all available means, thus, and through other sources, to give to our Journal a still higher aim and character than we have yet been able to achieve for it; pausing at no expense, and relaxing in no efforts, that may seem advisable for securing the success, which we cannot contemplate without mingled feelings of pride and gratitude.

MARLBOROUGH CHAMBERS,  
49, PALL MALL,  
December 1.

THE PREPARATIONS IN BELGIUM  
FOR THE EXHIBITION OF 1851.

FULLY impressed with the paramount importance of the forthcoming Exhibition, regarded in the light of an Industrial Peace Congress of the principal nations of the world, and feeling bound to contribute to the best of our ability to that knowledge of the general movements throughout the old world and the new which we find to be exciting a large amount of attention on all sides, we resume our notice of what foreign competitors are now employed upon, in accordance with the design expressed in our previous numbers, of personally visiting the principal cities of Europe, a design we have already begun to carry out, and are fully prepared to conclude efficiently.

We willingly give precedence to this all-important topic, feeling assured of its deep interest at the present moment; an interest which we have found acknowledged in the highest quarters, with a due regard to the nature and use of our report on what is to be done by continental artisans,—a report which we cannot help feeling will be of much use to the English manufacturer, giving him that knowledge of his competitors' intentions which he cannot obtain elsewhere, and "forewarned, forearmed" he may be the better able to perform his work with due honour to himself and credit to his country.

We must confess that after much experience of the talent which exists in our own country, sometimes perhaps hidden beneath the labour which is necessarily devoted to exigencies alone; but frequently, of late, revealing its power, where and when it was least to be expected—we do not fear the result—

"If England to itself remain but true!"

All personalities should be sunk, all feeling abolished but that which results to the honour of the country. The battle of the soldiery has won its laurels for England over and over again, and the national glory has never yet been tarnished; a new battle is now to be fought, one in which we have never yet competed,—a battle of the mind and hand of the artisan, one as honourable and as creditable to the victor as any one yet fought. Like an ancient tourney it is open to all comers; the challenge is to all the world, the challenge has met with an universal response; it will be fought before the eyes of Europe; royalty will look on the field as of old, and a queen (due representative of the Queen of Beauty in the olden time) reward the victor.

We have felt it our duty throughout the progress of this great national event, to take an un-biased part; not only cheering the onward course of the British artisan, but pointing to errors or dangers that might beset his course towards that "consummation devoutly to be wished"—a due and honourable triumph in a well fought field. We now feel in a position, from the result of our acquaintance with the intentions of our continental competitors to urge them all to be "up and doing." This is or ought to be, no idle time for objection to trifling matters, and indulgence in narrowed views; it is seriously a time to ponder well on our position, and to take such wise steps as should preclude the possibility of a defeat in a contest to which we have voluntarily invited the manufacturers of the whole world. There cannot be a doubt that our neighbours will avail themselves fully of the open offer; and it is for us to prepare with energy for the contest. We again repeat that we have no fear for the result, provided that we do not allow our energies to flag, but exert ourselves to be just toward the mechanical and artistic ability we certainly already possess, and which awaited but a chance like this to render itself known to the world.

Our tour in Belgium made within the last few weeks enables us to assure our readers that much may be expected from that country, of an artistic character. Indeed the Belgians seem to be so fully impressed with the importance of this competition, that they are preparing articles of a much more finished and elaborate kind than any they exhibited at their own great Industrial Exhibition in 1847, which we recorded and

illustrated in our pages at that time. So large a number as 685 manufacturers have given in their names to the secretary of the commission for superintending the transmission, &c., of the national manufactures of Belgium; of these 150 are manufacturers in the city of Brussels, and of that number 30 are makers of its far-famed lace.

This we are enabled to state on the highest official authority, as, previous to our departure, the honour of an interview was granted us by his Excellency M. Van de Weyer, the Minister to the Court of England from Belgium, who has done us the honour to observe that our journey would "exercise, without doubt, a favourable influence on the useful arts of Belgium by the extra-publicity given them in our work," adding that from an acquaintance of many years with our labours "he fully appreciated the utility of our enterprise." M. de Brouckere, Burgomaster of Brussels, who was also acquainted with our labours in the due illustration of the Belgian Exhibition in 1847, received us most cordially; we having the honour of a letter of introduction from M. Van de Weyer, and he in the most liberal manner offered us all facilities in his power; indeed we were received everywhere with an *entente cordiale* of the most gratifying kind.

We have found everywhere the same amount of surprise and admiration expressed in Belgium that we found in Germany, with regard to the nature of the building about to be erected. The same appreciation of its magnitude, and the rapidity with which it is to be called into being; the same acknowledgment of the generosity and grandeur of the entire scheme of the Exhibition, which we found it our duty to record in our last number, as the experience of an extensive and varied Tour in Germany, &c. This generous tone is due to the unselfish nature of the challenge; and we cannot but strongly feel the value in a moral point of view which must result from a personal connection between ourselves and our foreign brethren; the necessary result of the visits which are so universally promised.

Indeed, we have scarcely met with a manufacturer who has not expressed a determination to visit London during the Great Exhibition; and we cannot too strongly express our conviction that such a visit cannot fail to dispel national prejudices far more than any other means, and largely aid in bringing about that period, so ardently hoped for by the Poet,—

"When man to man, the world o'er,  
Shall brothers be."

The folly of national prejudice, so frequently the result of ignorance, or fostered by ignorant politicians for temporary or evil purposes, will be fully displayed in all its absurdity; and we hope and believe that the wholesome consequence will be a large abstraction from its intensity.

With these preliminary observations we may proceed with our report of what is at present finished, or, in the ateliers of Belgium, preparing for next year's competition; and we commence with the capital, and its various artisans who are now vigorously bestirring themselves.

BRUSSELS.—From the capital of Belgium may be expected all that variety and quantity of ornamental and useful articles which are to be seen in so large and important a city, and which are called forth by the necessities or the luxury of its inhabitants. Manifold and various are all the works which will be contributed by its many artists and manufacturers. Its sculptors will exhibit some of their best productions, several expressly designed for the next year's Great Exhibition, and some very poetical. A large window, in stained glass, valued at 6000 francs, will be contributed. Some very beautiful earthenware and glass will also be sent, but we were amused on going over one of the principal factories in the former trade to see a large quantity of the famous "willow pattern" plates and services, as well as many other old favourites, not so remarkable for their beauty as for their popularity. The greatest variety in glass may be expected, rivalling in beauty the ancient Venetian "verres filigranés;" some excellent buhl-furniture we inspected also, and we heard of a great competition in carriage-building, with an intention of rivalling the far-famed coach-makers of England.

The lace-manufacture has for a long period been most successfully carried on in Brussels, and some extraordinary works of this kind will be contributed, though we were told that the demand for the extremely fine, elaborate, and expensive lace is diminishing, as well as the power of fabricating it: inasmuch as the old hands who had the ability for this peculiar and pains-taking labour have not been succeeded by others as patient or as clever: neither is there now a sufficient demand for such extremely delicate work, the same patterns in a coarser material contenting the lace wearers; although, when we use the word *coarser*, it must be borne in mind that we use it only comparatively; the lace is still most exquisitely delicate, but the extreme of that quality only is found when threads are used which cannot be worked when the wind is in the north, or the slightest breath of air moves—from their extraordinary tenuity. A notion of its extreme delicacy may be formed from the fact that a pound of such thread sometimes costs 3500 francs, and that with all the extra care bestowed upon it, it is even then not sufficiently refined for entire use, but that nearly one-half of the costly article is wasted; it takes sometimes three weeks to make a Flemish ell of Malines lace, and 400 bobbins are used for a lace three inches wide; for the Valeucienmes lace 250 bobbins are used in making an inch-wide lace, and it takes six weeks to make an ell; the wages of the most skilful vary from three to five francs daily, and one large manufacturer employs 1200 persons in this branch of the industrial arts. To see the lace-maker at work is a really remarkable sight to a stranger; the minuteness of the labour, the extraordinary tenuity of the thread, the great number of bobbins, and multitude of pins, confusing the eye not a little; while the intensity of attention and slowness of labour would seem to wear out any amount of patience. The value of these fine works may be estimated from the fact that a scarf was ordered by the late queen which was to occupy some years of labour, at a cost of 2000 francs, and that lace of three inches wide will cost 240 francs the Flemish ell. The *fond*, or ground, is of bobbin-make, when most valuable, six of the finest threads may be used together for it, and even when thus conjoined it has the appearance of fine gossamer, but it is, notwithstanding, very strong.

Having spoken of the decorative or ornamental works which will be sent from Brussels, and of those but briefly, and by no means detailing a tithe of what will certainly appear, we may add that in the useful as well as the ornamental arts, some large contributions will be sent. It was remarked to us by an extensive manufacturer in this city that "Belgium was not large enough" for his exertions, a feeling which speaks volumes, which exhibits an amount of perseverance and speculation on their parts, which must be met on that of our manufacturers by increased exertion in products of good quality and good taste.

GHENT.—This ancient and important manufacturing town, in which cotton is so extensively fabricated, that it may be considered as the Manchester of Belgium, will not make much show at our Universal Congress of Industry. It is the intention of some few *fabricants* to send some specimens of their cotton goods, and the whole process of making cotton, but nothing artistic will appear among their works.

BRUGES.—This noble old town, venerable for its historic associations, and possessing some of the earliest and finest works of Flemish Art, has, in the progress of years, "fallen from its high estate" as a manufacturing city, and it is now but a shadow of what it formerly was; its magnificent Hôtel de Ville, and public buildings tell but of its past splendour. It has now no manufactory of an important kind, but is supplied from other towns. There are, however, many ingenious *fabricants* within its walls, but we could hear only of one, M. De Hondt, a goldsmith and medallist, who intended to exhibit his work in the latter art. He is favourably known to his fellow-townsmen as "*un vrai artiste*," and has executed the medals given to Provincial Expositions of Belgium, as honorary rewards. We also saw in the hands of its proprietor, in this city, a

very admirable work of Art, intended for exhibition in London, but not in Hyde Park; it is a copy of the famous Chasse of St. Ursula; a shrine of goldsmith's work, ornamented with the finest paintings by Memling, the earliest of the Flemish painters in oil. This wonderful work of early art is now in the Hospital of St. John, and is justly considered as one of the finest labours of the fifteenth century; the colouring and finish of the painting is most extraordinary, the ornamental canopies and Gothic tracery is equal in beauty. It has been copied so exactly in form and style, and its matchless painting so carefully reproduced by modern Art, that we are sure it will excite much attention upon its appearance amongst us. The Chasse itself is reproduced by an ingenious worker in bronze of this town; the paintings are the work of a Provincial artist, M. Vandeu-Broucke, who has been highly successful in his task.\*

COURTRAY.—This town, the centre of the famous flax-manufacturers of Flanders, is at present principally employed in the fabrication of linen-cloths of a plain kind, such as are used for ordinary purposes, and varying from the coarsest sail-cloths to the finer fabrics resembling cambrie; the latter are now manufactured in a very limited degree, as the use of cotton has greatly superseded it. There is, however, here, a very extensive manufactory of woollen cloths for trousers, &c., which is of remarkably good fabric, and a great variety of patterns, in as varied qualities, are to be sent to our Exhibition; indeed as many as a hundred varieties are spoken of as likely to appear. At the village of Roulers, near Courtray, a large manufacturer of damask linens of most elaborate design, intends sending also a great number of his finest productions.

YPRES.—This ancient town, celebrated in the history of manufacturing Art, as the place where diapers were first fabricated, and from whence they obtained the name (*d'ypres*), will send some samples of the ability of its lace-makers, as also will Alost and Grammont.

TOURNAY.—Here is established the Royal Manufactory of Carpets, and from whence we shall have some good examples of pure taste and skill. We believe that our own manufacturers may profit from the artistic ability displayed in these articles by our Continental neighbours. Indeed, we are fully convinced that each nation may, and will, benefit by the Exhibition of 1851: and that the peculiar excellencies of every branch of manufacture may be tested by this peaceful rivalry; we ourselves occasionally teaching our neighbours, and in return receiving from them useful lessons.

MONS.—In this town, by far the most important manufacturers are *Boch frères*, whose establishment is for the making of pottery, an establishment which disseminates through Belgium some of the most artistic and beautiful works in that class we have seen. Indeed, we cannot but regret that this important manufacturer does not exhibit in London. His plea is an overwhelming amount of business; and this we can readily understand from the quantity of works we see at all the principal towns of Belgium, and from their universal acceptance by the public. They are in themselves so artistically beautiful that we do not wonder at this, although in their tone there is a sombre effect; brown grounds relieved by light flowers being the prevailing colours. These ornaments are very spiritedly modelled and laid upon the surface; and the works altogether exhibit much good taste, and infinitely more vigour than is usually seen in works of the class. We saw a beer-jug, covered with hops, entwined about it in the richest and most beautiful style; and we must confess we felt sorry that this and many other works from the same manufactory would not be exhibited.

There are other important manufacturers in the town who will exhibit, and from them we may expect excellent works in their kind; and particularly in fictile Art. The porcelain ex-

\* A very full description of this Chasse (with lithographies of the size of the original pictures) has been written by M. Octave Delepiere, the present Belgian Consul in London. This learned gentleman is also the author of the "Lives of the Painters of Bruges," in which are notices of many excellent painters unknown in England, but whose fine pictures still decorate the churches and public buildings of Bruges.

hibits much that is good; and many of the difficulties which present themselves in this branch of the Arts have been overcome very admirably. We were particularly pleased with a life-sized bust of King Leopold, which was very excellently and truthfully rendered in biscuit-porcelain; an undertaking of no ordinary difficulties, when the shrinking and distortion which sometimes occurs in the baking of the clay is borne in mind, and which always has the effect of rendering the ultimate character of the finest works a matter of some uncertainty and anxious solicitude. We found the clays here very carefully chosen, and in some instances brought from France and from England, according to the nature and quality of the work for which they were wanted.

We are, however, exceedingly well satisfied with our own works in porcelain, and with the great improvement manifested in that branch of our commercial industry within the last few years. We have seen, in the course of our Tour, many beautiful and many peculiar works in this class, but nothing to cause any fear for our national honour.

NAMUR, the Sheffield of Belgium, will, of course, exhibit cutlery: knowing, as we do, from our recent tour to the "world's factory" in our own country, the great improvements and artistic excellence which will be displayed by them in 1851, in the works at present preparing, we feel no fears of a dangerous rivalry. From the Glass Manufactory here, however, we shall see some works worthy of ancient Venice, and in the style which made that city so famous in bye-gone days; exhibiting those delicate interlaced threads of coloured glass introduced in the stems of drinking-glasses, or over the surface of glass cups and patere, which give so much beauty to this peculiar fabric.

LIEGE.—This ancient city, once the residence of a potentate of the Church, whose palace is still an object of curiosity to visitors, and whose various public buildings and works rendered it an object of interest in the Middle Ages—an interest which its numerous manufactories have continued to the present day; and whose artisans are honourably determined to uphold still—of which we shall have abundant proof in the forthcoming year—is conveniently and beautifully situated in the valley of the Meuse, its houses and factories skirting its margin, and the picturesque hills rising around it on all sides. Large forests are close to its walls; iron is abundant in the immediate vicinity; and coals are at once to be obtained beneath the surface.\* All these advantages have been seized with avidity by its inhabitants, and Liègeis, consequently, to Belgium, what Birmingham is to our country. It possesses, like all great towns, many and varied manufactories, but the principal is that of iron and steel, and, in some particular branches of the art, it is certainly unrivalled. This is particularly the case with the manufacture of fire-arms of all kinds, from the largest cannon to the smallest pistol; in the one instance surprising us by

\* We could not help being much struck with the great economy of fuel in Liège, an economy the result of useful thought, not the consequence of want (for there is abundance of coal to be had at the rate of forty shillings a cart-load), but of proper frugality. The small coal is not wasted here, but is mixed with clay in small quantities—merely enough to make the mass adhere. This is done by tramping it with the feet; and women and men who deal in it may be seen mixing it in this way with their large and heavy wooden shoes at the doors of the consumers daily. When properly mixed it is kneaded into balls, in size and form similar to the *pistolets* or small loaves of bread used at the breakfast table (something like a double cone); these are ranged in front of the fire, and the rough coal thrown in behind. A mixture of wetted small coal is then laid over all, which hardens into a cake, and covers the fire in, preventing a large exhalation of smoke and a rapid and unnecessary consumption of fuel. The fire burns on well and steadily for half a day without rapidity, and throwing out a constant equal heat, the poker being seldom or never used throughout the day; and that great waste of heat up the chimney, which is constant in England, completely prevented; there being far less perceptible heat on placing the hand above the fire than in placing it in front of it. When we consider how rapidly we burn coals away in our fire-places, and that generally two-thirds of the heat goes up the chimney uselessly, and that we have literally mountains of good coal-dust at Sunderland and elsewhere never used, and becoming a positive obstruction and nuisance like the waste slate of a Welsh mine, surely a useful lesson may here be gained from our Belgian neighbours how to turn all this to advantage.



size,\* in the other by the beauty of decoration. For a long time Versailles disputed with Liège the palm of superiority in the manufacture of ornamental fire-arms; but that portion of its labours being abolished, Liège now reigns supreme. Certainly we have never seen decoration carried further than in a gun which we inspected in the hands of the maker, and which is destined for the Industrial Congress in Hyde Park. The utmost elaboration and the greatest taste is visible in its ornamentation; and the precious metals are introduced to relieve the gun-metal with the happiest effect. Indeed, we have never inspected *armes de luxe* at all comparable to these made at Liège. Spain and the East are the principal markets for these elaborate and expensive arms; they have all the gorgeousness of Eastern taste, with the refinements of European knowledge. The wealthy of the East consider their arms and their horses as their chief treasures; the East can supply the one from its own resources, and the ateliers of Liège constantly contribute the other.

The well-known "*Société de la Vieille Montagne*," and the factory at Seraing, are both in the vicinity of Liège, and many are the works produced by the town. The *Portes-Cochères* which meet the eye in every street, with their beautiful open panels, filled with iron-work of the richest design, attest the ability and artistic excellence of the "workers in iron" who inhabit the ancient City. But it is not only to massive work that these artisans restrict themselves; they are prepared to produce and exhibit the most *recherché* elegancies for the drawing-room. In tenuity of fabric they do not rival the iron-workers of Berlin, but in carefulness of workmanship and artistic feeling they will certainly stand any test. We have seen such articles as shirt-pins, the substance of which is in iron, but inlaid with the most beautiful ornament in silver and gold, which attest the highest excellence. We have inspected some tazzas, worthy in their gracefulness to be placed with the best works of the Middle Ages, in which the richness of the design can only be equalled by the excellence of execution perceptible in all its parts, producing a *tout ensemble* of singular beauty; the brilliancy of the decoration telling with admirable effect on the dark brown tint of the iron—all ornament being of the most delicate and subdued style of enrichment.

In one instance we inspected a cameo of much excellence, with a group of at least a dozen figures; the same artist intending to exhibit a cup ornamented with similar works. But the truest notion of the large and general nature of the contributions to be expected from some of the principal Belgian towns, may be obtained from a list of what is to come from Liège, and which will consist of zinc in divers forms; lead; cards for cotton and woollen spinning; minerals in their native and finished state; nails, pewter works, pottery, statues in plaster, cloth, scythes, files, tanned and dressed calveskuis, brushes of all kinds, starch, a safety-lamp for colliers, all kinds of basket-work, paper, glue, galvanised iron, and iron wire. While from the famous establishment at Seraing, conducted by Messrs. Cockerell, will be sent many works in iron, particularly steam-engines.

Of the various and large manufacturers of arms, seventeen have promised to contribute, and have placed their intention on record. They are expected to exhibit at least six hundred highly wrought fowling-pieces, and six hundred pairs of pistols of the same class. The Royal Cannon Foundry will exhibit several specimens of cannon and cannon-balls. Liège will thus altogether exhibit a large variety of implements of war. The Arms sent from Liège will be formed into an ornamental group, with the cannon and balls from the Royal Foundry in the centre, the ornamental guns, pistols, &c., radiating around them.

This *résumé* of the intentions of the manufacturers of Liège will give a fair idea of the nature

\* The *monstre* mortar, which was used at the siege of Antwerp, is now reposing as a curiosity in the court of the Royal Arsenal at Liège; a government foundation, under the superintendence of Colonel Frederix, who assured us that 600 cannon were cast and finished in this establishment yearly.

and variety of the contributions to be expected from the large Belgian towns, ranging, as it does, through the Useful and Ornamental Arts, and including military implements of the most ordinary as well as the most sumptuous kind. It shows that the motto exhibited in the arcade of the town, amid the shops of its various *fabricants*, is not mere empty words:—" *Activité, Ordre, Economie*"—and that, acting up to their belief in the power of these three words, they pin their faith to another sentence inscribed on the same walls:—" *La centralization du Commerce contribue à sa Prospérité.*"

VERVIERS.—From this town, on the frontiers of Prussia, we have not heard of much to be contributed. The lace-making trade in the old time was of so much celebrity, and gave such character to Brussels and other cities, that many more anxiously desired similar fame, and it was extensively made elsewhere; each town became, in this manner, celebrated for its own particular style of lace-manufacture. Now, the peculiarity of one town is transferred to another, and we were told that Malines lace was made best at Antwerp; while the lace of Valenciennes was constructed at Brussels. Verviers is to exhibit some of the oldest style—*guipure* lace—so called from the flowers and other ornaments which compose the pattern, being held to each other by long threads. It is that kind of lace most commonly seen in our curiosity shops, and which upon the stage is considered as the peculiar property of grand-mamas, or ladies of two centuries ago, who wear it for their aprons. The town is also celebrated for its fine woollen manufacture, and specimens of the best sort are to be sent to London in 1851.

SPA.—The principal *fabricants* at Spa are those so constantly engaged on Ornamental Articles, for which there is a continued demand by visitors *en passant*. They consist of works of an ornamental character in wood, such as baskets, chimney ornaments, &c., which are decorated with paintings of fruit, flowers, &c. The wood is a white wood, beautifully stained, of a warm grey colour; the veins imbibing less of the colouring matter applied to the surface, and giving it much of the effect of marble. There are many hundreds of persons employed in this branch of ornamental industry; and among them a very large number who paint the designs on each article. It is the intention of the manufacturers here to exhibit some of their best works in this class, which are to be executed by their cleverest workmen, and with a due amount of artistic skill in the paintings.

LOUVAIN.—This ancient city possesses one of the finest gems of ancient structural Art, in its matchless *Hôtel de Ville*, a building incrustated with carved work of the most elaborate order over its entire surface, consisting of groups of admirably arranged figures, designed to illustrate the histories in the Old and New Testament; floriated ornaments; enriched corbels; and tabernacle-work of the most gorgeous kind. The chief manufacture now carried on in the town is beer.

There is a very large paper-maker in this town, whose manufactory for producing ornamental papering for rooms occupies 120 men in constant employ; he is himself an artist, and designs the principal patterns which are produced here, and he is about to send to London, we believe for the first time, specimens of his ability in this branch of Art, which he has expressly designed and carried out for the Great Exhibition next year. His designs are remarkable for the taste and harmony of their colours, and we were particularly struck with the rich and beautiful effects produced by the adoption of various gradations of the same tint in one design, each gradation varying in intensity, and giving singular harmony and richness to the *ensemble*.

Besides this manufacturer, the principal exhibitors will be those who devote themselves to the fabrication of sacerdotal vestments, several of which are being prepared of that sumptuous kind which so particularly distinguish the clergy of the Romish faith. Lace for the army-clothier is also made to some considerable extent in this town, and it is the intention of the lace-makers here to send specimens of their taste and ability in the manufacture of epaulettes, &c.

While in this town we paid a visit to the

atelier of M. Geerts, one of the famous sculptors of Belgium, who has so successfully adopted the feeling of the Middle Ages without its barbarism; refined by M. Geerts' good taste, this class of design reappears with great beauty, and we were especially pleased with the groups he had in hand for the decoration of the stalls in the Cathedral at Antwerp. There is a flight into Egypt in one compartment, which for grace and beauty we have never seen surpassed. M. Geerts executes his designs in stone as well as wood, and his ateliers are full of busy occupants all labouring with mallet and chisel. He intends sending to London two statues in wood in the taste of the fifteenth century, elaborately coloured and gilt, and a group from the Martyrdom of the Innocents, of much originality of conception. This artist has been extensively employed in works of the kind, and has done all the figures in wood which decorate the stalls of Antwerp Cathedral. He is also engaged to execute in stone 260 statues to place in the niches of the *Hôtel de Ville*, at Louvain, which will thus become one of the most sumptuously decorated buildings in existence. He is also engaged in designing twenty-six panels, with stories from Scripture, for the Church of St. Joseph, recently erected in Brussels; these are in the style of Lorenzo Ghiberti, at the Baptistery, Florence. In these M. Geerts has shown the finest taste in design and execution; they partake of all the delicacy and beauty of the famed Italian artist; they are also to be cast in bronze, and cannot fail to do honour to modern Art in Belgium. M. Geerts has produced a number of statues, chiefly of a devotional kind, many of which are very beautiful, and he has also some graceful figures of nymphs, &c., which we hope, at some future period, to introduce to our readers.

MALINES is chiefly remarkable as the grand central station for all the Belgian railways, an arrangement wisely intended to save the capital (within half an hour's ride) the bustle and inconvenience of an enormous railway traffic. Malines will contribute specimens of furniture, cloths, &c.; but the greatest display will be made by M. Hanicq, who is so well known throughout Europe for the taste he displays in Catholic devotional works, as well as for the sumptuous character of their style. It is his intention to exhibit many of the best he has executed; those *livres de luxe* which have made him celebrated; and they will be arranged in a novel manner, and one which will contribute not a little to the general effect of the compartment he will occupy in the World's Exhibition, and of which he was kind enough to exhibit to us his plan.

ANTWERP.—The city of Rubens is not without its able modern professors of Art; while its school of drawing, under the superintendence of Baron Wappers, is second to none in size and utility. One of its statuaries will contribute to our Exhibition; and an artist whose works in wood are matchless in their class, will contribute a chimney-piece, eighteen feet in height, ordered of him by Lord Robert Grosvenor. It is to this artist that Antwerp is indebted for the carved Gothic screen and stalls which adorn its cathedral and enshrine the groups of wooden figures by M. Geerts of Louvain, which we have already described. These stalls are justly esteemed among the finest modern architectural wood carving in existence.

In furniture, another inhabitant of the ancient City will exhibit some specimens, certainly equal to anything which has fallen under our notice. We were particularly pleased with a Gothic book-case and *écritoire*, with most elaborate tracery, pinnacles, and statuettes in ebony, of chaste design and execution; and a bedstead in the style of Francis I., with large figures and ornaments, singularly bold in character.

A piano is also to come from Antwerp to London, on the exterior of which the maker intends to bestow much taste and costly ornament. Furniture, pottery, and glass, are the principal *artistique* manufactures which will reach us, but the number of manufacturers who have been placed on record as claiming a position in Mr. Paxton's glass palace, is about thirty; and the articles they intend to exhibit are as varied as those we have enumerated as coming

from Liège. Among the number, some pipes of a novel and beautiful character may be expected, which are spoken of as articles combining great taste with much splendour, and which, of course, are very costly in construction. In a country of smokers it will be expected that the pipe should come in for a due share of that thought which is so constantly directed toward all articles susceptible of ornament, and that the artistic development of ideas which more or less impregnates the work of the continental artisan, and which it is the care of the government to foster in its Schools of Design, which are spread throughout Belgium, will show its fruit in all quarters. In Antwerp in particular, no school whatever is without its drawing-masters; even that for the poorest classes.

Three years ago we stated in the pages of our Journal that the Baron Wappers, Director of the Academy, had solicited the aid of the Belgian government to extend the elementary instruction in Drawing to every public educational institution. His request was acceded to by the vote of a sum of money, and at the present moment drawing forms a part of the tuition given in all these humble schools, which with us are significantly called "Ragged Schools."

The present "*École Royale des Beaux Arts*" in Antwerp is of very early origin, having existed before the use of oil medium established the glory of the Flemish school. A document lately discovered among the archives of the academy, and called the "*Ligere*," (an untranslatable word,) records the names of the professors and pupils from the year 1445 to 1615. The subsequent importance conferred on the academy by the advent of Rubens and his illustrious contemporaries, has not diminished at the present day—the academy now numbering between thirteen and fourteen hundred pupils. The edifice where this aggregation of students in every department of the fine arts, from simple elements to the highest theories, is located, is an ancient conventual erection. For this purpose its numerous halls, corridors, and cloisters are admirably adapted; and our visit during the hours of evening instruction was both delightful and astounding. We passed through school after school, embracing a perfect classification of separate studies, each superintended by an accomplished professor of the separate branches. In the highest class of drawing from the life, many young men were assiduously modelling the subject with clay in alto-relievo very successfully. The drawing-school from casts was attended by a still greater number of students modelling the figure, independently of those who were making chalk drawings. The most perfect silence existed during the time; the students were mostly young men; and the Baron Wappers informed us that many of them were already excellent painters. The lower school was, as may be expected, the most numerous, as many of the students devote their evenings to study for their own improvement, as manufacturing workmen, without any desire to pursue an artistic career.

The academy may be said to be composed of two great divisions. The first relating to instruction in the arts of painting and sculpture, and the other, architecture, and with it all the industrial applications of ornament and design, thus combining, as it were, under one direction, such studies as are presented by our Royal Academy and our Government School of Design, but on a vastly extended scale.

The professor of architecture gives to the most clever pupils a rough block on paper, consisting of a few lines only, marking the general map of the proposed building, and requires them to carry out the details according to the order, or styles. Many of these drawings were very elaborately executed, and reflect great honour on the instructors. In the other class of this section of the academy our admiration was truly excited. Young men and youths, masons, bricklayers, and plasterers, in their working habiliments, were with surprising cleverness modelling in clay all kinds of ornamental paterae, mouldings and friezes from flat drawings; the beauty and relief of which were absolutely astonishing. Carpenters were drawing diagrams of staircases, and all the different

combinations of joinery. Other workmen were sedulously studying the geometrical lines for vaultings, arches, buttresses, and the several components of buildings; after which they construct models from their drawings on the true principles of stereotomy, many of which we saw completed, displaying a vast deal of clever combination and knowledge of construction. The last school we visited was a vast apartment more than 150 feet long, and of proportionate width, completely crowded with young men and youths, some not more than twelve years of age, all engaged in drawing scrolls and ornaments of every description. This apartment must have contained at least 300 persons, all apparently of the working classes, habited in their ordinary blouses and caps.

The schools for teaching drawing, applicable to the works of industry in the academy of Antwerp, have been entirely organised by the Baron Wappers since he became appointed the director. M. François Durllet is the master to whom this important department is confided; this gentleman's talent is well known by the magnificent stalls he has erected in the cathedral, and by the just praise given him by Mr. Pugin in his recent work on floriated ornament. With such highly gifted and practical instructors, there is not much to be wondered at, that the workmen abroad should surpass Englishmen in all that relates to design. At Liège, the professor at the academy is also himself a caster in iron, producing works unapproachable for elegance and perfection of moulding. The contrast must be admitted to be humiliating to us as Englishmen, when we reflect on the disorganisation and want of system in our academies and schools of design. The approaching competition, will, perhaps, make us largely acquainted with our deficiencies; and it will be no discredit to profit by our neighbours' longer experience and superior tact. The school of Antwerp is worthy of our intense consideration for the admirable arrangement, vast extent of accommodation, and abundance of models and studies. It is besides presided over by the Baron Wappers, an artist of the highest eminence, and an enthusiast for everything that can contribute to the progress of his art and the artistic glory of the Belgian kingdom.

There is one great advantage gained in this country through the ease with which artistic information and assistance may be obtained, not only by the Belgian manufacturers and capitalists, but by the most ordinary workmen, which our own countrymen do not possess. We have shown how the humblest class of hand-labourer may be perfected in his own branch of the Industrial Arts, how the meanest school has its professor of drawing; but the highest ability is at the command of the manufacturer who may demand its exertion, and the most accomplished artist may be applied to with success for designs by any manufacturer who may desire them; there is no foolish or mistaken pride on this point; no artist imagines that he descends from his pedestal in visiting the workshop. The assistance of the best sculptor may be asked and obtained by the maker of a chimney-piece, who may desire that his console heads or side figures should be artistically excellent, and as good as he knows he is able to make his ornamental accessories. By such means excellent works are performed, works which ask for such combinations. The artist who could design cannot always execute; the sculptor who could produce admirable figures would fail in ornamental scrolls or other enrichments, which, however, can be obtained from other hands, while architectural portions may be executed by those most competent to that branch of Art, and foliage or flowers by others who have studied them best, and can execute them with the most accurate and artistic feeling. It is constantly the case that an article of furniture is thus made by a dozen different hands, and put together by the original designer; the consequence being a perfection in all its parts not obtainable by other means.

We have certainly seen much of a beautiful and artistic kind in Belgium, which we shall find a difficulty in rivalling here; but these are all *objets de luxe*, and we feel sure would be pro-

duced by ourselves, had we the same combination of artist and artisan which gives our neighbours the advantage. In the utilities of life we are certainly safer, and we found that "the good, solid, substantial, honest English article," to use the words of Lord Brougham, met with its due amount of appreciation everywhere; nay, that the Belgian was often willing to pay the larger sum for the English manufacture than was asked for the native one, because he was fully assured it would last longer and be cheaper in the end. This feeling, by a natural consequence, must ultimately be shared by the foreign manufacturer, who will learn from ourselves the importance and value of solid, wearable, or well finished goods; our own manufacturers will also be taught the advantage and power to be obtained from true artistic knowledge, rising from first principles, through all the gradations of manipulative Art to the highest combinations. It is less usual to see upon the Continent that absurd mixture of styles, or that false combination of parts in an article of furniture or ornament, which we occasionally see among ourselves. We are, however, fully aware that such mistakes are to be found on the Continent as well as at home; indeed, we have seen instances of bad taste just as painful abroad, but they meet the eye less frequently, and are forgotten amid so much that is really excellent, and which evinces a large spread of true artistic power.

It must be borne in mind that all these good works are not cheap—not cheaper than they would be among ourselves; we still believe that "the good and cheap" are principally obtainable in England, or from English manufacturers; artistic articles or works of care and time must necessarily be what is called "dear"—but are not really so, when the large amount of experience, thought and ability, which combine in their fabrication is considered. When continental articles are cheaper than our own, they are generally worse; this is particularly the case in all wearing apparel. The greater amount of time employed by continental artisans in their work over that of our steadily and continuously-working handicraftsmen, brings the expense of most good articles to an equality between the countries, for though time and hand labour be cheaper abroad, there is so much more consumed and paid for by the manufacturer there, that it gives him little advantage in price over ourselves.

Altogether in Belgium we found a strong disposition among artists and manufacturers to excel—a disposition wisely fostered by king and government. Every manufacturer will have the advantage of his articles being shipped to England at government expense. All feel the importance of duly upholding national credit by what they may exhibit, and all wish to do their best, and show well among the nations. It will be for our own manufacturers to work in the same spirit, to come forward vigorously and manfully; to think well before they act, to perform well after they have thought well, and to feel that the honour of the country is in their own hands.

## THE PREPARATIONS IN AUSTRIA, &c.

FOR THE EXHIBITION OF 1851.

NUREMBERG, November 1, 1850.

SIR,—Having returned from the journey which, at your request, I undertook in order to collect information respecting the preparations for the Great Industrial Exhibition of 1851, and particularly as regards the contributions which may be expected from some of the chief towns in Austria, I proceed to give you an account of those I met with, more immediately interesting for the objects of the Art-Journal, together with such observations as occurred to me from the information I received during my progress. My first stay *en route* from this place was at

RATISBON.—From this town, though not much renowned for its industry, there will be some objects received of a kind that will grace the Exhibition, and do itself honour. First among these are the works of an artist-sculptor and modeller, who, following the example of many of his renowned countrymen of old, though he

can carve a Venus, does not hesitate to devote his study and skill to the embellishment of objects in everyday use, and therefore refuses not to stoop from his exclusive altitude to improve a flower-vase or to model a drinking-cup. His tasteful models of all kinds are in high request, and his occupation constant; and my only fear is, that his hands are so full he will scarcely be able to transmit more than one or two objects direct from himself. He has, however, designed and modelled, in a very superior kind of red clay, a curious and most interesting set of chess-figures, each exhibiting a distinct mediæval character and costume. There is the bishop of the olden time in his rich vestments and quaint tonsure, with mitre and crosier; the knight is indicated by the highly caparisoned war-horse; the castle, by the antique German gateway-tower. Each pawn represents an individual character or personage of the time, amongst whom may be observed the motley fool, the "dainty courtier," the drunken beggar, and the roystering soldier. The king and queen are of dimensions larger than the rest of the figures, clad in their pictorial robes, and bear the insignia of their rank and power. The subjects of the various designs are all taken from the period of the middle ages; the style is bold, the expression strikingly true, and the peculiar features of individual character admirably given. Indeed I do not remember ever having seen figures thus modelled, except, perhaps, some by Roubilliac, more perfect in outline, and combining so much force with so much freedom. The clay of which they are formed is found in the neighbourhood, but not in large quantities; it is of a peculiar nature, expensive, and difficult to work; but when at length properly tempered and well burnt, it is almost as hard as metal, and susceptible of a very fine polish. A set of these figures, which are perfectly unique of their kind, and executed with true artistic feeling, ought to grace the saloon of every chess-club in Europe. The pawns are about fifteen inches high, and the figures cost, one with the other, about a guinea a piece. The artist has unfortunately had an accident with some of them, on which account several have to be re-modelled; but he hopes to be able to transmit a set, complete, to the Exposition.

The next contribution will be by a carver and cabinet-maker. He was a pupil of Schwantaler's. Besides examples of beautifully carved shrine-work, he will send a table of oak, exquisitely inlaid, and of most elaborate finish, enriched with foliage and figures of men and animals, after an antique specimen of the thirteenth century, belonging to M. Koch of this city.

A silver-worker, who has frequently, as I am informed, been employed by Prince Taxis, will also submit something; probably a vase. I am in daily expectation of receiving the drawings from these parties. The porcelain manufactory will not contribute anything; but if I may judge from some specimens I saw in the town, this decision will not greatly affect the interests of the Exhibition.

From the manufactory of Messrs. Rehbach will be forwarded some excellent lead pencils. The quality of these is very superior. They stand only second in estimation to those of Messrs. Faber, of Stein, whose productions are mentioned hereafter. The first-class pencils made by these two manufacturers are the finest this country can produce, and at prices considerably below those of the English makers. This is to architects no slight boon.

I had interviews with other parties, from whom something might fairly have been expected; but, owing to the indifferent feeling, and languid efforts, of those who have the conduct of affairs in this town, nothing more of any consequence, or of an interesting kind, is likely to find its way to Hyde Park; nor, but for the visit you suggested, do I believe that either of the above-named artists would have decided to place themselves upon the list of contributors to the Exhibition. But more of this presently.

LINZ.—But few objects will come from hence. There will probably be a few wood-carvings of

no great merit; and some well-wrought model head-dresses of gold thread and gauze, as worn by the better class of peasants, were also shown to me as likely to be transmitted. It is said that the Government carpet-manufactory will likewise forward specimens. It may here be remarked, that great improvement is observable in the design, colour, and texture of their productions within the last three years. No drawings, however, were to be obtained; but this is the less to be regretted, as there will be finer specimens in this branch of industry from other parts of the country.

VIENNA.—It is impossible to go through the manufacturing districts of Austria without feeling that, if all things be taken into consideration, Austria possesses the most generally important and extensive, if not the most flourishing industry of any country in Germany. Towards the promotion and increase of this many circumstances most fortunately conspire: First, it has, for the most part, beautiful, easily worked, and very productive soil—provisions are therefore cheap. Its labourers and artisans are in that condition which renders their wants but few, and, as such, easily supplied. These facts regulate in a considerable degree the rate of wages, which are extremely low; \* and the government, anxiously alive to the importance of everything affecting the great question of industrial produce, do all that in them lies to assist the efforts of an able and enlightened Board of Trade, in removing every obstruction to its full development. Other kingdoms and provinces of Germany are wont to laugh at the Austrian, and will tell you, "He is behind the world;" but it is not improbable that in the great Exhibition of next year the Austrian will find occasion to point triumphantly to some branches of his own manufacture, and then, in his turn, to laugh at them. Let any one who is interested in the improvement of these objects go through the various localities of Austrian industry, and observe, for himself, the rapid advances the Industrial Arts have made within the last four years, and he will be surprised and gratified to discover that, although they can only date an existence of about thirty years, their progress has been sure, strongly marked, and successful; establishing moreover the fact, that Austria, in the grand competition of next year, will form a very important European section, and exhibit herself, if not in many things amongst the first, certainly in none among the last of the German producers.

There will be upwards of a thousand contributors, whose productions will be of such a nature as to afford the best evidence of what the industry of that country can and will become, when such efforts can be made amidst, and indeed in spite of, all its revolutionary storms and disturbances, and with its greatest resources at present undeveloped.

Since Austria produces almost everything that is necessary to supply the natural and even artificial wants of mankind—its luxuries as well as comforts—the objects which will be sent to London are numerous and of varied character. They will comprise machinery, mechanical and artistic works in silver and gold, in ivory, wood, tortoiseshell, meerschaum, stone, and bronze. In iron, steel, brass, zinc (which latter they have an excellent mode of preparing, both as to colour and pliability), and other metals. Mathematical, astronomical, optical, and other scientific instruments; works and models in glass, porcelain, clay, wood, ivory, and papier-mâché. This last struck me as being a good deal heavier than the English. Musical instruments, particularly pianofortes, of which specimens have been announced from upwards of eighty makers.

Amongst the more prominent manufactures are those in woollen-cloths, and those also of a mixed quality, both spun and woven; also in shawls (some of Vienna manufacture of exquisite texture), silks, linens, cottons, and calicoes, as well printed as plain. Likewise chemical pre-

\* Just now wages are somewhat higher, owing to the want of hands. Hundreds of artisans have been obliged to absent themselves for political reasons; and thousands more are torn away by conscription. Orders of an extensive and important kind must remain for many months unexecuted; and this state of things has not been without its effect upon the contributions to London.

parations, having reference to dyes and manufactures, of which several are of a very interesting nature.

Besides the above, there will be some magnificent examples of shrine-work, wood-carving, and furniture from Vienna; together with paper-hangings and carpets, admirable alike both in design and manufacture.

For the reasons referred to in the memoranda accompanying this, I am not yet at liberty to give a more precise description, but must defer both this and the transmission of the drawings to a subsequent opportunity.

For the present, in so far satisfactory, state of things here, in reference to the London Exposition, Austria is mainly indebted to the energetic, incessant, and untiring exertions made by the Commission to enlighten the minds and encourage the efforts of the producers. At the head of this stands his Excellency the Minister of Commerce, ably supported by Baumgartner (Sections-Chef), Dr. Hock, and Dr. Schwarz.\* In the hands of such men, possessing the clearest perception of the several advantages likely to accrue to the world by such an Exhibition—men of refined taste, and sound practical views—it was to be expected that their efforts would be liberally met, and a desire awakened worthily to represent Austrian industry; and their success, if not so complete as they or we could wish, has, at all events, been strikingly great. For though there existed at first much misrepresentation and jealousy, much darkness and mistrust—the clouds of which have unfortunately, even now, not entirely cleared away—still much, very much, has been effected by means of this enlightened and excellently organised Commission, towards establishing a better understanding of the nature, objects, and probable results of the great Industrial display.

With all this, however, it cannot be denied that a great number of producers of articles, both of taste and industry, whose works it would be highly desirable to see exhibited, are holding back solely under feelings of prejudice, doubt, or misapprehension. The more I reflect upon this subject, the more convinced I am that, while there was yet time, something should have been done, to remove wrong impressions, and to induce and confirm right ones, amongst the producers themselves. I am aware that the Art-Journal has already offered this suggestion, and that it was not thought necessary to respond thereto. Had it been otherwise, however; had different views been entertained of its expediency; had two or three persons, properly appointed, been sent amongst the producers of all classes in the principal German towns, I am firmly persuaded, that a clearer perception, a better feeling, and a greater degree of practical interest, would have been awakened; and what I consider no slight matter, their confidence would have been secured. In order to show that the opinion thus offered is not merely speculative, I may perhaps be forgiven for stating that, amidst few opportunities, with limited influence, and no authority, I have in my own individual capacity, within the last three or four months, been enabled to remove certain of these prejudices, to correct some misapprehension, and thereby to add nearly twenty persons to the various lists of those announced as contributors. My only inducement to this, was the natural anxiety that every Englishman must, or ought to, feel, for the complete success of this grand and important undertaking. It may be that there are already as many contributors as can be accommodated—Be it so—it neither alters the facts referred to nor the necessity resulting therefrom. To have proffered every possible explanation; to have at least endeavoured to remove prejudice, and to clear away doubt, was due to the high position and objects of England: it was due to those who have been invited to become contributors; and due to the character and welfare of the Exhibition itself. I have moreover reason to know, and say this advisedly; and after communication with some of the chief members of

\* I had the honour of interviews with these gentlemen, and am not only indebted to them for a very kind reception, but also for much valuable information and assistance.

more than one or two of the principal committees in this and in other towns; that they would only have been too grateful for any such efforts to co-operate with and to confirm their own.

Let us now turn to the acts of the Austrian Government and we shall find them such as could not fail to exercise a widely extended and powerful influence upon the amount of the contributions from that country. While some governments have made no efforts at all; others only languid and half-sincere ones; and others held out hopes of assistance which have not been realised; the Imperial Government stretches forth its hand most liberally to all who are desirous of submitting the produce of their skill. These have only to deliver to the Commission their productions and they will be sent to England, and returned again to them, if not sold, *Free of Expense*. This was, at all events, a guarantee of a nature which could not fail to inspire a certain degree of public confidence. It challenged the exertion of the manufacturers; it encouraged the efforts of the artisan; and sustained and strengthened the influence of those to whose hands was principally entrusted the executive department. Of these gentlemen it must be said, they were amongst the first in Germany to promulgate the true opinion, that Mechanism, Invention, Science, and Art, are indigenous to no clime or country, and can bear no monopoly, but, like the air we breathe, are common to all; and that the world at large is interested in their advance and improvement. "What," said one of them to me, "is the grand object of this, by many, so misconceived and dreaded Exhibition? That object belongs exclusively, neither to England, France, nor Germany. It is a 'Welt crustelling'—and I cannot but regard it as an Exhibition to show to the world the point at which its industry has now arrived. I hope soon to see such another; and, after five or six years, to regard with increased pleasure the efforts of my countrymen, and say, 'There we were,' and now, 'Here we are.'" It is true. It must be so regarded; apart from all narrow, selfish principles of exclusive personal benefit. It is a step in the right direction of the world's future history—it is a step towards that free and kindly interchange among the nations, which forms the common bond of brotherhood to all—it is a step towards the realisation of the objects of the Peace Congress, proclaiming universal good-will and fellowship amongst mankind—it is a step towards the accomplishment of that time, when nation shall not lift up the sword against nation, neither shall they learn war any more.

BRUNN.—This is an active flourishing town of about 45,000 people, possessing the first manufacture of cloths and woollen stuffs in the Imperial Dominions. It has lately become celebrated also for the lighter kinds of ladies' cloths, and its trade in this branch has greatly increased within the last two years. Some specimens which I saw, may safely challenge comparison with those of any other country. This little town, which is called the Anstrian Leeds, will also send various examples of its produce to the great Competition of 1851.

REICHENBERG.—This town is situate on the Neisse, capital of a territory of that name, in the district Bunzlau, in Bohemia. It contains about 10,000 inhabitants. It possesses an important cloth manufactory carried on by about 900 different firms, and a flourishing stocking trade amongst about 300 knitters. It turns out annually about 50,000 pieces of cloth. It is called the *Austrian Manchester*, and enjoys a considerable foreign trade. Some very important contributions may be expected from hence.

PRAGUE.—The principal articles to be expected from this section of the empire consist of porcelain and glass. Amongst the specimens of the former which were shown to me I was glad to observe the absence of that excessive style of gilding formerly so much indulged in. There is also perceptible a marked improvement both in outline and general design—and no labour or expense are spared by the enterprising and skilful proprietors, to extend this as far as possible to objects formed of either material.

I am informed there are in Bohemia about ninety glass-houses, or manufactories; thirty to forty mills for grinding and polishing; and that in these works upwards of 4000 families find their entire occupation and means of subsistence. Several cotton factories have for some time past been established here, and likewise works for calico-printing. These are on the left bank of the Moldau, and the locality in which they are situated is designated "Little Manchester!" Some highly creditable samples in these particular branches of produce will be submitted at the forthcoming Exposition.

Beyond these, and a few pipe-heads, some plastic figures, and similar objects of comparatively minor importance, I could hear of nothing likely to be contributed from this part of the country.

On my way back to Nuremberg I stayed a few hours in

BAMBERG.—Amongst the objects to be transmitted from hence, is a fine alabaster model of the cathedral in this town. It is the work of a poor bookbinder, who, *con amore*, has laboured at it, overtime, for the last six and a half years, and succeeded in finishing an architectural model of the most interesting kind. It is scrupulously correct, not only in every detail, but in every stone, fitting, and ornament, inside and out, from the elaborately wrought pinnacles to the mosaic pavement; a complete and perfect transcript of the beautiful original. In all probability another model, in bronze, and by a different artist, of Cologne Cathedral, will accompany the former. As far as I could learn, some snuffboxes of bark, preparations of fine ultramarine, and a superior and very cheap kind of gauze-wire for blinds &c., complete the list of contributions from this place.

FURTH.—This is a busy little town of about 16,000 inhabitants, amongst whom are many wealthy and enterprising Jews. Its industry has risen rapidly during the last five years, and it is already a formidable rival to Nuremberg, whose absurd and unchristian edicts in regard to the Israelites established them here to its own prejudice.\* Until within the last few months, a Jew could not even sleep in Nuremberg!

A clever cabinet-maker and skilful wood-carver is completing some well designed and gracefully executed carvings, consisting of private altars, shrines, furniture, &c., for the Exhibition. Likewise a pair of enriched church doors, which he is ready to execute to any design. His prices are so low compared with those of England, that architects would find it greatly to their advantage to try a contract with him; and it will give me much pleasure to afford any further information or assistance that may be desired on this subject.

A turner and ivory chaser will submit specimens of his craft. The principal of these will be a drinking cup (*pokale*), representing in relief subjects from the Nibelungen Lied. The form, as will be seen by the drawings, might perhaps have been more gracefully proportioned, but the illustrative carvings are treated with a high degree of artistical feeling, and in every respect carefully finished.

An engraver and worker in gold, silver, and bronzo will send a goblet of the last named material, embellished with sporting subjects, well and effectively executed.

There will be other interesting objects from hence if they can be received, but several producers who announced themselves in Angnst, have been told they were "too late!" The effect of this has been to deter others from thinking any more about the Exhibition.

NUREMBERG.—Of the glass paintings coming from Messrs. Kellner you have already had notice. Mr. Held is occupied in finishing off some meerschaum pipe bowls, of which the too hastily prepared drawings herewith transmitted convey but a very imperfect idea. Some interesting figures, &c., in bread, from a Brodkünstler will also be sent, and no doubt attract a considerable degree of interest. I will shortly

\* Its manufactures are pipes, toys, gold-leaf, bronze, looking-glasses, mathematical instruments, brass, tin, zinc, and other metal wares—buttons, wire, medals, &c.; it is called the Bavarian Birmingham.

send you a more precise account of this curious and delicately adapted plastic material.

Some splendid specimens of prepared ultramarine will appear from the manufactory of M. Zeltner; and likewise several small cases of the celebrated pencils made by Messrs. Faber of Stein, near this town. If my opinion (as an architect) may be allowed any weight, I can only say, I never used finer or more agreeably working pencils in my life than these. The lead even of the hard engineering kinds, yields easily to the India rubber, and leaves no indent upon your paper. The prices of his finest class pencils are ridiculously low, and they do not require to be more fully known to become still more extensively used in England.

Mr. Weber, a sculptor, will contribute some figures; and Mr. Schmiedner, some excellently finished specimens of gold and silver wire, for which his manufactory is much celebrated.

The foregoing, together with the anatomical figures in papier-mâché, by Fleischman, already noticed in your November number, a few magnetic tin toys, and such like trifles, make up the sum total of contributions from this, the *principal manufacturing and commercial town in Bavaria!*

One naturally inquires "How this comes to pass?" Nuremberg could have supplied many interesting and tasteful objects to the Exhibition, objects moreover in which no competition is to be feared. The producers of these, moreover, could thereby have placed themselves in direct connexion with the English market, and thus have increased considerably their profits: whence then comes this singular defalcation? A combination of causes have tended to produce it, and some of these it may not be altogether uninteresting or unprofitable to endeavour to trace.

Among the great class of German producers it unfortunately happens that but few of themselves look to any thing beyond a prospect of their own immediate personal interest or convenience. Any idea of doing aught for the credit of their country's skill, or to honour the industry of their own native towns, does not seem to have occurred; and to awaken better and higher feelings, Bavaria, in common with some other countries, has done little or nothing. The government appears to have set a very lukewarm, and, indeed, as people complain, even a discouraging example; while several of the German newspapers and periodicals have discouraged the producers still more by disseminating false views, and calling forth the most unbecoming suspicions as to the nature, management, and ultimate objects of the Exhibition. It is strange, and at the same time painful, that, even amidst the better and more educated classes of Germany, so many persons are found, who, let England do whatever she may, refuse to give her credit for aught towards the improvement of mankind. Limited operations and limited experience beget limited views; thus they put all down to the score of a selfish policy, and, in this case, to a desire, under pretence of doing good, to "cheat the rest of the world out of their inventions and industry." Against such miserable and unworthy opinions no argument is necessary, and I only allude to them here, because their promulgation has been a great and serious hindrance to complete success in respect of the contributions.

Another co-operating cause may be looked for in the peculiar commercial position of this country. It must never be forgotten that most of the German producers are without any great extent either of capital or enterprise. Such, therefore, are mostly indebted for the sale of their goods to commission houses; and these commission houses are, from the nature of their profits, deeply interested in preventing the direct communication of the producer and consumer. I could give many remarkable instances of this; it is, however, sufficient for my purpose to say, that cases have come to my knowledge in several important German towns, wherein the system of prevention has gone so far, that threats have been held out to the effect, that "if anything be sent to the English Industrial Exposition, no future orders need be expected."

It sometimes happens that the heads of such commission houses are on the local committees.

Their influence then is direct and powerful; and I must say, that, wherever I have found a committee so constituted, there has always been the greatest difficulty in bringing the producers to a right understanding of the nature, objects, and probable results of the Exhibition.

With regard more particularly, however, to Nuremberg, there is yet another circumstance which has operated still more prejudicially; this is, the delay of the necessary intimation as to the period in which contributors were to announce themselves. It is not my province to offer any opinion as to where the blame lay, but the fact should be made public, that although the central committee in Munich decided that all persons intending to contribute must announce themselves on or before the 1st of August, the Nuremberg Committee were not made aware of this decision till on or about the 15th of July; so that the issue of the proclamation from the meeting-room of the committee could not take place till the 16th; and thus there was only the space of about fourteen days for the distribution of the order, and for the decision of the producers, as to the precise character and extent of their contributions.

Add to the beforementioned causes the fear entertained by many of the necessary costs of transmission, in a country where government does nothing to encourage or assist the producers, amongst whom, as I have said, capital is not particularly abundant, and who are therefore compelled to calculate with the greatest care every expense in the transaction of their daily business; and you have before you the whole secret of German shortcomings as regards the Exposition. Do not let it be supposed that political feeling has anything to do with it among the people themselves. An appeal has been made to their sense of political interest, through that most susceptible of all organs—the pocket. They have responded thereto, and the result is, that many of them withhold their contributions, not considering how great a wrong they do to a truly noble and generous design, nor how much the display of such selfish impulses tends to check the growth of their own industrial prosperity.

At Nuremberg my duties closed, and I do not know that I can at present add anything else of interest to this report. I will not fail, however, to forward from time to time such further information as may appear likely to be of service; and besides the drawings sent herewith, you may expect many others very shortly.

HENRY J. WHITLING.

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

CHEMISTRY OF POTTERY.—PORCELAIN.

THE composition of natural clay has already engaged our attention; and the principal chemical characters of earthenware have formed the subject of a former paper; proceeding, therefore, in the line which appears the natural one, we have now to consider the peculiarities of composition and of physical character, which distinguish the varieties of porcelain, or, as it is often called, *Chinaware*.

In the progress of the potter's art in our own country, we have repeated examples of the influence of one individual, by whose energy the manufacture has reached a certain point of excellence, from which it has gradually fallen back when that directing mind ceased to exercise its control." In the examples of the Derby, Worcester, Chelsea, Bow, Nantgarrow, and Staffordshire China, this may be distinctly traced. The principal cause of this has arisen from the very uncertain manner in which the mixtures have been measured, and the want of a systematic mode of manipulating. We have given, in the last article on this subject, a quotation from Shaw, in which he speaks of mixing by barrowfuls, and using "slip," in the utmost state of uncertainty as to the quantity of solid matter it contained. The remark of Vauquelin is peculiarly applicable:—"Good pottery differs from inferior, much less in the number of its components, than in being

combined in proper proportions." The potters of the present time are not so open to this censure as they were twenty years since; and hence the constantly improving character of the porcelain now produced in the potteries of Staffordshire.

Some account of the manufacture of Oriental China will not be without interest. The China of Japan is considered superior to all others. It is remarkable for the closeness of its texture, which is granular, but exceedingly compact. Owing to this it is highly sonorous, and rings like a bell when struck with a hard body; and it is so hard that it strikes off particles of steel, like a flint, in a state of incandescence. It is exceedingly infusible, and is capable of standing a very high degree of heat, and may be employed for boiling liquids, or subjected to a still higher temperature without injury.

It is stated on good authority, that the Japan China is composed of equal proportions of Kaolin and Pe-tunt-se and an aluminous earth. Kaolin is of the same general character as the Cornish, Devonshire, and other China clays already described; although, in all probability, that which is native to the Japan Islands is, in some respects, superior to our own; possibly, from the entire absence of micaceous particles. It is found in beds among the primary rock formations, and is felspar in a state of disintegration. The Japanese mix this clay with water, and then beat it into foam, after which it is allowed to settle—is dried and cut into squares for use.

The Pe-tunt-se has its name from being an impalpable powder formed into square cakes. It is a rocky mineral of the felspathic character, having a green colour. The process to which it is subjected, appears to be an exceedingly tedious one. Fragments of this felspathic porphyry are put into water, and forcibly agitated by rubbing against each other; fine particles are abraded, which, being light, form a foam upon the surface of the water; this foam is regularly removed to another vessel, in which these skimmings are allowed to subside slowly; and when the water is quite clear, it is carefully drawn off, leaving the precipitated powder, in an almost impalpable condition, at the bottom of the vessel.

Reaumur informs us that Pe-tunt-se is fusible at a moderate heat, and that Kaolin was not fusible at any heat he could employ. The use of the aluminous earth is necessary to render those two materials plastic, so that the potter is enabled to mould them, and also to give a firmer body to the ware.

The porcelain of the Chinese is nearly equal to that of Japan; and, probably the superior examples of their art, which are not allowed to leave the country, are quite as good as any of those fine specimens of Japan porcelain which the Dutch merchants have from time to time brought to Europe.

With the Chinese potters the preparation of the clay is always in a state of progress. The pe-tunt-se and the Kaolin are accurately mixed by being kneaded together, and then they are added to the aluminous earth, and sometimes to a powdered steatite, a magnesian limestone, known among us as the soap-rock.

This mixture is well trodden in tanks, and allowed to remain in them for a very long period,—the value of the clay being supposed to increase with its age. Ten and twenty years often elapse between the period of filling a pit and employing the clay, and not unfrequently a Chinese potter uses the clay which was prepared by his grandfather.

A peculiar kind of Chinese porcelain, the *hoaché* China, contains an excess of the steatite; it is of exceedingly fine grain; but is brittle, exceedingly light, and is only burnt by employing much care and giving constant attention to the process of firing. The Persian china of Shiraz is frequently imported into Europe as the Chinese, which, indeed, it very much resembles in its general character.

Many centuries before the birth of Christ the name of *Porcelain* was common among the Chinese; hence, the statement that it was derived from the Portuguese term *porcellana* as applied to the porcelain shell, can scarcely be considered as correct. The earliest European imitation of Oriental pottery appears to have

been in 1695, in France, when the *tender porcelain*, or the ironstone china was introduced. The composition of this tender porcelain as made at Sèvres, was saltpetre, sea-salt, burnt alum, soda, gypsum, and sand. No clay entered into the composition; and it can be regarded as little other than a glass, since, if sufficiently fired, complete vitrification would ensue. From the difficulty of working a mass of this composition, mixtures of soap and glue, and of gum tragacanth, were employed to give the required amount of plasticity to it. From the tendency of the mass to vitrify, and its liability to bend, or melt down, the process of burning was an exceedingly tedious one, and the article had to be supported in every possible way. After the first firing, which was very cautiously applied, and which lasted from seventy to a hundred hours, the glaze, consisting of sand, quartz, litharge, soda, and potash, was applied. This glaze was indeed a crystal glass, and hence it gave to a very imperfect body a high degree of transparency. The process was a costly one, and has, since the introduction of Botticher's process of manufacturing true porcelain, been entirely abandoned on the Continent. In England however, a *tender porcelain* is still manufactured, owing to the difficulty of procuring a material which shall answer the purpose of making durable *Seggars*, or clay cases in which the porcelain is baked. From the importance of the seggar to the porcelain manufacturer, it deserves a brief description in this place. They are cases or boxes made of plastic clay, crushed quartz-sand, and the ground fragments of destroyed seggars, which are generally in the shape of shallow cylinders; various modifications have been from time to time introduced by the manufacturer, the objects being economy of space, firmness of support, and the regular distribution of heat to the enclosed pieces of porcelain. Owing to the different qualities of clay, as found in separate localities, the duration of the seggar varies within very wide limits. At Sèvres, the seggar will stand fifteen or twenty firings, while at Berlin they seldom endure more than two or three, and often are destroyed in the first firing. At Meisseu more than twenty per cent of the seggars are lost in the first fire.

The tender porcelain of England is, however, of a very different character from the Continental variety just described. It is in fact a clay ware, being composed of plastic clay, Cornish china clay, and decomposed granite; to which is added burnt bones, flints, and steatite, which contains:—

Magnesia . . . . .	44 grains.
Silica . . . . .	44 "
Alumina . . . . .	2 "
Iron . . . . .	7 "
Manganese . . . . .	1 "
Chromium . . . . .	1 "

and also some lime and alkalis, with traces of chlorine.

This body is glazed with a mixture of decomposed granite, chalk, ground flint, and borax. From some analyses of English soft china, made by Mr. Cowper, its composition is proved to be as follows:—

Silica . . . . .	39.83
Alumina . . . . .	21.43
Lime . . . . .	10.06
Phosphate of Lime . . . . .	26.44
Alkaline Matter . . . . .	2.14

Bones are imported largely from America in addition to the supply derived from our own cattle. They are first boiled to extract all the gelatinous matter they contain, and then heated to redness so as to destroy all organic compounds, so that the resulting bone-ash is a pure white substance, composed of phosphate of lime, carbonate of lime, and some magnesia.

True porcelain is composed of an infusible china clay and a fusible flux. The body formed by the Kaolin, or china clay, alone, would be found to be an exceedingly porous one; but the flux, which is composed of felspar, quartz, and gypsum, is melted in the heat of the porcelain furnace, and completely filling all the pores of the clay, binds the whole into a firm mass. Microscopic examination shows that porcelain consists—regarding its physical characteristics

only—of small opaque particles, arranging themselves in linear directions, while the transparent flux has interfused itself through the whole mass. The following are the proportions in which some of the true porcelains are made:—

SEVRES.	
Kaolin (china clay) . . . . .	48 parts.
Sand separated in the process of washing the clay . . . . .	48 "
Chalk . . . . .	4 "

BERLIN.	
Kaolin . . . . .	76 parts.
Felspar . . . . .	24 "

VIENNA.	
Kaolin . . . . .	72 "
Felspar . . . . .	12 "
Quartz . . . . .	12 "
Gypsum . . . . .	4 "

Having already described the natural mode of occurrence of the clay, we need not again return to the subject.

The pottery thus made is glazed with the decomposed china stone, or pure felspar mixed with a little gypsum.

All the materials employed in the manufacture of porcelain must be reduced to a state of very fine powder; and it is, indeed, essential that the finely comminuted particles should be as nearly as possible of the same size. As the china clay is already prepared at the works by washing, nature having effected the required decomposition and disintegration, this material does not usually require much additional attention from the potter. It is found, however, that the fine particles of mica which are mixed with the clay in the clay-pits, and which are removed but with great difficulty, are a source of much inconvenience in many specimens of china clay. By mixing the clay with water, and passing the mixture through sieves, much of the mica may be separated, but still a considerable portion passes through with the pure Kaolin. From experiments which we have tried, we are disposed to suggest a close imitation of a natural operation, by which substances, differing but very slightly from each other in specific gravity, are separated and deposited in different beds. When substances of nearly the same density are deposited in *still water*, they fall together, owing to the operation of the attraction of cohesion, or that peculiar attractive force which resides on the surfaces of all bodies, a modified form, without doubt, of gravitation, to which the name of *epipolic force* has been applied. If, however, the water in which these matters are suspended moves slowly down an inclined plane, the force of gravitation becomes more powerful than the mere surface force, and a new arrangement of the parts results. If a mixture of several fine powders, which are not soluble in water, is made, and the whole suspended in water; if this water is allowed to flow in a thin sheet down an incline of but three or four degrees, it will be found that the various matters will be uniformly separated out according to their specific gravities, and deposited at the sides of the inclined plane; arranging themselves in curve lines of considerable regularity, and with a wave-like surface, while the lightest material is carried away with the stream. A method approaching to this is adopted by many of the proprietors of clay-works, but it is seldom effected with that precision and care which is necessary to insure the complete separation of the micaceous particles.

Mills are employed to grind down the felspar, chalk, gypsum, and also the broken porcelain which some potters introduce into their ware. These are formed of two millstones fixed in a wooden box, the lower one being immovable, while the upper one has a rotatory motion. The substances to be reduced to powder are inserted between these stones, and by their attrition they are brought to the required condition. Previously, however, to the introduction of the materials to the mill, by the action of crushing or stamping machinery, these substances are reduced to a uniform size.

When all the materials are of the required degree of fineness, they have to be mixed together. Could they be united in weighed quantities in a dry state, the utmost degree of

accuracy could be obtained. In practice, however, this is not found to be an easy matter, and, consequently, the ingredients are united, suspended in water, or in the state of "slip" as it is technically called.

Having made the required "slip," the mode adopted to insure as close an approach to correctness as possible, is to take a measured quantity of the liquid mass, and by evaporating to dryness, ascertain the quantity of solid matter each gallon of it contains. This does not, however, insure the manufacturer the production of the exact mixture he requires, owing to several circumstances which operate to prevent the uniformity of these liquid mixtures.

It is the practice in all the principal manufactories to deduce the best mass from the analysis of porcelain of known good quality. Upon this point, however, in many minds much misconception prevails even in the present day, when chemical science is so widely cultivated. We have heard it declared that it would be impossible to tell the ingredients employed or the proportions in which they were mixed before firing, after they had been submitted to that final operation. This is a mistake; all the ingredients employed by the potter are of the most permanent kind, and the only substance which is dissipated during the process is water. Therefore by a careful analysis it is easy to determine with great exactness the materials which have been employed, and proportions in which they have been used. The standard analysis at Sévres is:—

Silica . . . . .	58 grains.
Alumina . . . . .	35 "
Lime . . . . .	5 "
Potash . . . . .	2 "
	100 "

To maintain this standard, constant analyses are required of the different substances employed, and in the Continental establishments such analyses are very regularly made. In our potteries this is not generally the case; and hence the inferiority of our superior porcelain to that of Sévres, Dresden, or Meissen and Vienna. Such attention is not required for the production of the ordinary ware, but it is absolutely necessary if we would insure the uniform production of a higher class manufacture. We have seen some specimens of true porcelain, recently produced in Staffordshire, which approaches very nearly to the perfection of the Berlin China. In appearance nothing can be finer; but we are informed that it does not stand extreme changes of temperature, in the manner which renders the Berlin China vessels so valuable to the analytical chemist. A little attention will, however, we have no doubt, lead to its improvement; and we hope, among other things, that the Industrial Exhibition of 1851, will contain specimens of our own manufacture, which may, in every respect, compete with the productions of our Continental brethren.

In the article on earthenware, the process of reducing the "slip" to that consistence which is necessary for moulding has been described. The same method has been adopted for porcelain. Some, however, employ the process of absorption by pouring the slip upon plates of gypsum—others use presses—the thick mixture being placed in horse-hair bags; and, in a few manufactories, filtration aided by atmospheric pressure has been adopted. The manipulatory details which connect themselves with the formation of the article from the plastic mass, do not enter into the design of these articles. The glaze for porcelain is composed of Cornish China stone, to which is often added some plaster of Paris and broken porcelain. The mean composition of the best glaze, given by analysis, being:—

Silica . . . . .	73 grains
Alumina . . . . .	18 "
Potash . . . . .	9 "

This forms in fact a true glass which flows into all the pores of the body.

Much depends upon the fusibility of the glaze; if too difficult of fusion, it flows unequally and an uneven surface is the result; if too easy of fusion, it is absorbed by the paste before this is sufficiently burnt, and the resulting surface is rough.

The clay body is once burnt, in which state it is termed *biscuit*. It is now porous and absorbent. The liquid glaze being prepared, the articles in the state of *biscuit* are dipped into it, and the water being absorbed by the body, the solid materials remain on the surface. Many niceties of manipulation are demanded in the process of dipping the biscuit ware, the object being to insure uniformity and purity of colour. The glaze being dry the vessels are submitted to the intense heat of the second firing in the glazing-kiln, from which it should come forth of a milk white, the glaze and mass intimately combined, and hence an entire absence of porosity; and it should be sufficiently hard to resist the knife, and it should endure very sudden changes of temperature without cracking.

ROBERT HUNT.

## THE VERNON GALLERY.

### THE ENTHUSIAST.

T. Lane, Painter. H. Beckwith, Engraver.  
Size of the Picture, 1 ft. 10½ in. by 1 ft. 4½ in.

THERE is little to record concerning the painter of this humorous picture, except the melancholy circumstance of his death. He was killed, about twenty years ago, by accidentally falling through the skylight of a large Repository in Gray's Inn Road, for the sale of horses and carriages, whither he had gone, it is believed, for the purpose of making some sketches.

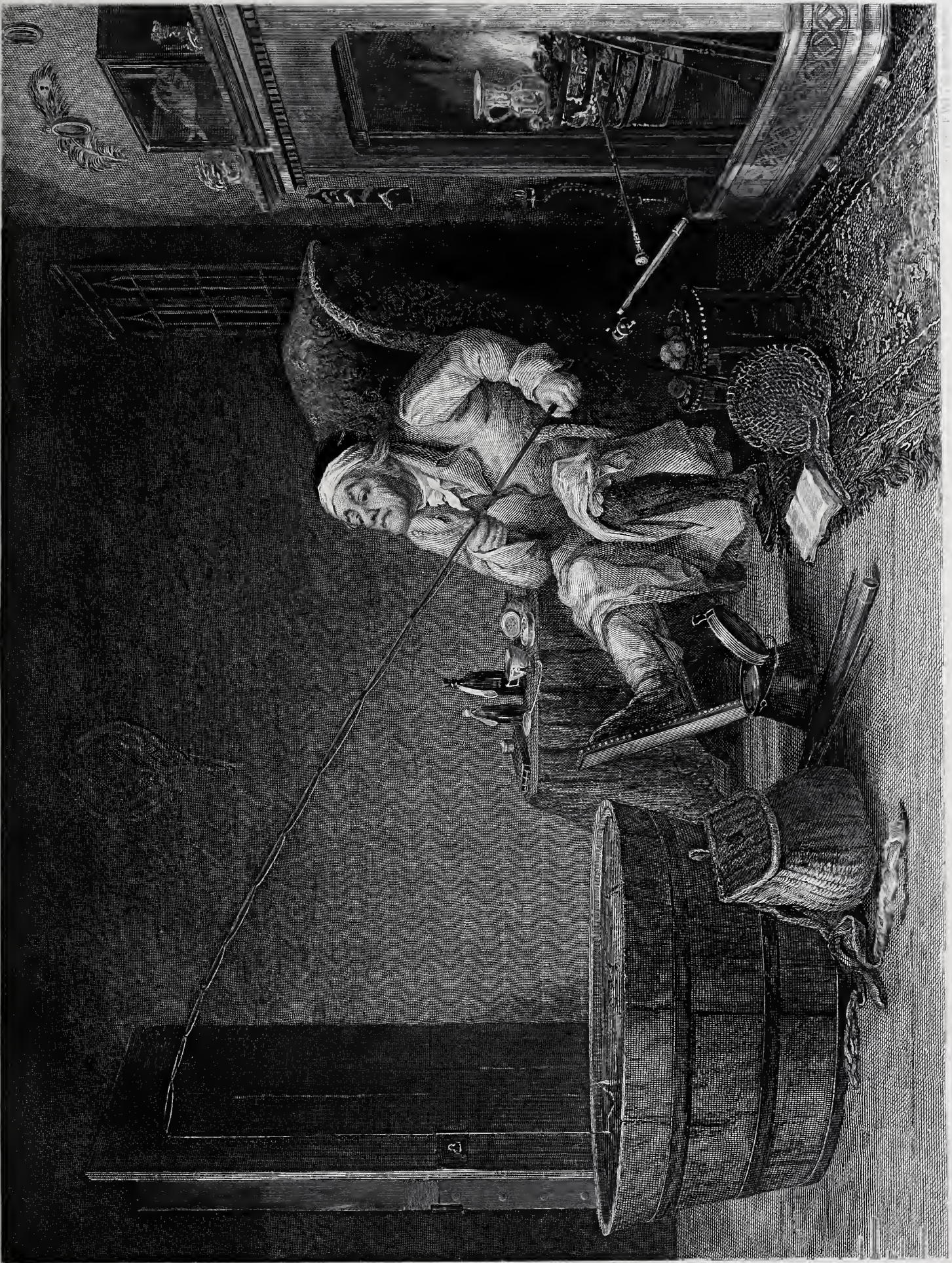
Lane was a young man when thus suddenly deprived of life; but he had already painted some pictures, similar in character to "The Enthusiast," which gained for him considerable popularity; and had his career been prolonged, there is no doubt he would have attained great eminence in his peculiar style. He exhibited at the Royal Academy, in 1827, "The Christmas Present, or Disappointment;" and, in 1828, "Disturbed by the Night-Mare;" both of them works most humorously conceived, yet without vulgarity, and excellently painted.

His picture of "The Enthusiast" was engraved some years back, we believe before it came into Mr. Vernon's possession; it consequently has become well-known, particularly among the followers of the "gentle craft," as showing "to what complexion *they may* come at last." What a capital satire is it upon some veteran brother of the angle, whom age, and its frequent attendant, the gout, have forbidden to wander by sedgy streams and willowy banks! And yet how enthusiastically he pursues his pastime—how anxiously he is watching for "a bite"—how he has gathered around him all the means and appliances for alluring his prey; the boxes of worms and gentles, the enticing balls of savoury meats, and every thing else which an experienced angler knows to be essential to success! And all these are placed side by side with the draughts, and the pill-box, and the cup of gruel, which his own ailments require, as if the enjoyments of health and the miseries of sickness could be united in the same chamber. Nevertheless we doubt not that "The Enthusiast" is very happy in being able, even in this mimic fashion, to recal to recollection the pleasures of days gone by.

This picture is painted with a finish and delicacy almost equal to the Dutch school.

## PICTURE SALES OF THE MONTH.

It is rarely our duty to record a sale of pictures at this time of the year; but the disposal of some eighty, by Messrs. Foster & Son, at 9, Great Stanhope Street, claims a short notice, inasmuch as among the number, to most of which great names were appended, there were a few good specimens that sold at good prices. 'An Italian Lake Scene,' by R. Wilson, was bought for 63 gs.; a fine 'Landscape,' by Both, about four feet by three, was bought by Mr. Capron for 235 gs.; 'A View of Koenigstein, on the Elbe, by the younger Canaletti, 95 gs.; a small Ruysdael, 'Landscape and Buildings,' of excellent quality, 265 gs.; 'A Barge lying at Anchor under an old Roman Bridge,' Berghem, 95 gs., sold to Mr. Norton; 'A Landscape,' by Cuypp, to Mr. Russell for 105 gs.; 'The Dutch Fleet, in a light breeze, off the Texel,' a small picture by W. Vanderveelde, a rare specimen of the master, was sold to Mr. Alderson for 510 gs.; and an upright 'Landscape,' about three feet by five feet nine inches, by Berghem, one of his most brilliant pictures, was sold to Mr. Bousfield for 700 gs.



THE FISHMAN  
FROM THE ILLUSTRATIONS OF 'THE FISHMAN' BY J. H. RUSSELL







*John Watson Gordon*

SIR JOHN WATSON GORDON is descended from the Watsons of Overmans, in Berwickshire, a respectable family in that county, at one time in possession of extensive property; and it is from the same family that the late George Watson Taylor, Esq., had his origin. He was born at Edinburgh, and received his education in that city and neighbourhood. His father was an officer in the Navy, and died a Post-Captain. In his early years he served as midshipman under Admiral Digby, and was in Keppel's action; he was also under the same commander at the relief of Gibraltar.

Mr. Watson, in the year 1797, held the rank of lieutenant, and when the great mutiny broke out at the Nore, he was involved in its consequences. In the year 1800 he commanded and suffered shipwreck on board the Mastiff, gun vessel off Yarmouth, when, during the night, several of the crew perished from cold, and it was with the greatest difficulty that any of the survivors were saved.

Through his father's family, Sir John was related to Sir Walter Scott, his grandmother being cousin-german to Sir Walter's mother. By his own mother, he numbers among his ancestors the names of Principal Robertson, the historian; Falconer, the unfortunate author of the "Shipwreck;" and Alexander Henderson, one of the Scottish Reformers.

It does not appear that Sir John Watson Gordon showed any predilection whatever for the study of the learned languages during the usual attendance at school; but this was not in those days considered a matter of great importance, as he was intended for the army. The study of geography and mathematics in all its branches suited much better his turn of mind, and in those branches of education he proceeded with particular pleasure.

During the early part of his career, nothing appears to have occurred worthy of any particular notice, unless it is the circumstance of his having acquired the power of writing without

any instruction, except what he was able to pick up by his own observation; and it may not be out of place here to describe the process by which this was achieved. While a mere child, and scarcely able to read, he happened to be walking with his younger brother and sister in company with the servant; he noticed a word written with white chalk on a door, which the servant informed him was his own name; the fancy immediately occurred that it would be quite possible for him to imitate the same. Accordingly, on returning home, he immediately furnished himself with a piece of chalk, and commenced operations; and the object was soon attained, but not before every door and passage in the house bore marks of the first lesson of his new undertaking. This step having been obtained, his surname was the next object which occupied his attention, and this was got over by somebody having written the name for him; as soon as this was accomplished, there came the place of residence; sentences followed, and when the period arrived for sending boys of his age to the writing-master, it was found quite unnecessary, as he then wrote a very fair hand.

After having got over the usual branches of education, it was intended by his friends to make application for a cadetship in the Military Academy at Woolwich; but as he was too young by several months, it was decided that application should be made for admission to the Trustees Academy, which was obtained and most gladly accepted. The Academy belonging to the Board of Trustees for the Encouragement of Manufacture at this time was under the able direction of the late Mr. John Graham; amongst the most distinguished of whose pupils on his commencement of the duties of that office was the late Sir William Allan, to whom succeeded Sir David Wilkie, whose talents and determined application rendered him a particular favourite with his master, and who bestowed on him the greatest attention. Mr. John Burnet, the celebrated engraver, was also a pupil at the same time,

and several others. It was about this period, when Sir David had finished his studies, and before he commenced his "Village Politicians," that our youth found himself unexpectedly in a situation most congenial with every feeling of his nature; and is it to be wondered at that he very soon made up his mind to devote himself to that profession which has been his delight?

During four years he continued his studies under Mr. Graham, and has good reason to remember with gratitude the kindness and attention of his master, who never failed to impart with consideration and liberality, that instruction in the Art which he was so well qualified to inculcate. Being of rather an enthusiastic turn of mind, after leaving the academy, he had certain ideas of his own, and nothing would suit his ambitious reveries but historical and fancy painting; under this impression he laboured hard for a considerable time, but found it necessary at length to turn his attention to portrait painting. The time, however, spent in the prosecution of such studies contributed in a very great degree in leading the way to that professional distinction he has now reached through a long course of attention and study; for it is quite certain, that whatever talents he might have originally possessed, he owes more to an indomitable perseverance and determination of character, which seems inherent in his nature, than to any other qualification whatever; at the same time it is not unworthy of notice that the history of all his acquirements partakes very much of the feeling that enabled him to acquire the art of writing.

Although he has long since bid adieu to compositions of a poetical or fancy character, yet the visions of the past still haunt his imagination; and it seldom happens that he is entirely without a subject of this description occupying his fancy, but from want of leisure it never appears on canvas.

During the whole progress of the Academy, from the first effort toward its formation in 1808, when several of the profession joined and made the experiment, which met with a very satisfactory reception on all sides, John Watson Gordon has been intimately connected with his brethren in their exertions to forward the grand object of their ambition, and has, as far as lay in his power, contributed to every Exhibition that has been got up during that period; and on the decease of their late lamented President, Sir William Allan, he was unanimously elected to succeed him in the chair of the Academy, and, in consequence, has since received the honour of Limner to the Queen for Scotland, an ancient office in the gift of the monarchs.

To give any description of the portraits he has painted since his commencement does not appear necessary. It will be sufficient to notice some of the most noted, being principally of a public nature. In the Archers' Hall at Edinburgh there are two full-length portraits—one of "The late General the Right Hon. John, Earl of Hopetoun, their Captain-General on King George IVth's Visit to Scotland;" and another of "The late Earl of Dalhousie as Captain-General, on receiving their Standards, presented by His Majesty King William, as body-guard in Scotland to the Sovereign." Of this royal company he has long had the honour of being a member. There is a full-length portrait of "The Right Hon. Charles Hope, the late Lord Justice General," painted for the Faculty of Writers to the Signet, and is now placed in their chambers. He has also painted two distinct portraits of the present "Lord Justice General the Right Hon. David Boyle," one for the Faculty of Advocates, and the other for the Writers to the Signet. He has also executed a great many others, but it appears quite unnecessary to go over a mere list of names; and in concluding this part of the narration, it is sufficient to allude to the circumstance of his having contributed a number of his works to the Annual Exhibitions of the Royal Academy of London, of which he has long had the honour of being an Associate. And as allusion has been made to his works of a poetical nature, we may add that very few have been produced of late years, and those few almost entirely confined to the gambols and frolics of children.

PASSAGES FROM THE POETS.



Drawn by W. Harvey.

Engraved by G. Dalziel.

IL PENSEROSO.

“Hence! vain deluding joys,  
The brood of folly without father bred;  
How little you bested  
Or fill the fixed mind with all your toys!  
\* \* \* \* \*  
But hail! thou Goddess, sage and holy,  
Hail! Divinest Melancholy!”

MILTON.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by John Dalziel.

THE CASTLE GARDEN.

“Towers and battlements he sees  
Bosom'd high in tufted trees,  
Where, perhaps, some beauty lies,  
The cynosure of neighb'ring eyes.”

MILTON.



*John Hogan*

In the *Dublin University Magazine* for January of the present year, appears an interesting biography of this accomplished Irish sculptor, from which we gather the following facts relative to his personal and professional history.

John Hogan was born at Tallow, in the county of Waterford, in the month of October, 1800; his father was a builder, and there is a nice little bit of romance connected with his marriage with the mother of John, which our limits will not permit us to transcribe. The family, soon after the birth of the third child and eldest son, the subject of this notice, removed to Cork; but the boy, at a proper age, was sent back to school at Tallow, where he remained till he was fourteen. He was then placed in the office of a solicitor of large practice, in Cork; but "every moment that could be stolen from the day's dull work was occupied in sketching, chiefly architectural fancies," and whatever else came within his reach. The thraldom of the writing-desk was, at the termination of two years, superseded by more congenial employment; Mr. (now Sir Thomas) Deane, the eminent architect and contractor, having had an opportunity of testing the talents of young Hogan, received him into his office, with the purpose of educating him for the profession of an architect. "Once enlisted, his industry was indefatigable; there was nothing too laborious or too delicate from which he restrained his hands. Into the mystery of every detail of the craft he penetrated with enthusiasm. He sketched, modelled in clay, and, in short, was ever ready and ever eager to be usefully employed. After some months' duration, Mr. Deane, who was perfectly capable of appreciating his unwearied strivings after self-improvement, and whose liberal nature loved to encourage modest deserving, supplied him with his first set of chisels, and at last, in his nineteenth year, Hogan was wedded to the vocation of his destiny, and became—a Sculptor."

Until about the year 1822, Hogan remained with Sir Thomas Deane, for whom he executed numerous carvings; attending diligently during this period the rooms of the Cork Society of Arts, for the purpose of studying the fine collection of casts from the antique, presented by the then pope of Rome to the Prince Regent, at the close of the war, and which had been transferred to the above society. In the year just referred to he executed on his own account about forty figures of saints, in wood, for Dr. Murphy, Roman

Catholic Bishop of Cork; each of these figures stands about three feet and a half in height, and form the principal ornaments of the north chapel. In 1823, through the liberality of the late Lord de Tabley, the Royal Irish Institution, and the Dublin Society, he was enabled to visit Rome, where, after the lapse of a year, passed in studying the great works in the Imperial City, he produced his first sculpture in marble,—"The Shepherd Boy," originally intended as a present to Sir Thomas Deane, but circumstances compelled him to part with it to the late Lord Powerscourt, who estimated it so highly as to give it a place in his gallery, by the side of a "Cupid," by Thorwaldsen. His next work was an "Eve," after her expulsion from Paradise, encountering a dead dove; a beautiful and expressive production, executed for Lord De Tabley, and now in the family mansion in Cheshire. "The Drunken Fann" followed.

"Hogan's first visit to his native land, and the earliest exhibition of any of his works there, was in 1829, when his 'Dead Christ,' a life-size figure in relief, was exhibited in College Street. It is under the high altar of the Roman Catholic Chapel, in Clarendon Street, Dublin. Subsequently followed his 'Monument to Dr. Doyle,' the statues of 'T. Drummond,' 'Bishop Brinkley,' 'Hibernia,' 'W. Crawford,' 'Daniel O'Connell,' a beautiful monument to a daughter of Carran, in the Church of St. Isidore, at Rome; an alto-rilievo of the 'Deposition from the Cross,' in the Convent of Rathfarnham; and that of the 'Nativity,' in Dalkey; a 'Monument to the memory of Dr. Collins, Catholic Bishop of Cloyne,' at Skibbereen; one to that of 'Bishop Brinkley' at Cloyne; and another to 'W. Beamish,' of Beaumont, in Blackrock Church, near Cork."

Our space precludes us from entering upon a detailed criticism of the respective works of this artist; it is sufficient to state that they vindicate the genius we claim for our united country. In the case of Hogan it is both original and powerful; less delicate in its perceptions, perhaps, than in some of his cotemporaries, but not a whit behind the best in its intellectual vigour and depth of thought.

Although at present residing, with his family, in Ireland, he still retains his studio at Rome. He is at present engaged on a large alto-rilievo to the memory of the late Peter Purcell; and has also commenced a statue of the late Dr. Macnamara, elected Titular Bishop of Cloyne.

## THE NATIONAL GALLERY.

THE Select Committee appointed to consider the present accommodation afforded by the National Gallery, and the best mode of preserving and exhibiting to the public the works of Art given to the nation, or purchased by Parliamentary grants, have reported as follows:—

"It appears to us that the building itself contains no element of danger to the pictures; the walls seem to be perfectly dry, and the boarding upon them is well calculated to prevent any transmission of damp to the pictures. Without pronouncing an opinion as to whether the system of warming is perfect and complete, we do not think there is any such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures.

"In considering the position of the National Gallery, our attention was drawn to the vicinity of several large chimneys, particularly that of the baths and washhouses, and that connected with the steam-engine by which the fountains in Trafalgar-square are worked, from which great volumes of smoke are emitted. In the neighbourhood, also, the numerous chimneys of the various club-houses are constantly throwing out a greater body of smoke than those of ordinary private residences; the proximity, likewise, of Hungerford-stairs, and of that part of the Thames to which there is a constant resort of steam-boats, may tend to aggravate this evil; but, on the other hand, it is to be observed that the very large open space in front and at the back of the building must be likely to establish a greater purity of atmosphere than is often attainable in the centre of crowded cities; the gravelly nature of the soil, also, on which the building is placed is a further circumstance in favour of the locality."

The commissioners then proceed to notice that which constitutes, in their opinion, the chief source of danger to the pictures, namely, the injury arising from the dust and impure atmosphere to which they are continually exposed.

Upon this subject they observe, that the central position of the Gallery is attended with some disadvantages unnoticed in all former inquiries. "It appears," they state, "that the Gallery is frequently crowded by large masses of people, consisting not merely of those who come for the purpose of seeing the pictures, but also of persons having obviously for their object the use of the rooms for wholly different purposes; either for shelter in case of bad weather, or as a place in which children of all ages may recreate and play, and not unfrequently as one where food and refreshments may conveniently be taken. The evils consequent on these circumstances can be moderated by the care of those who have charge of the Gallery in cases only of extreme abuse. On the days on which the guard, after being changed, returns to St. George's barracks, the numerous crowd of persons, without apparent calling or occupation, who on such occasions follow the military band, are stated to come in large bodies immediately after it has ceased playing, and fill the rooms of the National Gallery."

The average of daily visitors is said to exceed 3000. The dust and impure vapours occasioned by this number of persons, tend not only to cover the pictures with a film of dirt, but to produce, according to the opinion of Mr. Faraday, further injury to the colour of the paintings, which will permanently diminish their value.

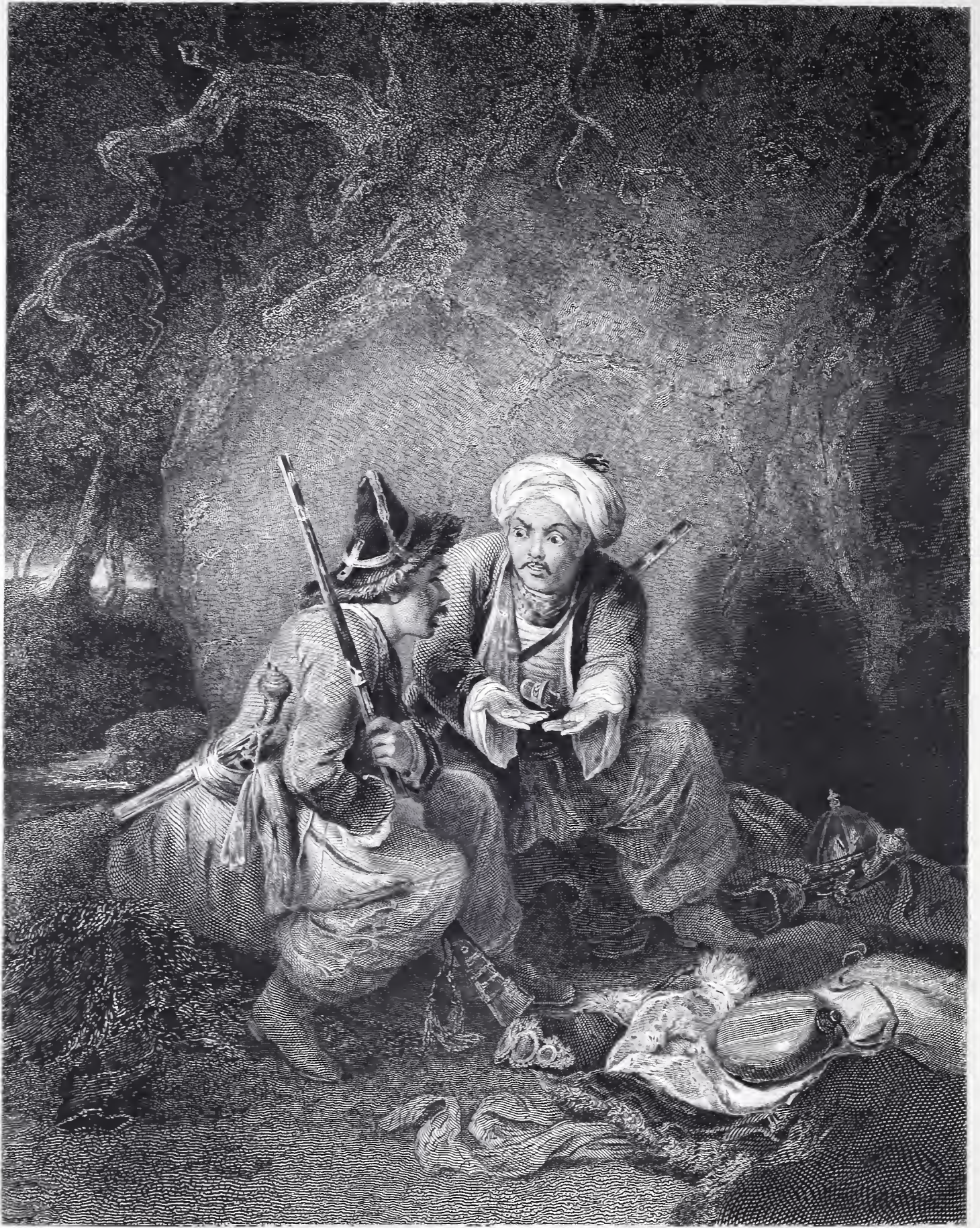
With a view to the preservation of the pictures, the commissioners suggest that the pictures of moderate size might be covered with glass, and that means should be taken to preserve the backs of the pictures from the dust and impurities continually deposited upon them.

The committee, having carefully considered the report of the commission, together with the further evidence here collected, feel it to be their duty to offer the following observations to the House:—

"The present National Gallery does not afford space for the accommodation and due exhibition of the pictures belonging to the nation; a considerable addition of space might, however, be obtained by the removal of the Royal Academy from their portion of the building."

The committee do not recommend that any expenditure should be at present incurred for the purpose of increasing the accommodation of a National Gallery upon the existing site; and they cannot positively recommend its removal elsewhere. The document concludes with a belief that a building might be constructed capable of future extension and so well adapted for the safety of the pictures, as to "induce in patriotic and generous men a well founded confidence that pictures presented or bequeathed to the nation will be preserved with every possible care."





THE ENGRAVER'S MARK

J. TALEWELL SMYTH ENGRAVER

# ARABS DIVIDING STOLEN

FROM THE MOUNTAINS OF THE YEMMAH MOUNTAINS

PRINTED BY W. J. BENTLEY

OBITUARY.

SIR WILLIAM PILKINGTON, BART.

THE name of this worthy Baronet, an amateur painter of more than ordinary ability, and an enthusiastic lover of the Fine Arts, is entitled to a place in our Obituary list. He died on the 30th of September, at his seat, Chevet Hall, near Wakefield, Yorkshire, at the advanced age of seventy-five.

The name of Pilkington is well-known among those who have studied the biographies of artists; but the subject of the present notice, we believe, claimed no relationship with the author of the "Dictionary of Painters." Sir William was one of the most accomplished and persevering amateurs of our day; and, until his last illness, he devoted a certain portion of his time to his favourite pursuit. He chiefly excelled in landscapes, forming his style in a great measure upon that of Richard Wilson. His pictures exhibit breadth and truthfulness of effect, combined with depth and transparency of colouring. One of his latest works was a large view of the Chapel on the bridge at Wakefield, erected by Edward IV., in commemoration of the engagement fought between the rival houses of York and Lancaster in 1460. This exquisite specimen of the architecture of that period was ruthlessly swept away, on the plea of restoration, from its original site; but was subsequently rescued from destruction by the interference and liberality of the Hon. C. Norton, who has re-erected the same, with great judgment, on the bosom of a lake in the grounds of his seat at Kettlethorpe, Yorkshire.

Architecture, as well as painting, engaged much of the late Baronet's attention. The design of Butterton Hall, Staffordshire, will remain an enduring monument of the elegance of his taste and the soundness of his judgment. As a scholar, he was "a ripe and good one;" he studied the Scriptures in their vernacular tongue, and also published a translation of Schiller's "Marie Stuart." Sir William had travelled much, with an observant eye and with most persevering research into all matters connected with the arts he loved. Those who were intimately acquainted with him will never forget his varied information, his intimate knowledge of the progress of Art during the last half century, and his happy elucidation of it by references to his own original sketches and his illustrated library of rare productions. He possessed a few valuable pictures by the old masters, and some by R. Wilson, Morland, and Thompson; but he disclaimed altogether the idea of being considered a collector. Of Turner's drawings, however, he had a portfolio of unusual excellence, of the best period of this great artist. The series embraces views in Italy, Switzerland, and Great Britain.

Sir William rather avoided the great world, as it is termed; in fact, the daily and affectionate intercourse he held with his large family, together with the occupation of much of his time as a practical agriculturist, and a laborious amateur, left him but little opportunity, even had he been so inclined, for participating in the pursuits of fashion. His character was that of a polished, unobtrusive gentleman—one of the old school—whose heart was in its right place, and who worthily responded to all claims upon his relative and social position.

CHARLES SCHORN.

The *Augsburgh Gazette* announces the death of this distinguished painter of the German School, on the 7th of October, at the age of forty-seven years.

Schorn was born at Düsseldorf, in 1803; he studied first under Cornelius at Munich, and subsequently under Gros and Ingres, at Paris. Returning again to Munich, he once more entered the studio of Cornelius to assist in the execution of some of the great works upon which the latter was then engaged. At an after period Schorn was occupied in the atelier of Wach, in the same city. Yet with these various examples before him, he must ever be regarded as an independent artist, one who entirely followed no master, and belonged to no particular school; his imagination was discursive, and his talent for invention ready and fertile. His works generally are not what may be strictly termed historical, they belong rather to the *genre* kind; as, for instance, "Monks and Soldiers carousing at a Tavern," "A Group of Puritans," exhibiting a Roundhead minister and a party of Cromwell's soldiers discussing religious matters in an open wood. Raczyński, in his *L'Art Moderne en Allemagne* has given two engravings of Schorn's works, perhaps the best he had executed up to the period of the publication of those volumes, 1841,—these are a large picture of "Paul III., contemplating the Portrait of Luther," painted

for the Consul Wagener, at Berlin, whose collection we noticed last month; a fine composition, full of dignified character. The other, "Salvator Rosa among the Brigands," a wood-scene, with the figures grouped in the most picturesque and *abandon* manner, the great Italian painter himself in the midst of them sketching the leader, who sits upon the bough of a huge tree with his arm thrown over the shoulders of the queen of the outlaws.

From the Royal Glass and Porcelain Manufactory at Munich issued between the years 1828 and 1832, several splendid painted windows for the cathedral at Ratisbon; Schorn furnished cartoons for one of them, "The Conversion of Slaves by St. Beno."

Professor Schorn was employed by the King of Bavaria in the formation of the Munich Gallery, perhaps the most famous, considering its size, in Europe. In order to collect pictures to be placed therein, he visited most of the Continental cities, and also our own country, where he purchased Wilkie's "Reading the Will," for the royal gallery.

ART IN THE PROVINCES.

NOTTINGHAM.—Mr. Hammersley, lately head master of the School of Design in this town, but now filling the same post at Manchester, recently delivered an address to a numerous auditory here, on the results of a short continental trip he had made, for the purpose of ascertaining what was doing, in the places visited, for the forthcoming great Exhibition. As the ground travelled over by this gentleman is the same as that over which we have already gone, or purpose to go, we shall abstain from following him on his journey to the manufacturers, and from noting what he saw of their preparations—at Ostend, Brussels, and Lyons: in all which places both masters and men are heartily and energetically working together. Mr. Hammersley's knowledge and experience sufficiently qualify him to conduct such an inquiry, and there is no doubt the facts he laid before his hearers will prove of material advantage to them.\*

GLASGOW.—The annual exhibition of the "West of Scotland Academy;" was opened late in October, with a display of more uniform excellence in the contributions than preceding years had seen. There may formerly have been individual pictures of higher merit and of more general interest; but, as a whole, the exhibition is of a better order than usual; and decided improvement is manifested in the works of the younger contributors. We have not as yet learned the name of the successful competitor for the 50*l.* prize offered by the committee of the Art-Union of Glasgow. The leading pictures in the rooms are two of Raeburn's characteristic portraits; a "Landscape," by Turner, R.A.; a "Scene in Venice," by the late W. Müller; E. M. Ward's, A.R.A., "James receiving the News of the Landing of the Prince of Orange;" T. J. Barker's "Edinburgh—News of Battle after Flodden;" "Jesus and the Disciples at Emmaus," by R. S. Lauder, R.S.A.; two "Views in the Highlands," by H. McCulloch, R.S.A.; four "Forest Studies," by Henshaw; two pictures by Boddington, in his well-known pleasant style; two figure subjects by T. Clater; four by C. Lucy; and one by M'Innes. The local artists are represented chiefly, by J. G. Gilbert, who has sent two small works, rich in colour; by Macnee and C. Randolph, in portraiture; by J. M. Donald, who contributes "Finding Glen Campsie," and by A. D. Robertson's "Balhousie Deil, near Perth;" T. Knott exhibits several portraits, and a scene from "Indian Life in the Wilderness," and D. Munroe, "The Week's Wage," and "The Wife's Appeal," two subjects from Lowland Scottish life.

In the water-colour department appear the names of Copley Fielding, Richardson, A. Penley, S. Bough, and others. In sculpture, are P. Park's "Bust of the late Lord Jeffrey;" a head of "Cupid," and "Early Sorrow," by M'Dowell; a bas-relief, "The Finding of Moses," by J. Mossman, of Glasgow; and a group from Motherwell's "Jeanie Morrison," by G. Mossman. Here, as in most other places, there are loud complaints against the "Hanging Committee," and one angry contributor, finding his picture occupied a position he deemed unworthy of it, wreaked his revenge upon the committee, and on *himself*, by actually "daubing it over with untempered mortar," or some other matter, so as to render it invisible.

BOLTON.—The Local Committee of the Bolton Operative Fund, with reference to the Exposition of 1851, anxious to encourage and develop the talents of designers for the figured textile fabrics

\* We understand his address is about to be published as a pamphlet, and may have occasion to refer to it at greater length.

manufactured in this town and neighbourhood, have resolved to offer *money prizes* for the best designs in several branches of manufacture.

The same Committee, with the laudable view of showing to their workmen how and by what means a visit may be paid to the metropolis during the exhibition, have caused a number of circulars to be printed and distributed among them, in which are stated the probable expenses incurred by such a journey, numerous advantages which the trip may afford, and how each man by saving a certain sum weekly may accomplish the purpose. The plan is so good that we print it for the benefit of other large manufacturing places to whom it may serve as a model. It is presumed that the visit would be paid in the autumn, about the month of August or September.

"The expense of the journey would probably be:—

	£	s.	d.
For railway fare to London and back . . . . .	1	0	0
Eight breakfasts, at 9 <i>d.</i> ; eight dinners, at 1 <i>s.</i> ; eight suppers, at 9 <i>d.</i> . . . . .	1	0	0
Six beds, at 1 <i>s.</i> 2 <i>d.</i> ; malt liquor or tea, 1 <i>s.</i> per day, 8 <i>s.</i> . . . . .	0	16	0
Fees of admission to various exhibitions, with the expense of a trip by steamer up and down the Thames . . . . .	1	0	0
Extra . . . . .	0	4	0
	4	0	0

"For these exhibitions and excursions it is calculated that forty-five hours will be required, which leaves about thirty hours out of six working days to see free exhibitions, public buildings, streets, parks, churches, &c.

"Thus it appears that for a working man's visit to London, eight days time and four pounds in money are required. No doubt the visit may be made for less money and in less time, but not with such a share of comfort, and with such opportunity to examine the objects of curiosity with attention as is here suggested. No extra expense for clothing is recommended. At this Exhibition a cleanly, decent working-man will be most respected in his own character.

"To save 4*l.* from the wages of a year 1*s.* 6*d.* must be set aside for fifty-two weeks, but to allow for accident or illness, it is recommended that 1*s.* 9*d.* per week be the sum saved, commencing on the first Saturday in September. If not commenced until January 4th, the contribution for nine months must be 2*s.* 7*d.*; if delayed for six months, 3*s.* 6*d.* per week; which is more than can be afforded generally by a working-man without injury to himself and family. No time, therefore, should now be lost."

For much of these arrangements the public is indebted to Mr. Gilbert French, of Bolton, the eminent manufacturer of fabrics for churches, who has done so much to combine purity of taste and accuracy of character with excellence of material and workmanship.

THE VERNON GALLERY.

ARABS DIVIDING SPOIL.

Sir W. Allan, R.A., Painter. J. T. Smyth, Engraver.  
Size of the Picture, 2 ft. 0½ in. by 1 ft. 8½ in.

THE late President of the Royal Scottish Academy, the painter of this picture, was a great traveller; sometimes in pursuit of health, but more frequently in search of subjects for his art. Italy, France, Spain, Russia, Belgium, Asia Minor, and the Coast of Barbary, are countries some of which he visited on more than one occasion; his journeys into the East, especially, were productive of some of his best pictures; that here engraved, though small, is not among the least excellent of them.

There is so much that is attractive and picturesque in the garb and habits of these wild sons of Ishmael—the robbers of the desert—whose "hand is against every man and every man's hand against them," that they cannot fail to excite the attention of any artist or lover of artistic nature, who possesses sufficient courage to wander across their tracks, or venture into their haunts of desolation.

The nationality of these Arabs has been well preserved in the composition of this work, and the subject is altogether most effectively supported. We are somewhat at a loss to know whence the light comes which is thrown on the figures whose shadows appear on the rock, for the time is evening, and the last rays of the sunset are seen through the trees in the distance, and are slightly reflected in the brook which flows at the entrance of the cave; the light therefore is at the back of the picture; nevertheless the work is highly luminous and richly coloured. The dark-blue cap and scarlet coat of the nearer figure come out in strong relief against the warm subdued tones of the rock. The other figure is habited in a light green jacket, which, with the white turban, seems to keep its wearer in his proper position between the two other principal objects; almost any other treatment of this figure would have brought it too forward. The draperies and other objects on the ground also show much powerful colouring.

### THE CARRIAGE MANUFACTORY OF MESSRS. HOLMES, OF DERBY.

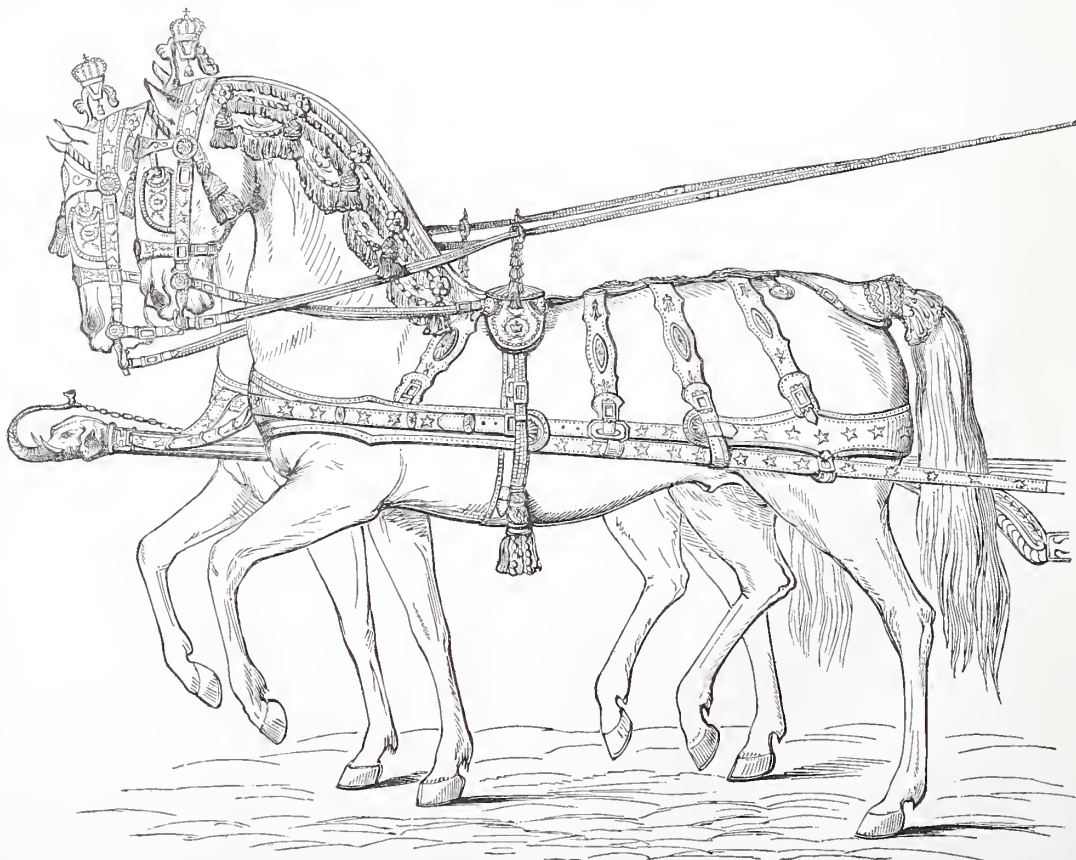
EVER since Mr. Stephenson's first locomotive engine was tried, on a short colliery railway, near Newcastle, in July, 1814, the minds of all classes of the community have been busily contemplating the good which has resulted, and which may result, from the substitution of mechanical for animal power in our internal communication; and, as the comfortable and independent travelling chariot and cozy stage coach gave way to their more capacious and expeditious rivals on the rails, the interest previously attached to road carriages gradually subsided. In our opinion, however, there is much that is artistic and ingenious in the graceful outline, the elegant interior, and the highly mechanical construction of many of the vehicles still drawn by horses, and it has long been our wish to investigate the various processes by which they are manufactured, and the progress made therein up to the present time, and to put our readers in possession of such information as we might find worthy of their notice. A most favourable opportunity of gratifying this desire was afforded us, a few weeks since, at Derby, where a gentleman volunteered to introduce us to the Messrs. Holmes, proprietors of, perhaps, the most extensive and complete private carriage-manufactory in the kingdom. Of their premises, machinery, various classes of artisans, materials and productions, it is now our intention to give such a description as our limited space will permit. The entrance-yard, which is about 300 feet long, rises gradually from the street, and is neatly paved; the show-rooms and workshops, two stories high, are built round it; the windows are large and numerous, and the walls are painted white, to reflect the light; at the top is a large clock, which can be seen from every workshop, and through the walls in several places project the screwed ends of high-pressure water-pipes, to which may be attached either large hose in case of fire, or small flexible tubes for washing the dirt from carriages without injury to the paint. On each side of the yard is an inclined plane of wood, up which carriages are raised to the higher story of the workshops or show-rooms, by means of cleverly constructed pulleys. After inspecting two or three curious old vehicles, and some large piles of dried timber of various kinds, in one of the lower buildings, we ascended, by a staircase which formed the centre of an incline, to the room above. In it forty or fifty second-hand carriages are arranged for sale; the wall, at one end, is occupied by rolls of floor-cloth, kept to shrink before use; and at the other end, wide folding-doors open into the seasoned timber-store, an extensive, well-ventilated place (aired, in winter, by steam pipes) containing large quantities of heavy planking, and wood artificially bent, over which, in the roof of the building, are broad racks, reaching one hundred and fifty feet in one direction, and fifty or sixty feet in another, full of dry boards. The timber used in carriage building is mahogany, cedar, pine, teak, hickory, lancewood, American birch, ash, and elm,—English oak, ash, elm, sycamore, and poplar; and all these in their full growth, cut to various thicknesses according to their uses, weathered in the air, and dried in open sheds, had eventually been deposited here ready for the workmen's use, with what appeared to us, almost unnecessary care. This store is separated from the body-makers' shop by a small room, in which an experienced person is stationed, whose duty it is to select and mark out suitable wood for each piece of work, cut it up with the machine-saws, and deliver it to the respective workmen. Before proceeding further, it is well to observe that, in coach-making, a greater number of different trades, or rather crafts, are combined, than in almost any other business; coach body-makers, carriage-makers,

wheelwrights, wood-turners, joiners, sawyers, smiths, axle-makers, spring-makers, trimmers, brace and harness-makers, panel-painters, carriage-painters, heraldry and ornamental painters, lamp-makers, as well as designers and draughtsmen, in all sixteen classes of artisans, jointly numbering about one hundred and fifty, employed on the premises we are describing: these classes are again subdivided; for instance, the smiths have fitters and hammermen, the carriage-makers, framers and carvers, &c., so that there is an extensive division of labour. We believe, however, that very few coachmakers carry on as many branches of their trade as we have here enumerated; yet the Messrs. Holmes assert (and we think with truth, from the firmly-framed and beautifully-proportioned work we saw in progress) that they possess immense advantages over those ostensible coachmakers who employ piece-masters to build or complete various parts of their carriages; piece-masters being small tradesmen, who carry on one branch of the business only, and have, in many instances, a very limited stock of materials to work upon.

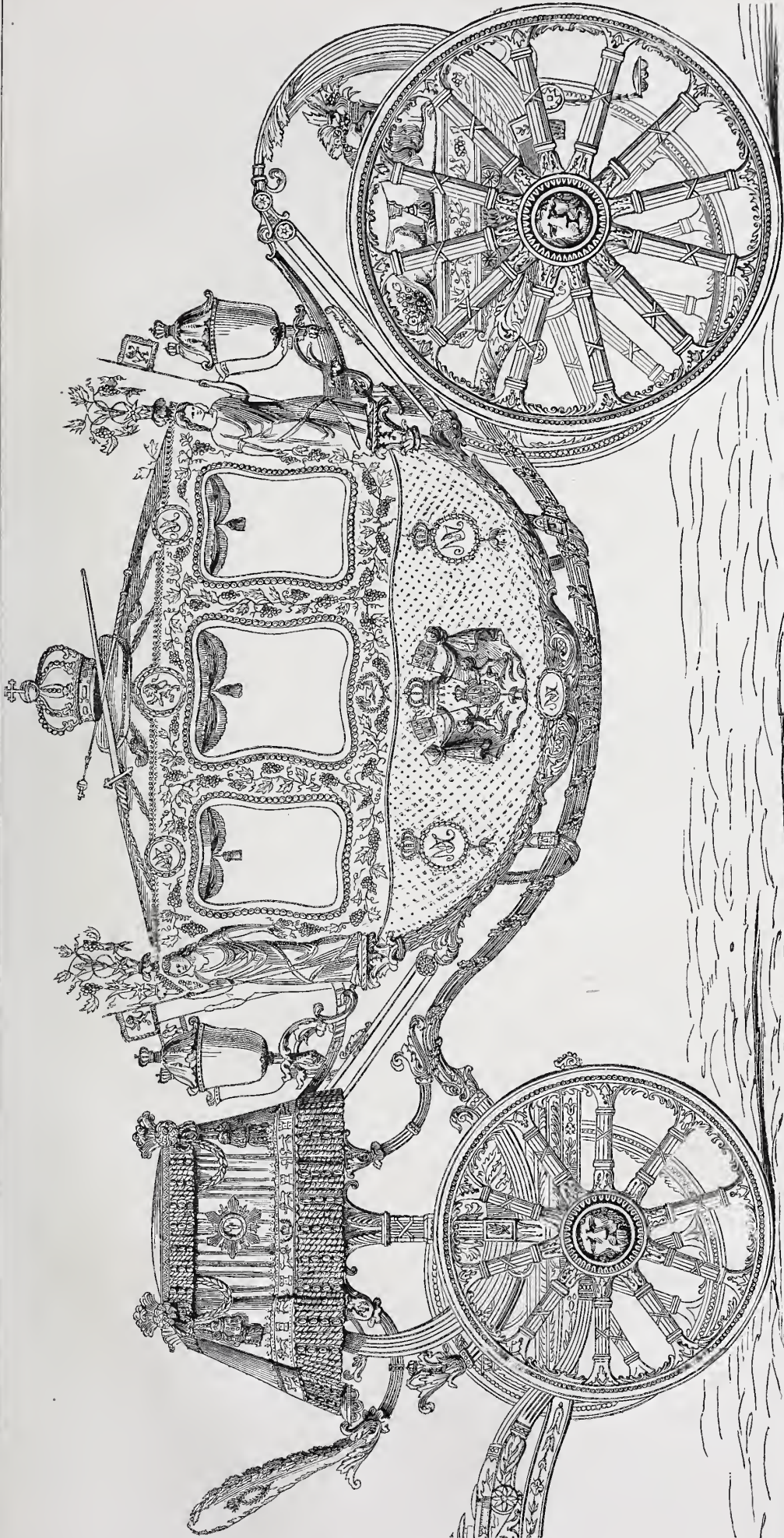
But, to continue our description. The body-makers' shop is a well-lighted room, one hundred and thirty feet long, having substantial workbenches arranged down one side, and numerous large, black drawing-boards, about twelve feet long and nine feet high, down the other; on these boards the full-sized design of a carriage is first drawn in chalk, according to the requirements of the person ordering it; wood patterns are then fitted to the curved lines, and by these patterns much of the carriage is built, the drawing being guide to each artisan throughout. The frame-work of carriage-bodies is always constructed of English ash, of a light nature, put together in a skeleton form; the panels, of Honduras mahogany, are fitted into grooves made in the framing, the floors and footboards of pine and elm are screwed into rabbets, and the roof, if the carriage be close, is covered with light pine boards; a large wet hide of undyed leather, called russet leather, is then placed upon the roof, and down the sides and back of the body as low as the centre; this is moulded, by pressure, exactly to the form of the roof and panels intended to be covered, and when dry is painted and japanned.

About fifteen, or twenty bodies, of various forms, were being built in this room, and the framing of each exhibited much ingenuity and mechanical skill; we were especially pleased with a mode adopted here of securing the edge-plates of iron which strengthen the doorways and sides of bodies, whereby a plate, one-eighth of an inch thick, is rendered as efficient as a plate three-eighths of an

inch thick fixed in the ordinary way; lightness is very much studied, and, each piece of framing, whilst it forms or continues some elegantly curved line, is mechanically combined with the other framing, in such a manner, as to take part of the strain and add to the general strength, without increasing the weight; amongst many very light carriages, we saw a private omnibus, constructed to carry fourteen persons, and which, when quite complete, weighed only ten and a half hundred-weight. Several arrangements in the bodies here building were entirely new to us; a Clarence had the windows balanced by weights, so that they moved with the slightest touch, rested where placed, and required no pulls or holders; a Brougham had part of the roof constructed to open, that persons riding in it might stand up, if so inclined; a Park Phaeton, (See our last cut page 384) had a very cleverly contrived knee-boot, invented by Anthony Strutt, Esq., of Millford, consisting of two light flat frames, paneled on the top and hinged together, to which leather sides were attached; it was self-folding, allowed abundance of room for the knees, was waterproof, and could be closed or opened instantly. A kind of inside car suggested some years since by Robert Arkwright, Esq., of Sutton, (See the second cut page 384) appeared to us to be a very light and comfortable vehicle for country use; it can be built to carry two, four, or six persons, besides the driver. Indeed, each piece of work displayed some points of excellence, either in the construction or appendages, but our space will not permit us to describe more of them. The roof of this building was filled, from end to end, with dry boards; the floors, walls, and windows were remarkably clean, and near the door was a hollow plate, heated by waste steam, in which were several bright copper kettles for making glue, paste, and anti-attribution; attached to this were valves, for turning the waste steam, when required, through pipes, which warm a large portion of the manufactory. We now descended to the carriage-makers' shop, a room very like the one just described, but situated on the ground-floor. The frame-work of a carriage (which coachmakers understand to mean all that framing below the body designed to connect the springs, axles, body, pole or shafts, according to the construction of the vehicle,) is of stout-natured ash, firmly framed together, gracefully swept, and, when duly plated with iron, is always neatly, and sometimes elaborately carved: the "lock" (that part of a carriage which regulates its facility of turning) requires to be very judiciously arranged, and, since low vehicles have become fashionable,

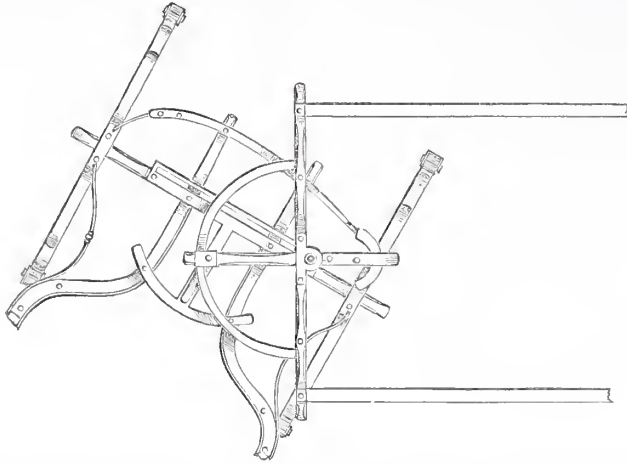






much attention has been paid to it, with the view of making short carriages, having bodies near the ground and high front wheels, turn well, in narrow streets. Several plans for attaining this desirable result were shown to us; one, invented by Messrs. Holmes, was particularly simple and effective; and another, first introduced by them into England, and patented by Mr. Buchanan, of Glasgow, was very ingenious. It has two bolts, or pivots, which slide in grooves in the lower forecarriage, causing the wheels to turn well under the front seat, without approaching much nearer the body; the outline on next page will convey an idea of it. Nearly seven years since the proprietors of this establishment determined to erect a steam-engine, feeling satisfied that the labours of the skilled artisans they employ might be materially lightened, and their work, in many instances, finished with greater accuracy and expedition by the assistance of machinery; fashion, however, so frequently changes the outline of carriages, that their first object was to decide upon which parts it could be most advantageously employed, and their next, to contrive suitable machines;—the success which has attended their various projects will appear as we proceed. The steam-engine, a very compact, high-pressure one, of fifteen horse power, is in excellent order, and the room it stands in particularly clean; attached to it is a powerful pump, which supplies the whole premises with water, and is capable of raising 300 gallons per minute. The boiler-house is below, and adjoining it are the coal-cellars, also a depository for the bark of trees, refuse pieces of wood, shavings and sawdust, which serve, in some degree, to economise the fuel required by the boiler-fire.—The joiners' shop is light and well arranged, and their work is much facilitated by circular saws. The wheelwrights' shop is capacious, and contains eight work-benches, with a corresponding number of pits, or excavations in the floor, wherein wheels revolve as they are framed. A carriage-wheel ought to be fitted together with great truth; it should be firm and solid in its joints, though slightly elastic from its conical form, and strong from the combination of its parts, though light in weight and appearance; the nave, or centre, should be of elm, the spokes, or radiating bars, of cleft oak-sapling; the felloes, or segments forming the rim, of tough ash, and the hoop, or tyre, of iron. Passing on to the machine-shop, our attention was first directed to a circular saw-table, having two apparatuses, one for cutting tenons, and the other for squaring the ends of felloes, and regulating their length according to the circumference of the wheels for which they are intended—the gauges of both are very nicely contrived. A large circular saw-table, used for general purposes, has also a sliding gauge, with spindle attached to it, on which naves, and other round pieces of wood, can be prepared for the lathe, in a true and an expeditious manner. A narrow upright saw, for cutting curved timber, works very smoothly, and has a clever simple guide to it, also a blast-pipe for freeing the chalk, or pencil line, from sawdust, as the timber is pressed forward. The felloe-machine is very ingeniously arranged; two rough pieces of wood are placed in it; the indices are set to similar or differing sizes, as the workman may desire, and two felloes, perfectly true and beautifully curved, are produced in a few minutes. A boring-machine has disk-plates attached to it for dividing felloes for the dowels and spokes, and naves for the spokes, according to the number to be inserted in them. A long powerful lathe has all necessary appurtenances for turning both in wood and iron. The boxing-engine is so adjusted that it would be difficult to let an axle-box into a nave otherwise than true with the face of the wheel, and exactly in its centre; this

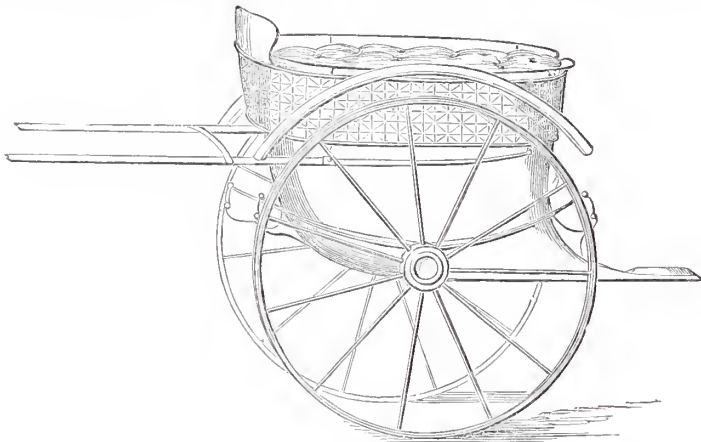
engine must be a most valuable auxiliary to a coach-maker who desires to make his carriages run lightly and quietly. The heavy shears will sever a bar of iron, two inches square, and they are placed near to a bending machine, which may be gauged to bend any thickness of tire-iron to any diameter of wheel, with great precision; and, what is more essential in securing a



sound tyre, it compresses the inner surface of the iron and extends the outer one equally throughout. But, perhaps, the most scientific piece of mechanism is the spoke-machine, which will produce from 300 to 500 perfect spokes per day; the arrangements for graduating their sizes are extremely simple, and the spindles by which they are formed revolve at the extraordinary speed of 5000 revolu-

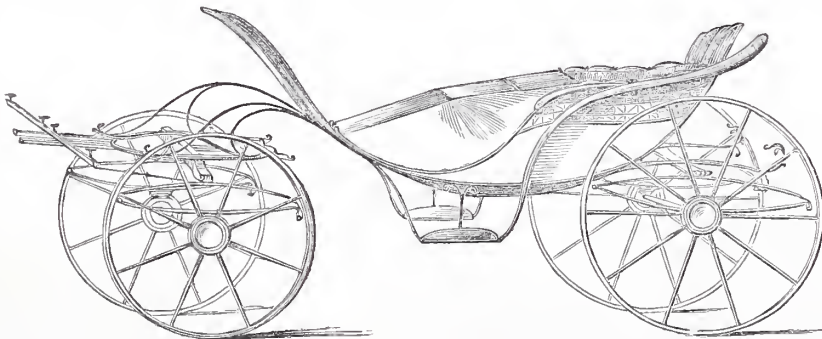
has a water-tuc-iron, a blast-pipe, a pair of bellows, a slake-trough, a pair of large vice, and gas-light, and it will hold a day's supply of coke; the tools belonging to each are kept in excellent order, and arranged, with much neatness, in long racks on the walls; the front of the shop is occupied by fitters' benches, which have every necessary appendage, and are well lighted by large glazed windows. No

ironwork requires to be so skilfully manufactured as that which appertains to a carriage; it must be light, on account of the power which propels it; strong, to resist the unequal strain it has to bear; soundly wrought, precisely fitted, and gracefully swept.—Spring-making is a nice art, such skill as experience alone can give being requisite to fit and temper spring-plates properly. The second



tions per minute! Grind-stones turning, at various speeds, some for grinding tools, and others for grinding steel and iron-work, a drill, a punching-machine, a tapping and screwing engine, and a large fan for blowing the smiths' fires, are adjuncts to the steam machinery in this shop, and are arranged in the usual way. On entering the first smiths' shop, which is nearly one-hundred-and-forty feet long,

smiths' shop contains two large forges, an oven for heating tires, and a concave cast-iron fitting-plate six feet in diameter, for truing them upon: when a tire is welded up to a proper size, which is something less in its inside measure than the entire circumference of the wood-work of the wheel, it is set true, and put in the oven; the wood-wheel is then screwed down to the fitting-plate before



we were much struck with its light and cheerful appearance; the forges, eight in number, are built along the back; at the side of each is a flagged level, eleven feet square, which is a great assistance to the workman in setting true the axles and tortuous stays of carriages; it also affords him the advantage of having the frames of bodies and carriages near his anvil whilst he plates them. Every hearth

mentioned, the heated tire placed round it, and the plate, wheel, and tire descend into water; when the wheel is released it is found to be tightly bound together; by these means tiring is done with great truth and celerity. After walking through the large and well filled timber-yards and sheds, and the iron and steel stores, we ascended to the harness-makers' loft, where a number of men

were at work, whose operations it is unnecessary to describe. Passing on to the trimmers' loft, we were pleased with the taste displayed by these carriage upholsterers, and with the excellent materials they were using; attached to this branch of the business is a power-carding machine, employed for opening the curled-hair stuffing of carriage linings, when under repair, and cleaning it effectually from the moth and dust. The three painting lofts are spacious, and scrupulously clean, and, though the temperature is necessarily high, the atmosphere is rendered peculiarly fresh and wholesome by a fan, which withdraws the impure air, and any particles of dust that may arise, and discharges them above the roof. The revolving trestles, on which bodies are placed to be painted, and the other utensils required in these shops, are appropriate and convenient. Carriage painting is a tedious and an expensive process. When a carriage-body is finished by the maker, it receives three coats of lead-coloured paint, and five or six coats of filling-up stuff; the panels and mouldings are then rubbed down with pumice-stone and water, until a face is obtained almost as level as polished marble; four coats of oil-colour follow; between the last two all slight indents not previously filled up are stopped with a kind of hard putty, and the surface is again rubbed smooth with pumice-stone; four coats of the finishing colour are then laid on and five coats of copal varnish, (between each of which the body is flatted down with fine pumice dust, flannel and water) complete the operation. The wheels and underworks do not receive so many coats of paint and varnish as the bodies, yet the numerous relief lines now fashionable, require that a great amount of skill and labour should be expended upon them. The heraldry we saw was very beautifully executed, and gave us a high opinion of the ability of the artist employed here. The painters' store room, situated in the centre of the lofts, is under the care of a person whose knowledge of chemistry enables him to judge of the quality of colours, and to mix them in such proportions and combinations as are most likely to prove permanent; his room is thoroughly ventilated by the fan before alluded to, and his labours are considerably lessened by two grinding-mills, driven by steam power. We had almost forgotten that there is, amongst the machines, a small lathe, arranged for making a kind of frost-chisel and stud, which may be screwed into the winter shoes of horses, and changed, (the studs for the chisels, when the roads are icy, and vice versa when they become otherwise) without removing the shoes; the increased safety and comfort afforded to horses by these chisels, if really well made and fitted, will be apparent to every one.

This large manufactory, which occupies nearly two acres of ground, is, of course, supported by a very wide-spread connection; we saw carriages and cases of saddlery, packing for Malta, India, and Australia, whilst others were making for parties here, whose names give weight to works of taste and ingenuity. The Messrs. Holmes have been honoured, too, with warrants appointing them coach-makers in ordinary to Her Majesty the Queen (for whose use at Osborne they are at present building a handsome light Clarence), to His Royal Highness Prince Albert, and to the late lamented Queen Dowager, and we were informed that they had the gratification of building the first travelling carriage for the establishment of His Royal Highness the Prince of Wales. That the Messrs. Holmes are practical coach-makers, thoroughly conversant with every process of carriage construction, is sufficiently shown by the number of branches they carry on, as well as by the extensive patronage they receive; and, that they have considerable mechanical knowledge, is apparent from their varied and clever machinery; but what chiefly interests us, and is decidedly essential to their prosperity, is, that, possessing a great amount of taste, they employ it very judiciously in the adornments of their most graceful productions. We obtained permission to copy a state coach designed and drawn by Mr. Arthur Holmes, which we think exhibits a great degree of artistic talent.

During our numerous wanderings in the cause of British Industrial Art we do not recollect having ever enjoyed a more unexpected treat than was afforded us on the day we inspected these premises, and we cannot refrain from remarking that the highly respectable bearing of the artisans (many of whom had held their situations from thirty to forty years,) the regard they evinced for their employers, and the pride with which they showed their productions, added many charms to the pleasant hours we spent here, and spoke volumes in praise of the work which should emanate from such willing hands, ably directed, and impelled by but one desire—the attainment of professional eminence. It is always peculiarly gratifying to note such facts as these.

THE WINTER EXHIBITION  
OF PICTURES.

ON the 18th of last month an exhibition of drawings and sketches was opened in the room of the Society of Painters in Water-Colours, in Pall Mall East, with a view to the establishment of a permanent Winter Exhibition. We have many exhibitions of Art, it is true, but so long as there may be room for anything like *private* speculation in the shape of *public* exhibitions, we have not yet enough; we advert to this institution with infinite satisfaction and in the hope that we may in future hear no more of trading ventures of this kind. Nothing can be more liberal than the terms on which the promoters of the Winter Exhibition meet the profession; their disinterested purpose merits support. The direct object of the Institution is to bring the artist and the patron more immediately together. Rising members of the profession are frequently in a great degree in the hands of speculators, and it is with a view of aid in rescuing them from such a ruinous position that the Institution has been promoted. Many of the works have been sent only for exhibition by their authors,—many are contributed from private collections, one or two from that of Her Majesty,—and others are exhibited for sale. Works are disposed of, not through the medium of the authorities of the gallery, but the purchaser is referred at once to the artist, who receives the value of his picture without any deduction whatever on the part of the Institution. The prices of the works for sale, are, we believe, known at the gallery, but this may have been necessary for the sake of insurance, or it may have been deemed advisable for the purpose of saving the artists unnecessary trouble.

The works exhibited are three hundred and twenty-six in number, and consist of water-colour and oil sketches, all framed and mounted alike; that is, the oil-sketches are partially covered with white pasteboard, giving them the appearance of being mounted in the manner of water-colour works. The frames are all uniform: the pattern being simply a thin border with a small corner ornament. These are supplied by the Institution, and, we believe, the mounts likewise, with a view, it would appear, to the preservation of uniformity. A white mount for a low-toned oil-sketch is a great trial, but there are many oil compositions that seem to have been touched for the nonce, and those pre-eminently light, instantly *sautent aux yeux* of the spectator, while from others the white extracts the colour and reduces their mellow harmonies to flat and faded hues. This will be at once felt by the authors of some of these works; and if such be the determinate form of exhibition, it will be necessary to work with a view to such an ordeal. This observation escapes us, because we see that so much has not been done for this exhibition as the proposition merits; but we trust that next year its value will be fully felt. The contributors are numerous and distinguished, and every work merits an individual notice, but we have space for the titles of a portion only. The idea of a Winter Exhibition is well worthy of support; the founders of the Institution have displayed spirit and energy, and we trust they will be met by the profession with all the confidence due to their liberality.

J. M. W. TURNER, R.A. 'Junction of the Tees and the Greta,' and two views entitled 'Vesuvius.' These are water-colour drawings, which remind us of the palmy time of the artist. Like all his drawings they are brilliant and elaborately wrought into that atmospheric softness which no other hand can imitate.

DAVID ROBERTS, R.A. 'Study made on the spot of the entrance to the Crypt, Roslin Castle.' From this drawing an oil picture was executed and exhibited a year or two ago. There were two figures in the picture, and the lights were much more forced than they are here.

THOMAS UWINS, R.A. 'Sketch of a Picture of the Neapolitan Saint Manufactory.' This subject has been recently exhibited as an oil picture; it is very full of highly-finished material.

G. CATTERMOLLE. 'The Intercepted Letter.' A composition of numerous figures habited in the costume of the seventeenth century. It has all the usual spirit and originality of the artist's works.

CHARLES LANDSEER, R.A. 'Studies of Old Furniture in the Brown Gallery, Knole.' The objects are principally two arm chairs; the little picture is charming in colour, and remarkable for its harmonious repose. Other subjects by the same artist, are 'Joceline Joliffe whispering his communication to Phæbe Mayflower,' and 'Wildrake's Attack upon Cromwell.'

COPLEY FIELDING. 'View of Ben Slarive and Loch Etive, Argyllshire,'—and other sketches of

Scottish scenery, all highly characteristic of the localities.

S. A. HART, R.A. 'The Court-yard of the Bargello, at Florence;' 'Interior—the Church of St. Francesco, at Assisi,' &c. The former of these two drawings is made out with such fidelity that the place is at once recognisable.

T. WEBSTER, R.A. 'The First Day of Oysters.' This and 'The Robber' are both exquisite sketches which were made for the pictures. When we remember the latter, it is interesting to see how far they may have been changed from the original idea.

T. CRESWICK, A.R.A. 'At Tarbert,' and 'At Dalmany,' are two sketches full of the qualities which distinguish the works of the artist.

JOHN JAMES CHALON, R.A. 'At Northend, Hampstead;' painted on the spot. An extremely simple subject, but distinguished by the aspect and spirit of nature.

G. LANCE, 'Fruit.' An agroupment of peaches, grapes, &c., less gorgeous in composition than usual, but not less fresh and luxurious.

E. M. WARD, A.R.A. 'Sketch for the Picture of Dr. Johnson perusing the Manuscript of the "Vicar of Wakefield," as the last resource for rescuing Goldsmith from the hands of the Bailiffs.' A highly interesting memorandum (for we presume it has been touched from the picture), of a work which celebrates an affecting incident in the life of one of the most single-hearted of our writers.

J. D. HARDING. 'Villeneuve—Avignon,' 'A Shady Grove.' Both are charming sketches, but the latter, a close sylvan scene, shows especially the masterly feeling which the artist throws into his tree compositions. It has the appearance of having been painted on the spot.

JOHN MARTIN, K.L. 'View in Richmond Park, near Ham Gate.' There is much natural truth in the detail of this sketch, but this might have been preserved with yet more freedom of manner.

A. ELMORE, A.R.A. 'Beatrice' and 'Reflection.' Two small figures, the faces of which are finished with a nicety and brilliancy equal to fine miniatures, and without loss of breadth.

W. P. FRITH, A.R.A. Sketches for the Pictures of an 'Old English Merry-making,' and 'Coming of Age,' &c. In the latter many changes have been worked out in the large picture.

RICHARD REDGRAVE, A.R.A. 'Ophelia.' This is a study of Ophelia in her madness. The head and features are painted in shade and reflected light, and with an expression extremely successful.

J. B. PYNE. 'Teatro Malibran—Venice,' 'The Fortress of Ehrenbreitstein, from the Moselle.' These sketches are distinguished by masterly qualities, which nothing but incessant out door practice can give.

JOHN TENNIEL. 'Alexander's Feast,'—a sketch for a fresco. This composition is full of powerfully dramatic character. The impersonations are classic and poetic, and the drawing throughout is of an accurate and careful character that we rarely see in sketches.

J. C. HOOK, A.R.A. First sketch of a picture of 'Francesco Novello and his Wife taking Refuge in a Thicket from the Emissaries of Galeazzo Visconti.' The picture was exhibited, we think, last season; it differs considerably from the sketch, but the latter is full of fine feeling.

W. E. FROST, A.R.A. 'The Daughters of Hesperus,' 'Perseus and Andromeda,' &c. These sketches exhibit the predilection of the artist for the figure; the subjects are not new, but they are beautifully dealt with.

F. R. PICKERSGILL, A.R.A. 'The Sirens,' and 'Marivel discovered wounded on the Sea-shore.' These are very sparkling compositions, and tell extremely well in the manner of their execution.

There are yet numerous other compositions fully equal in their respective departments with those already instanced, but we have space only for the titles of a few of them:—'A Breton Interior,' E. A. GOODALL; 'Selling Timber,' J. STARK; 'On the Scarborough Coast,' A. PENLEY; 'The Close of Day,' J. J. JENKINS; 'The Admonition,' W. HUNT; 'At Pyrford—Surrey,' F. W. HULME; 'The Hayfield,' a finished sketch, A. JOHNSTON; 'Lassie Knitting,' F. W. TOPHAM; 'Ballad Singers at a Cottage Door,' G. DODGSON; 'At Clovelly—North Devon,' H. JUTSUM; 'Studies from Nature,' G. E. HERING; 'The Old Bridge—Warwick;' 'The Guerilla Watch,' H. M. ANTHONY; 'The Palace Gardens,' J. D. WINGFIELD; 'Pilot Boat going Out,' E. DUNCAN; 'The Ejected Family,' F. GOODALL; 'View near the Canal, Venice,' JAMES HOLLAND; 'The Leper,' F. STONE; 'Evening,' W. F. WETHERINGTON, R.A., &c., &c.

Thus, it will be seen, this Institution opens its doors for the first time, indorsed by a galaxy of talent who, if they break not their plighted troth, will render this by no means the least attractive exhibition of the year.

## GOVERNMENT SCHOOLS OF DESIGN.

IN pursuance of a motion made by Mr. Milner Gibson in the House of Commons, on the 6th of August last, for "Reports and documents exhibiting the state and progress of the head and branch Schools of Design during the last twelve months,"—the requisite papers have been prepared and recently published. The information they afford is most circumstantial, we wish we could add, most satisfactory; but a careful and attentive perusal of these printed documents, with the most earnest wish to put the best and most hopeful construction upon their contents, forbids our doing so. We will analyse them a little, beginning with the question of finances, as being of primary importance; after which we will proceed to that of facts: both, we think, will bear out our opinion.

The total receipts for the year terminating on the 31st of March, 1850, as furnished by Mr. Deverell, the Secretary at the Head School, Somerset House, were 12,817*l.* 3*s.* 4*d.*, of which the parliamentary grants amounted to 11,373*l.* 11*s.*, and the amount of fees received from the pupils, male and female, in that establishment, was 441*l.* 14*s.* The disbursements, up to the same period, were 12,621*l.* 5*s.* 6*d.*, including, in round numbers, about 6630*l.* appropriated to branch and provincial schools; 300*l.* for Mr. Gruner's drawing-book; and nearly 860*l.* for lectures, travelling expenses of provincial inspectors, and other items under this head. The financial accounts of the branch schools in Spitalfields and the country are anything but encouraging; there are sixteen in all, at which the entire sums received for the year 1849, are 2982*l.* 11*s.* 6*d.*, by subscriptions and donations, and 1555*l.* 14*s.* 5*d.* by fees of pupils. But the most melancholy part of the matter is that, with the exception of Coventry, Paisley, and Cork, not one of these sixteen schools is out of debt; Manchester, Birmingham, Glasgow, Sheffield, Newcastle-upon-Tyne, each, except the last, perhaps, with its hundreds of wealthy manufacturers, permitting its school of design to be in arrears for paltry sums of 300*l.* or 400*l.* Glasgow owes 4200*l.*, chiefly for building. Do these facts show even the smallest degree of hearty interest and goodwill on the part of the manufacturers?

It appears that the average number of students on the books in the head school during the period referred to, that is, eleven months, was 441; and in the whole of the branch schools, 2540. From the former, *seven female pupils and fourteen male pupils have had their designs purchased by manufacturers, and four male pupils have been permanently engaged by manufacturers.* How is it to be explained that, out of many hundreds of designs—very many of them exceedingly beautiful—which we saw exhibited by the pupils at the commencement of the present year, only some thirty have been purchased, and not the whole of these by *manufacturers*? and that only four from among 441 pupils, have been able to procure permanent employment? We shall probably find a solution to these queries when we come to examine the several "Reports" concerning the provincial schools; and particularly the evidence of Mr. Poynter, their inspector, who says:—

"With respect to the established designers and draughtsmen, whatever influence they may possess with the manufacturers, and it is necessarily considerable, is exercised to a great extent to the disadvantage of the schools. They naturally look upon them as nurseries for rivals who are to eject them from their position.

"To this feeling on the part of the draughtsmen and designers there have been many honourable exceptions; and it is scarcely necessary to add, that the better feeling has always been on the part of those whose superior talents and knowledge have taught them the value of the schools in supplying the deficiencies in their education which had been previously irremediable. Coming into the schools with a certain amount of artistic skill and a thorough knowledge of the conditions upon which Art is to be applied to manufacture, students of this grade have been found a valuable acquisition to the schools, and have been the means of more speedily introducing a better style of Art into the manufactories where they are engaged. As men of mature age and fixed habits cannot always be

expected to take their places among the elementary pupils, the advantage of the old designers and draughtsmen has been consulted by opening to them the libraries of the schools; but they are slow to avail themselves of this privilege, although it gives them an opportunity of using many valuable works on Art to which they have no other means of access."

"In concluding these observations on the provincial schools in general, it must be repeated, that whatever impediments may retard their development, they are operating successfully in their true intention of educating designers and draughtsmen, and operative workmen capable of executing designs artistically. Whatever may be the apathy, real or affected, of those by whom the schools ought to be the most encouraged, there has been of late years an undeniable improvement in the drawing and execution of ornament in all branches of manufacture, and a general public interest in industrial art, which have certainly resulted from the schools; but their progress must be slow. It involves no less than a national progression in art, and until time has elapsed for a new generation of artists and designers, adding experience to knowledge, to be met by a new generation of manufacturers possessing a due appreciation of art; until artistic knowledge and skill are thrown into the market in an abundance which will force them into the channels of industrial art, and of a quality to dissipate the notion that the meanest portrait-painter is better than any designer for manufacture, the schools cannot produce their ultimate results; and an unreasonable and unreasoning expectation of what they are to perform in the mean time is the greatest danger they have to encounter. If any misapprehension arises on this point from a reference to the French schools, it should be borne in mind that in their professed system of instruction our schools differ in nothing from the French, and that the high development and extensive influence through which the French schools have produced such eminent practical results are due to the operation of time, and to that appreciation of their importance which spares no expense to maintain and promote them. It would be curious to observe, if it were possible to ascertain, what the French schools had effected at that period of their existence to which the English have now attained."

Mr. Poynter's Report is, of course, based on what he saw, and the information he received, during his tour of inspection. We can only say we laud his experience, and hope he may not renew it.

When we consider what more Mr. Poynter says on the subject, there seems less prospect of a hopeful or a satisfactory issue. Thus with respect to Birmingham, it is remarked that, "The question of money stands in the way of every proposition for increasing the efficiency of the school;" and the difficulty of maintaining even the present subscriptions is commented upon. Of Leeds, we find it said, "with respect to the prospects of the school, and its future influence as a school of design, it must be remembered, that although Leeds is the centre, it is not the seat, of the fancy woollen manufactures, and that the actual manufacturing localities lie at so great a distance, and are so widely spread, as to render it difficult for the Leeds school to be of much direct benefit to the designers and artisans of the district." On the other hand,—"Manchester is undoubtedly gaining in the estimation of the manufacturers. In fact the practical effects of the school upon the manufacturers of the loom, are making themselves manifest in a way which may waken the interest of the most indifferent, by showing that good Art possesses a money value." Of Norwich we learn that "the manufacturers are still expressing their disappointment that the school cannot furnish them with designs better, and cheaper, than they can obtain from experienced designers;" which designers, it seems, look upon the school with dislike, and prefer, if requiring an apprentice, a boy with some knowledge of pattern-drawing, to any one from the school. Of Spitalfields it is observed,—"It is unknown that any of the pupils who have distinguished themselves, have ever been able to secure employment as designers in the manufactories there, although the talents and acquirements of several have obtained for them good positions elsewhere."

Now, in opposition to this feeling at home, let us hear what Mr. Hammersley, the head master of the Nottingham school, who has recently re-

turned from Lyons, says he found in that city. "In Lyons an immense square, resembling Somerset House in London, both in size and shape, was provided for the purpose of the school, and contained an ample museum for the use of the students as well as other conveniences. The sum allowed by Government was about 500*l*. That by the English Government to the Nottingham school was, he believed, about 400*l*.; but to the former a further sum of 2000*l*. was allotted by the municipality of Lyons."

The sum of 2000*l*. annually voted by the corporation of Lyons to support its school of design in a building as large as Somerset House, while Manchester contributes 713*l*. for a similar purpose! Is it marvellous, therefore, the silks of France drive ours out of the market? But we must leave the subject, and our readers to draw their own inferences from what has been stated. To the document, however, we shall probably recur.

## THE BUILDING

FOR THE EXHIBITION OF 1851.

THIS gigantic structure is proceeding with a rapidity which testifies strongly to the energies of the contractors, Messrs. Fox & Henderson, who appear to evince a determination to perfect their contract well and satisfactorily in every respect. Already the effect both of exterior and interior may be fully appreciated, inasmuch as the lower gallery on that side of the building near the Kensington Road is floored and roofed, the sides boarded in, and the tops glazed. Indeed, we scarcely expected to see so much effected in so short a time. The exterior of the building is striking from its size, but by no means so much so as the interior, which for immensity and extent is really most astonishing. The long vistas which meet the eye are gigantic and grand, and the building, when finished and roofed in, would be "sight" enough to any curious visitor if its walls were totally unfurnished with the millions of articles they are destined to contain.

In the course of last month Mr. Paxton delivered a paper on the origin and details of construction of this building, before the Society of Arts, on their first meeting for the season. He traced the idea back for a long series of years, during which he had strenuously endeavoured to effect those improvements in the structure of greenhouses, which ultimately led to the erection of the celebrated one at Chatsworth, and the adoption of a similar construction for the Exhibition of 1851. The present building is therefore no sudden thought, but the result of many years experience, and hence the certainty with which it is put together, and the rapidity and success which attends it. "One great feature," observes Mr. Paxton, "in the present building is, that not a vestige of either stone, brick, or mortar is necessary to be used, but the whole is composed of dry material, ready at once for the introduction of articles for the exhibition. By no other combination of materials but iron, and wood, and glass, could this important point be effected; and when we consider the limited period allowed for the erection of so stupendous a structure, the attainment of this all-important point has secured what may almost be deemed the most important consideration. The absence of mortar, plaster, or any moist material in the construction, together with the provision made for the vapours which will necessarily arise, and are condensed against the glass, enables the exhibitor at once to place his manufactures in their respective situations without the probability of articles, even of polished ware, being tarnished by their exposure."

The iron pillars and girders have of course to be painted; but instead of a uniform plain tint, it has been proposed to decorate them with "prismatic colours of blue, red, and green." One portion of the building has been thus coloured as a specimen, and it is well that it has been done, because, after seeing it, we urgently hope that the project may be abandoned. To cover the slender pillars with alternate stripes of vivid colour, cannot do otherwise than produce a mass of confusion to the eye, and totally destroy that harmony and simplicity which will give grandeur to the interior. Small strips of colour in violent contrast in all directions will be both painful and unsightly; and we know nothing but a barber's pole worthy of a comparison with it. We must protest, in the strongest terms, against the commonplace vulgarity of the conception; added to its other evils will be the injury it will do to the colours of a majority of the goods exhibited.

## THOUGHTS AND SUGGESTIONS-ON THE EXPOSITION OF 1851.

THE TIME FOR RECEIVING CONTRIBUTIONS.

IN resuming our review of this engrossing topic we proceed to the consideration of a most important "decision" of the Royal Commissioners, and one, which if adhered to, will be in a great degree prohibitory as regards many works of the highest class of Art-manufacture, including those of which the execution demands a large expenditure of time and means—and will in its general influence, also, be fraught with much present annoyance and subsequent disappointment. We allude to the third of the "general conditions," which runs as follows—

"The Commissioners will be prepared to receive all articles which may be sent to them, and delivered at a place to be named by the Commissioners in London, on or before the 1st of January, 1851, and will continue so to receive goods until the 1st of March inclusive, after which day no further goods will be received."

Now we submit that this decision is as wholly unnecessary as it will be injurious if persisted in. This stipulation was made at a time when there were diversities of opinion upon the general bearing of the scheme itself, consequent in some degree upon misunderstanding of its object, and doubt and suspicion of its judicious direction. So much indeed had various causes tended to estrange the feelings of British manufacturers from its adoption, that it was found necessary to enlarge the date for the reception of claims for space—originally required to be sent in by the 1st May—until the 31st November; thus fully acknowledging that the matter remained in abeyance, and that the necessary steps for efficient representation had not even been commenced.

There was prudential scepticism, as well as prejudiced opposition, to be met and overcome before the work could be taken up bodily and earnestly. The conviction upon which alone the required effort could be firmly based, had to be demonstrated, viz. that the *Exposition would take place at all*. This was rendered doubtful by the frequent changes in the preliminary movements; the repeated modifications of the primary arrangements; the impracticable nature of the building itself, as originally decided on; and the subsequent determined and powerful opposition (principally on this ground) to the site selected for the purpose. The result was indecision and delay, alike fatal to the spirit of action and progress. Another prominent hindrance was found in the present unsatisfactory state of the Patent Laws. The vast expense at which their protection must be realised, and the insufficiency of its security when obtained, threatened in a very serious degree to prejudice the higher range of intellectual and scientific labour.

From the first, the *Art-Journal* has endeavoured, vividly and earnestly to force on the consideration of the British manufacturer, the absolute and inevitable importance of his joining issue in the cause and making it his own; while differing occasionally upon points in its direction, which prevented our giving an undivided and entire adhesion to the whole scheme—still, in all our strictures, we have been influenced only by a cognisance of the opposition and mistrust, which many of its bearings would certainly arouse. Confidence in the good faith and policy of the plan, as well as in its practical direction, were necessary to its general adoption; this, by mistaken and questionable courses, to a great extent, was negated; suspicion, misunderstanding, and dislike ensued; and we felt bound to become the medium of communicating, and commenting on, this feeling; which, unless removed, must, as far as England is concerned, have crushed the hopes of its advocates.

To enforce on the British manufacturer the duty of preparing for the issue of a challenge so boldly sounded to all comers we laboured ardently, truthfully, and trust we may add, successfully.

The *Art-Journal* has been a prominent means of inducing this result. Free and unfettered in position and relation, it can and will review impartially the progress of the movement, and cordially lend its aid to further and promote its successful consummation.

Jealous as to its details, it will watch with anxious solicitude, the gradual development of a scheme which, in many of its essentials, it may claim to have originated; and, consonant with this feeling, it now advocates, and on behalf of British manufacturers solicits, an *extension of time for the reception of exhibitive works*—as a concession which their peculiar and critical position imperatively demands.

By slow degrees, the doubts and objections which

veiled the dawn of the project have, by judicious modifications, been dispelled, and the Exhibition of 1851 now stands revealed as "a great fact." We learn from a report of the executive committee, that the returns of claims for space at length far exceed the possibility of a full provision; and we rejoice that such is the case, because we are thus supplied with conclusive evidence, that our manufacturers are alive to the duties which their position and interests involve; at the same time that it enforces the exercise of much solicitude and care, to guard them against the disadvantages which procrastination, thus induced, must necessarily expose them to.

The improved state of trade in many of the manufacturing districts coming, as it has, after a long season of considerable depression, has absorbed the productive energies of those localities and left but little inclination to devote time and means, to works of merely prospective benefit, which could be expended upon those of immediate and profitable return. Much as those thus situated, might wish to avail themselves of the promised aid of 1851, still 1849 has more pressing and urgent calls. The "decision" not to receive articles after the 1st of March is now generally felt a most unnecessary and mischievous exaction; the Exhibition is not to open till the 1st of May, even if this date, as originally announced, be adhered to,—and what benefit, we would ask, can result from a costly and hazardous stock (as in many instances even the contributions of an individual exhibitor will be) lying for two months certainly unproductive, and probably liable to injury and deterioration. We feel convinced that this "decision" must be rescinded. In many branches of manufacture, setting aside the consideration of the loss sustained by unproductive capital, as in works of gold, silver, and the higher class of Art-decoration, it must be evident that the stock would sustain serious and irremediable injury from such a course. For the orderly arrangement of the vast and miscellaneous collection of articles which the Exhibition will draw together, it is evident that due time should, and must, be allowed; but still we contend that the time now allotted (*two months*) is sadly over-estimated, and that many intending exhibitors of the more valuable and fragile articles, will, even if otherwise prepared by the advanced state of their productions, hesitate to submit to such a requirement. As the exhibitors after their relative amount of space has been decided on, will be permitted, or expected, to arrange their respective productions, (probably under some general restrictions,) and as this arrangement may be carried on simultaneously, and generally upon some pre-conceived system, the task would not be one of very protracted or onerous performance. But the chief objection is the consequent curtailment of time, already far too limited, for the adequate completion of such works as may reasonably warrant to their producer honourable mention. We have spoken to, and corresponded with many manufacturers on the subject, and the outcry for *time* is universal. *Time* is now the principal requirement; the desire to enter the lists is at last sufficiently general, and fitting preparation only is needed, which *time* alone can furnish. We urge that every possible consideration should be given to British manufacturers, in preparing for a contest, so novel and difficult to them; they have entered on a new and untried course with much, very much, to learn, and all to do; and the result will, to a considerable extent, affect for good or evil their future commercial interests. From personal knowledge of the works now in progress at some of the principal manufacturing districts, our own conviction is, that England will, in the aggregate of her productions, take and maintain a much higher position in the industrial struggle, than would be generally, at the present moment, conceded. The stimulus given by the hope of a *competent and powerful tribunal, attesting and rewarding superiority and excellence*, and the zest of honourable rivalry, to secure the consequent advantages which such an award will bring, have done their natural and invigorating work, the results of which will be proudly evidenced in the forthcoming products of many of our chief manufacturers. On their behalf and in their names we reiterate our plea for an *extended time* for the reception of the exhibitory articles—if but for a month. Surely this "decision," one which presses so unduly, and we contend unnecessarily hard, on a numerous class of exhibitors, will not be the *only one* that is to be *fixed and unalterable*; let this not be the exception to the general rule of change, which, consequent upon the maturing of so vast a scheme, has hitherto been found advisable. In this instance the Commission will act well and wisely, finding the "decision" adverse to the general wish and interest, to amend its tenor, and thus deserve and

receive the thanks of the community at large. At any rate, a latitude as to time might surely be allowed in the section of the Fine Arts and ornamental productions generally, including works in the precious metals, &c., &c.; indeed, the latter class will be most seriously affected by the present regulation, if enforced as it now stands. It is a fallacy to suppose that goldsmiths and silversmiths for instance will deposit a large and costly stock (and it is rumoured that one eminent house will send articles of the value of *one hundred thousand pounds*), to remain for two months totally unproductive, and, further, liable to deterioration and damage; other manufactures also, such as those in polished steel for grates, mathematical and surgical instruments, gilt and decorated porcelain, &c. &c., would during this time receive, in all cases temporary, and in some permanent, injury.

The requirement for *extension of time* is not peculiar or confined to this or that district; it extends throughout the length and breadth of the land; direct and personal communications with the manufacturing interests not only attest this fact, but also confirm its absolute and imperative necessity. We trust that we may in our next have the satisfaction to record that this concession to the requirements and anxieties of our manufacturers has been admitted.

B.

## CORRESPONDENCE.

SIR,—In an article "On the Applications of Science to the Fine and Useful Arts," contributed by Mr. Robert Hunt, to your Journal for last month, that gentleman, after having acknowledged and satisfactorily accounted for the mistakes committed in his report of the communication I had the honour to make to the British Association during its last meeting in Edinburgh, gives a series of observations upon my "First principles of Symmetrical Beauty," in which it appears to me that he has completely misunderstood the nature and tendency of that work. Therefore as it is a matter of no small importance to the arts of design, that any attempt to develop and systematise these principles should be fairly placed before the readers of the *Art-Journal*, I trust you will again oblige me by giving this communication a place in your columns.

The first opinion Mr. Hunt advances, is to the following effect:—"It appears, at least from the examination we have been induced to give to the subject, that Mr. Hay's Principles of Symmetrical Beauty are urged too far; that his ellipses and triangles have but an arbitrary value, being constructed to suit the best forms of Art and Manufactures already existing, and it is to be feared may have a tendency to promote a servile imitation to the destruction of all original design."

It is scarcely possible for any statement to be made more calculated to mislead your readers as to the nature, object, and tendency of the work in question than the above. Not that I for one instant would infer that this generally valuable contributor to your Journal would wilfully misrepresent the nature and tendency of any of my works. I attribute the errors he has committed to haste and inadvertency alone. Now, the nature of the work to which he refers is simply an attempt to develop the principles of symmetrical beauty in a popular manner, and to point out modes of applying them in such of the useful arts as may be thereby improved; and also to enable those unconnected with such arts, more readily to perceive and appreciate this species of beauty when exhibited in the works of the artist.

In the introduction to this subject, I have stated plainly that I did not pretend to give rules for that kind of beauty which we all know can only be produced by genius, and which thus constitutes high Art, but confined myself to such elementary principles of Art, as resemble the elementary principles of language, to be found in the most simple treatises on grammar, and such as are calculated to convey as much instruction in the arts of design, as such treatises impart in the science of literature. This, surely, was not urging the matter too far.

Now, as to the manner in which I have evolved these principles and explained the mode of their application: so far from adopting triangles and ellipses that "had but an arbitrary value," my leading triangles are the primary elements of the Platonic bodies, as Mr. Hunt in another part of his essay acknowledges, and the others are evolved by an harmonious process fully explained, while the curvilinear figures are such as belong exclusively to these; and so far from being "constructed to suit forms of Art and Manufacture already existing," they are constructed and systematised so as to afford the artist the power of producing an

inexhaustible variety of new designs, and thereby to supersede entirely the necessity of servile imitation. Its tendency must therefore be of an entirely opposite character to that which Mr. Hunt fears it may have.

Mr. Hunt goes on to observe, "If Mr. Hay had applied it to regularity, even to that combination of regularity which constitutes symmetry, there would have been small reason for discussion; but when he advances it in elucidation of fixed laws, upon which the beautiful is based, we cannot but conceive that he fails in appreciating the 'idea of beauty' in that perfection in which it appears in the protean forms of nature." I am quite unconscious of ever having attempted to apply my system of proportion in any other way than to exemplify the beauty of regularity and symmetry, simply and as combined with variety. I have also been most careful in explaining in what respects designs framed agreeably to the laws of symmetrical beauty, differ from those that owe their excellence exclusively to an imitation of the forms of nature. And I think I have satisfactorily proved, that when the laws of this species of beauty are obeyed in the production of any work, however humble it may be, there can be nothing to offend the eye of taste; while, it is universally felt, that imperfect imitations of natural objects are always offensive. But if in doing this I have failed "in appreciating the 'idea of beauty' in that perfection in which it appears in all the protean forms of nature," it is more to my own loss than to that of my readers; for the attempts to explain this idea of beauty, made by various writers, who think they do appreciate it, are anything but clear; and, so far as I am able to judge, can have no beneficial tendency on the practice of the Arts of Design.

In thus systematising the most elementary principles of visible beauty, and showing how they may be applied in all the formative Arts, I am well aware that I do not add to mankind one genius more "than there would have been, had my system never been promulgated." But I am at the same time aware, that those first principles of symmetry and proportion, the general diffusion of which would enable the mechanic in his humble workshop to impart beauty to the result of his labour, are identical with those by which the artist of genius in his studio, might be assisted in the embodiment of his grandest ideas; just as those first principles of literature, which enable the mechanic to correspond in writing with his employer, are identical with those by which the poet is assisted in delighting mankind with the emanations of his genius. But the division of the front of a plain street house, the formation of a soup-tureen, or a tea-pot, the diaper pattern which enriches a window-curtain, a carpet, or the walls of a room, although subject to the first principles of high Art, are no more necessarily productions of artistic genius than the letter of the mechanic is a work of literary genius, from being dependent upon the first principles of written language.

Mr. Hunt observes that I am "obliged to make a division of pleasing objects into the beautiful and the picturesque," and confesses his inability to comprehend the difference. Were I to make such division, it would imply that I do not consider the picturesque to belong to the beautiful. But the division I make, in the work to which Mr. Hunt alludes, is into the symmetrically beautiful, and picturesquely beautiful; and, in order that he, and such of your readers as are similarly situated, may be enabled to comprehend this division, I shall attempt to explain it.

The contrary principles of uniformity and variety give rise to these two kinds of beauty, according to the predominance of the one or the other principle in the form of the object. The first predominates in symmetrical beauty, and the second in picturesque beauty. Natural objects have, in general, a preponderance of picturesque beauty, but the highest degree of perfection is the result of an equal balance of both kinds. Of this the human figure is an example; because, when it is of those proportions generally reckoned the most perfect, its symmetrical beauty and its picturesque beauty are equally balanced. For instance, its lateral halves are perfectly uniform to the eye, and its principal divisions relate to each other most symmetrically; agreeably to a law lately developed and easily defined. In this consists the symmetrical beauty of the human figure; but its picturesque beauty is of a very different character; it consists in the undulations of the forms of the external muscles, occasioned by the innumerable positions and motions of the parts to which the muscles belong, and in the expression of the countenance, depending upon the operations of the mind, as well as in the correspondence between this expression and that of the attitude or motion of the whole figure. This latter species of beauty is that with which genius only can deal,

for it is subject to no rules that can yet be defined, and belongs exclusively to high Art.

There are objects in nature, however, which have no symmetrical beauty, but are nevertheless beautiful. An ancient oak, for example, is one of the most picturesquely beautiful objects in nature, and its peculiar species of beauty is even enhanced by want of apparent symmetry. Thus, the more fantastically crooked its branches, and the greater the dissimilarity and variety it exhibits in its masses of foliage, the more beautiful it appears to the artist and the amateur. And, as in the human figure, any attempt to produce variety in the proportions of its lateral halves would deteriorate its symmetrical beauty, so in the oak tree, any attempt to produce palpable similarity between its opposite sides would equally deteriorate its picturesque beauty. As in nature there are objects which are beautiful without apparent symmetry, so in Art there are others which are beautiful without that degree of variety which produces the picturesque. Such are the beautiful architectural structures, vases, and many of the ornamental works of the ancient Greeks. This is what I conceive to be the difference between symmetrical beauty and picturesque beauty.

Because the theory of harmonic numbers, upon which my science of proportion is based, agrees with that of the ancient Grecian philosophers, Mr. Hunt, with a view to prove its worthlessness, observes that, "Sir John Herschel most truly says of the Grecian philosophers, 'That restless craving after novelty which distinguished the Greeks in their civil and political relations, pursued them into their philosophy. Whatever speculations were only ingenious and new, had irresistible charms, and the teacher who could embody a clever thought in elegant language, or at once save his followers and himself the trouble of thinking or reasoning, by bold assertion, was too often induced to acquire cheaply the reputation of superior knowledge.'"

After making this quotation, it is extraordinary to find Mr. Hunt concluding his comments upon my science of proportion in the following words:—"Let it be distinctly understood, that in asserting Mr. Hay's method to be insufficient as a method by which the Beautiful in Art is to be realised, we are led to do so on the same grounds which Plato, the most divine of Grecian philosophers, adopted, and that, too, after the construction of his system of triangles. *It is MIND alone that is beautiful, and in perceiving beauty we only contemplate the shadow of our own affections.*"

Now what do these words of Plato's, upon which Mr. Hunt grounds his opinion of my method, literally mean? If "MIND alone be beautiful" then visible beauty can have no existence, because the mind is not a visible object. And if "*in perceiving beauty we only contemplate the shadow of our affections,*" then beauty would appear to be determined by the feelings alone, and not by the understanding, in which case every individual would have a right to set up his own standard, and the man, (for such men there are,) who can see no standard of beauty in the forms of the finest specimens of Grecian sculpture, might insist that his wife and family were the only perfectly beautiful specimens of the human form, because he contemplated in them the shadows of his own affections.

This sentence of Plato's, whether originally obscure, or rendered so by the translators, could not have been intended to support such a doctrine. Probably it was meant to convey an idea of the following fact, (stated at page 5 of my work on Symmetrical Beauty,) viz., "Absolute beauty is relative only to the human mind by which it is perceived, and in which there seems implanted a faculty that reciprocates, in some degree or other, to certain visible modes of combination in the elements of creation."

The chief point of difference between the views I have taken of the subject, in my various works, and those by which Mr. Hunt opposes them in the *Art-Journal*, is simply, that I assert my belief in the appreciation of absolute or geometric beauty being as much an inherent faculty of the human mind as the appreciation of truth, and that its nature is of a definite character; while, on the other hand, Mr. Hunt asserts his belief to be, that "the mind takes colour from that it works in, like the dyer's hand;" therefore the "untutored peasant would prefer some homely face all 'ripe and real,' and the beauty of the Grecian face would be, indeed, to him, 'the nonsense of the *beau idéal*;' and, consequently, that the mind only appreciates beauty by being trained to it.

Which of these two theories is the correct one, I must leave to your readers to determine.

I am, Sir,

Your most obedient servant,

EDINBURGH, Nov. 12.

D. R. HAY.

## ART IN CONTINENTAL STATES.

MUNICH.—On the 15th of October the "Siegsthör" (Arch of Triumph) was inaugurated, in presence of King Maximilian, who, at the head of the troops, surrendered it, by order of his royal father, to the magistrate of the capital. The "Siegsthör," standing at the end of the large Ludwigsstrasse, is an imitation of the triumphant Arch of Constantine in Rome, and is of the same form, order, and distribution; but the effect is totally different, and I am convinced you will find it more beautiful than the Roman monument. The principal difference consists in the proportion of the height to the breadth, and in the mode of decoration. Our monument seems to be higher than it is broad, because the pedestals of the columns, the walls of the three gates, and the arches are very much elevated; and the attica (being the third part of the Roman monument) is here not the fourth part of the height. There are basso-relievos only over the lateral gates and on the small sides of the building; likewise medallions on the attica, so that the architectural masses, not interrupted by a quantity of decorations, produce their full effect. Over the columns up the jutting cornices stand Victories with crowns in their hands. The figures in the medallions represent the provinces of the kingdom, and the basso-relievos show combats between infantry and infantry, infantry and cavalry, and cavalry and cavalry; troops passing through a river, storming a bulwark, and blockading a fortress. Though the building is a monument of the valour of the Bavarian army, the military actions represented are not taken from history, but are general and without any sign of a particular nation. The costume of the warriors is ancient Roman, as well as the style of the sculpture, and the architecture of the whole building. There is an inscription on the outside of the attica, over the middle arch—"Dem bayrischen Heere" (To the Bavarian army); and on the inside—"Erriehet Von Ludwig I., König Von Bayern, 1850" (Erected by Louis I. King of Bavaria, 1850.)

On the plate is a pedestal, on which a colossal group of bronze will be placed, Bavaria on a car, drawn by four lions, saluting the returning victorious army. The whole building is of yellowish lime-stone; the architect was F. von Gärtner, and after his death, Ed. Metzger. The sculptures invented by Mart. Wagner in Rome, executed by different artists in Munich, are of white marble, with the exception of the bronze group of Bavaria. There is a very fine photograph of the "Siegsthör," taken by Eöcherer.

The two first frescoes on the outside of the new Pinacotheca are finished. The subject of the whole series is the history of the modern Fine Arts in Germany. The origin of the restoration of them is not at home, but in Rome, where our artists go as to the University of Art. Therefore you see in the two first frescoes the German artists in Rome. For the first you see the depictees of nature or genre-painters, and different groups of Roman people, dancing-girls and men, a fine beggar-woman with her child, an old capuchin, three boys bearing a large bunch of grapes, and then a number of painters copying the most agreeable views, whilst one of them, an enthusiast or religionist, is kneeling before the crucifix in the hand of the capuchin. The second fresco shows the artists of a higher degree and direction, before the works of Raphael and Michael Angelo, of the antique sculptures and architectural monuments. There is Cornelius, Schnorr, Hess, Klenze, Gärtner, Schwanthaler, etc., and on the left is entering to them a messenger of King Louis of Bavaria, with a long list of artistic undertakings, which is read by the artists with the greatest delight and astonishment. On the right you see a very melancholy figure, totally sunk in thought and despair, an example of artists, who, instead of studying and doing something, prefer the contemplation of their misery. Next to it stands a pair of pifferari from the Campagna, poor fellows, without fortune and glory, but content in the possession of their bagpipe as the fund of daily food and pleasure. The compositions are by Kaulbach, the frescoes by Nilson.

By order of King Maximilian the pictures in the "Saubau" (of the new palace) are being continued. There the *Odyssey* is represented in six saloons, four of which are finished. The painter is Hillensperger, but the compositions are the work of the late Schwanthaler. The whole undertaking appears an experiment on the union of the imagination of an ingenious sculptor, with the execution of a talented painter. But the works of the Fine Arts do not suffer engrainment like fruit-trees, but ever grow from the root.

A second picture, being executed by order of

King Maximilian, is the "Nibelungenlied" (Song of the Nibelungs) in the new Königsbau. Jul. Schnorr, the painter of this work, is unluckily hindered by a disease of the eyes from finishing it himself, and has engaged for it Director Gustav Jager of Leipzig. The painting commenced this year represents the death of Kriemhild. This unfortunate queen, after having had her brother King Gunther and her cousin Zagen killed as the murderer of her first consort Siegfried, is killed by the old Knight Hildebrandt, who, though a vassal of hers, cannot suffer the death of a hero by the hand of a woman. The scene is in a large hall of the palace of King Ezel, the expiring queen is sunk in his arms; before her lies her slaughtered enemy Hagen, and in the background you see a group of servants, with the veiled body of King Gunther; Hildebrandt in the greatest excitement is putting his sword in the sheath, and on the opposite side his companion Dietrich is turning from the terrible scene of calamity. The effect of this painting is very tragic, but without a disheartening effect. No horror is to be seen, and the death is represented as the reconciling end of immortal vengeance. Noble and true in expression, simple in arrangement, energetic in design, this picture without doubt is the most excellent of the works of Julius Schnorr.

King Maximilian proposes to found an institute for the instruction and education of talented young men, for which the architects of Europe are to be invited to send in their plans for an adequate building. The Royal Academy is engaged to publish the programme of it. In this building a large hall is projected, destined for a gallery of paintings from universal history. Different masters are already engaged to execute some paintings; Overbeck, "The Creation of the Man;" Kaulbach, "The Emperor Ludwig the Bavarian with the Electors in Rhense;" Dietz, "Max Emanuel before Belgrade;" Piloty, "Maximilian the Elector as the head of the League;" Peter Hess, "The Battle of Leipzig, 1813."

MUNICH.

E. F.

## THE BIRTH OF THE ROSE.

FROM THE SCULPTURE BY B. JENNINGS.

THE original of this small figure was exhibited at the Royal Academy in the present year; it is the work of a young sculptor who has been studying for some time past in Rome; and to whom the conception and execution of the statue does high honour. It may be accepted as the promise of future fame. The following lines suggested the idea:—

"Se dar volesse una regina ai fiori  
O Giove, un trone alla Beltà donando  
Sa rosa figlia de tuoi primi amore  
Ti raccomando."

Da un Ode di Saffo.

Which will bear some such literal translation as this:—"O Jupiter, if thou desirest to give a queen to the flowers, a throne to beauty, I recommend thee the rose, daughter of thy first love."

The above extract is from the lyric poem, by Sappho, entitled "The Rose," one among the few which have been handed down to us; in it Cupid asserts the right of the rose to be made the Queen of flowers. This is the point aimed at by the sculptor. Cupid is supposed to be standing in the presence of the celestial deities exhibiting to them the rose which he has just culled from the Cyprian flowers, and is claiming their admiration of it. The attitude of the figure has been well and appropriately studied; the limbs are finely set and proportioned; while there is an air of youthfulness and gaiety quite in keeping with the subject. Round the trunk of the tree which support the figures, are wreaths of lilies, emblematical of their rejection in favour of the new favourite that has risen up to occupy its place in celestial regard.\*

\* Elsewhere we have made note of the arrangements into which we have entered for the publication of engravings of works in sculpture during the coming year. Many of them we shall derive from the sculptors of Germany; but we believe we shall be soon in a position to announce a consecutive series, comprising a gallery of the choicest sculptures of Modern Art.



THE BIRTH OF THE ROSE.

ENGRAVED BY T.W. KNIGHT, FROM THE STATUE BY B. JENNINGS





VISITS  
TO THE MANUFACTURING DISTRICTS.

ROTHERHAM AND SHEFFIELD.

In our opening article on the manufactures of that important mart—Sheffield, whose cutlery and other works render its name and productions celebrated in all parts of the civilised world, we alluded to the very early date at which it had achieved fame for the cutlery it sent forth. We at the same time alluded to the fact, that in the old time its neighbour Rotherham was the most important town of the two, an importance which has now been very greatly superseded by Sheffield. Rotherham remains what it was, and is still a large place of manufactures; but Sheffield has increased so enormously within the last century that comparison ceases between the two. The ancient history of Rotherham, as far as relates to its manufactures, may be thus briefly told:—

Rotherham, as early as the twelfth century, was famed for its mines of ironstone and coal, its smelting furnaces and forges; as well as its manufacture of edge tools, the natural consequence of its favourable locality, and which was also enjoyed by Sheffield, but not to so great an extent. Rotherham increased in wealth and importance, until the year 1482, when Thomas Scott, Archbishop of York, usually called Thomas of Rotherham, who was then Bishop of Lincoln, founded its College, and Rotherham became a seat of learning and ecclesiastical importance; and its manufacturers of edge tools gradually found their way to Sheffield, then a small village, possessing a limited number of persons, and a rivalry in trade and importance was established between the two; the very superior advantages which accrued, from various circumstances, to Sheffield, gave great importance to that town, and which in our previous paper we have descanted on more fully, and to which we must refer.

In the year 1746, Messrs. WALKERS commenced an iron-foundry, and by their skill, industry, and perseverance succeeded in so remarkable a manner, that their works became the largest iron-works in the kingdom, embracing working mines of ironstone and coal, smelting furnaces, forges and rolling-mills, at which they manufactured iron of very

ties; but the largest and most important branch of their business was their extensive iron-foundries, in which they manufactured during the wars large quantities of cannon, and every description of castings for home consumption and for exportation. Here the first iron bridges that were ever constructed were manufactured; the earliest of much magnitude was the one crossing the River Wear at Sunderland, called the Sunderland Bridge; their successful career being terminated by the manufacture of the noble iron bridge called the Southwark Bridge, with its three magnificent arches, the centre one of 240 feet, and the two side arches of 210 feet each—exclusive of the piers—spanning the

at Rotherham; some branches of which were allowed to dissolve away; other branches were taken by different individuals and companies, and it is gratifying to find that these various branches have not only been carried on, but by the indefatigable industry and enterprising spirit of the various proprietors have been greatly enlarged; and the trade now carried on at Rotherham in all these several branches far exceeds that of any former period.

The ironstone and coal-mines fell into the hands of the late Mr. Samuel Clark, and are now carried on by Messrs. Beale & Co.

The forge was taken by Messrs. Knowles & Brown.

The rolling-mills for sheet-iron and tinned plates were taken by Messrs. Habershon.

The steel business was taken by the late Mr. William Oxley, of the Park-Gate Steel Works, and by Messrs. Grant & Selby, of Masbro.

The manufactory of wrought-iron articles by Messrs. Bardeken & Fairbairn.

The foundry business was offered to Mr. James Yates, who was joined by Mr. C. R. Sandford.

In addition to the above, Rotherham has now the extensive iron-works of Messrs. Beale & Co., Park Gate.

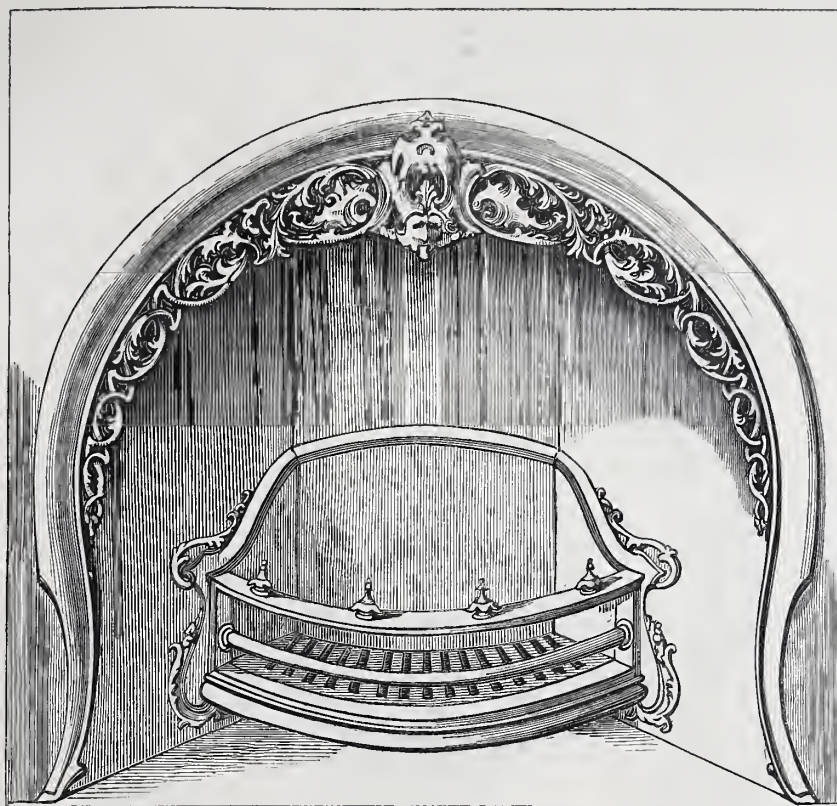
The Midland Iron-works, Masbro; Messrs. Sandford & Beatson.

The Steel-Works of Messrs. Peter Stubbs & Co.; besides other smaller establishments.

Our specimens of the productions now executed at Rotherham are selected from the "Effingham Works," the proprietors of which are Messrs. YATES, HAYWOOD, & Co. It is one of the largest which the town presents, and the articles there fabricated are remarkable for the variety and ability they display.

The senior partner in these works, Mr. James Yates, of Carr House, was brought up in the iron-works of the Messrs. Walkers, already alluded to, he was more particularly in connection with their extensive iron-foundries, at the Holmes, near Rotherham. He was actively engaged for several years in his youth in the manufacture of the stupendous iron bridge at Southwark, to the construction of which we have already alluded. This bridge was the last great work done at the Holmes, and after it was completed, the Walkers allowed their business at Rotherham to dwindle away. Most of the various branches, however, were soon taken by different individuals and companies, as above detailed.

The foundry business, reduced to a very small



River Thames from Queen Street, Cheapside, to the Borough. This stupendous structure of iron was during its progress visited by very many thousands of individuals from all parts of the country; and when completed, in 1819 or 1820, was looked upon as one of the great wonders of the world. At this period iron-works were springing up in Staffordshire and Wales in profusion, and competition became very strong, so much so that the Walkers, who, for three quarters of a century, had had immense demand for their goods at most lucrative prices, began to feel the effect of competition, and the consequent reduction in charges, and

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first-rate quality into bars, rods, and hoops, of every size; also of sheet-iron and tinned plates of every size. They had an extensive manufactory of wrought-iron articles in great variety. They had also extensive steel-works, at which they manufactured all kinds of steel of the best quali-

ties; but the largest and most important branch of their business was their extensive iron-foundries, in which they manufactured during the wars large quantities of cannon, and every description of castings for home consumption and for exportation. Here the first iron bridges that were ever constructed were manufactured; the earliest of much magnitude was the one crossing the River Wear at Sunderland, called the Sunderland Bridge; their successful career being terminated by the manufacture of the noble iron bridge called the Southwark Bridge, with its three magnificent arches, the centre one of 240 feet, and the two side arches of 210 feet each—exclusive of the piers—spanning the

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general iron-founders, stove-grate and range manufacturers. Soon after this they purchased the business of Messrs. Bardeken & Fairbairn, successors to the Walkers in the manufacture of wrought-iron articles, and added this to the Phœnix Works. After a few years they commenced their forge for the manufacture of heavy wrought-iron work; and also purchased the business carried on at the Rotherham Foundry by Messrs. Kirk, Kidgel, & Co. These all went on gradually increasing until June, 1838, when the partnership closed by efflux of time, and the two partners decided to make a division of the business, Mr. Sandford taking to those branches in the heavy line carried on at the Phœnix Works, while Mr. Yates took to the manufacture of stoves, stove-grates, fenders, and ornamental castings; and immediately commenced the Eifingham Works in conjunction with the Rotherham Foundry; in June, 1846, Mr. George Haywood and Mr. John Drabble became his partners; and the business has since been carried on under the firm of Yates, Haywood, & Co., and has now become the most extensive in the kingdom, for the manufacture of grates and fenders.

A remarkable feature in the manufactory is the wide range which is taken in the classifications and qualities of the articles manufactured. Thus, in stove-grates, they have five hundred distinct patterns in all the various useful sizes and qualities, from the cottage grate at 2s. 6d. each to the splendid drawing-room grate at 400 guineas each.

In fenders they make all qualities in wrought-iron, cast-iron, cast ormolu, and steel.

In warm-air stoves they have great variety, running through every grade, from the small shop stove at 7s. each, to the superb polished hall stove, cabin stove, and stove for large public rooms, with one, two, or four sides, up to 100 guineas each.

In kitchen and cottage ranges they have a small variety.

In ornamental castings they have some beautiful patterns of hall and drawing-room tables, table ornaments, flower-pot stands, hat stands, umbrella stands, &c. During our inspection of this establishment we were particularly pleased with some ornamental tables in the richest style of the French and Italian taste, with festoons of flowers and scroll-work, executed in iron, with the apparent lightness of wood-carving. We were also much gratified with some garden sofas and tables, constructed to represent rustic-work, and treated in a very natural and characteristic manner, the rough stems of the trees apparently tied together by cords, and the whole painted very naturally exhibiting the apparent slenderness of wood with the enduring strength of metal.

We engrave on our previous page two specimens of the manufacture of this firm; both of which exhibit novelty and good taste. The form of the grate front—a horse-shoe curve—ensures great elegance of outline to the opening of the fire-place, and does away with the ugly squareness which too often characterises our English grates. The grate itself is also rendered elegant and less stiff than usual in its contour by the addition of ornamental lines of foliage placed at its sides. The wreath of open worked scrolls and floriated ornaments which bend over the front of the grate is a very elegant design, and of great value for the richness which it gives to the entire composition.

The fender is more florid in its style, and properly so. The lines formed by the entire outline are all good. The angular forms taken by the scrolls in front, are relieved and made accordant to the other portions of the design by the introduction of foliage and flowers. The way in which each end of the fender curls upward into an enriched and beautiful group of vegetative ornament is also very successful, and shows good taste. Altogether we consider this a very successful design.

In our northern climate, with all its tendency

to damp and changes of temperature, a fire-place becomes not a luxury only but a strict matter of necessity. Our first conquerors, the Ancient Romans, knew this well, and the foundations of their numerous villas scattered over our country, occasionally exhumed, attest the fact of their constant precaution against its evil influences. Their houses are never discovered without exhuming the hypocausts by means of which they were properly warmed; these consisted of fire-places beneath the floor, which threw a heat completely under it, spreading itself abroad between the brick pillars which supported it, and thence ascending square flues in the sides of the rooms above, disseminated warmth throughout the whole building.

But the comparative degree of perfection to which the Romans had attained in all the arts of life was doomed to be speedily forgotten after the fall of their empire; and we find in the middle ages a great want not only of the elegancies, but of the comforts of life, enjoyed by the earlier denizens of our land. Fire-places and chimneys were comparatively rare, and the hall of the baron could frequently boast of no other warmth than that of a fire of logs in a hearth in its centre, the smoke

rays, thus preventing the possibility of that scorching and warping of furniture which have been found to arise from the concentration of rays in the old inefficient attempts at reflecting stoves. For a square room, or for a long room with the fire-place at the side, the Conical Reflector is preferable, as it insures a more extended diffusion of the light and heat. In both cases the reflection takes place from a comparatively cold surface, and therefore the air is not deprived of its moisture, but however hot the room may be required to be, there can be no oppression, but always an elastic and congenial atmosphere. There is also ample provision for the regulation of the temperature.

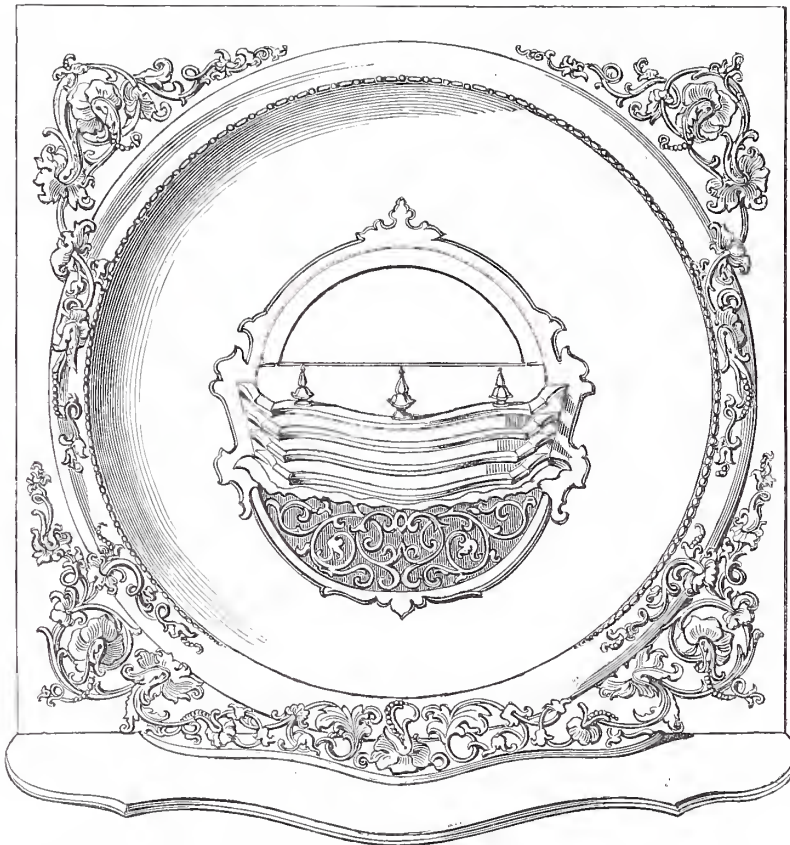
We have tested this stove by trying the effect of the fire without the aid of the reflector, when seated at some distance from it, and which of course was very little, no more than could be expected from an ordinary fire when seated at the opposite end of a room. But by the addition of the reflector, a powerful warmth was felt by the same fire and at the same distance, which we were scarcely prepared to expect, and which was most satisfactory.

Our engraving exhibits an ornamental stove of this class. The circular front is a very elegant novelty. From this the reflector recedes inwardly to the fire-place in the centre, and gives that great power to the rays from thence which aids the proper diffusion of heat. It effects a considerable saving of fuel, and all the heat and light are so completely thrown into the room as to afford a degree of cheerfulness and warmth which twice the amount of fuel would fail to produce in any ordinary fireplace. The full heat is diffused equally into every corner, and the floor is thus warmed without any draught across the feet. The recessed reflector is a novelty and even an ornament to a room. The circular form is also agreeable, and the style of decoration generally adopted by the makers evince much good taste.

We have very frequently had occasion to notice the great improvement made in stoves, not only in the saving of fuel, the proper generation and dissemination of heat, but also in the superior taste and beauty of design which characterises their general appearance, and which now makes a stove a really elegant piece of drawing-room furniture; according in its style of ornament with any kind of decoration which may be adopted as the preponderating style of the room or its furniture. It is this general fitness of design which gives

so great a degree of elegance, and such a charming *tout ensemble* to the drawing-rooms, or indeed, to the rooms in general, in which our continental neighbours dwell. The reason why their rooms possess so beautiful and chaste a character is beginning to be better understood by ourselves, and it is now very possible to furnish our own homes in a style which will not admit of so much contradiction as we have hitherto erred in adopting; and consequently tables, chairs, paper-hangings, &c., may be made accordant, and even the stove and fender exhibit the same ruling character of design.

It cannot, we presume, be doubted or denied that the great attention our manufacturers have bestowed on the excellence and durability of their wares, will, when combined with a due amount of artistic knowledge, and the true fundamental principles of design, give to them and to their works that respect and that success in a mercantile point of view which they may desire, and which they fully deserve. None can rejoice more entirely than ourselves at seeing these steps so constantly made in the right direction. We are glad to see that artistic aid of a high kind is at their command, and that they are anxious to obtain it, and avail themselves to the utmost of its aid. It has been our duty to urge this upon artist and manufacturer repeatedly, and we rejoice when they adopt it.



from which found its way out only through an opening in the roof above. Indeed, the use of the stove-grate may be dated at a comparatively modern period, and attention was bestowed to its improvement not till toward the end of the last century; then philosophers first cared to cast a thought toward the economy of heat, and stove-makers turned their ideas toward the construction of elegant designs.

We return to Sheffield for one of the remarkable novelties of the kind (engraved above), and at the manufactory of Messrs. JOBSON & Co., inspect their patent light and heat reflecting stoves. The peculiar features of this invention are, that the reflector entirely surrounds the fire; that it can be removed at pleasure, with the greatest ease; and that the ash-pan, being placed out of sight, does not require to be taken out and emptied more than three times a-week. A far greater amount of warmth is obtained from even a much less quantity of fuel than is used in the common fire-place, and its very moderate price brings it within the reach of all classes.

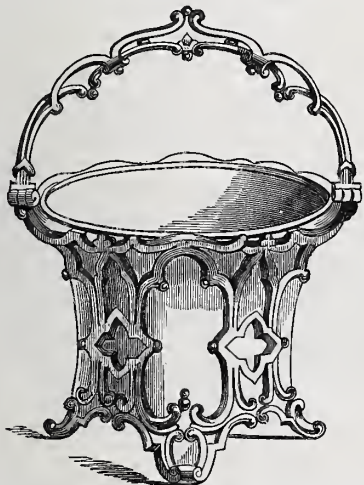
When the heat is required to extend to a considerable distance from the fire, as in a long room with the fire-place at the end, the Parabolic Reflector is the best adapted for use, because the light and heat are projected from it in parallel

The plate in our present page is from the manufactory of Messrs. BROADHEAD & ATKIN, (Britannia Works), all the articles being in the material termed by them "Anglo-Argentine," a white metal electro-silver-plated; a class of manufacture which has given much celebrity to Sheffield, and which the manufacturers of that town have greatly improved during recent years by the adoption of a purer metal for their basis, and by calling in the aid of modern improvements in science, as in the present instance.



The first of our engravings is a very elegant and enriched design for a salt-cellar. The light scroll work which covers its surface springs from the tails of the dolphins, whose heads form the foot. The ornament is richly interlaced and is in the taste of the Italian school. The receptacle for the salt is of coloured glass, and the rich tint which it presents to the eye affords an excellent relief to the perforated ornament of the metal with which it is enclosed.

The sugar basket to which we would next direct



attention is covered with tracery and scrolls which recall the style of the *renaissance* to our memory. This open work gives a character of much lightness to the whole, relieved as it is by the glass lining, acting as a foil to the silvered surface of the perforated ornament. The handle is designed in keeping with the whole, and is very light and original in its composition.

The chamber-candlestick presents much simple



elegance of design. The plate is composed of the Lotus leaf, so arranged as to afford by the agreeable flow of the lines a series of beautiful curves. The stalks of the plant form the handle, and are intertwined with tendrils; a smaller leaf projecting from the upper part to form the rest for the thumb. A

flower acts as the extinguisher; the stalk being twined round its base and forming the means by which it is affixed to the candlestick.

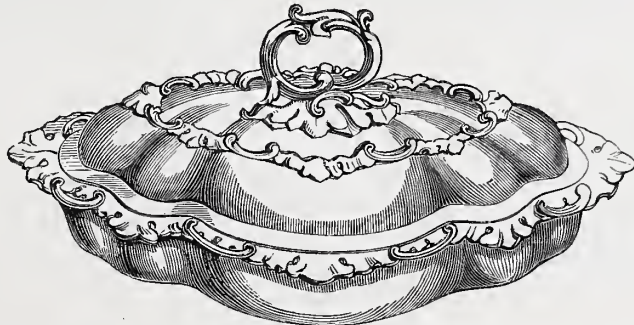
A similar adoption of leaves appears in the cake basket at the top of our page, and which, we think,

one of the most successful of the designs we submit to our readers. The body of this very elegant basket is another arrangement of the Lotus leaf, the side handles being formed of the stalk, intertwined with leaves and tendrils. The foot of the basket



is constructed of ornament consisting of perforated leaf and scroll work. To relieve the plainness of the interior surface, a wreath of leaves and berries is engraved round the bottom of the basket, forming a sort of central *corona* of flowers.

The oval double dish, or corner dish, has its ornament composed of scrolls and leaves of water plants, the general shape of dish and cover being a plain undulating pattern, in which all objectionable angles are omitted; this is desirable both for utility



and appearance, both deserving of due attention. The six-cup egg frame which concludes our series of specimens from this manufactory, possesses one novelty, the bottom on which the cups rest being

of perforated scroll work, which gives the article a very light appearance. The ornamental border round the bottom is composed of narcissus and blue bells, held together by intertwining grasses.



The bodies of the egg-cups are perforated in a similar manner to the stand; and the design altogether possesses much richness of detail.

It will be seen that the study of natural forms and their applicability to ornamental art in general,

as well as the adoption of various styles to the wants of the day, are now carefully thought upon by our manufacturers, and it is a course of study which cannot fail to bring forward the best results, considered in a mercantile or artistic view.

In our present page we give some examples of novelties in fenders from the extensive factory of Messrs. ROBERTSON, CARR, & STEELE, (Chantrey Works,) and which are specimens of the taste and progress in design now evinced by our manufac-

can be no excuse for those who endure ugliness in this particular branch of our furnishing ironmongers' trade. We have occasionally seen very beautiful designs as cheap as any of the old abortions, and we feel quite sure that the day is rapidly

of next year will of course be the fit and proper place for the due display of their novelties; and to that point, doubtless, will the best energies of the best men be enthusiastically directed. We can only say that our own will be directed in the

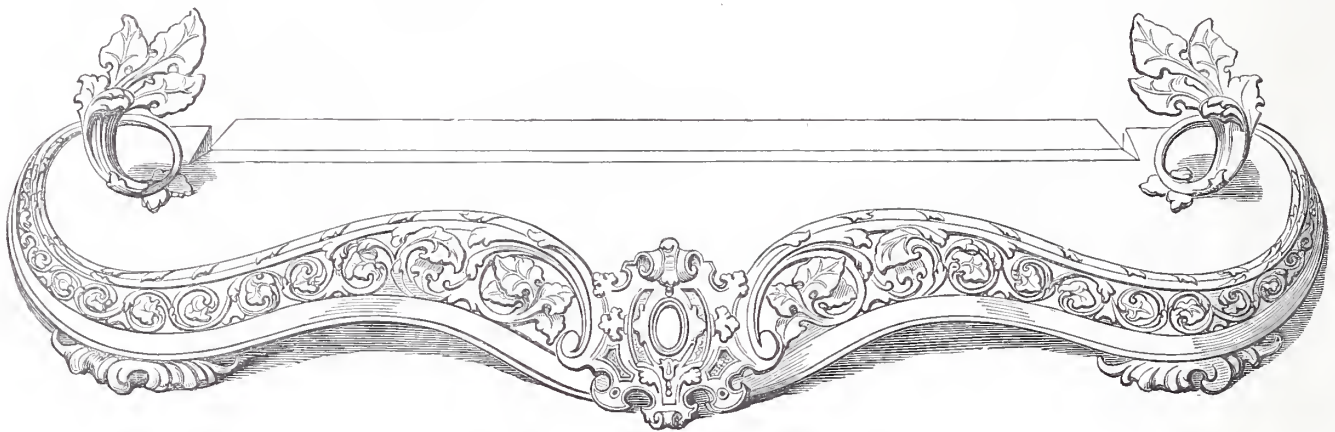


turers, and which we have so frequently had the satisfaction of seeing and applauding. It is almost within memory when any other pattern for a fender than a straight bend of fine wire-work, supported by a band of bright brass, was all that was con-

approaching when ill-constructed and disagreeable designs will not be tolerable at any price.

We must here for the present bring our notice of Sheffield to a close. The end of the year and our volume calls for this. We hope that we have been

same channel, and that it will be our pride and pleasure to see there next year, such a display of the industry, the ability, and the taste of our manufacturers, as may carry them triumphantly through the contest—a contest most important to



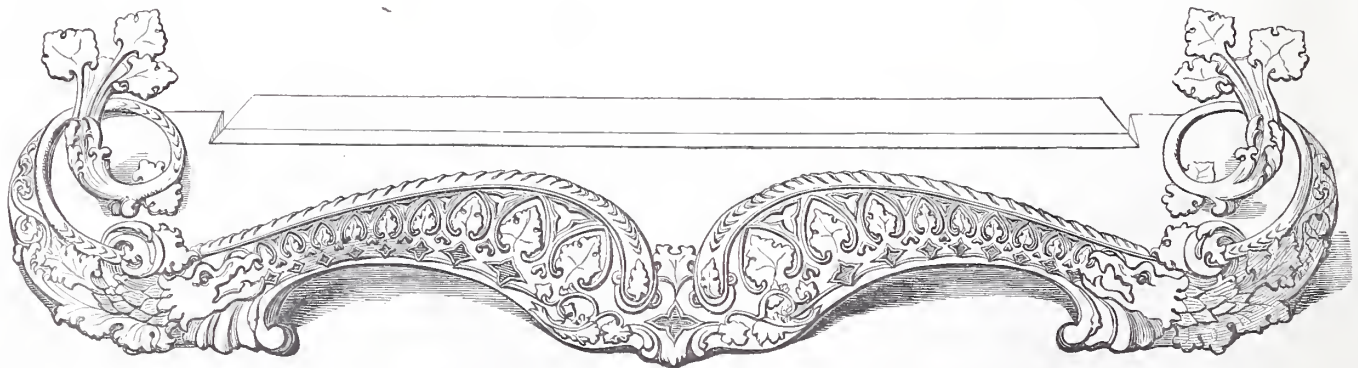
sidered necessary, and the beautiful grace of line which might be adopted for its curves, and the abundance of ornament of which it is capable, was quite unheeded.

That this is not the case now, the present page,

enabled in our series of papers to do its various manufacturers what justice we could, and to exhibit to the world the progress in the arts of life made by them. We are conscious that with all we have done, there is much still behind in this

the honour of all who struggle in it—one which will redound lasting honour to the victor; one in which we trust and hope to see the manufacturers of England in no degree fail.

We are prepared to the best of our ability to



or indeed any ironmonger's shop can witness. There is, perhaps, no article of constant manufacture and of constant necessity, of which so many and such beautiful varieties are now attainable. The fancy of the designer has been brought to bear on them with the happiest effect, and there

large and important town to which we could not even allude; and some manufacturers whose works have not fallen under our notice at all. We shall however take a future opportunity to notice their novelties and improvements in a manner commensurate with their demands. The great Exhibition

describe and illustrate fully the progress of the Manufacturing Arts of our countrymen; we hope thus to do justice to our artisans of all grades, as well as to their continental fellow-workers, and give that permanent record to their works we shall feel due to the ability displayed in them.

## PATENT LAWS.

EXHIBITION OF 1851.

It can be no matter of surprise to those who are acquainted with the Patent Laws of this country, that numerous ingenious persons should be deterred from exhibiting their inventions, by the expense and the imperfect security of such laws. The difficulty, especially as it may affect the Exhibition of next year, was felt by the legislature during the past session. A short bill was brought in late in the session, and after much mutilation became one of the statutes of the realm. We have adverted to its glaring defects in a former number;\* at the very last stage, the word "Patent," in connection with designs and manufactures, was erased from every part of the bill, which thereby lost nearly all its efficacy. We have received numerous enquiries as to the security now existing, by law, against piracy, and as to the expense of obtaining patents. The only answer we have been able to give is, that, unfortunately, the whole subject is surrounded at present by difficulty and expense. We may say in 1851 as was stated in 1829, by a witness, in giving evidence before the Commons' Committee on Patents:—"The subject is so pregnant with difficulties, that you are choosing among difficulties." A recent order has been issued by the Attorney-General (Sir John Romilly), which has for its object a more detailed and accurate description by drawing or outline specification of the proposed improvement for which a patent is demanded. This may be a very prudent guarantee for the identity of a patent, and so far may be used as a useful check against the fraud or mistakes of rival claimants. It adds, however, another item of trouble, and a small additional expense in the way of a class to whom these are important. An accurate specification or verbal statement of the principle or mode of application, accompanied as it frequently is by diagrams, was always considered, generally speaking, as sufficient. What is required by inventors at this time, is perfect security or protection against piracy and litigation. We agree with the answer of an intelligent witness (Mr. Spence), to a question proposed to him in the Committee on Signet and Privy Seal Offices in 1848—"For the patentee the two great points are security of property, and (so far as is consistent with public justice), freedom from competition during the terms of the monopoly. And for the public, I think that the important point is the real improvement of manufactures." The whole subject of the Patent Laws ought, at an early period, to occupy the attention of Government, and, we believe, will do so.

It would be unreasonable to imagine that patents can be obtained gratuitously; but when we find it stated, upon respectable authority, that the expense of an unopposed English patent is 100*l.*, and that if it is to be extended to Ireland and Scotland about 200*l.* more has to be paid, it must be admitted that this is not merely injustice, but what, sooner or later, all injustice is found to be—impolicy. We are unwilling to believe that there is any intention to perpetuate injustice towards a class, requiring rather consideration and encouragement. There are probably vested interests, which are difficult to be compensated, and there may be a want of leisure, if not of willingness, to look difficulties in the face. In the meantime, the very moderate charge for which patents may be obtained abroad, must operate adversely to the interests of British manufactures and British commerce.

We trust that some patriotic members of the legislature will, *early* in the next session, have the subject again investigated, or will bring a bill founded upon the evidence taken in 1829, and before the Committee on the Signet and Privy Seal Offices in 1849. We fear that it is almost too late to expect any reform in this department, in sufficient time to benefit the Exhibitors of 1851. A short Act, however, might be passed on the assembling of Parliament, to enable her Majesty in Council, or the Board of Trade, to grant patents, for a limited period, at a merely nominal sum. A grant might be made by Parliament to supply the deficiency of fee and stamps, which would be more than compensated by the stimulus given to inventors, and the encouragement to persons desirous of sending articles of manufacture to Hyde Park. It seems to have been forgotten that the committee of 1829 left their task unfinished. They examined several witnesses, but they had no more than ten or eleven sittings; they merely reported the shorthand writer's notes of the evidence, and concluded, what is called, their report, consisting of but one paragraph, by "earnest recommendation to the House that the inquiry

may be resumed early in the next session." Since that time the subject has been allowed to remain the topic of complaint, and we fear we must add, the cause of ruin and disappointment to hundreds of our fellow-countrymen. The productive energies of the country have been fettered instead of being allowed to expand freely. Although we have expressed ourselves partly in despondency, and partly with indignation, we yet have hopes that the name of Romilly, associated as it is, and has long been, with so much that is connected with humanity and civilisation, will ere long find its claim to be remembered as instrumental in the progress of British science, by placing on a just and solid basis the Laws of Patent Inventions.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Charles Lock Eastlake, Esq., has been elected President of the Royal Academy, in the room of Sir Martin Archer Shee, deceased. This election will give exceeding satisfaction to the public as well as to the profession. There was some apprehension that it might not have taken place, in consequence, it is said, of Mr. Eastlake's difficulty of resigning his appointment as secretary to the Commission of Fine Art: that appointment, it is understood, he will retain: we trust it is so; it would be the extreme of weakness to consider it *infra dig.* to continue in the discharge of so important a trust, although his position may be in one sense more elevated. As secretary of the Commission, Mr. Eastlake has conferred incalculable benefit upon the Arts and his country; his withdrawal would be an evil of magnitude; the office is but temporary, and no doubt he conceives himself honourably bound to carry to a close the proceedings he commenced, and not to deprive the Commission of advice and assistance which the Commissioners, we know, look upon as of vital consequence to the issue of the Commission. As a scholar, a gentleman, and an artist, Mr. Eastlake enjoys universal respect; the Royal Academy will be raised in public esteem by this election; no man of the age is better fitted to sustain its dignity and augment its usefulness. He enters on his duties, however, when they are likely to become more serious and responsible than they have been. The Academy, as a body, is the most unpopular that ever existed in this country; neither public approval, public encouragement, nor public sympathy is with it; reforms, which its members pertinaciously refuse to listen to, have become necessary, arising out of the many changes which time has wrought in the profession and in society within these eighty-four years past, since the Academy was established; and it is impossible but that some changes must take place—changes which are of deep import to the Institution, and of vast consequence to the British public. We trust Mr. Eastlake will be of the present more than of the past; and that he will forestall those alterations in the constitution of the Academy which may be disastrous if forced upon it.

THE NEW PRESIDENT OF THE ROYAL ACADEMY.—We are gratified in being able to announce that Her Majesty has conferred the honour of knighthood upon Mr. C. L. Eastlake; this graceful act is fully due to the high and honourable position which that gentleman has so worthily held in Art, and in literature, as well as to the position he now holds as head of our Academy.

THE NATIONAL MONUMENT TO SIR ROBERT PEEL, for which the sum of 5000*l.*, if we remember rightly, was voted during the late session of parliament, has, it is understood, been assigned for execution to Mr. Gibson—confessedly the most eminent living sculptor of Europe. The position has been, almost universally, acceded to him; but it is not on this account that the first Lord of the Treasury should have singled him out from all others for the task. Mr. Gibson will, no doubt, produce a work worthy of his own high fame and of the distinguished statesman whose memory is to be thus honoured; yet where national money is voted for a national purpose, it is not the prime minister who should solely have the disposition of the funds; there are others—the public—claiming a right to its

disposal; and other sculptors anxious to *try*, at least, if they cannot produce something that will entitle them to a large sum of public money. In short, the design for the monument ought to have been submitted to open competition. But then again comes "the rub;" competition, in works of art especially, has become so much a byword among artists of any repute, that few will be found willing to enter the arena; and so much undue influence and favouritism are mixed up with all such proceedings, that in five cases out of six, if a certain artist sends designs for a particular work, it is tolerably well known it will be entrusted to him; not, it may be, because his designs are the best, but because he has most friends to back him. These things are notorious. Let us not be misunderstood as bringing such a charge against Mr. Gibson; for we will venture to affirm that, if the work had been competed for, he would never have appeared in the lists: having it offered him, however, he naturally accepts it, and is not to be censured for so doing. We will give Lord John Russell, too, the credit of having to some extent acted openly in the business; he certainly has not invited our sculptors to spend weeks and months in preparing drawings and models, while he at the same time held the determination of giving the commission to one particular individual. This would indeed have been a greater wrong to the profession than that he has now done it, by indirectly saying, "you are insufficient for the work." But why did not his lordship tell what he purposed to do, when the vote was taken? Much hopeful anticipation would not then have been indulged, and much loss of time would have been spared to many, who, we know, have been working in the expectation of a call to compete. Were his lordship an artist he would understand the sickening and baneful influence of such proceedings on the hearts of "sons of genius." National grants in England for public works of Art are neither so numerous nor so frequent as to be uncared for by those who hope to derive from them fame or emolument, if not both, and who have an unquestionable right to be placed in a position to strive for these advantages.

MR. JONES, R.A., has resigned the Keepership of the Royal Academy; his successor, we believe, has not yet been named. Mr. Jones gave universal satisfaction to the students by his gracious and amiable manners, and by his continual desire to promote their wishes and interests in all ways permitted by the rules and regulations of the Academy.

MR. JAMES CLARK HOOK has been elected an Associate of the Royal Academy, in the room of Mr. Westall, deceased. Mr. Hook obtained the gold medal, and was "the travelling student" of the Academy, and his works at the several exhibitions since his return from Italy have contributed to uphold his fame. He has long been regarded as one of the "rising artists" of the country, and the honour conferred upon him has been amply merited. Mr. Hook is a grandson of the late learned Dr. Adam Clark; and son of the late Colonial Secretary at Sierra Leone. Although we rejoice at the appointment, as honourably earned and worthily bestowed, we cannot close our eyes to the fact that this promotion of a young man is at the expense of many artists who were famous in Art before Mr. Hook ever used a pencil, and who have been year after year, for many years, "soliciting" the distinction now conferred upon one so much their junior. This evil can be remedied only by augmenting the number of members of the Royal Academy; they are "forty" in 1850, they were "forty" in 1770; yet of artists there are now, perhaps, fifty to one, comparing the middle of the present with the end of the past century. Such a state of things is as much opposed to common prudence as it is to common sense; while such men as Lance, Harding, Linnell, Stone, and, at the least, a score of others, are "rejected candidates," again and again, there must be in the body a disease that ought to be eradicated.

THE BRITISH INSTITUTION.—On the 20th of last month, the gallery was opened for the exhibition of the studies made from the pictures which had been left for copying. The selection

\* Vide the *Art-Journal* for August.

contained, we think, the best works that could have been chosen for the purpose. Among them were of course Rembrandt's "Duchess of Lorraine;" also a "Spanish Peasant Girl," by Velasquez; "St. John in the Wilderness," Guercino; a "Holy Family," Schidone; a "River View," Vandermeer; "The Saviour driving the Money Changers from the Temple," Paul Veronese; "Landscape with Waterfall," Both; the ship "Sovereign Royal," &c., Old Vandevelde, &c. &c. Several of the copies by ladies appear this year to be of a superior order; we may instance that of the Schidone, by Miss Guthrie, the St. John in water colour by Miss Greener; the Rembrandt has been copied with much success by Mr. Baines, and also by Miss Lane; the Paul Veronese by Miss Gould; the Both by Mr. Pearson, and the Vandevelde by Mr. Mornewick. Some of the pictures are extremely difficult of imitation, but the manner in which the best of the copies have been executed, is superior to that of antecedent years.

MR. MACREADY.—With the close of the present year, this accomplished gentleman and long popular actor bids farewell to the stage. He quits it before his reputation is even on the wane; while he is yet in the vigour of manhood; and when his intellectual and physical strength are in sufficient force to promise a much more extended career of success. He has his own reasons for this somewhat premature departure; and no doubt they are good ones. Fortunate and happy in all the home relations of life, we presume he considers that his children demand his duties even more than the public; and, it is understood, that in order to superintend their education and form their minds, he has retired to some distance from London, in the immediate vicinity of a public school. We cannot, however, take our leave of him without a passing word or two. As an actor he has had no competitor—at least in the remembrance of the more youthful generation of our age; and, if not, in the estimation of those who are half a century old, "the noblest Roman of them all," he, at all events, leaves no successor upon whom his mantle may descend. The glories of the tragic drama expire with him; and we may only hope that time will produce some one worthy to take the place he leaves vacant. But there are other and higher considerations associated with Mr. Macready's connection with the stage; his character, for upwards of thirty years of public life, has been, so to speak, "without spot or blemish;" he has been one of the proofs,—too few indeed—that the highest and most delicate uprightness may co-exist with temptations to thoughtlessness or recklessness which are sometimes deemed excusable in actors; as a gentleman and a scholar, as a man of stern integrity, pursuing a path of invariable rectitude, from the commencement to the close of his public life; seeking, and finding, friends only among those who are renowned for learning or eminent for virtue; as an example to his profession—his career is invaluable as a contribution to dramatic history. His management of "Covent Garden" will be long remembered, and the reforms he introduced into the theatre,—in its moral influence as well as in its artistic character—have received the testimony of the good and the refined of the country. Who will have forgotten the delicacy of taste, the accuracy of costume, the scenic beauties, the study of truth in everything, and all the graces of Art, which he brought to bear on the acted drama, rendering the theatre that which is its natural property—a great school for teaching what is excellent and what is true. No doubt every public journal will give expression to that mingled feeling of gratification and regret which announces his retirement into private life; wishing him many years of enjoyment in the tranquillity of a happy home and the society of a family in which he is fervently beloved; and, perhaps, when so many, certainly not more worthy, are receiving "testimonials" in acknowledgment of services rendered and of pleasures continually bestowed, some one will consider that a testimonial to this gentleman, on his withdrawal from the stage, will be a duty to which thousands will gladly contribute.

THE LORD MAYOR'S SHOW.—This time-worn, if

not time-honoured annual, has put forth extra claims to public attention this year, by discarding the "men in armour," and resorting to allegorical representations. Now the latter are never particularly clear; and on the present occasion were not a little contradictory. "Peace," who headed the novelties (!) looked excessively as if she had had, of late, a hard struggle amid continental revolutions, and was "the worse for wear." The rest of Mr. Batty's horse-riders, although painted and decorated as the four quarters of the globe, and "other branches of learning," cut as sorry a figure as Vauxhall by daylight. Stage-finery asks necessarily for the light of gas; it is not pleasant to note

—"the pale faces  
And late hour traces  
That mark the *tourneur* of the evening graces."

All things should have their places, and the men-in-armour certainly looked better than these, inasmuch as there was a reality about them; and their suits were frequently of a valuable kind from our national collection at the Tower. The living beasts, camel or elephant, were certainly truthful enough; but why nullify this by making them carry a few stuffed monkeys and parrots, on dead branches of trees, to indicate their native forests. A bunch of straw and a bee-hive is a poor emblem of "Industry;" and the "Fine Arts" represented by a plaster cast or two; and a picture in a gilt frame that would be dear at half-a-crown, does not shadow forth much of the arts of a nation to command respect. A car containing "Happiness" seated on a globe, with "Britannia" at the base, was the best portion of the show, and really well done; but here the danger of allegory was displayed in the comment of a by-stander, who remarked that "'Britannia' was far below 'Happiness.'" The genius of a Rubens could only make these things tolerable in a past age, when the taste for them was more universal, and among people who liked "this kind of thing." In the streets of London in 1851 they become simply ridiculous. Who are the lookers on, and what good end can it answer? The day has gone by for all this.

THE NELSON COLUMN.—Another bas-relief has been placed in the base of this column, leaving only one compartment now unfilled. It is by Mr. Ternouth, and represents Nelson in the centre of a group of officers and sailors, sealing the letter to the authorities of Copenhagen, containing his definitive arrangements, upon the mouth of a ship's gun. The story is well set forth; and the group by which he is surrounded, excellently designed. There is one great merit in this series of bas-reliefs, which is, that though they are from different artists, they all possess that uniformity of character which should be seen in the series.

THE GOETHE INHERITANCE.—We learn from a German correspondent that, in accordance with the last will of the great poet, the collections famous in Germany as the *Goethe Inheritance*, are to be sold immediately for the benefit of his heirs. The sale has hitherto been delayed by several causes, some of a public and some of a private nature. An offer was made in the first instance by the *Bundestag* to purchase the house at Weimar, with the collections as they stood, and convert the whole into a sort of museum. The heirs, however,—his two grandsons,—were unwilling to convert the rooms in which their grandfather had lived for forty years, in which they had grown up from infancy at his feet, in which he had breathed his last breath,—into a common show, at least while they lived and had the hope and intention of inhabiting the family mansion. They refused, therefore, on any terms, to part with the house, though willing, in accordance with their grandfather's testamentary arrangements to part with the collections, which they offered to their native city, Weimar, at a price even beneath the money value. The offer was declined, apparently with the idea of forcing them to sell the house. Their refusal not to do this has exposed them to a great deal of mis-construction and abuse, as if proceeding from a want of public spirit, but many will sympathise with the private and domestic feelings and filial piety of these young men, to whom the great

Goethe was the loving and honoured parent, while, to the world at large, he is merely the writer and the poet. The collections now to be sold consist, in the first place, of a series of about 5000 medals and coins, of especial value and importance, some of great rarity, almost unique. Secondly, of Majolica, of the best style and period, upwards of a hundred specimens. Thirdly, of bronzes, terra-cottas, and carvings in wood and ivory, antique and of the best Italian and German work. Fourthly, a collection of antique gems, purchased by Goethe himself in Italy. Fifthly, upwards of 2000 prints and engravings, for the most part rare and fine impressions; and more than 500 original drawings, among them an album of portraits from life, of distinguished men, princes, poets, and artists, who formed the circle of Goethe's friends. Lastly, a collection of minerals, fossils, and objects of natural history, formed by Goethe himself to assist him in his studies, and consisting of more than 6000 specimens. A very good *catalogue raisonné* of the whole of these collections has been published by Fromman, the well-known bookseller, at Jena, and is in itself so interesting and so characteristic of the poet, that it ought to form a part of the series of his works. In the present unsettled state of affairs in Germany, the heirs have decided on selling the whole property at once and in one lot for a moderate sum, and those who wish to treat for the purchase are desired to address themselves by letter to the Baron Walther von Goethe at Vienna. If the different objects were disposed of in separate lots in America, or England, or Germany, they would probably realise three or four times as much as would now be accepted for the whole; or the whole would form the nucleus of a local or national museum of especial interest, for there is scarce an object of beauty or value contained in it, which is not alluded to in some part of Goethe's writings, as familiarly associated with his daily life, his compositions, and his studies; at all events we think we do good service to the cause of art and literature in making the circumstances generally known.

MANUFACTURERS AND DEALERS.—The difficulties which we foresaw and commented upon some months ago, are now beginning to be felt; they must be grappled with. The *Times* in an able and sensible article has taken the matter up; its recommendation being that the manufacturer shall be at liberty to give or withhold his name, as he pleases; to "covet honour" and obtain it, or to rest content with the pecuniary advantage he derives from transferring his fame to the dealer to whom he sells his goods. This plan will give rise to much evil—much injustice; but it is not easy to devise a better. It will, however, we presume be absolutely necessary for the manufacturer to sanction the exhibition of his productions by only one of his customers; or we shall see some favourite lamp, or jug, or silk, repeated upon half a hundred counters. It will thus be comparatively easy to ascertain who is really the manufacturer in cases where it ought to be known; and where the manufacturer, as frequently, only shares the merit of the design with the dealer, it is perhaps but fair that the latter should have the lion's part of the glory. It is very encouraging to see the *Times* dealing with the subject of Art-manufacture, throwing its weight into the scale, and teaching the lesson we have been striving to inculcate for the last seven years—that "good taste need not cost more than bad taste;" or, in the words we have so frequently used, that "beauty may be as cheap as deformity."

THE PRIZE OF ONE HUNDRED GUINEAS.—The Earl Fitzwilliam, at the York Banquet, expressed his regret that the Royal Commission had not offered a prize for an essay in reference to the Great Exhibition of 1851. His lordship was not then aware that the proprietors of the *Art-Journal* had done so several months previously. The adjudicators have since been appointed; they are:—G. R. Porter, Esq., Secretary of the Board of Trade; Apsley Pellat, Esq., Manufacturer; Thomas Wright, Esq., M.A., F.S.A. The essay will be published in the *Art-Journal*, probably in the number for July next.

THE SPACE applied for the Great Exhibition is understood to be about double that which can

be allotted, and a difficult task, consequently, devolves upon those to whom the delicate duty may be entrusted. We have heard of applications excessively absurd; applicants seem to have acted on the assumption (and have not concealed the fact that it is so) that the more they asked for the more they would get; inasmuch as they were not likely to be judged by parties acquainted with their actual requirements and the nature of their proper wants. We earnestly hope that strict justice and impartiality will be exercised in this matter; we may expect nine out of ten persons to be disappointed—but that will be of little consequence if the public are satisfied that integrity has been the basis of the awards. The objects designed to be contributed will also have to be somewhat scrupulously considered; we have heard of an application for space to contribute Banbury cakes; yet this seems quite as reasonable a request as that which refers to Neufchâtel cheeses—to which it appears the commission have acceded.

THE FUNDS contributed throughout Great Britain, in aid of the Great Exhibition, amount, it appears, to 75,000*l.*, of which London contributes a little more than one-third; but, it will be remembered, that this one-third includes the sums of hundreds and five hundreds given by rich merchants and bankers. The amount is precisely that which we expected it to be—but it is said not to be “near enough”—that a much larger amount will be required, exclusive of the sums for admission, now the only source of revenue to be calculated upon hereafter—for the catalogues will yield little, we believe, indeed, nothing—inasmuch as we feel assured the twopenny royalty will have to be abandoned. One thing is clear, a larger sum than one shilling for admission *must not be demanded*; even then, the tax will be a heavy one upon those who are most required to profit by the Exhibition, and to whom one or two visits will do but small service. Foreigners especially, who are used—and rightly used—to free admissions to all such national expositions, will think a shilling payment a large one. We repeat what we said some months ago—Parliament must be eventually called upon to pay for the Exhibition.

THE *Spectator*, acting on the information we supplied, relative to the demand of the manufacturers of Germany, that *prices* shall be affixed to the articles they contribute to the Exhibition, advises that the principle be conceded in the case of *foreigners*. We presume to say, that the good to be obtained by such concession would be far over-balanced by the evil. Surely British manufacturers would justly complain; but one thing is certain, and, to our minds, conclusive on the subject—in none of the great periodical expositions of the Continent are prices ever affixed to the articles exposed.

PRESENT TO THE QUEEN.—Among other contributions to the Exhibition of 1851 will be two huge sofas and four chairs, of marble, carved in single pieces, sent by an Indian Rajah, with directions that when they leave Hyde Park they shall be forwarded as gifts to the Queen, in order to be placed at convenient intervals in the walks surrounding Windsor Castle.

THE EXHIBITION CATALOGUES.—The privilege to print exclusively the catalogues of the Exhibition of 1851, has been bought by Messrs. Spicer and Clowes, the former the extensive paper maker, the latter the eminent printer. The price at which they have purchased it is not at present known; nor has it been ascertained to what extent the Commission has modified the absurd arrangements which clogged the proposals of “the Executive” for tenders. Long before the time for receiving these tenders had expired, it was known that Messrs. Spicer and Clowes (who are printers to the Commission) would be the parties to purchase the right; they can probably see what other experienced men could not see—the way to do the work properly, and yet to make money by it. We hope they may make it answer; but it will only be by some concessions—probably by the Commission yielding up to the contractors the twopenny royalty. We have no doubt that when their plans are carried out, and the catalogues are completed, both the contractors

and the Commission will see the absolute necessity of some such step; and the public, from a sense of justice, will readily assent to it. We believe Messrs. Clowes have planned two catalogues—one to sell for one shilling, and one to sell for ten shillings. Meanwhile, all sorts of catalogues are announced from private parties; there will be scores of all sorts and sizes: but the great advantage to be enjoyed by Messrs. Spicer and Clowes, will be the right to sell within the building.

FRAUDS IN REFERENCE TO THE GREAT EXHIBITION.—Manufacturers and the public should be warned against fraudulent attempts to obtain drawings, information, and advertisements, under the pretence that they are required for catalogues of the Exhibition. One advertisement we have seen, informs contributors that they ought to send drawings to a certain wood-engraver; another applies for advertisements, with the fees paid in advance; other snares of the kind have been laid, in some instances skilfully. We understand the police are already “on the scent,” and that prosecution will follow detection.

A SOCIETY AT VIENNA, for the encouragement of Art and manufacture, has subscribed to send one hundred artisans free of expense to London, in May, to remain there a fortnight, studying the collection of manufactured works at the Great Exhibition. A correspondent, to whom we are indebted for this information, adds “a great impression has been made at Vienna by Prince Albert’s speech at York; and on the whole, the importance and popularity of the Exhibition is decidedly on the increase.”

THE GOLDSMITHS’ COMPANY have, with that liberality for which they have been long famous, offered prizes amounting to 1000*l.* for the best examples of design and workmanship in gold and silver, being the productions of British artists. The particulars may be ascertained by reference to the Company.

## REVIEWS.

ANCIENT ART AND ITS REMAINS, OR, A MANUAL OF THE ARCHAEOLOGY OF ART. By C. O. MULLER. Translated by JOHN LEITCH. Published by FULLARTON & Co., London and Edinburgh.

We take up this new edition of “Ancient Art and its Remains” with an increased respect for the patient industry of its author. It is extremely difficult to believe that a man whose research has possessed him of every description of, and allusion to, every production of antique Art, could faithfully adhere to his prescribed manual form *ab ovo usque ad malum*, that is, from the dawn to the twilight and obscurity of ancient Art, without being tempted into compendious history. His diligence has proved his love of Art, and with this love his abstinence is an exaltation far beyond the vulgar virtues of every-day life. The book is kept as purely artistic as possible, that is, referring more especially to the sculptured and other less perishable remains of ancient Art which remain as monuments of the social, religious, and political life among nations, of some of which, all that survives consists of these same monuments. The author, it seems, entertains peculiar views of the designs, and doubts, it would appear, the orthodoxy of the sacred theology, of the Greek sculptors; but, in order to adhere strictly to the form which he has adopted, he has refrained from expressing in any wise his views on the subject. This work has been known for some years to artists and archaeologists, and the form in which it is now presented to the public is that of a second edition, in which the most recent additions to our knowledge of ancient Art are noticed. And in addition to the purposes of the work as a book of reference, it was intended as a basis for a course of one hundred lectures and also as a handbook for the student. As a book of reference, perhaps a chronological arrangement might be dispensed with; but as pointing to the materials for a long course of lectures, which necessarily must be put into chronological arrangement, we presume to think that such form had been advantageous. It is undoubtedly true that of all ancient Art the Greek is paramount; but its excellence was the result of progress, and inasmuch as later schools founded their principles on those of the Greeks, the later had been preceded by others who practised primitive Art. The divisions of the matter are the first period of Greek sculpture,

terminating with the 50th Olympiad; the second period, from the 50th to the 80th Olympiad; the third period, from the 80th to the 111th Olympiad; the fourth period, from the 111th to the third year of the 153th Olympiad; and the fifth period, from the year of the city to the middle ages. Then follow the Egyptians, the Babylonians, the nations of Arian race, the Syrian races, and the Indians. Another great division is devoted to the systematic treatment of Art, comprehending Tectonics and Formative Art, each of which subdivisions is again classified into other subordinate sections. We cannot believe that the work had been less original in a chronological arrangement, while we are persuaded that it would have smoothed the path of the student. The monuments of Egypt, India, and Assyria contribute nothing to practical art education; but if they are classified, they had better have been in their places. To a reader and a student the system had been more available commencing with a consideration of Pelasgian monuments, and then of Indian, Egyptian, then of Western Asia, then Greek and Roman. The works of the early Greek schools were not less barbarous than the productions of those nations that aspired at little beyond the manufacture of hideous idols. When the wood-carvers ventured to make entire images, the eyes were represented only by a streak, and the feet were placed close together, and the hands hung close to the body; and in this form they were polished, painted, and decorated for worship with crowns, diadems, necklaces, ear-pendants, &c.; and this manner of dressing their idols was borrowed from the Babylonians: hence a relation which is important enough in the history of art to give a definite place to the Syrian idols. However, under any arrangement, the materials brought forward, with the numberless authorities, must be invaluable to every writer and lecturer upon Art. The translator has had a task of great difficulty; he has allowed himself as few licences as possible. In translating from the German there is greater danger of obscurity than in rendering any other European language.

SIR ROGER DE COVERLEY. By the SPECTATOR. Published by LONGMANS & Co., London.

It sometimes happens that a single character in a book will insure its popularity; such an one often becomes immortal; we will not go so far as to say that the Coverley papers are the most attractive in the *Spectator*, but we do affirm they are sufficient of themselves to secure their own renown by being published as an independent volume. Sir Roger, in any garb, is a most welcome visitor, but coming, as he does here, in the very dress which it is presumed he wore on his first public appearance, we greet him once more right heartily. We made his acquaintance very early in our youth, for we have a distinct recollection of frequently taking down the volume containing his history from the shelves of the school-library, and sitting with it in the old hall of the baronial mansion where our school-days were passed, while we pleased ourselves with the fancy that Sir Roger himself must have occupied some such similar residence, and feasted—but not intemperately—the squares of his day. The character of the honest, hearty, gallant, but somewhat sensitive, old English gentleman has been too often commented upon to render criticism necessary now; and his humorous and pardonable extravagancies have excited a smile, and will continue so to do while our language lasts, in tens of thousands of readers. This edition of the Coverley papers is elegantly got up; it is printed in type similar to that in use when Addison wrote, and is embellished with a number of exquisitely engraved wood-cuts by Thompson, from designs by F. Tayler, making altogether a covetable volume for the drawing-room table or the library. Parts of Mr. Tayler’s drawings are excellent; but he has not, we think, pictured the good old Sir Roger, so as to meet our fancy of the man. He was far more of a gentleman than the artist has described him to be. The volume contains various interesting and useful notes by Mr. Wills, which add considerably to its value, and go far to justify the publication of the papers as an illustrated and somewhat costly book.

SIX COMPOSITIONS FROM THE LIFE OF CHRIST. Drawn by F. R. PICKERSGILL, A.R.A. Engraved by DALZIEL. Published by CHAPMAN & HALL, London.

Various have been the attempts of late years to bring within the scope of popular Art such offerings to the heart and the eye, as may, at one and the same time, prove advantageous to both. Few, however, of the publications which have hitherto been put forward with this object have answered the purpose intended; in some cases good Art has not been cheap Art; in others, what professes to be

good has not in reality been so, and has accordingly been unwelcomely received. We have seen numerous foreign introductions, excellent of their kind, and issued at a tolerably moderate charge, but that charge has not been sufficiently low to bring them within the range of the classes whose means should more especially have been consulted—the intelligent working-classes and those who belong to them. Now, Mr. F. R. Pickersgill's series is just the publication to meet their requirements; it comes within the reach of their pockets, while it is no less adapted for their mental instruction and to elevate the conception to the beauty and sublimity of true Art. We should, however, be doing scanty justice to these really fine compositions if we limited their usefulness only to the classes just spoken of, for they may be profitably studied by those well initiated in all the excellences of Art; it is not too much to affirm that nothing so truly valuable, in a similar form, has heretofore been published in this country. The six subjects are "The Wise Men's Offering;" "Christ blessing Little Children;" "The Woman taken in Adultery;" "Mary anointing the Feet of our Saviour;" "Christ's Entry into Jerusalem;" and "The Atonement." If our space permitted us to enlarge upon these illustrations respectively, we could find much to say about each, so highly do we estimate the sublimity of their conception and their vigorous and accurate drawing. The mind has been at work here with no ordinary result; and we shall be much mistaken if these subjects, slight as they are as engravings, do not add greatly to the artist's already well-earned reputation. The engraver has executed his share of the work with a vast deal of spirit. To the clergy for their schools; and, indeed, to all engaged in the education of the young, these six large-sized prints, published at a shilling, must prove invaluable. We shall think it augurs well for the improved taste of the people to know that they have found a place in every decent and well-ordered abode.

A CYCLOPEDIA OF USEFUL ARTS:—PART I. Edited by C. TOMLINSON. Published by G. VIRTUE, London and New York.

Every year of our present existence seems to require some new work which treats of scientific and mechanical subjects, or some enlarged addition to previously published books. The improvements brought forward, almost each successive month, on matters connected with the useful and manufacturing arts, tend to make that stale and unprofitable which was of great worth but a short time since; so that the records of preceding attainments in science become almost as useless as old almanacs. The great lights of a quarter of a century back would be astonished at what those who came after them have accomplished in obedience to the demands of the present state of society, which is ever moving onwards with a rapidity that almost defies calculation, and which, in many of its movements, would lead the reflective mind to doubt whether the progress is as safe as it is most certainly swift. It is not, however, our province to dilate now upon the good or evil wherewith the advanced state of knowledge may ultimately lead, but rather to direct attention to a serial publication whose object is to assist the acquirement of that knowledge. Notwithstanding the multitudinous works constantly issuing from the press that relate to such matters, one that may come within the reach of the pockets of the operative, and that is made comparatively intelligent to his understanding, is still wanted, and such, we think, Mr. Tomlinson's Cyclopædia gives good promise of effecting. The first number of a book published in parts is scarcely sufficient for the expression of a decided opinion, but if the work is carried through as commenced, and of this there can be no doubt from what we know of the editor's fitness for the task he has undertaken, it will be a valuable addition to our scientific literature. The subjects already treated of appear to be written with extreme care and simplicity, yet with abundant amplitude; for instance, the word "Aërostation" occupies more than nine pages of closely-printed, yet legible type; "Acetic Acid" about five pages; and other words of greater or less importance in similar proportions, while a large number of well-executed engravings are introduced to illustrate the subjects, which it is intended shall include everything connected with mechanics, chemistry, manufactures, mining, engineering, &c., &c.

ILLUSTRATIONS OF BRITISH BIRDS AND THEIR EGGS. By H. L. MEYER. Published by the Author, Chertsey; and sold by SIMPKIN, MARSHALL, & Co., London.

Ornithology, next to botany, is the most instructive

study in natural history which can engage the mind; there is so much to be learned from the habits and modes of living of the winged tribes of the air,—so much positive good to be derived from the knowledge thus acquired,—so much that is curious in their organisation and wonderful in their actions, that it is impossible to contemplate them without a feeling of astonishment and admiration. Birds and flowers are typical of all that is lovely in nature, but the flowers seem to lose half their beauty if the birds are not present to welcome them, and the forests have a lonely and desolate grandeur when the music of their feathered inhabitants is silent. We are accustomed to regard our native birds as far inferior to those of foreign countries in brilliancy of plumage and variety of colour, but Mr. Meyer's illustrations show that we have amidst us many that may vie in beauty with the most exquisite in creation; some of these, too, are among the common tribes which engage little general observation. There is no work on British ornithology, of which we have any recollection, so complete and so well got up as this; it contains upwards of four hundred plates coloured with the greatest care and finish, and presenting specimens not only of all our native birds, but also of those migratory visitors who find their way hither from across the waters, and become lodgers, if not permanent tenants, in our fields and wood. The text accompanying these plates gives just so much information concerning their subjects as is necessary to know, either for reference or scientific purposes; taken altogether the publication is one evincing much labour and diligent study; no library can be considered perfect without it.

"HORACE."—ODES, EPODES, AND CARMEN SECVLARE. Translated into English Verse by CAPT. WHYTE MELVILLE, Late Coldstream Guards. Published by SIMPKIN, MARSHALL, & Co., London.

Without going quite into the extremes of those enthusiasts who trace all of "the beautiful" in the human form, who refer all of "the graceful" in modern language, back to the shapely proportions of the Greek model, and to the severe rules of Latin composition—without holding such bigoted faith in antiquity as these, we are yet glad to see in the present day a strong tendency to revert for instruction and amusement to those standard classical works long the delight of the scholar, which the education and refinement now spreading so generally amongst all classes of society are fast enabling "the million" to enjoy.

If Art in the olden time could boast of a deeper devotion in votaries, dating the creation of their master-pieces from the Olympic games of glorious Greece, she can now, in the nineteenth century, at least count a far greater number of worshippers thronging to her shrine. Like the fabled Mercury whose inanimate representation has been deemed one of her greatest triumphs, she is gradually and surely maturing the intellect and moulding the character of the Anglo-Saxon race,—the mightiest and the most numerous upon the face of the earth. It is too much to expect that the generality of mankind should have time or inclination to wade through the drudgery indispensable for a perusal of the best Latin or Greek poets, in the original; but surely our own beautiful language has richness and versatility to render, as our countrymen have taste and feeling to appreciate, those deeper beauties of thought and imagery, that poetry of the mind, without which elegance of diction and harmony of rhythm are indeed but empty sounds.

The translation now before us appears to have been written with the view of opening to the unlearned the beauties of Rome's favourite bard, and of producing on the English mind the same effect that we can conceive his much-applauded odes to have had on an audience polished by the taste and cultivation of the Augustan age. In this Captain Melville has been most successful, and his adaptation to the Latin lines of metres, which, without losing their English character, and consequent harmony to an English ear, are still as far as possible assimilated to the original; conveys, most happily, the spirit and intention of the poet he has undertaken to translate. In looking over the work, we do certainly, here and there, light upon faults both of omission and commission, inaccuracies of spelling and rhyme, which at once betray the carelessness and inexperience of a young author, but we must confess on the other hand, that several passages abound with a freshness and vigour, unfortunately not always accompanying the more elaborate performances of a maturer author, and it is but justice to say, that the beauties far out-number the errors. Captain Melville seems to have thrown his whole mind and feelings into the task. He is evidently

an enthusiast in his admiration for his author, whose manifold charms he seems thoroughly to appreciate; and the consequence is that his translation, while abounding in beautiful language and harmonious lines, is thoroughly imbued with the Horatian spirit,—seldom departing from the actual expression, never from the meaning of the original. We can confidently recommend this work as well to those whom ignorance of Latin has hitherto prevented from becoming acquainted with the Epicurean bard, as to the scholar, who will not be sorry to recognise his old favourite Horace clothed in a garb, which, the more he studies, the more he will be led to confess is a costume at once graceful and becoming, and who will appreciate the difficulties of rendering the terse and pointed expressions, so peculiar to the Latin idiom, into a language like our own.

EMBLEMS OF SAINTS. By the Rev. F. C. HUSENBETH. Published by BURNS & LAMBERT, London.

There seems to us to have been a vast deal of profitless labour bestowed on the compilation of this small volume, as its professed utility will be appreciated by only the very few engaged in the pursuits of Archaeology and Ecclesiology. The object of the book is chiefly to show how the Saints are distinguished in works of Art; but the far greater majority of those who admire painted windows and sculptured figures, and even the buyers of ancient pictures, care little who among the thousand and one holy men and women that make up the saintly roll are represented, provided the painting or the sculpture is good as a work of Art,—whether it be "St. Alexius having dirty water thrown upon him," or "St. Pantaleon pushed off a rock with a pitchfork." The time is long since gone by when such subjects are felt as matters of interest independent of their artistic excellence.

A SYNOPSIS OF THE CONIFEROUS PLANTS GROWN IN GREAT BRITAIN, and sold by KNIGHT & PERRY, at the Exotic Nursery, King's Road, Chelsea, Svo. London, LONGMANS & Co.

The appearance of this book furnishes a suitable opportunity of drawing the attention of architects and landscape gardeners to some points closely connected with their pursuits. Horace has pointed out the ill-effects of incongruity in a variety of cases, and it is as displeasing when manifested in laying out the pleasure-grounds of a mansion, as in a poem or a play. In the beautiful, but rare volume, entitled, "The Country House," edited by Lady Mary Fox, are many valuable suggestions for the construction of such a residence, augmented by an exposition of the principles which should regulate the internal decorations, from the pen of Sir C. L. Eastlake, now fitly elevated to the highest rank in the Royal Academy; but the landscape decorations are not treated of, save by a reference to the work of Prince Puckler Muskau. We would have those who erect a house, the style of which is the Italian or revived Grecian, take care that the trees nearest to the mansion should be in keeping with it, and for this purpose the stonepine (*Pinus pinca*), and at a greater distance, where circumstances permit, the Lombardy poplar, should abound. These would blend into one harmonious whole, pleasing both to the eye and mind. So again, when the Gothic style is adopted, the Norway spruce (*Abies excelsa*), and the Scotch fir, should occupy the chief elevated spots near the house, as they would give the aspect of a Scandinavian scene, naturally associated with a Gothic mansion. The Swiss villa would be best accompanied by the Silver fir (*Picea pectinata*), intermingled with the Siberian pine (*Pinus Cembra*), the spruce, and Scotch fir, with here and there a clump of larches. A parsonage will be most suitably surrounded by the cedars of Lebanon (*Cedrus Libani*), and its lofty congener, the Deodar (*Cedrus Deodara*), with some Scotch firs, deciduous cypress (*Taxodium distichum*), and arbor vitæ (*Biota orientalis*, *B. pendula* and still better the new *Libo-cedrus tetragona*, *Eudlicher*.) With these should be freely intermixed trees of a lighter aspect, such as the flowering ash, and others, for we would not have our parsonages and their grounds entirely to resemble "church-yards and charnel-houses." These views must be modified according to circumstances, for the landscape-gardener must "consult the genius of the place in all." Particularly must he be influenced by the soil with which he has to deal. On this head he will find succinct directions in the manual, the title of which is given above, and to which we refer all who mean really to enjoy a country life in houses of their own erection and decoration.











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