

actively employed, at Calcutta, in organizing measures for educating the natives to take a share in the public employments of the country—a policy of long-delayed justice and unquestionable expediency.

The Baron Humboldt, who is at present in Paris, is about to print there a work, to which he gives the title of 'Cosmos,' and which contains a grand summary of all the views on the earth's formation and its various phenomena, moral and physical, which the studies and travels of a life have suggested to the illustrious author,—corrected and arranged under the double dictation of advanced age and multiplied experience. The subject of this book is already known in Germany; M. de Humboldt having, two or three years ago, made its themes the material of a course of lectures, at Berlin. In its new form, it will be the learned author's legacy to the world.

The Academy of Fine Arts in Paris has elected M. Gatteaux, to supply the vacancy in its section of Engraving, occasioned by the death of the late M. Galle—and the Academy of Moral and Political Sciences has elected Mr. Prescott, (of the United States,) the author of the 'History of Ferdinand and Isabella', a corresponding member, in the room of the late M. Navarète.

Captain Grover has received intelligence of Dr. Wolf to the 10th of January; at which date he was at Erzeroum, endeavouring to recruit his strength for the journey over the mountains to Trebizonde; and it was hoped that he would be enabled to start in about a fortnight for Trebizonde,—whence he can proceed by steam all the way to England.

The *Globe* states that that ancient ecclesiastical remnant, the Gate of St. John, in Clerkenwell, is threatened with destruction, under the provisions of the new Building Act—complaints having been made to the overseers of the parish that it is in a state of insecurity, threatening to passengers. For some time past, the lodge-entrance to the old monastery has been tenanted as a public-house; and it is apparently in a very dilapidated state, from want of proper repairs and attention. A strong desire exists, on the part of many antiquaries and of the inhabitants of the neighbourhood, to restore this interesting part of the ancient building, and to convert it into a literary and scientific institution, for the benefit of the inhabitants of the crowded district of Clerkenwell—after the familiar example of Crosby Hall. It is said that it could readily be made available for the purpose; and a public meeting is to be held, shortly, on the subject. The building has an interest for the literary and general antiquary, as well as for the antiquary "pure,"—as the scene of Johnson's interview with the printer Cave (whose house it was), and the birthplace of the *Gentleman's Magazine*, whose well-known vignette has recorded the fact to remote places and succeeding generations.

The daily papers mention the death, in his 90th year, of a veteran of the press, Mr. Andrew Franklin, who, 70 years since, commenced his literary labours in connexion with the *Morning Post*, and subsequently joined the *Morning Advertiser*,—in connexion with which paper he continued his editorial duties till old age, a few years since, compelled him to retire into private life.

The Americans seem to be paying off, by somewhat liberal instalments, the dramatic debt which they have incurred to England, for the visits of her actors to the cities of the Union. Last week, we spoke of the appearance of Mr. Hackett at Covent Garden;—on Thursday in this week, Miss Cushman, an actress of Transatlantic celebrity, new to the English boards, made her *début* at the Princess's Theatre;—and Mr. Forrest, an old acquaintance, will renew his intercourse with the English public on the same boards, in the course of next week. The character which introduced Miss Cushman was *Bianca*, in Milman's poetical tragedy of 'Fazio.'

From Dresden, we hear of the death, in that capital, at the age of seventy-five, of the physician and philologist Weigl; who has, in his day, had more than one title to notoriety. He was one of those who, in 1794, delivered Lafayette from the imprisonment in which he was held by the Austrians, at Olmutz. Professionally, Dr. Weigl's reputation was high. He introduced into Germany the blessing of vaccination; and vaccinated with his own hand upwards of six thousand persons. He is the author

of many esteemed medical works; and published some Greek manuscripts, of which he was the discoverer in the libraries of Naples, Rome, and Vienna.—The same capital has lost another of its notables, Charles Borromeó de Miltitz, the author of a great number of poems, novels, and romances,—as well as of many musical compositions which attained a certain amount of celebrity,—including a three-act opera, called *Saul*, still occasionally played in Germany. He was one of the most active editors of the *Leipsic Musical Gazette*, and a contributor to the leading literary periodicals of Germany.—From Berlin, we learn, that the King of Prussia has conferred the honour of hereditary nobility, with the title of baron, on Schelling, the Professor of Philosophy at the University,—that he has made a grant of 1,000 thalers a year to the 'Society for Historical Research' in that city; and purchased thirty-six copies of its complete publications for distribution amongst the libraries of the universities and principal lycæums of Prussia.

A curious dramatic homage to the posthumous reputation of a poet and academicien has just been rendered at the Théâtre-Français. Casimir Delavigne left an unfinished tragedy, called *Mélusine*,—founded on a fantastic legend of the house of Lusignan—its period the age of the Crusades, and its scene the East: and this fragment of a drama has been produced with great splendour at the theatre in question; the curtain falling at the close of the second act—just, say the critics, when the foundations of its interest are fully laid, and the passions which are to sustain it are fairly evolved and in action. Mademoiselle Rachel had the principal part.

At Munich, an ordinance of the year 1831 had, as some of our readers may know, made the acquisition of honours merely titular, tributary to those more hard-earned distinctions which are achieved in the paths of Art and Science; directing that the fees payable for the issue of letters of nobility, and certain other honorary titles, should be placed out at interest, and accumulated into a fund, to be employed for the promotion of the higher objects above named. The King of Bavaria has, by a new ordinance, directed that this capital, now considerable, shall furnish to such young Germans as shall distinguish themselves in any of the Arts and Sciences, the means of proceeding on a tour of improvement, either through Germany, France, Belgium and England, or through the two former of those countries, with the addition of Italy.—In the same capital, the first of the Exhibitions of the Fine Arts, to be held in the new Palace built for the purpose, will open on the 25th of August next. Artists of all nations are invited to exhibit—the ministerial department having charge of the Fine Arts, undertaking to pay the cost of transmitting and returning all such works as the jury shall accept,—to the extent, however, only of four hundredweight for any one object of Art.—An Exhibition of the Works of Modern Artists, foreign as well as native, will also open, at the Hague, in the coming month of May.

The French critics have a fine scent for an epigram; and generally contrive to start that species of game in any cover which they choose to beat. M. Alexandre Dumas, who had already exposed his literary estate to this species of chase, as a *feuilletonist*, has been writing a letter enforcing the importance of extensive advertising in the matter of literary produce; and the *anti-feuilletonists* have been fortunate enough to find the sort of comment upon this modern literary text which makes a satire of it, in a curious collection of ancient autographs just brought to the hammer in Paris. Amongst these, is a letter from the Abbé Delille to M. Thiessé; in which the poet observes:—"You speak of the importance of giving circulation to my work; a far more important matter is that the work should be good." Sixty years, says the sharp-nosed critics, have reversed the axiom:—the important thing, now-a-days, is, not that the work should be good, but that it should sell. There is some danger that we have friends of our own, at home, who may run against this epigram, and hurt themselves;—nevertheless, it must take its chance, for the sake of the honour which it reflects on the Abbé Delille.

ROYAL POLYTECHNIC INSTITUTION.—A New Subject in CHEMISTRY of universal interest—PHILLIPS'S PATENT FIRE ANNIHILATOR, illustrated by Dr. Ryan in his daily Lectures, and in the *Evenings of Monday, Wednesday, and Friday*.—During Lent a Series of Lectures on ANATOMY will be delivered by Professor Barclay in the Morning and Evenings of Mondays, Wednesdays, and Fridays, accompanied by Dr. Wallis on BRAY'S CALOTOME, KITE'S PATENT SMOKE-CURING and VENTILATING ROOF, COWEN'S LAMP, and CHIMNEY-SWEEPING APPARATUS, and TAYLOR'S improved Domestic FIRE ESCAPE, are interesting Novelties.—Two beautiful Pictures of the SHIPWRECK of the NAUTYCA are just added to the New DISSOLVING VIEWS, CHILD'S CHIROMATROPE, THE PROTEOSCOPE, THE PHYSIOSCOPE. Experiments by means of the DIVING BELL and DIVER, &c. &c. Admission, 1s.; Schools Half-Price.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Feb. 6.—Sir J. W. Lubbock, Bart. V.P. in the chair.—A paper was read 'On a new Bleaching Principle produced by the slow combustion of Ether in Atmospheric Air, and by the rapid combustion of Bodies in a jet of Hydrogen Gas,' by Prof. Schœnbein. The author having observed that a peculiar principle, in many respects similar to chlorine, was developed during a slow combustion of phosphorus in the atmosphere, was led to inquire into the product of the slow combustion of the vapour of ether mixed with atmospheric air. He finds that, besides well-known compounds, such as formic and acetic acids, there is evolved a principle hitherto unnoticed, which possesses oxidizing and bleaching properties in an eminent degree. It decomposes indigo, iodide of potassium, and hydroiodic acid, and also, though more slowly, bromide of potassium. When in contact with water, it converted iodine into iodic acid, and sulphurous into sulphuric acid; changes the yellow ferro-cyanide of potassium into the red, and the white cyanide of iron into the blue; it transforms the salts of protoxide of iron into those of the peroxide, and it discharges the colours produced by sulphuret of lead. The author points out the similarity between the action of this substance, in these instances, and that of chlorine and ozone. Analogous results were obtained from the combustion of a jet of hydrogen gas in atmospheric air, and even, under particular circumstances, from the flame of a common candle, and also from various other inflammable bodies when burning under certain conditions. The author is hence led to the conclusion that this peculiar oxidizing and bleaching principle is produced in all cases of rapid combustion taking place in atmospheric air, and that its production is therefore independent of the nature of the substance which is burnt.

GEOGRAPHICAL SOCIETY.—Feb. 10.—R. I. Murchison, Esq. President, in the chair.—The reading of Captain Haines's paper was not resumed, for, though of great importance in regard to the navigation of the Red Sea and Sea of Oman, it was deemed fitter for reference and study than perusal at the evening meeting; nevertheless, as allusion had been made, when the former part was read, to the Hamyaritic or Hamayric inscriptions in Hadramaut, on which occasion the Rev. Mr. Forster had explained his views regarding these monuments of antiquity, the President read, with the permission of Colonel Sykes, a letter addressed to that gentleman by Mr. James Bird, secretary to the Bombay Asiatic Society, dated Bombay, 2nd of December, 1844. It appears by that letter that the character of the Hamayric inscriptions in South Arabia, as shown by the late Professor Gesenius, is not materially different from the Ethiopic of the opposite coast, only being more primitive, and making use of the three primitive vowels of the Syriac in place of the seven vowels in modern Ethiopic, which were borrowed from the system of Greek vowels when the New Testament was translated into this language. Like the modern Ethiopic, it reads from left to right, and makes use of diacritical points, such as appear to have been introduced into the Syriac by the Nestorian Christians. The language of the inscriptions is a mixture of Ghiz and modern Arabic. These and other considerations detailed in Mr. Bird's letter are, he says, solid reasons for considering these Hamayric inscriptions to be posterior to the Christian era, and that we must read them from left to right, and not from the opposite direction, as other palæographers have deemed necessary. The Rev. C. Forster reads the inscriptions from right to left; but on this subject Mr. Bird suspends his judgment till he shall have examined the matter further.

BRITISH INSTITUTION, PALL MALL.

The Gallery for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten in the Morning till Five in the Evening.—Admission, 1s. Catalogues, by WILLIAM BARNARD, Keeper.

Mr. Linnell's *Wood Scene* (54) is another version of English landscape which never fails to attract many visitors; and, in Mr. Linnell's peculiar manner, is excellent:—faithful in its markings of form, free in touch without slovenliness, and mellow in tone. But we are less satisfied with the artist's taste in selection. The huge leafless tree in the foreground, besides being something harsh and knobbed in its form, not only cuts up the composition disagreeably, but attracts too large a share of notice; and in the distant wood, again, there is a like avoidance of those graces of form, which are producible without affectation or coquetry even among the pollards of a Dutch landscape. Such an assemblage of objects as here occurs, is doubtless to be found again and again in Nature: but the true landscape-painter will, we think, rather prefer those passages and episodes which have more play and variety. Mr. Linnell has another opener landscape (369), the sky of which is somewhat oppressive. We shall here, once again, warn Mr. Bright, *apropos* of his *Water Mill* (124), against one or two favourite effects:—mention as promising, in right of some originality, Mr. Cobbet's *Wood Scene* from 'As You Like It;' (428)—and say that we have to credit Mr. Peel and Mr. Soper with indications of characteristic and peculiar talent. It is hard for even charity to avoid specifying certain flagrant outrages on Nature which drove us into the nooks and the corners to search for compensation; but, for this once, we will refrain.

Mr. Stanfield exhibits three pictures—a sketch on the *Lago Maggiore* (4)—another on *The Magra looking towards the Carrara Mountains* (101), and a grand marine landscape on the *Holland diep* (129). In this the main features, cloudy sky and tossing water, are perhaps, a little heavier than Mr. Stanfield's wont: a small fragment of pier and strand cuts off the right-hand corner of the canvas more curiously than effectively: but the details, as usual, are wonderfully painted. Mr. E. W. Cooke is a liberal exhibitor this year, and rarely, if ever, has exhibited more to the purpose, than in his *Shallows of Bergen-op-Zoom* (44), a picture correct to one of the most dreary aspects of Nature, yet singularly attractive. Mr. Robins, also, has a clever *View on the Scheldt* (416), which must not pass unhonoured.

By way of closing our notice with a snatch of southern melody, we have reserved for its last paragraph a word or two on Mr. Hering's *Isola di San Giulio on the Lake Orta* (475), a scene which will tempt the fancy if not the feet of many a summer tourist: so rich and picturesque is it, with its vine-trellised foreground, and its island laden with those romantic-looking Italian buildings, which seen near at hand, lose, alas! so much of their charm. There is a tone at once sunny and delicate in Mr. Hering's work in pleasant harmony with its subject; but some of the architectural lines want revision—a carelessness which in so beautiful a landscape is hardly pardonable.

MUSIC AND THE DRAMA

CONCERTS OF THE WEEK.—This has been a week of many concerts—the time of Lent considered: *Madame Albertazzi* having taken a benefit at the Princess's Theatre, with much tuneful aid—*Mrs. A. Newton* (whom we recollect pleasantly as Miss Ward) and *Mr. Case* having bidden their friends to Crosby Hall, and engaged the best of the profession to meet them; to say nothing of the third of *Miss Farmer and Miss Flower's Soirées*, which is described as having gone off charmingly. *Madame Dulcken* closed her series on Wednesday. The evening began with a presentment of some of M. Schaffner's music; three movements of a Quintett which were anything but satisfactory. On the same evening *Mr. Lucas* produced at his *Soirée* a composition by M. Van Bree, a novelty of higher value—attractive, if not very original; and carefully written. Pleasant as it is to see new names creeping into our concert programmes, we fear, that "never charm nor spell" will keep M. Schaffner's there. At *Madame Dulcken's* Mr. Beeston made his *début* in the luscious 'O cara imagine' of Mozart. As we have been promised much for this gentleman, and as rising English male talent is scarce, (Sig. Gionesi not forgotten, whom the Italian papers commend) we will wait for a more auspicious opportunity ere discussing Mr. Beeston's merits. Mlle. Schloss sung a *Recitativo* and *Aria* by Mendelssohn, which *Madame Carado* used to sing at the Philhar-

monic concerts, but which has been since in good part re-written by the composer. More careful and well-intentioned the young lady could not be, and her voice is a treasure—well worth further polishing. We can but add, that *Madame Dulcken* herself played Beethoven's Quintett with wind instruments, his noble Sonata with violin in c minor, in her best manner, and Mendelssohn's second Concerto. With a little more settlement in her rhythms (whether leaning to the side of *tempo rubato* or metronomic strictness we hardly care—each style of reading having its charm) *Madame Dulcken's* playing would leave little to desire. As it stands, it is among the best Lady-performance in Europe.

The Fourth *Soirée* of the Society of British Musicians claims notice more especial than flattering: first, for the very bad playing of Beethoven's Quartett in B flat; secondly, for the selection of an awkward arrangement of one of Beethoven's instrumental movements, as a vocal duett: the singing of which, moreover, was conformable with the taste in selection. Both the performances above specified must have been stigmatized by "a black mark," if produced at a common school exhibition of the third class of a Conservatory. It is pleasant after the above to praise Mr. C. Horsley's song to some words by Barry Cornwall, "Dream, baby, dream," which was beautifully sung by Miss Duval,—this lady being among the English exceptions in the clear and sensible delivery of her text. The song was *encored*. The Romance and Rondo by Mr. Macfarren were, we presume, from a pianoforte trio: the air of the former is flowing—the latter, though well put together, "full of sound and fury." The pianoforte part was cleverly sustained by Mr. Jewson. The other new compositions produced were a Quartett by Mr. Stephens, and a canzonet, 'May-Dew,' by Mr. W. S. Bennett; the words of which were unworthy of the musician's care.

MUSICAL GOSSIP.—Those who love to fish in troubled waters will perceive with amusement that the Edinburgh Professorship of Music is again open to competition. Mr. Pearson, who was, as our musical readers will doubtless remember, so suddenly and strangely elected to the chair, has deferred entering on the duties of his office, until the Senate, weary of the delay, has, it is said by a contemporary, annulled the appointment. An ill fate seems to attend the Reid legacy.

It would seem, by the postponement of the opening of our Italian Opera till this day week, and some omissions in the announcement of the new ballet, that the visit of the Viennese children is not likely to take place. The paternal Austrian Government, it has been said, has issued an edict of recal, moved thereunto by some unpleasant occurrences analogous to those which led to the suppression of the infant ballets in the Austrian capital. And the French Minister of the Interior has put forth an ordinance prohibiting henceforth, as penal, any representations of the kind either in Paris or the *départemens*. In the present condition of the world behind the scenes, measures like the above are not only expedient, but urgently required.

Meanwhile the concert season in Paris is raging so furiously, as to give rise to a talk of restrictive measures, for the protection of the theatre-managers, who profess themselves, (and in that play-going world too!) seriously injured by the increase of musical entertainments. A *ukase* (for it appears to us to amount to a piece of Northern despotism) has been put forth to regulate the number of concerts and the price of tickets. It is certain that nothing can be worse than the Parisian system; and it has been with an eye to the degraded state of Music there that we have alike questioned the policy of the monstrous entertainments given by some professors, and the artistic wisdom of those who mix up their professional proceedings with social courtesies. One or two of the tricks *ad captandum* now tried in Paris, are new. Mlle. Sophie Bohrer,—a clever pianiste, who was here some years since—announces a concert, at the end of which she will offer a catalogue of a hundred pieces of music, and play any four her audience may select! This is carrying "the style conversational" into public intercourse with a vengeance.

One or two opera rumours are worth giving. First, the complete *fiasco* made at Naples by Mercadante's last work, 'Francesco Donato';—secondly, that a li-

bretto rejected by Donizetti, belonging to the management of the Paris *Académie*, will be intrusted to M. Albert Grisar, the composer of the 'Eau Merveilleuse,' whom we used to know years ago, in the English provinces, as a young Belgian amateur, of high promise;—thirdly, that Donizetti, lured by the promised *honorarium* of thirty thousand roubles, is about to appear at St. Petersburg towards the end of the year, with a new opera of his *construction* (we can no longer say *composition*)—fourthly, and lastly, that that most eccentric but fascinating writer, Madame von Arnim, is "about" an opera book, to be called, characteristically enough, 'The Revolutionists.'

PRINCESS'S THEATRE.—Among the *desiderata* of the modern stage, the most urgent has long been a great actress—one capable of sustaining the gorgeous majesty of the tragic muse. Coarseness or feebleness of execution has marred the efforts, with one or two exceptions, of the best candidates for the vacant throne; and even if they be admitted as proficient in the last graces of histrionic art, the increasing number of theatres, and the consequent distribution of talent, demands additional competitors. It was, therefore, with much gratification that we heard that Mr. Macready had discovered, in America, a lady qualified for occupying the high places of the drama. Miss Cushman's appearance in the character of *Bianca*, we have already announced. We have now to do with her performance of *Lady Macbeth*. Here the powers of the actress are tested, as already those of the poet had been, to the utmost. A heroine so sublime and terrible, that the highest intellect and the quickest imagination are blended in her character—a character simply but graphically suggested by Holinshed's Chronicle—a woman "very ambitious, burning in unquenchable desire to bear the name of queen;"—but elevated, by poetic genius, into a grandeur not to be excelled. Shakspeare starts in his tragedy from a high point—all is mountain land from the beginning. The regal ambition, the unquenchable desire, is a "foregone conclusion." Long before the action of the play, the lady had proposed to her husband that "suggestion whose horrid image" should afterwards "unfix his hair, and make his seated heart knock at his ribs against the use of nature;" the "thought, whose murder yet was but fantastical," was familiar to them both, long ere the Weird Sisters had hailed the successful warrior as "king hereafter;" else would it not have so readily occurred to his mind as the only means by which the crown was to be obtained; else upon the receipt of his letter had his "dearest partner of greatness" not at once conceived the design and plan of assassination. From the moment that Miss Cushman entered, we were convinced that she had grasped this leading idea: her reading of the letter was the finest thing we have lately seen upon the stage. No living actress has approached it. The scene with the attendant and her husband, together with the intervening soliloquies, were sustained with equal power: the lines—

Nor Heaven peep through the blanket of the dark,
To cry, Hold! hold!

were given with terrific effect. Her interview with the king was managed with dignity; nor did her temptation of her husband lack proper emphasis. The greatness of these scenes makes it difficult to rise above them. Shakspeare however, has piled alps on alps, and in the mountainous region which he travels, every step we take is an ascending one. 'Tis weary climbing, but the mighty business of the time compels the labour. Miss Cushman sustained it vigorously: she is greater after the murder than before; every word breathed with a separate life; every sentence glowed with accumulated expression; every gesture added to the signification of the text; not only her hand and fingers pointed, but her entire arms were instinct with the meaning of every passage. Perhaps in all this there was an exuberance of power, a plenitude of New-World energy, much of which must be subdued—some of it utterly destroyed—before the actress is consummated. All this is true. Taste may have much to object—may ultimately rescind and repeal much of this abundant action. Let it be so: let all such abatements be made, let all excesses be corrected—what then remains? Power, both mental and physical; that without which there is no art, nor possibility of any; power to conceive and to embody conception; the

matériel which must precede cultivation, and alone gives it value.

From not sufficiently considering this, critics fall into many errors. Mr. Edwin Forrest's acting is consequently liable to much misappreciation. We remember well when this gentleman first appeared, a distinguished actor expressed high expectations from what he had previously witnessed of Mr. Forrest in the United States: "He has," said he, "all the materials of a great actor about him." This was the generous tribute of praise bestowed by a rival artist. What, however, was the decision of the public arbiters of taste? They convicted the new actor of possessing "physical power;" they took him "in the manner." Undoubtedly, Mr. Forrest has great physical power; but does it therefore follow that he has not also mental power? At first, or at last, in all great sensible operations, physical force is needful; without it, execution must fall short of desire—with it, may exceed. Nothing less than the last exponent of mental power: it may, sometimes, appear more like a principal than an agent; but even then, it is a gift which makes him who possesses it a giant among men. We confess that we can admire an exhibition of physical force even for its own sake; but we are not prepared to assert that, in the instance of the actor before us, such force is *not* an exponent of mental power. The attempt to prove any such negative were simply ridiculous. Many of the objections we might take to Mr. Forrest's assumption of the character of *Macbeth* prove, indeed, the contrary. The business, for example, is in great part different from that usually adopted on the English stage; but always has an obvious reason, even when; for its novelty or other cause, it may awhile offend a taste which has been otherwise instructed. Much of the charge has, however, now fallen to the ground; for the actor's former manner has received considerable modification, and become mellowed with experience. He has learned that repose is the final grace of art, and has subdued all natural tendencies to violence, repressing his voice and action, except in the startling crises of the play, where both, without effort, spring forth with crushing effect; not because he is an actor who chooses thus to manifest strength, but because he is a strong man, and has simply liberated his energies. All this is merely a natural advantage—but it is an advantage, and must be reckoned among the natural qualifications of an actor, unless we hold that he is best fitted for the stage for whom nature has done least. There is no art which requires a greater combination of rare qualities, both of mind and person, than the histrionic, when truly; that is, *ideally*, considered. Except upon the occasions already stated, Mr. Forrest's *Macbeth*, as he now performs it, is a calm and stately, almost sculptural piece of acting. In more level and rapid intonations, it is occasionally displeasing—that is, to English ears—from an Americanism of tone and accent, which, from their natural delivery, become distinguishable in such passages. But we must learn to pardon this, as a provincialism; and the actor will meantime learn to correct it, by a longer residence among us.

Of the new business at which we have hinted, there are two pieces of physical effect one of which pleased and the other displeased us. On returning from the murder of Duncan, *Macbeth* stumbles, as it were, upon his lady unaware, and lifts his dagger to stab her, as if she were a stranger, or a spy upon his conduct. The situation was appalling, and admirably executed by both performers. It is natural, as well as effective. But in the instance against which we are about to remonstrate, there is a want of taste and discrimination. In the banquet scene, Mr. Forrest approaches the chair where the ghost of Banquo sits, blindly, and as if thinking of anything but "the graced person" of his invited guest; and then starts away in horror, as if the natural flesh and blood body were actually present. Now this is a false attempt at objectivity—an aim which perhaps the poet has already carried too far, by permitting the ghost to be visible at all, and deprives the scene of its right moral. The ghost of Banquo is but an incarnation of the terrors of *Macbeth's* conscience; because Fleance has fled, his "fit has come again." His mind once disturbed, loses self-control; the slightest trouble affects it, and destroys its balance. The actor should show this, and should intimate the subjective feeling of which

the outward action is merely an index; and should prepare such action by previous intimation. We commend this to Mr. Forrest's consideration; and we hope that, as he must see that from our remarks we mean kindly towards him, he will accept the suggestion in good part, and attempt its adoption.

In conclusion, we must not omit Lady *Macbeth's* somnolent scene. Some critics, affecting nicety where they wanted wisdom, have complained that Shakespeare has introduced this terrible catastrophe too abruptly; that he has neglected to mark the degrees by which Lady *Macbeth's* mind fell into such an abject state. Such persons have never rightly apprehended the symbolic nature of the drama generally. They ought, to be consistent, to require that *Macbeth* should, in a set speech, tell his lady of "the air-drawn dagger," in order to justify her allusion to it in the banquet scene. Great poets trust their readers' imagination; only little ones dream of exhausting their argument. The amount of action in this tragedy necessitated a typical treatment of the subject. During the whole of the fourth act Lady *Macbeth* never appears—an interval which the reader or spectator readily fills up; and when the guilty woman's actual condition is related by her attendant, it is at once recognized for what might naturally, under the circumstances, have been expected. Miss Cushman acted this incident of horror with fearful energy. We should counsel her to a still slower movement: the impression it is calculated to produce, will be found to correspond to the time which it may reasonably be made to fill.

HAYMARKET THEATRE.—A three-act comedy by Mr. Peake, called 'The Sheriff of the County,' is the production of a school now passing away. Nevertheless it has merits of its own; an outside representation of life, an eccentric portraiture of character, these are its prominent traits. Then for the filling-up, a sterling, but humble style of writing, a moderate infusion of jokes and puns, some sentimentality, but very little reflection; much surface, and no depth. With many things to amuse, therefore, there is nothing to excite or to impel in the present piece: even some exercise of patience is required; we have to wait for the jokes, few of them too being worth waiting for, but those few are capital. If the calling of a guinea-hen, a "one-pound-one" bird be miserably poor, the abrupt question put by a number-history-reading gardener, whether "Jane Shore would be a proper governess in a respectable family," was first-rate. The audience roared, came to a pause, reflected a moment, then roared again. This character, named *Pansy*, was richly enacted by Buckstone. His master *Mr. Hollyodge* (a country gentleman of retired habits) was performed by Farren. Withdrawn by the ambition of his wife (Mrs. Glover) from the care of his aviary to undertake the office of Sheriff of the county, his awkwardness and mistakes are ludicrous, and great reason has he to be glad when he finds himself superseded. *Nonpareil* (Mr. Webster), a late Lord-Mayor's footman, engaged for the purpose of drilling *Hollyodge's* rustic servants, was, we lament to say, an abortive attempt at humour, both on the part of author and actor. The other characters are ordinary stage-properties;—but the whole affair is put together with a practised hand, and where this is the case the poorest materials go further than, under other auspices, the very best can be generally made to do.

SADLER'S WELLS.—The restoration to the stage, at this theatre, of Shakespeare's 'Richard the Third,' as distinguished from Cibber's, is an important step in the right direction. The mischief which the stage has done to our national drama, it is high time that the stage should, as far as it may, set about repairing. The differences between the original play and Cibber's corruption, might be serviceably adduced to illustrate the distinction now recognized as existing between the theatrical and dramatic. In the one, all higher qualities are sacrificed for the sake of rapid action and cumulated effect. The Shakspearian drama, on the contrary, moves beneath a weight of thought and circumstance which requires attention; with no solicitude to improve occasion, and insert points for the favourite actor,—whether to catch at popular applause, or to interpret the situation to the popular mind, which is understood to need more exaggeration than befits the severity of high art. We cannot report, that in the tragedy, now performed and restored,

the beautiful and terrible repose of the original is altogether preserved; for there are passages taken from 'Henry VI.,' and other brief soliloquies interpolated, for the purpose of supplementing what the poet thought sufficient as it stood; and this, by way of concession to a modern audience, supposed, as we have said, to require both stimulus and instruction. This, however, is an evil belonging to a state of transition; the time will probably come when nothing will satisfy the cultivated taste but the presentation of the original without abridgment; for the objection to the length of old plays is altogether arbitrary and conventional, and would not be entertained for a moment, if a genuine love of dramatic art existed, such as was felt in the Elizabethan day. Until the arrival, however, of a more enlightened period, credit is due to every theatrical management that volunteers its part towards the purification of the stage; and which, if it does still abridge and interpolate, yet leaves the spirit and general outline of the drama such as it was conceived and executed by the mind that created it. But there can be no doubt, that the admission of anything from 'Henry VI.' into the tragedy of 'Richard III.' must injuriously disturb the idea intended by Shakespeare in the latter. This consideration it is which stamps with so much impropriety Cibber's introduction of the murder of the king in the Tower. The necessity for such murder had passed away from *Gloster* at the opening of the present play, and the state of mind supposed inconsistent with such gross procedures. The now powerful *Richard* can afford to intrust such business to mercenary agents; reserving himself for more intellectual work. Not by physical violence, but by the force of wit, *Gloster* henceforth operates. Murder has become so familiar a thing to his conscience, that nothing seems more natural to him than its direction. He has, therefore, abundant leisure to indulge his humour, spleen, and sarcasm, just when the fit is on, and to sport with the moods of his own mind and those of others. Mr. Phelps deserves credit for perceiving this, and accordingly presenting, instead of the conventional stage-*Richard*, a novel conception distinguished by ease, quietness, and a sort of jovial *abandon*. Had no additions been made to the part, this merit would have been still more conspicuous, and we might have witnessed a portrait purely Shakspearian. Let the actor learn, that the poet knows as well when to be silent as when to speak; and thus acquire willingness to sacrifice the theatric to the dramatic. It is, perhaps, too much to ask him to do this all at once; we must be willing to surrender something where we cannot reasonably expect all. One character, however, stands almost untouched—that of *Margaret*. The crimes, the sufferings, the bereavements of long-contending factions, have sublimed her into an image, as it were, of Fate—or at least into a mystery and a symbol, embodying the spirit of the fearful strife, with whose like fearful issues the tragedy itself is dealing. She is indeed a dreadful being, who speaks only to warn or to curse. There is no living actress more capable of performing such a character than Mrs. Warner; and she throws all her resources, both physical and artistic, into it with extraordinary effect. The part of *Clarence* was intrusted to Mr. Marston. We are happy to say, that "the dream" is retained; but the passionate pleadings for his life are, alas, omitted. In this, however, and some other omissions, regard has been evidently had to the capacity of individual actors; the want of available means is, in all such cases, a sufficient apology. Touching the *mise en scène*, the appointments are good; the scenery is picturesque and ingenious; the costumes various and correct; and the acting generally is respectable and satisfactory. Though, as a reform, not one of a final character; yet, on the whole, the improvement realized is as complete as, under the circumstances, could be practically effected.

ST. JAMES'S THEATRE.—The ghostly story reprobated last week, having been laid aside, we had on Monday M. Lemaître as *Don César de Bazan*, in all his glory, and great, of its picaresco kind, it is. The reckless, graceless audacity of the broken-down Spanish nobleman could not be better given. If some parts of the performance partake of caricature, it is because the dramatist has so willed it; and the actor,

to reconcile incoherences, and to connect together fragments in formation of a whole, has had no alternative. The recent visit of half a dozen different *Don Césars* to the different London stages, spares us the necessity of dwelling upon the incidents of this dashing melo-dramatic comedy; while it affords us an opportunity of pointing out the superiority of our guest in the artistic requisite of completeness. Our countrymen leave the sketch as they found it. M. Lemaître works it up into a finished picture. While we are listening to him there is no feeling that wit is wanting to the dialogue; while we are looking, there is nothing in the incidents to repel us. In the classical drama of 'Old France,' M. Frederic—like his compeer among the ladies, Madame Dorval—has been tried, and by the French critics, found wanting. But we must regret, though not as severe sticklers for classicity as Mistress Jarley, that better occupation has not been found for him, than in the repertory which bears his name. Clever actors of his class, by mystifying the public with regard to the meagreness of the pieces they clothe with life and animate with spirit, are precisely those who do the heaviest injury to the stage, by lowering the tone of composition and appreciation: and dramatic authors should look to it, and take their measures accordingly.

MISCELLANEA

Artists at Rome.—The following statistics are furnished relating to the artists, native and foreign, studying and practising in Rome. The foreigners are 404 in number—300 of them being painters, 58 sculptors, 39 architects, and 7 engravers. Of the whole number, there are 158 German, 25 French, 35 English, 17 Russian, 7 Polish, 15 Swedish and Norwegian, 31 Danish, 19 Belgian, 5 Dutch, 11 Hungarian, 15 Spanish, 7 Portuguese, and 14 American. It will be observed, however, that this subdivision of the entire number leaves forty-four to be accounted for. The Italian artists are said to be 542 in number,—besides 2,000 workers in mosaic.

Engraving.—I am at a loss to understand what can have induced your correspondent, *An Engraver*, to address to you his letter, which appears in your paper of the 15th inst. I can see no reasonable way of accounting for it, otherwise than on the supposition that it has been penned on the faith of hearsay report, and not after an actual perusal of my communication. I do not propose "etching on glass," which common sense dictates "can possess no advantages over copper and steel." I do not propose the technically called "ground for etching;" and as to my thin varnish with virgin wax, if I may believe my own eyes, and my own practice, it is a false assertion his stating, "any kind of wax you cannot see through." Again, the action of heated metal to acquire a transfer of every line of a print, is as different to transferring printed cyphers to silver spoons by rubbing "with a burnisher," as this latter is like the transfer of prints from paper to pottery ware. In either case the ink must be fresh, and it is the ink that is transferred; not so by the Calorotype, which appears as a mere shadow as a photographic picture. I am, &c. HENRY DICKS.

Volcanic Eruption.—A Russian journal gives the details of a volcanic eruption which took place as long ago as June the 11th of last year, not far from Schemakha, situated in the Black Sea. About six in the morning the volcano all at once sent forth, with a great noise, a quantity of burning matter, impregnated with naphtha. The eruption lasted three quarters of an hour, and not less than four openings were formed in the mountain. From one of them a quantity of muddy water was seen to issue, and below it was a spring of clear water, of a brackish taste, which at present continues to flow down to the plain. The craters are now no longer visible, but in their place are seen two little hills of a conical form.

To CORRESPONDENTS.—W.K.P.—S.G.—J.C.D.—J.S.—W.B. W.J.C. received.

An Amateur should have sent his name.

Erratum.—*Young's Lectures.*—In our last number, it was said, that Young was not a popular writer, but one of the most popular of those who can be relied on for accuracy in a very large range of subjects. One word was here left out: we meant to say not merely a popular writer, but one, &c. It would be wrong to say that Young was not a popular writer. He was not a popular lecturer, that is, he did not succeed in attracting audiences; but he is a popular writer, in the sense in which the word popular is now used; that is, he gives his explanations in a manner which unmathematical readers can understand.

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It is on this ground, that we cannot be propitiated by a superb illuminated title-page, to pass over 'The Musical Treasury,' without crying with Miss Burney's Mr. Briggs at the Harrels' Masquerade, "French beads and Bristol stones." The quadrilles, waltzes, selections from French operas and glees, however hackneyed, might pass—but we cannot be silent when we encounter a voyage in the *Great Western* done into music after the fashion of 'The Battle of Prague'—or avoid exclaiming when we find the 'Red Cross Knight,' in company with namby-pamby like the following—the music of which holds just proportion to the words:—

Ah! how with dewy feet she trod
The early summit where pale lilies lay!
And light which o'er her close-bound hair
Betrayed the slowly-mounting day.
Our village youths have ceased from toil
Save where she rests with tears they've strewed
And flowers whose drooping odours sigh
A low farewell to lost Gertrude! (1)

There is a folly, the extent of which, would not be believed but on testimony.

Let us lastly speak of three single songs. First comes "There be none of Beauty's daughters," ambitiously set by Mr. Harding. As he follows Mr. Knapton, whose rondo is engaging and picturesque, and Mr. Moscheles, whose canzonet is classical and expressive, his task was not an easy one. But that he starts with good courage will be seen by his symphony which is in the difficult style of Henselt's sweet "love Song" (a pianoforte study). We are sorry to be unable to praise the song as fulfilling the pretension of the symphony. Here and there, it is true, the author shows some consciousness of the graceful changes of his poem: but his melody is poor, and he has found no better way of closing his composition than by a musical *Da Capo* to different words—in this unlike Mr. Knapton, who used the first four lines of the lyric (as was admissible), by way of ritornel. The next and last pair of songs are far worthier; Mr. C. Horsley's *two for a contralto*, or to speak more strictly—*mezzo soprano* voice. We noticed these when given by Miss Cubitt at the *soirées* of the Society of British Musicians;—the first, from Tieck's 'Genoveva,' as gravely and sweetly expressive:—the second to more jubilant words by Barry Cornwall, as buoyant and winning,—what an "invitation to sing" should be. But on turning to the latter for cool examination, we discern in it so strong a reminiscence of the starting theme of Mendelssohn's second duett for pianoforte and violoncello, that we must point it out. Mr. Horsley is too clever to be permitted thus to confuse admiration and quotation without being warned of his mistake; and this the more urgently since originality of melody is not the strongest point of his model.

MUSICAL GOSSIP.—A chance seems held out to German opera which it has not recently enjoyed,—thanks to a liberal measure proposed to the King of Prussia by M. Meyerbeer, and announced as a principle of the state-theatrical-management. This is the production at Berlin, every year, of two or three new operas by German composers. By way of beginning, Dr. Spohr has been invited from Cassel to superintend the rehearsals of his 'Crusader.' Natural as such a scheme would appear, and likely, moreover, to be profitable; it is nevertheless an important inroad made upon the exclusiveness which has hitherto been a marking characteristic of German cities, and, aided by their present disposition to unite, ought to produce good results.—From Cologne, we learn that the members of the Philharmonic Society in that city, have founded there a Normal School of Music,—especially designed for the formation of skilful professors in singing and various branches of instrumental music. Ferdinand Dorn, first Kapellmeister of the cathedral, and the composer Conradin Kreutzer, have been appointed directors of the new establishment.—At the Royal Singing Academy of Berlin, the Prussian Government has established a chair of Musical History.

The candidates already mentioned for the Edinburgh Musical Professorship are Sir Henry R. Bishop,—whose resignation, it will be recollected, gave signal for the strife so coarsely conducted in certain journals, so sharply contested by the candidates, and so irritatingly terminated by the northern eyes.—M. Guynemer, Dr. Wesley, Dr. Gauntlett, and Mr. Donald-

son. It is to be hoped, on every account, that the appointment will this time be filled "for good."

A new 'Joan of Arc,' with music by Verdi, has been produced at La Scala, Milan, with great success, say the papers. The subject appears to us better fitted for the French than the Italian stage, yet we do not remember its having been set for the former. Here, by the way, and not in a substantive review, shall we advert to 'Robert the Devil' as given at Drury Lane. When we have asserted that the orchestra from its paucity of numbers is inadequate to Meyerbeer's effects, and that none of the parties in the cast of a work, which was calculated for Nourrit, Levasseur, Cinti-Damoreau, and Falcon, are equal to, or able to sustain, their parts, (some of them not even to the execution of the notes), we may be excused the ungracious task of closer criticism. According to the established fashion of English managements, Mr. Bunn would seem solicitous to throw away the chance which the success of 'The Bohemian Girl' gave his theatre.—Our contemporaries announce a visit (if not the return home) of Miss Birch at Easter.—M. Vieuxtemps, too, is promised to the provinces. We have not yet heard the names of the great artists who may be expected for the London concerts. We believe, however, that matters have been arranged so as to allow us a hearing at the Opera House of M. David's Ode-Symphony. It is also reported that the Municipal Council of Paris have at length determined on the removal of the Opera, elected its new site on the Place du Palais Royal, and voted four millions (160,000*l.*) for the erection of the building.—Lastly, we are told (but the rumours of foreign journals are really puzzling) that we may contradict the announcement of the death of Charles Filtch, the boy-pianist, which we copied some months ago.

PRINCESS'S THEATRE.—For the same actress to succeed eminently in *Lady Macbeth* and in *Rosalind*, is a test of diversity of power which few could endure uninjured. The play of 'As You Like It,' ranks as one of a class, the peculiar growth of an age. Lodge's *Rosalind* was pedantic and prolix, and inflated with those conceits which beset the romances of the period. Nothing better shows Shakspeare's genius than the skill with which in his dramatic adaptations he preserved the spirit of such novels, and yet to a remarkable degree avoided their turgidity and tediousness. His taste and judgment were equal to his genius.—this, which was sometime a paradox, is now an admitted truism. It applies, however, not only to Shakspeare but to every great poet. It is a principle. For the enthusiasm of Lodge, Shakspeare wisely substituted an idealism of his own. The ideal quality of this entire play has been heretofore demonstrated [see *Athen.*, Nos. 872, 873, 874];—the writer, moreover, animadverted on the mistaken custom of the stage in casting its heroine to the comic actress, as if mirth and volatile wit, not passion and imagination, were the basis of the character. The mere assumption of such a part therefore by a tragic performer like Miss Cushman, is an improvement which, though evidently accidental, may tell advantageously for the cause of the drama. There is of necessity a severity in this lady's treatment of the character which preserves the classic outline, and the mirth is naturally of that enforced kind which the poet doubtless intended. Earnest, unfortunate, exiled; a princess beautiful and dignified of person, rich in mental endowments, inspired by love, but relieved from restraint, and made free of forest life; *Rosalind* is placed in a position to display, without reserve or disguise, whatever might be in her heart and mind, and manifests a benevolence of disposition, and a superiority of intellectual power, above suspicion and equal to all occasions. We regret, in such instances as the present, that histrionic talent should be compelled by theatrical management to drudge through the commonstage-version of such dramas, and thereby induced to adopt the ordinary stage-conception of such a part; and we impatiently await a better period when the regulation of the stage shall be under more intelligent guidance. Making allowance for the present evil state of matters, nothing could be more complete than Miss Cushman's execution. The decision, sharpness, and brilliancy of her style are admirable, and altogether unlike the doubtful manner of most performers. Her perception is clear and

certain, and of her meaning, accordingly, no mistake is possible; hence her acting is, at all times, full of significance, force, and effect. Sometimes, perhaps, there is a tendency to masculine energy and vehemence; nevertheless, we were not unfrequently touched with a tenderness which seemed truly Shakspearian; and all through met with more vivacity and spiritual buoyancy than we had hoped for. Against the barbarous introduction of the cuckoo song we have already protested [see No. 874],—and therefore cannot consistently approve of it now; but as indicating the range of expression of which the new actress is capable, it merits mention. By the aid of gesture, expression, and management, Miss Cushman contrived to make a very limited vocal organ exceedingly effective. Soon it is to be wished that her manifest genius will put her into a position, where her own judgment will be permitted to decide in favour of dramatic purity. We cannot demand it at present—that is, of her,—though of the manager we do—and that immediately. Suffice it now to say, that while in variety, delicacy, and sensibility, Miss Cushman's *Rosalind* is inferior to none, in force and depth it is perhaps without a rival. We venture, however, to recommend to her, a re-study of the character, in order to bring out its ideal, "heavenly," purity, which the general stage-conception not only omits but controverts. And not only in this, but in all instances, she will act wisely by elevating her aim so as to grasp the moral and the ideal of Shakspearian characters, which in nearly every case is opposed to theatrical convention. In this manner Miss Cushman will deservedly win a reputation for originality, and confirm the expectations which from her natural power and evident talent, we are justified in entertaining of her future excellence. She has at least daring, determination, and purpose, to begin with, and these properly governed will lead to permanent success.

On Tuesday Miss Cushman appeared in the character of Mrs. Haller, and showed originality of conception in the preservation of a quiet tenor throughout, which touched in the audience "the source of sympathetic tears." But we cannot afford to dwell long on any part in such a play as 'The Stranger.' It is by the use of the Shakspearian bow that histrionic vigour must be tested.

On Thursday 'Lear' was produced,—not Shakspeare's, but that alteration of Tate's alteration, which the stage, since Edmund Kean's time, has presented as a miserable compromise—so little influence have even the reforms of Mr. Macready retained on theatrical practice. After the representation of the restored 'Lear' at Covent Garden,—no manager of any respectability should have insulted public taste with a corrupted version. The audience, however, came to see the actor, not the play. Whatever doubts we might have entertained as to Mr. Forrest's powers in *Macbeth*, they are all dissipated by his performance of *Lear*. Every natural advantage, in this character, comes to the actor's aid. His person is regal; his countenance, full of grandeur, looks like a cast from the antique; he moves, as it were, the image of Paternal Majesty. In all this, however, it is not the actor's conception, but nature's own magnificent work in his personal conformation, which awes and impresses the spectator. The actor himself is more solicitous about the humanities of his assumption; he takes on the trembling appearance of age from the beginning, and manifests it, to our thinking, in excess. The artist should rather suggest than exhaust. But with this one, all objections vanish. From the moment that the king descends from his throne and addresses *Cordelia*, Mr. Forrest engaged and retained the sympathies of the house. The impetuosity, resentment, rage, wonder, disappointment, spleen, indignation, despair, madness, recovery, and death of the injured monarch were successfully portrayed with a breadth and depth of effect which, while they electrified the general audience, were calculated to satisfy the judgment of the more critical. What particularly distinguishes Mr. Forrest's performance of this sublime impersonation is, the equability with which he sustains it through the whole series of developments. There were no fits, nor starts, nor spasmodic convulsions; no violent heavings, no mannerisms, no affectations to mar the uniform grandeur of the scene. The fearful malediction on Goneril lost nothing of its fearfulness by Mr. Forrest's delivery; it was, in fact, overwhelming.

interest. We are told, indeed, that the 'Bianca e Gualtiero' of that distinguished Russian amateur,—M. le Colonel Lvoff, has been given at St. Petersburg with triumphant success—Madame Viardot and Rubini taking principal parts. A M. de Fresne, too, has been producing himself and his compositions in the select circle of the Abbaye-aux-Bois, at Paris, to the infinite admiration of the *feuilletonists*. Taught by past experience, we wait for more precise information ere we dare admit his claims. What, by the way, has become of M. Bèfort—the miracle of tenor-singers, discovered by those sanguine gentlemen last autumn?—and who, by the present silence of all respecting him, seems as yet to be little more substantive than

“but a wandering voice.”

PRINCESS'S THEATRE.—The British public have now become acquainted, through the agency of Mr. Forrest, at his former and present visit, with two tragedies of American composition. The first of these, 'The Gladiator,' was, we recollect, a piece well constructed for stage effect, with some especially powerful scenes, calculated to exhibit the qualifications of the principal actor in the most striking manner. But not only the poetic faculty, but the art of writing verse was wanting in the author; and it accordingly soon took its place as an extended melo-drama which might serve the purpose of theatrical spectacle, but had small claim to literary consideration. The second piece—that now acting—is similar in kind, but inferior in execution. The hero, whose name it bears, is, too, a sort of gladiator in his way—"the last of the Wampanoags"—Metamora, or Metamocin,—the "Philip of Pokanoket" of Washington Irving's 'Sketch-Book,'—the defender of his native forests against the earliest settlers of New England. It is but fair to quote the character given of him by the novelist:—"He was a patriot attached to his native soil—a prince true to his subjects and indignant of their wrongs—a soldier daring in battle, firm in adversity, patient of fatigue, of hunger, of every variety of bodily suffering, and ready to perish in the cause he had espoused: proud of heart, with an untamable love of natural liberty, he preferred to enjoy it among the beasts of the forest, or in the dismal and famished recesses of swamps and morasses, rather than bow his haughty spirit to submission, and live independent and despised in the ease and luxury of the settlements. With heroic qualities and bold achievements that would have graced a civilized warrior, and have rendered him the theme of the poet and historian, he lived a wanderer and a fugitive in his native land, and went down like a lonely bark foundering amid darkness and tempest, without a pitying eye to weep his fall, or a friendly hand to record his struggle." This description is well realized in the hero of the play. The sense of wrong—the stoical endurance—the sentiment of revenge, contrasted with occasional patience under suffering, and the natural piety of the savage, are skilfully and powerfully drawn out. The diction in which his thoughts and feelings are expressed is also for the most part judiciously selected, and we have the figurative eloquence of the royal Indian prudently symbolized. Successively and successively is he exhibited as a husband, a father, a warrior, and a king; and in each blends the opposite extremes of tenderness and ferocity, vehement affection and wild hate; but, throughout all the changes of his fortune, ever conscious of the presence of the Great Spirit, whom he worships with equal fidelity, whether by his mysterious power doomed to life or death. His brave and solitary defiance of his assembled foes, when standing untended within their council-chamber, sacrificing in their very presence the traitor of his tribe who had sold his country to the pale-faced Puritans, pouring out before them a torrent of adjurations and maledictions, and finally dashing down the war-axe into the floor immediately previous to his exit, presents a scene equally natural, dramatic, and effective. Nor were the other scenes in which Metamora himself appears unworthy of companionship with this. But here our praise must end. The remainder of the drama, consisting of an underplot, relative to an exiled regicide and his daughter and her lover, the son of Sir Arthur Vaughan, and the mystery that veils until the fifth act the relation between parent and child, was altogether the poorest and worst combined rubbish

ever written. We can scarcely believe that the author of the one set of scenes was the author of the other, such is the disparity between their style and execution. In making this remark, we are rating the whole merely as a melo-drama, though pompously inflated into five acts; but simply in that point of view, the discrepancy is almost unparalleled in dramatic composition, which is fruitful enough of anomalies even in its highest labours. Such barrenness of invention in the materials, such an ignorance of construction in the treatment, were never, perhaps, more egregiously betrayed. We are afraid, therefore, that 'Metamora' is doomed to do even less than was done by 'Spartacus' for the dramatic reputation of the New World. But the reasons are sufficiently obvious why dramatic genius in America cannot yet have existence. The objectionable parts, however, might be all removed from the play, and the performance would gain by the excision. The piece, in fact, is manifestly written for one performer: it is nothing more than a mono-drama, and it matters not what becomes of the scenes in which the hero is absent. The aim of the author was so evidently and expressly to fit Mr. Forrest at all points, that it becomes superfluous to criticize his performance. If the red man be such as the author has portrayed him, then is Mr. Forrest beyond question the red man; for the writer had him in his eye in every line which he has compiled for his delivery; he had from the first identified the character with the actor. What Mr. Forrest had to do was to bring forth all the peculiarities of his style, all the resources of his craft, without selection or reserve; thus best would he fulfil the design of his author in assembling every one of his effects in a single part. Those who wish, therefore, to understand at once the whole that Mr. Forrest can do, may now gratify their wish by witnessing 'Metamora.' We find that we have left but small space for the "new grand Oriental melodramatic burlesque," founded on G. M. Lewis's famous 'Timour the Tartar'; this, however, we regret the less: for to occupy a line in advertising on a thing so worthless were absurd.

The most elegant and witty of Shakespeare's comedies, 'Much Ado About Nothing,' was produced on Thursday evening, to give Miss Cushman an opportunity of appearing as the representative of *Beatrice*. Little indebted to the Spanish romance from which he derived the serious part of his plot, the poet mainly depended on the original comic characters with which his unaided genius has enriched and varied the scenes in its dramatic development. Failing or not caring to excite strongly our interest for *Hero* and her lover, Shakespeare succeeded to admiration in so depicting the creatures of his own fancy, *Benedick* and *Beatrice*, *Dogberry* and *Verges*, as to charm us with the vivacity and raillery, the humour and absurdity of the dialogues and incidents in which they partake, and of which we know not whether to prefer the brilliancy and ingenuity, or the kindness and *bonhomie*. *Benedick* and *Beatrice* are in particular beautiful creations; imaginary haters of marriage, because the theme has become the ordinary topic of their satire; their similarity is made most philosophically the ground of an apparent antagonism, and thus opportunity given for a wit-combat between the friendly litigants, equally remarkable for its inveteracy and good humour. The absence of all bitterness prepares us for the final reconciliation of the parties; and we should be, indeed, disappointed if two amiable, though somewhat perverse beings, so well matched in disposition and feeling, were not at last made happy in that union, which it is from the first evident they only affect to despise. Accomplished, generous, brave, and virtuous, both enlist from the beginning the best sympathies in their favour; we wish them well throughout their merry trial—the dash of earnestness that at length comes over it, serves but to deepen and confirm the interest already excited—and we cannot help rejoicing in their ultimate triumph, as that of two eccentric companions who have made themselves unexpectedly agreeable, on a short excursion in which there has been more of sunshine than of shade—some few minutes of cloud only to as many hours of delightful enjoyment. The manner in which this play, like others, has been revived at this theatre, does no credit to the management; the scenery and appointments being execrable, and the performers turned loose on the stage without sufficient rehearsal. Only the four

pure Shaksperian characters, *Benedick* (Mr. Wallack), *Beatrice* (Miss Cushman), *Dogberry* (Mr. Compton), and *Verges* (Mr. Oxberry), have escaped without serious injury; but these could not be now better performed anywhere. Mr. Wallack is the only actor left on the metropolitan boards who has the slightest pretension to enact the gentleman of comedy; and Miss Cushman showed her usual decision and purpose in the assumption of the character of *Beatrice*—qualities in which, at present, she has not only no rival, but no competitor. Her acting, notwithstanding some too obvious mannerism, was spirited, overflowing with mirth, yet chaste, marked with maidenly reserve, and even in the very riot of wit or humour not overstepping the limits of good manners. These merits are rare, and indicate so much judgment in the actress, that, with her talents, we have no doubt of the continuance, and even increase, of her popularity. It would be superfluous to praise either Mr. Compton or Mr. Oxberry: the former gentleman is the most classic of low comedians, and must be seen to be appreciated. For the rest, as we have intimated, silence is mercy; but the want of control and regulation—nay, even of ordinary care—in the production of the legitimate drama at this sometime operatic theatre is an experiment on the patience of an English audience, which almost deserves laudation for its hardy audacity and reckless daring.

ST. JAMES'S THEATRE.—*French Plays.*—We can merely, this week, announce the re-appearance, at the French Play, of Mdlle. Plessy:—also the *début* of a star, piquant and bright in its minor way—Mdlle. Ozy. We ought now to be hearing some news (according to the *programme*) of the new play of M. Alexandre Dumas, which was to be given when the classical actors of the *Théâtre Français* arrived. And M. Dumas has been in London, Rumour says, on an errand worth commemorating—nothing less than a meditated translation of 'Macbeth,' and has had an interview thereupon with Mr. Macready. This, from his notoriously slight acquaintance with our language and literature, might seem a hazardous task, to those unacquainted with the fact, that M. Dumas has a literary *atelier*; and of course in it, an "oversetter" of Shakespeare.

MISCELLANEA

Curious Meteor.—On Saturday night last, at 11h. 50m. London mean time, the sky being perfectly clear, and the stars shining with a steady light, my attention, after taking a cursory view of the heavens, and also a few observations of the comparative brilliancy of the stars in the neighbourhood of *Arcturus*, was suddenly attracted by the appearance of a faint light in the constellation of *Canis Venaticæ*, similar to a small nebula of about the magnitude of a 4th mag. star, but of a distinct yellow colour. Knowing that part of the heavens well, I was immediately struck by the appearance, and hastily procured my telescope to bear upon it, though a low power, yet possessing great penetration and plenty of light; without distortion it appeared like four small stars, with a nebula in the centre of an orange hue: from *Alpha Canis Venaticæ* it moved slowly towards *Coma Berenice*, getting more brilliant. I followed it for about 2 m., when it faded away in R. A. 12h. 2m. Dec. 10° 5' N.; its elevation above the earth was probably considerable, but not discoverable from a single observation. It would be very interesting to know whether it has been seen at any other part of the country, in order to obtain the precise elevation. The subject of meteors is one of curious interest. It is amazing how much might be done in this interesting subject by private gentlemen to extend the boundaries of our knowledge. Persons stationed in lighthouses would have a very pleasing and agreeable employment by hourly noting the state of the sky and wind; it would help to drive away that ennui and discomfort which arise from a forced inactivity. The number of lighthouses round our coast would render these observations of great practical importance.

I am, &c.

J. T. GODDARD.

Quantity of Rain.—In your number for Feb. 22nd, [No. 90, p. 192] at the end of your Report of the

Register-General, &c., you give a Meteorological Report of the Astronomer Royal, by which you make the quantity of rain in 1842, only about 12 inches. As this quantity is less, by nearly one-half, than I ever noticed to be recorded as having fallen in England, I presume there must be an error in your statement, which, as the report is one of interest, it may be well to correct.

I am, &c.
W. B. T.

[At the anemometer gauge, whose receiving surface is 205.6 above the mean level of the sea, the amount of rain was for the year 1842—12.63; so that our statement is correct.]

Whittington and his Cat.—Mr. Albert Smith presents his compliments to the Editor of the *Athenæum*, and begs to claim a share of the writing in the burlesque of 'Whittington and his Cat,' which is the joint production of Mr. Taylor and himself.

24, Percy-street, Bedford-square.
March 29, 1845.

Colourless Ink.—Sir George Mackenzie has invented a substitute, in a colourless fluid, for black ink, "the nastiness of which," he says, "has been submitted to for ages." A history of the invention was lately read by him to the Royal Society of Edinburgh. A properly prepared paper, however, is required; and the ink becomes blue or black, according to the sort used. We have tried the ink on the prepared paper, and found it excellent—on unprepared paper it remained colourless. Neither will it, like common ink, stain the fingers, or anything else, except silver, and then may be easily removed. It is obvious that its cleanliness is the chief advantage of the invention, which will commend itself accordingly to the drawing-room, boudoir and library.

The late Professor Daniell.—The late John Frederic Daniell, professor of chemistry in King's College, London, lecturer on chemistry and geology at the Hon. East India Company's seminary at Addiscombe, one of the examiners in the University of London, foreign secretary of the Royal Society, D.C.L. (Oxon.), &c., was born in Essex-street, Strand, March 12, 1790. At an early age he became a pupil of Professor Brande, in whose society he made several tours, and of whom he spoke as one endeared to him by kindred pursuits and early recollections the day before his death. In 1816, associated with this gentleman, he started the 'Journal of the Royal Institution,' the first twenty volumes of which were published under their joint superintendence. He married, in the following year (September 4), Charlotte, youngest daughter of the late Sir W. Rale, surveyor of the navy, and subsequently became managing director of the Continental Gas Company, to forward the interests of which he visited the principal cities of France and Germany with Sir W. Congreve and Col. Landmann, making those arrangements by which many of them have since been lighted. On the formation of King's College, in 1831, he was appointed professor of chemistry, and found himself at length in the position he was so well suited to occupy. His inaugural lecture, eminently characteristic of the Christian philosopher, gave a good earnest of the spirit in which his instructions would be conveyed. Of the extent of Professor Daniell's scientific labours some idea may be formed from the fact that, independent of his 'Meteorological Essays,' and 'Introduction to the Study of Chemical Philosophy,' he communicated to various scientific periodicals upwards of forty original papers; of these thirteen relate to meteorological subjects, nine to electricity, and the remainder to chemistry and other branches of physical science. Of their intrinsic importance some notion may be obtained from the circumstance that he received all three of the medals in the gift of the Royal Society. In 1820 he published an account of his new hygrometer—an instrument which, for the first time, rendered regular and accurate observations on the dryness and moisture of the air practicable. It has since been extensively employed in all climates, and has enabled hygrometry to take an exact and definite form. It still remains the only accurate instrument for making such observations. In 1823 appeared the first edition of his 'Meteorological Essays,' of which he was engaged in revising proofs of the third edition at the time of his death. This work was the first synthetic attempt to account for meteorological phenomena as a whole, the known laws of which regulate the constitution of

gases and vapours. In the following year (1824) appeared his essay on artificial climate in the 'Horticultural Transactions,' the practical bearing of which on culture in general, and particularly of plants grown under shelter, is daily becoming better appreciated, and which, according to Dr. Lindley, has done more for the improvement of this art than any single circumstance besides. He received the society's silver medal for this paper. In 1830 and 1831 he published his new pyrometer, an instrument still the best for measuring high temperatures, such as those of fusing metals, and furnaces in general. The Royal Society deemed this an invention of such utility and importance, that they, in 1832, conferred on him the Romford medal for the most important discovery relating to heat that had been made throughout the civilized world during the three preceding years. In 1836 appeared a paper of his in the 'Philosophical Transactions,' describing his valuable improvement in the voltaic battery, by which he showed the means of obtaining a constant and unlimited supply of electricity. The importance of this discovery was recognized immediately throughout the whole scientific world. In appreciation of its merit the Royal Society, in 1837, honoured him with the Copley medal, for the most important scientific discovery of any description made in any part of the world during the previous year. Several other valuable papers appeared in the 'Philosophical Transactions' for the following years, and for two of these he, in 1842, received one of the Royal medals.—*Times.*

Arts and Manufactures.—At a late meeting of the Philosophical Society of Glasgow, specimens were exhibited of French art and manufacture, purchased by Government at the late Exposition in Paris for the School of Design in London, and which have been sent down for inspection to the Institution in Glasgow. These articles are described as presenting a high standard of excellence in various branches of art and manufacture. "The first we noticed," says the *Scottish Guardian*, "was a drawing or pattern for a rug, being a specimen of the manner in which French designs are executed for the manufacture of these articles. It might be about twelve inches long by about six or eight in breadth, and consisted of a series of figures of flowers, drawn and coloured with exquisite skill, finished with the minuteness and nicety of miniature painting, and showing an amount of labour which we were informed would be poorly compensated to the artist by fourteen guineas, the price at which the pattern was purchased. There were a number of specimens of pottery, and glass manufacture, and jars and vases cast in metal, remarkable for their classic elegance of form and beauty of design. Amongst these we observed the following:—A valuable bronze vase with an allegorical design, representing two groups of figures, the most prominent of which were Justice and Peace on one side, and Patience and Hope on the other, all the figures being produced with admirable sculptural effect. A jar in common Beauvais ware—the coarsest potter's clay, in fact—showed in a remarkable manner the value of Art in moulding forms of perfect grace and symmetry out of the most ordinary and inexpensive materials. One of these elegant jars might cost sixpence, and we believe that in France, as we have no doubt will soon be the case in this country also, they are much sought after for household purposes. A vase cast in argent-platina, of singularly fine proportions; the chasing elaborated with the minuteness of insect-work; produced in the *atelier* of M. Rudorf; cost forty guineas, being considered a perfect specimen of the art, and without its equal as yet in British manufacture. Glass-china vase, from the work called *Choisi le Roi*; value, 16*l.* In this specimen the classical proportions of the other vases were produced in a material of exquisite delicacy, combining the purity of crystal with the pearly whiteness and transparency of the finest porcelain, and affording a ground susceptible to the minutest shades of the pencil. Vases of this description are painted by the hands of ladies; and the present specimen bore testimony to the industry and taste with which the paintings are executed. Two Terra Cottas moulded in common tile-clay, and intended for holding flowers;—both very pretty examples of the same union of taste and economy which we have already noticed. Four specimens of enamelled ware,

another cheap and beautiful invention, applicable to a variety of purposes, such as plates, dishes, and other articles made of earthenware. The figures are moulded in *intaglio* instead of in *bas-relief*, and the mould may be wrought by any man who can make bricks and tiles, and with equal ease and expedition. When the cast is hardened, it is covered with a coat of enamel or varnish in the usual way; and the lowest lines or hollows of the *intaglio* being designed to throw up the shaded parts of the picture, they receive the thickest coating of varnish, while the more elevated lines take on the least; and the mixture of light and shade thus produced is so well managed as to give the picture all the prominence to the eye of *bas-relief*. Amongst the more finished and valuable specimens of porcelain manufacture was the Adelaide Vase, painted in enamel, in imitation of Middle-Age Art, the painting, as in a former instance, being done with the pencil. We also noticed a slab of lava, enamelled and painted in a beautiful manner; and learned that slabs of this seemingly impracticable material are now used in Paris for the purpose of painting on their enamelled surface the names of the streets. They are thus rendered impervious to atmospheric influence, and are considered indestructible. Amongst the other casts in metal were part of a bronze architrave of the door of the church of the Magdalene at Paris, and casts of ornamented outer plates of locks, in iron and in brass, cleverly designed and moulded; besides a variety of bronze figures, &c. Some ingenious specimens were also shown of carving in leather, in imitation of casting; and specimens of the ornamental flooring used in the houses in France, where they have no carpets. But the French are rapidly acquiring a taste for this domestic luxury, and have fairly commenced the manufacture of carpeting, which promises soon to become an item of great importance in the trade of the country. Considerable attention was paid to a specimen of their carpeting exhibited in the room, and which exceeded ours as much in the beauty of the pattern, as it fell short of the British manufacture in the fineness of the fabric. In like manner, the white damask table-cloth was unknown in France eight years ago, but is now both manufactured and used in the country; and a specimen exhibited on the present occasion evinced still greater progress than in the case of the carpet manufacture. But however deficient the French may be in the production of these articles, as compared with our own manufactures, the profuse display of gorgeous damask silk, from the factories of Tours and Lyons, must have challenged universal admiration by the superiority of their fabric and designs. Some of the richest effects were brought out in these manufactures by using glass thread, which is prepared so fine as to be capable of being tied in knots without breaking, and woven in every respect like ordinary thread. But the fabric which excited the strongest interest, both on account of its beauty and its novelty and ingenuity, was a large square of wool mosaic, or India-rubber cloth, a manufacture peculiar to France and some parts of Germany. The pattern was perhaps the most perfect in respect of design of any work of Art in the exhibition. The flowers and leaves were copies from nature, and were much admired for their botanical accuracy. Even the least prominent of the plants represented in the composition, such as the fronds or leaves of ferns, were delineated with so much fidelity as to enable botanists to distinguish the different species, and give them their specific names! The triumph of Art in this instance is the more remarkable, that after the design passed from the hands of the pattern-drawer, it was wrought into the fabric by one of the most complicated processes that can well be imagined. The pattern is in fact produced in the fabric by the ends of threads standing out transversely from the foundation of India-rubber cloth, and not as is usually the case by the threads being interwoven longitudinally. The cloth is sold at 5*l.* a yard."

TO CORRESPONDENTS.—W. E.—W. S. M.—C. J. G.—H. M.—A Collector—H. P.—Two Constant Readers—H. D.—received.

Mr. Foulis—the question is of little interest, the invention of no value.—We agree with Inquirer, and more especially with C. R., but we have studiously avoided all reference to these contradictions. If the assertion on which all rests, be proved false, why waste a moment in considering the flaws in the superstructure?

Paley's enthusiasm when he expatiates upon the pleasure of noticing the long trails of dog-tooth lurking in the dark furrow of a label or channelled recess—of seeing the end of some inconvenient member got rid of by throwing a flower across the point where it suddenly stops or dies into the wall—of admiring the efflorescent boss and the foliated capital intruding their luxuriance upon the mouldings and hollows, as if they had overgrown their original and proper limits.

Mr. Paley details the various modes, mechanical and otherwise, of copying mouldings—but gives preference to the eye—a practice indispensable towards forming a sound acquaintance with them. The assistance of the hand to the eye, in this as in similar cases, is invaluable.

PICTURE SALES.

Three large and otherwise remarkable pictures were sold last Saturday at Messrs. Christie & Manson's, alleged, we know not whether with perfect exactitude, but with probability enough, to be from the collection of the late *Comte de Survilliers* (Joseph Bonaparte). 'Cephalus and Procris,' by *Paul Veronese*, a work bearing many more marks of this painter's style than his pencil. We should class it among those numerous workshop productions which he himself sketched, in parts perhaps finished, and then left to his pupils for total completion. There is an inspiration so strong that it seems communicable, and the ungifted who receive it at second-hand are raised above themselves, and enact miracles almost worthy of the heaven-born genius, its first possessor. If Paul's own hand executed the present picture, it must have been in a hand-gallop—a rate by no means uncommon with him. His "bravura" here resembles contract painting, to be estimated per yard, whilst it elsewhere, like the sun's glances on the waves, makes the whole surface one of priceless enrichment. Nevertheless, certain details evince care—the dying Huntress's bosom, for example, and some of the other forms, very finely modelled. Expression, character, poetic interest, none. A gray-green hue predominant; chilled, but recoverable. It brought 700 guineas from Mr. Nieuwenhuys, the dealer, and will doubtless go abroad, as its large size unsuits it to our contracted mansions, and its grandiose style to the still pettier taste of their pictorial furniture. 'St. John the Baptist,' by *Murillo*, a feeble production which, having this painter's name tacked to it, brought 760 guineas: we dare say this picture will be kept at home; its mawkish sentimentality will just hit the sense of our amateur collectors. Anything much more commonplace the portraitist of the Flamborough Family never invented! We do not wish St. John made a *Watteau* shepherd, his ringleaders hot from the tongs, and his wildbeast skin arranged after the *bel sauvage* fashion, his pet lamb tricked out with ribbons, his woodland haunt with all the colours of the rainbow; but why make him a dirty-faced boy, looking as sheepish as his fleecy companion, and too devoid of thought even to whistle for want of it? why make the wilderness of Jordan a mere waste of discoloured canvas? Such scripture pieces we consider positive profanities—painted libels upon the sacred characters and scenes thus misrepresented. So little is known about Spanish artists, that it would be unfair to charge this rapid and vulgar daub against *Murillo's* credit, when perhaps some imitator embodied here all his faults without one of his perfections. 'Tarquin and Lucretia,' by *Titian*. Its pedigree seems well ascertained up to Charles the First's age, and its adventures are traceable since it was in his Collection, from whence it migrated into the King of Spain's, and thence through a Bonaparte's hands into that great receptacle for artistical stolen goods—Paris. We can supply yet another step: Charles had it of the far-famed amateur, Lord Arundel, and *Titian's* anonymous biographer attests his lordship to have bought a picture entitled 'The Roman Lucretia forced by Tarquin,' and pronounced it by *Vecelli's* hand. We must pause, nevertheless, before bringing home the present work to *Titian's* own easel. Let the steps above-mentioned contribute ever such a regular flight from the Queen of the Adriatic down to the Queen of the Ocean, nay, from *Titian's* atelier down to Messrs. Christie & Manson's auction-room, who can guarantee the picture a genuine original? what can attest

the anonymous biographer's infallible connoisseurship, candour, or knowledge of the fact? It will be answered, colouring so lustrous, translucent, and rich, is proof enough, proof irrefragable,—is in effect the great Venetian's autograph writ with a paintbrush all over the canvas. Hear our rejoinder: he was a careless draughtsman, but could not perpetrate *Tarquin's* distorted right arm and leg, had the convulsions of death itself shaken his elbow. Again: he was often unrefined, sometimes coarse, but could not forget his aristocratic spirit altogether, nor represent *Tarquin* as a tavern-Hector, and *Lucretia* as a Doll Tearsheet. It is true, rich colour, like charity, covers a multitude of sins, yet it only makes these more scarlet. *TITIANUS F.* on the canvas fails to convince us: even were the impatient "*Titianus fecit fecit*" there, it would little influence our belief. Perhaps, if connoisseurs recollect that this avaricious artist appropriated the joint productions of himself and his pupils, affirming them his own, and taking the discredit which accrued from them along with the money-profit,—perhaps his biographer's attestation and our scepticism will appear reconcilable. The work brought 1,050 guineas.

Amongst divers other pictures sold the same day, few deserve particular notice. A 'Portrait of Reynolds,' by *Reynolds*, has, however, besides much intrinsic merit, adventitious value as a work executed before his Italian tour: his latest were his earliest tendencies—powerful chiaroscuro, powerful colour, powerful touch, and powerful display of character; here they are all, and likewise his feeble design, his sketchy half-finished workmanship: 280 guineas. A second portrait by him of a little 'Miss Archer,' painted after his return, bespeaks foreign influence, of the worst kind—French (which was happily short-lived), being hard, frigid, and polished, except in parts of the dress where a free, bold treatment, brings to remembrance the loose, sea-edge style of Hogarth's frill-and-tucker work, even more than the fine fritter, if we may join such adversatives, of *Velasquez's* draperies. Price 270 guineas. Let us observe, apropos, that pictures, like other possessions, are oftentimes put up at auction not for actual sale, but public appraisal, and many among those now mentioned seem to have been knocked down to their own proprietors—a somewhat trickish procedure, because their interested last bid is quoted as the market-price, and thus gives their commodity a fictitious value. Two companion pieces by *Teniers*, 'Dives Feasting,' and 'Dives in Torments,' which obtained 217l. and 132l. six years since, when Mr. John Knight's collection was dispersed, fell to 81 and 101 guineas respectively—a proof of public incertitude upon both their absolute and relative merits [see *Athen.* No. 605]. Perhaps the auction-room malpractice above disclosed may furnish some clue to the otherwise unaccountable prices quoted for most of the late Mr. Peter Rainer's cabinet pictures. A third *Teniers*, better than either just noticed, but still no pre-eminent specimen, brought 950 guineas! A *Vanderveelde* 'Calm,' of like medium pretensions, 600 guineas. An apocryphal *Berghem*, 220 guineas, and a pendant *Ruysdael*, 350. *Ostade's* 'Hurdy-gurdy Player,' once genuine and good, now cobbled all over, its native colour, texture, and character scarce visible through the numerous patches and repairs, 100 guineas. 'A Palace Garden,' by *Vander Heyden* and *Vanderveelde*, less injured, and once also a good work, though never a masterpiece, 480 guineas. 'The Assumption of the Virgin,' by *Rubens*, an exquisite small sketch, best deserved its price, 50 guineas.

THE FILIPPINO.

WE adverted, a fortnight since, to the strange neglect of our Fine Art Commissioners—the very creditable neglect—which suffered an exquisite fragment from the pencil of a celebrated old master, *Filippino Lippi*, to escape them, when a few guineas would have secured the National Gallery such a precious remain. Let us now inform them they have still a chance of recovering the picture and the public favour. Mr. Bentley, of Sloane-street, bought the said article on speculation, and doubtless would accept a fair price, and perhaps feel proud to see a gem, once his, enshrined for universal homage. Connoisseurs must blush that a picture-dealer should have evinced an enthusiasm towards High Art, and an appreciative power, so

much above any exhibited by the whole Trafalgar-square Committee of Taste—the cream of gentlemen critics—the *navis emuncta* in esthetical matters of the British nation! While their enthusiasm slept to the murmurs of their new fountains, and their appreciative power rested from its effort at the Penrice Sale twelve months ago, the *Filippino* was carried off, and a cap and bells left them instead. We beseech their Somnolencies to wake up and look about them: else some fine day, when a violent shock to their credit arouses them, they will come forth, like the Seven Sleepers of Ephesus, half-bewildered, and perceive with utter amazement the world advanced centuries beyond them. Already, we repeat, a picture-dealer has taken the *pas* of them! Our endeavours have long been directed against the ignominious system which made illiterate tradesmen the oracles of Art. We contended, perhaps not without success, on the late Mr. Segurier's death, against the instalment of any other such person as superintendent of a National or Royal Collection. Must we swallow our words? must we cry the picture-dealers' grace, and entreat those much-injured, ill-requited artisans to accept the leadership of the public taste, and the guardianship of the public galleries, once more? It is true that, under their surveillance, the *Alba Raffaell* was carried off by Russia, the little *Orleans Raffael* by M. Aguado, the *Aders Van Eyck* and *Hemlinck* by Mr. Rogers, the *Lawrence Drawings*, by various purchasers, &c. &c., and, still worse, under their surveillance, five thousand pounds were given for a third-rate *Murillo*, seven thousand offered for three or four mediocre *Caracci*. Nevertheless, knowledge of Art having made some small progress since, it appears that a *Filippino Lippi* would not have been let pass at water-colour price, even had a picture-dealer held the Inspectorship of our National Gallery. Many amateurs besides ourselves lament Mr. Eastlake's inexplicable conduct on this occasion:—inexplicable because he is a well-known partizan of the Grandiose Antique Style, and appears desirous to give the Collection under his care a scientific character, by the acquisition of works that would illustrate the different epochs, and thence the continued progress of Art, from its dawn to its decline, without which the Collection better deserves the name of a jumble. But even more than amateurs, artists are grieved, and those beyond all whom its loftier aims, tendencies, and attributes, have attracted towards Mural Painting,—a mode of decoration patronized by the Legislature, and commended by the Inspector himself. Almost every specimen of Italian fresco or tempera has, under such circumstances, a peculiar value; and extreme dissatisfaction, we must admit, becomes reasonable at the loss of a fragment as beautiful as it would have proved instructive, if either professional or popular taste is to be elevated through the medium of the National Gallery. Let *Filippino's* 'Angel,' therefore, shine in its proper sphere, beside its angelic sister, *Raffael's* 'St. Catherine,' and we shall not feel obliged to filip our Commissioners and their Officials, like Falstaff, "with a three-man beetle," for ill performance or positive dereliction of their bounden duties—till the next spurious daub is purchased, or genuine master-piece left a picture-dealer's prize!

In proof that others are as dissatisfied as ourselves, we shall conclude with the following note from a distinguished artist, whose opinion, if we were at liberty to add his name, would perhaps have more weight with the public than all our comments:—

"On referring, this morning, to the little notice published at Prato of a Tabernacle painted by *Filippino Lippi*, of which I spoke to you last evening, I observe one of the figures on one of the wings of the Tabernacle resembles much the little picture sold at Callcott's sale which attracted your and my attention so strongly. It is not merely in the *pose*, for in this respect you know how conventional was everything with these *early* men, but the *feeling*, which is striking; and it was my recollection of the master, helped so much by reference to so fair a transcript of the Prato picture, that made me decide, when I first saw it in Callcott's house some time back, about its authenticity. It would be indeed a very important thing to get such a work a place in a public gallery. The opportunities afforded us of

forming anything like a chronological series are so rare, that I do think, when one like the present occurs, it should be seized. We can never hope to present an unbroken series any more than they have been able to do in Florence. A Michel Angelo we may not hope to get; yet we might do much with the earlier men. I fear though, with the authorities, *i. e.* the committee, the influences of Dutch and Spanish Art are such, and so predominant, as to leave little hope that they will enter cordially into an idea which has something more in view than the gratification of individual taste,—that they will give up personal predilections, for the purpose of placing before the artist and the amateur a series of works as complete as can be made to illustrate the progress of the Art since its revival, which must surely be so interesting to the professor and the man of taste and education; and I think you might stir yourself to achieve an object so desirable. If I were to write to —, I doubt not he would authorize me to secure it for him. I will not do that. It is a matter of too much interest here. The little pamphlet, to which I refer, was published in Prato, 1840, and describes a Fresco painted in a Tabernacle, the corner of a street opposite the Convent or Nunnery of Sta. Margherita, at Prato. Believe me," &c.

[Alas! since the above was printed, we learn that the Filippino has passed into the hands of Mr. Wynn Ellis—one step farther from the National Gallery; but if the Committee will bestir themselves, and appeal to that gentleman on public grounds, it is not, perhaps, yet beyond their reach.]

MUSIC AND THE DRAMA

VIEUXTEMPS and SIVORI.—These two celebrated performers will appear at M. BENEDICTI'S ANNUAL MORNING CONCERT, in the Concert Room of Her Majesty's Theatre, on MONDAY, the 16th of June, when the most eminent talent, both vocal and instrumental, including all the celebrated artists of the Italian Opera, will perform. —Early application for the few remaining Boxes, Stalls, and Pit Tickets is respectfully solicited at Messrs. Cramer and Co.'s, Jullien's, Addison's, Chappell's, Mills's, Neilson's, Alcott's, Leader's, Olivier's, Mitchell's Royal Library, Lonsdale's, Sains's, and all the principal music-sellers and libraries; and of M. Benedicti, 2, Manchester-square.

HER MAJESTY'S THEATRE.—Among Donizetti's works, *Linda di Chamour* has always been a favourite with us; with the public, the weakness of its second act has thrown the merit of the first and third somewhat into the shade. Moreover, it is well adapted to the powers of the present opera company. Madame Castellan has the freshness of voice and youthfulness of appearance which suit the character, if not the pathos or the admirable vocal finish of Signora Persiani. Mdlle. Brambilla, as *Pierrotto*, triumphs over the manifest unsuitability of the character by her delicious art and expression as a vocalist. The only change in the cast, which is disadvantageous, is the substitution of Sig. Moriani for Sig. Mario, in the lover's part. That which was graceful with the latter, becomes, with the former, clumsy: the character altogether seems to have been ill fancied, if not carelessly studied; and the duet in the first act was encoored for the sake of its rhythm rather than for any particular beauty in execution. As a whole, however, the opera was welcome. We may now begin to inquire when the *début* of Madame Rossi Caccia is to take place.

ANCIENT CONCERTS.—The scheme of the entertainment given on Wednesday, under the presidency of H.R.H. the Prince Albert, is not to be passed over in silence by those, who like ourselves, have been accused, because of our Catholicity, of unduly favouring foreigners. Our opinion is—and has ever been—that that which is best in Art should be upheld, no matter of what country, and its praise "noised abroad" to excite the emulation of all who are rising into life and enterprise: German conducting of German music—Italian singing of Italian—French execution of French piquancies—and English sedulousness in the mastery of these several styles, by way of ground-work to a school of vocal and orchestral composition yet to be created. Such, in a few lines, are the canons of our creed. As regards patronage, we would respect the private fancies of those encouraging Art to a large degree: not on the principle, so artlessly expounded by the Breton joiner, that "those who pay have a right to speak," but from apprehending that those who can only be shamed or coerced into encouraging what is excellent and just, stand a poor chance of adding to the list of Art's permanent benefactors. But

when Royal and noble personages accredit and protect public entertainments by their names and influences, then their proceedings come legitimately within the critic's province. We must, therefore, notice the crying neglect of our English ladies shown this year at the Ancient Concerts as almost amounting to insult. For instance, with such an efficient list of *contralti* to choose from as Mrs. Shaw, Miss Masson, Miss Hawes, Miss Dolby, Madame F. Lablache, and Miss Sara Flower, to give Handel's 'Heroes, when with glory burning' to Mdlle. Schloss, a *soprano*, whose pronunciation of English is, of course, defective, and who is deficient in the Handelian traditions and the Handelian accomplishments, is a measure which can only be accounted for on the score of national partialities, ungracious on the part of the Prince Consort to a British Queen.

The above objection made, the *programme* of Wednesday's concert was interesting, though not so choral as the *programme* of such a concert should be. The introduction to 'Don Giovanni,' however advisable for the grouping together of the three German basses now in town, is at once too hackneyed and too scientific for the orchestra; the same remark applies to the concerted pieces from 'Figaro.' Then, to have spoiled the prison quartett from 'Fidelio,' by giving it with Italian text, for the accommodation of Sig. Mario, is a notable instance of the great sacrifice to the little—the many to the few. We cannot close this, without doing honour to Herr Pische's singing of *Agamemnon's* second *scena* from Gluck's 'Iphigenie,' as one of the noblest pieces of declamation and pathos within the compass of our recollections. The other vocalists were Madame Castellan, Miss Barrett, Messrs. Hobbs, Hawkins, and Machin. Madame Van Hasselt Barth is announced to make her first appearance in England, at the concert of Wednesday next. This, too, may be the place to announce, by way of balance to the foreign preferences manifested by the Court, that Her Majesty has signified her attention of appearing at the next performance of the *Sacred Harmonic Society*, when the 'St. Paul' of Mendelssohn will be given.

PHILHARMONIC SOCIETY.—The *programme* of the *Fifth Concert* was excellent, and the increase in the audience a welcome sign of prosperity. We had hoped, it is true, for Mendelssohn's Second Symphony, which is too seldom performed, possibly in expectation of its being retouched by the composer: but the third, in a minor, was the next welcome companion to one of Beethoven's works which could have been given. The symphony by the latter master was his No. 8 in F: a composition possibly less in repute among "the select" than others of the incomparable series: yet full of rare and peculiar originality—the *scherzo* in particular; the exquisite *trio* to the minuet—and the airy and playful *finale* containing some of Beethoven's finest fancies and ripest science. In all probability, too, this symphony, which the orchestra is now beginning to understand, never went so well in London as on Monday, nor was ever so well relished by the audience. The overtures were to 'Der Freischütz,' and to Spohr's 'Faust,' melting into the opening scene, which was sung by Herr Oberhoffer and Herr Staudigl. No familiarity with this can make us accept it as dramatic; since though the head owns the cleverness of the writing, the heart is left cold by music at once so cloying and so cumbersome. The *solos* were Mozart's Pianoforte Concerto in c minor given by Mr. W. S. Bennett, and a harp *solo* by M. Godefroid, a skillfully arranged and admirably executed *fantasia* on airs from 'Robert le Diable.' Lastly, Mdlle. Schloss executed a great concert *scena*, by Mendelssohn, which we have heretofore characterized as by no means the strongest of his vocal works—and Madame Dorus-Gras the air 'Sombre Forêt' of 'Guillaume Tell' with as broad and fine a *sostenuto*, as if she had not afterwards displayed a treasury of the boldest and most brilliant embellishment in the *bravura* from 'Robert.' But she is too consummate a mistress of her art not to know that one style helps rather than hinders proficiency in another. On the whole, this concert gave welcome signs of revivification.

DRURY LANE.—Madame Thillon must be related to Lady Morgan's 'Florence Macarthy,' Madame O'Flaherty, and Princess. At all events, like those bewitching personages, she never seems to be in her

right character save when masquerading for the benefit of mankind in general—which means some individual in particular. Rarely has there been a more charming object for *costume*—whether it be Greek or Spanish, bandit or supernatural; while her voice, though not comparable either in its quality or in its gambols to that of Madame Cinti Damoreau, or Madame Dorus-Gras, is capable of precisely that brilliancy which "the gods" praise, rather than "the columns" of stiff-necked critics. But it is no less certain that Madame Thillon is heard to greatest advantage when singing French in a small theatre: when speaking her own language, her inattention to accent destroys the significance of her dialogue—while to penetrate the far-off depths and altitudes of Drury Lane her voice must strain itself so violently that not only its present defects come into full view, but its future permanence is endangered. When will managers and vocalists learn that the dove is not to be put to the skylark's duty? There is no end to the mischief wrought by want of classification.

As a story, 'The Enchantress' is a concoction in which M. de St. Georges has repeated the best situations of 'Le Domino Noir,' 'Les Diamans de la Couronne,' 'Le Duc d'Orlonne,' 'La Sirène,' &c. &c.; introducing them by a prologue, containing an admirable dramatic situation, in which the crew of a pirate vessel are counting the signals which are to inform them of the salvation or the ruin of their captain. This, in the hands of a composer skilful in concerted pieces, might have produced a powerful effect; but Mr. Balfe has not vigour to grapple with situations so strong in suspense or climax. Mr. Harrison, of course, is the lover whom *Stella*, "the Enchantress," fascinates, protects, and marries. Mr. Borrani, as Lieutenant of the Pirates, is the dark shadow who menaces their happiness. There are many secondary characters. Of the intrigues through which they pass it were not easy to give an account; since, supposing, for argument's sake, that the story was left clear by M. de St. Georges, it is so mystified in the translation, that we defy the Sphinx to unthread all its turnings and windings without an expenditure of patience beyond the critic's resources. The words laid out for music are more mellifluously sensible than any produced on former occasions, *e. g.*—

Upon the banks of Bosphorus, at eve and dawn of day,
Two hearts who loved with tenderness were heard to trill this lay!(1)

The trill of two hearts, whether at night or morning, must be indeed a curiosity worth travelling far to hear! But the book is filled with wonders yet more "rich and strange;" and the above specimen will suffice.

Mr. Balfe is less happy in his music—that is, more flimsy in construction, more far-fetched in melody, than in the operas which he wrote for Paris—or even than in his own 'Daughter of St. Mark.' Madame Thillon gets rapturous applause in her page's song, and in her *bravura* 'The Young Nadir,'—and the pirate chorus, which plays about her wherever she comes, is as sweet a melody as we have lately heard. There is also a clever *trio* in the third act. But the work is by its nature ephemeral, and after the original Enchantress has transferred her smiles, her ringlets, and her *roulades* from Drury Lane to the *Boulevard des Italiens*, will hardly, we imagine, be heard of more.

PRINCESS'S THEATRE.—Tobin's comedy of 'The Honeymoon' has been produced at this theatre for the purpose of trying Miss Cushman in *Juliana*. This play is one of many illustrating the kind of management to which theatres are ordinarily subject. Suppressed until after the author's death, this elegant drama was originally produced under the direction of the performers alone, and received from them the present arrangement of the stage-business. In ordering this important matter, it seems to have been taken for granted, that the characters are all copies of well-known originals in Shakspeare's 'Taming of the Shrew' and 'Twelfth Night'; and, therefore, that the part of *Duke Aranza* was the double, though in a tamer mood, of plain *Petruchio*. A slight examination, however, of Tobin's comedy will satisfy any critic that there are designed differences in every apparent copy; none, however, so great as in *Duke Aranza* himself, who is evidently intended by the poet to be, not the duplicate, but the very opposite of *Petruchio*—polite where he was boisterous, refined

and gentle where he was rude and violent. The players, however, thought otherwise, and accordingly, when introducing the bride to the humble cottage which was to be her home, directed that the Duke should "bring a chair forward and sit down"—leaving the lady to stand, and look around her. Now, the dialogue of the scene shows the precise contrary intention in the poet's mind. It is evident that with more than courtesy—even with yeoman humility—the Duke should, in the most respectful manner, hand the chair to his wife, and that she should remain seated, until urged to exclaim—"I will go home." Not until necessity arises should the Duke assume any vehemence of authority, and then no more than befits his station. Not by violence, but by kindness, should he subdue the fantastic lady's proud and stubborn disposition. This is the spirit of the character, and indeed breaks through, notwithstanding the conventional error made by every actor in the part. Speedily, then, should the stage directions be reformed, to prevent the further continuance of a mistake, which, though it does not ruin, mars the consistency of one of the finest personations. The correction, too, would much improve the effect of *Juliana's* performance in the second act, and for the lady's sake should be at once adopted. The manner in which Miss Cushman went through the character increased our esteem for her. She was more intent on subduing what was *bizarre* in the situations, than in exaggerating any point; and showed her capacity to be quiet and natural—nay, studiously so—in parts requiring rather comic vivacity than tragic force. Never wanting in discrimination, she nevertheless was throughout animated and spirited—and it gives us much pleasure to record that this lady's attractions show yet no signs of diminution. The house still fills, though the management perseveres in paying the smallest possible attention to the *mise en scène*, and so distributing the inferior characters as justly to excite public ridicule. This is not only putting the actress to an unfair test, but scarcely making a proper return for the patronage which has been so liberally awarded.

MISCELLANEA

Paris Academy of Sciences.—May 19.—M. Morin read a paper on experiments made by MM. Gouin and Le Chatelier, with a view to ameliorations in locomotives.—Three papers were received for the Monthyrea prize. One is by M. de Ohm, for the preservation of water in a pure state during sea-voyages; another, by M. Mathieu, on the use of oxide of zinc in house-painting; the third, by M. Siret, for a disinfecting powder, composed of tar, charcoal, and sulphate of iron.—Dr. Hombron, who, as surgeon of the Astrolabe, accompanied M. Dumont-d'Urville in a voyage of circumnavigation, laid before the Academy a paper, entitled, 'Réflexions et Observations sur les Fièvres Épidémiques réputées tour-à-tour contagieuses et non-contagieuses.' The author commences by expressing an opinion, that we ought to regard as contagious only those diseases which can be renewed by inoculation.—A paper, by M. Mailhe, on the action of the saliva in the process of digestion, was then read.

Scientific and Literary Societies.—The preamble of the Bill, introduced by Lord Dalmeny and Mr. Fox Maule, recites the Act 6th and 7th Victoria on this subject; and sets forth that, whereas doubts have arisen in regard to the construction of the said Act, it is expedient that the same should be removed. The Bill then enacts that all mechanics' institutions, societies for promoting improvement in agriculture and rural industry, schools of design, schools of art, public subscription libraries, museums of art, and generally all societies instituted for purposes of science, literature, or the fine arts, shall be entitled to the benefit of the exemption by the said recited Act enacted; provided that every such society shall be supported, in whole or in part, by annual voluntary contributions, and shall not, and by its laws may not, make any dividend, gift, division, or bonus in money, unto or between any of its members; and provided also that such society shall obtain the certificate of the barrister-at-law or Lord Advocate, respectively, as by the said recited Act directed, and shall comply with all the other requisites of the said recited Act.

School of Design.—The following is the Report of the progress and state of this Institution made to Government, and just submitted to Parliament:—

"The School of Design at Somerset-house was established at the commencement of the year 1837, by and under the superintendence of the Board of Trade, for the improvement of ornamental art, with regard especially to the staple manufactures of this country. The number of applicants for admission every month exceeds, by about fifty, that which the limited space in Somerset-house will accommodate. In connexion with the head school at Somerset-house, schools have been formed in many of the principal manufacturing districts, namely, in Spitalfields, Coventry, Birmingham, Manchester, Sheffield, Nottingham, York, Newcastle, and Glasgow; and applications are at present under consideration for the establishment of others in the boroughs of Southwark and Lambeth, in Norwich, in the Staffordshire Potteries, and in Dublin. The students commence with exercises in elementary outline, pencil drawing from lithographic prints of geometrical and ornamental forms, and proceed to shading with chalks, first, from shaded prints, then from casts of ornament. The human figure, in connexion with ornament, is studied anatomically, by successive exercises in drawings from prints, models, and casts, of the most appropriate antique statues and reliefs; and the principles of drapery are taught by means of a draped lay figure. A numerous class of the students are occupied in painting from various examples of Art, from casts, and from natural objects, which form materials of ornament in water colours, in tempera, and in oil; and modelling in clay and wax forms an important part of the business of the school. As a general principle, each student is taught, as far as possible, with reference to the promotion of the particular object for which he joined the school; and the practical application of the instruction which is given, is shown by reference to numerous and valuable examples of ornamental and decorative art, exhibited on the walls of the rooms. The more advanced students are exercised in original designs and composition; that is, in forming new combinations of the materials of ornament, and are taught to apply to various practical purposes the knowledge and skill they acquire. It is the duty of the director and masters to see that only the best examples are used, and to enable the students to form correct ideas of the principles, different styles, and importance of ornamental art, and of its practical application to particular departments of manufacture and decoration. Besides the use of an extensive collection of casts to illustrate the history of Art, and examples of every variety of ornamental manufacture and decorative work, the students have the advantage of reference to numerous costly books of plates, and the privilege of borrowing books from a lending library, containing such works as are especially fitted to promote artistic improvement and refinement of taste. The head school at Somerset-house includes, in a separate part of the building, a morning school for females, in which upwards of fifty young women receive instruction in the practice of drawing; and designing for lace patterns, embroidery, porcelain, wood engraving, flower painting, and various kinds of ornamental work, in the execution of which females may be advantageously employed. The school for females is open daily from eleven to two, excepting Saturday; and the applicants for admission constantly exceed, by twenty or thirty, the number to which the means of accommodation is limited. The school for males is open to the inspection of the public every Monday, between the hours of one and three. For the present year the sums offered for prizes exceed 180*l.* Male school, Somerset-house; morning, 4*s.*; evening school, 2*s.*; female school, 2*s.* The following abstract exhibits the numbers of students in attendance during the month of February last:—

Head school . . .	Somerset-house	396
Branch schools . . .	Spitalfields	190
"	Coventry	106
"	Birmingham	257
"	Manchester	150
"	Sheffield	47
"	Nottingham	36
"	York	78
"	Newcastle	140
"	Glasgow	360

(Signed) "W. ALGER R. DEYBELL, Sec.
Somerset-house, March, 1845."

TO CORRESPONDENTS.—Ed. in v.—M. A.—C. W. C.—May received.

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to grow; but the notion is deficient in novelty, and, as here treated, barren of attraction.

PRINCESS'S.—'The Merchant of Venice' and 'Guy Mannering' have been revived at this theatre, to exhibit Miss Cushman in *Portia* and *Meg Merrilies*. The first is a fine performance; the last, one of fearful and picturesque energy, which must make a great impression. Let this lady, however, beware of melodramatic characters. The manner in which plays are put on the stage and the minor characters filled at this theatre continues to be disgraceful.

MISCELLANEA

Paris Academy of Sciences.—June 2.—M. Cauchy, in the name of a committee appointed to examine the calculating child, reported that the aptitude of this child, the young Prolongeau, of Blaye, for calculation is really extraordinary. He addressed to him a great number of questions, which he resolved by the head, with much facility;—problems connected with the ordinary operations of arithmetic, and with the solutions of the equations of the first degree. The committee, after a long examination, are persuaded that the faculties of this child ought to be cultivated with discretion, and that the persons who may be charged with his education should avoid, for several years, applying him too closely to the study of mathematics. —A paper was received from Messrs. Chevandier and Werthem on the elasticity and cohesion of different kinds of glass. They state, amongst other things, that the admixture of lead with glass diminishes both the elasticity and cohesion, and that the admixture of manganese increases its elasticity.—On the changes effected in Sulphur by Heat, by M. Daguin. He states, 1st, that the transformation of soft into brittle sulphur may be accelerated by heat and light; 2nd, that it is accelerated by mechanical action under the influence of the temperature of 100° of centigrade; 3rd, that by keeping sulphur in a constant temperature, its transformation is much retarded; and lastly, that when sulphur passes from the soft to the ordinary state, the transformation begins internally.—A paper from M. Shallenmann, stating that the sulphate of iron may be employed for the disinfection of fecal matter, and that lime ought not to be employed for this purpose, as it destroys the ammonia, and thus deprives this manure of its richest property, was read.—A paper was read on the pretended discovery, by M. Blanchard, of a new animal of the leech kind, but from the description it appears to be the *Hirudo grossa* of Linnæus.

Wales and Miss Costello.—June 11.—In your very gentle review of Miss Costello's work on North Wales, you express a doubt whether kindly feeling and attachment between different ranks has been so utterly extinguished as that lady supposes, and also an opinion that the blame of such extinction (if it were true) would lie chiefly, if not exclusively, with the higher of the two orders in question. Will you allow me, from personal experience and observation of Wales, to attest the justice of both the above remarks, and at the same time to add a third. Many good people in Wales, especially clergymen and those who have clerical connexions, are apt to view and estimate the characters of their neighbours, considering them as Dissenters rather than as countrymen. Hence something of polemical bitterness is generally mingled in their description. Add to this, that often knowing little of human nature on a large scale, and judging their chapel-haunting congregations by an Utopian or ideal standard, the persons whom I allude to lay extraordinary stress on such instances of rural depravity as may be found not only in Wales, but in every country in the world.

Now against such a spirit of partizanship, I myself (having been born a Welshman before I was ordained a clergyman) beg to record my protest. I will also venture a conjecture, that Miss Costello was a visitor in the houses of clergymen of high views in theology; and information from such sources would be very far from presenting so true a picture as the unbiased eyesight of any intelligent and thoughtful stranger. The truth is, that whatever may be the evils of dissent, it has deeply impregnated all Wales with the seeds of whatever homely virtues are the offspring of Christianity, though not in its most perfect form. And I will also add, that to apply the word "barbarism" to a people, to whom the Bible almost universally supplies their household language, and whose very peasantry supported literature in their own tongue,—both daily increasing, and ranging from translations of Josephus to weekly periodicals and treatises on scientific agriculture, is about as gross a misrepresentation as it has ever been my fortune to encounter.

The Sportsman in Canada.—The author of this work, Mr. Tolfrey, complains of our review [*ante*, p. 541] in terms of great indignation. We will quote from his letter all that directly bears upon the subject.

The person who has written this marbling notice, has

been pleased to observe that my work "contains a long account of the melancholy death of the late Duke of Richmond, resulting, it was supposed, from the bite of a mad fox." Now, I beg leave, with submission, to observe that I did not pen this mournful narrative under a supposition, but from painful facts which literally passed under my own observation. The fox in question belonged to a hâ-man of my own, and I lent my military servant to Captain Fitzroy, the lamented Duke of Richmond's aide-de-camp, who accompanied his Grace on a tour of inspection as far as Montreal. Your reviewer goes on to remark, "but as the particulars were published at the time, and Mr. Tolfrey knows no more than he could collect from others, we cannot understand why it should have been introduced here." If, by it, your reviewer means "the particulars" I can assure him that I never collected them from others—the mournful drama was enacted before me." —I am, &c. FRED TOLFREY.

We shall dispose at once of the grammatical objection, which we take it is meant for a pleasantry:—if otherwise, Mr. Tolfrey ought to have known that the "it" referred not to "the particulars," but to the "long account of the melancholy death of the Duke of Richmond, resulting, it was supposed, from the bite of a rabid fox." We have given the quotation *in extenso*, for the purpose of observing that it is obviously the reviewer, not the author, who throws a doubt on the cause of the Duke's death. That Mr. Tolfrey himself speaks of it as a certainty, and not as "a supposition," only indicates the defective state of his knowledge. He is evidently not aware that the whole train of horrible symptoms which, fifty years since, were assumed to be characteristic of hydrophobia, is now classed by the best authorities amongst popular errors. By the words "it was supposed" we expressed our own doubts, in which we the more indulged seeing that the report of the Duke's sufferings, by whomsoever written, bore evident marks of the writer's sharing in the vulgar delusion. This imputation Mr. Tolfrey now takes upon himself—for he says "the mournful drama was enacted before me"—"the painful facts literally passed under my own observation." In this respect, however, his book and letter differ, for the former stops far short of such a statement—on the contrary, the book states most distinctly that Mr. Tolfrey was one of the guests who dined with the Duke for the last time at Quebec, and many of whom never saw him again; adding, "I was of the number; and took leave of his Grace—little dreaming it was for the last time—on board the steamboat which conveyed him from Quebec at one o'clock in the morning." It was on this journey to the Upper Provinces that the Duke was bitten by the fox; and certainly, after this account of the last leavetaking at Quebec, we could not suppose that the Duke was accompanied by the "narrator," or that "the painful facts literally passed under Mr. Tolfrey's own observation;"—indeed, and tending further to mislead us, Mr. Tolfrey states in his work, "we had the satisfaction of learning, during the progress of this extensive and lengthened tour, that the object of our solicitude was as well as his Grace's friends could wish him to be." Subsequently we find Mr. Tolfrey at Montreal with "a very choice set of nags under his charge"—the citizens of Montreal having designed to greet the Duke's return from the back settlements with a dinner, races, and a ball, and horses having been brought thither for the purpose from Quebec. The Duke, however, did not arrive at the time expected, and the Duke's family and friends were in great anxiety in consequence. Among the expectants we find Mr. Tolfrey standing under the portico of the hotel. Col. Ready, his Grace's private secretary, he tells us, evinced symptoms of considerable uneasiness, and called him, Mr. Tolfrey, aside, and requested him to have one of his hacks saddled, that if intelligence were not received within half an hour, he, Mr. Tolfrey, might ride towards La Chine to gain intelligence. We next find him galloping off towards La Chine, and meeting Colonel Cockburn in a caleche. The remainder of the narrative speaks for itself:—"As soon as I stopped the driver, the first question on my part was, 'How is the Duke?' and 'Where is he?' Ere the words were uttered, I had remarked the sad and mournful expression in the countenance of my friend, Colonel Cockburn. A melancholy shake of the head told me, but too plainly, that the worst might be anticipated; but I was not prepared for the shock I experienced, when, in answer to my inquiry, Colonel Cockburn pointed to the shell, which contained the remains of the Duke of Richmond, at his feet. To describe my feelings at this moment, would be a task beyond the power of my feeble pen." Such

is the statement in the book, according to which nothing is clearer than that Mr. Tolfrey could "know no more of the Duke's accident and his sufferings" than he could collect from others—that he was not present at either, and must have received "the particulars—one and all—at second hand."

The Ancient Britons.—Will you admit a suggestion on the subject of the marital institutions of our ancestors of more or less remote date, than are not rather to be considered merely predecessors, advanced in your review of Dr. Lappenberg's translator. Some Casar's account of Britain contains errors enough to make more no improbability; and may not the error have arisen from the custom frequent, by necessity, in poor countries in Ireland, nay, in this our metropolis, of several families more or less nearly related, occupying a single apartment, whether but, garret, or cellar—a custom certainly compatible with proverbial domestic purity, however unfavourable to it. The statement of Dion Cassius follows Casar's; but I think he furnishes unconsciously the means of correcting it. The Empress Julia Domna provoked a retort from a British princess on this subject, which—pointless, indeed sensible on the current view of it—is sharp indeed on that proposed.—Lib. lxxxi. 16: "Nos multo melius explemus eorum nature postulat necessitas, quam vos Romanorum, nam atque optimis viris habemus conjugatim, vos atque occulte pessimi homines adulteris pollutant."—I am, &c. W. W. L.

The Smith Evans.—I take the liberty of forwarding to you another specimen (and an amusing one) of the practice alluded to among the Miscellaneous in your last number. An addition to the Selecta is proscribed, it is hoped. If such book-collectors plead King William's motto "Recepi, non rapui," they certainly require with it Swift's annotation that "the receiver is as bad as a thief."—I am, &c. H. M.

Dispensary House, Rochester, 8th June, 1845.—Sir,—For many favourable notices which I have seen in various papers of your * * * &c. have induced in me a strong desire to possess the volume, but as I have "registered a vow" never to buy books, of course I cannot order it through the regular channels. I review for two newspapers of this kind, one of them having a very considerable circulation, and will give you a notice in both of these for one copy of your work. Should you think worth while to let me have it on these terms, please forward it to Mr. Strange, Publisher, Paternoster-row, directed to me, care of Mrs. Berry, Bookseller, Rochester.—I am, &c. H. G. ADAMS.

Mr. Adams inclosed in his letter copies of reviews, written professedly by him for *The Maidens Journal*, and another paper, the name of which was not given.

Copyright.—Sir F. Pollock, C.B., pronounced the judgment of the Court in the case of Chapple v. Purday. This was an action in which the plaintiff claimed damages from the defendant, for an alleged infringement of his copyright in the Overture to *Fra Diavolo*. It appeared that the music in question, which, as is well known, was composed in Paris by Auber, some years ago, was sold by the composer to one Tropinas, who assigned his interest therein to one Latour, from whom the plaintiff took an assignment in his turn. The piece in question having been represented and published in Paris, a formal assignment was subsequently made of the copyright in England to the plaintiff, by all the parties above mentioned, and the overture was afterwards published in England by the plaintiff. The defendant having published and sold copies of the same music, this action was brought to restrain him from so doing. A verdict passed for the plaintiff at the trial in this court, subject to a motion to enter a nonsuit; and the case having been argued at considerable length, time was taken to consider the question so reserved for the opinion of their Lordships. The Chief Baron now stated that there were two questions—first, whether the plaintiff at common law could claim any copyright under the circumstances of the case; and, secondly, whether failing that, he was protected by the statute law of England. As to the first question, there was no doubt whatever that no foreigner residing abroad and there composing a work could claim any protection for his work by the common law of this country. A copyright is a creature of the municipal law of each country, and must be governed by its statutes, which have no extra-territorial power. A British subject may, therefore, at common law, print and publish any French work in England; and the next question is, whether as regards the defendant, that power is in any way affected by the statutes relating to this subject. There are the statutes of 8 Anne, c. 19. and 24 George III., c. 156, which latter was passed to encourage British talent and British authors in most general terms. The terms of these statutes do not apply to foreign authors and their works, and it remains to consider the several cases which have been decided under

deficiency in the subscriptions (which, however, exceed the demand), has set to music a *cantata* written for the occasion by Dr. Woolf, professor at the University of Jena. There will be five concerts during the festival, with two thousand performers; amongst the ladies, is the Baroness de Dingelstadt (Jenny Lutzer), and amongst the gentlemen, besides Liszt.—MM. Auber, Halévy, Berlioz, Spontini, Meyerbeer, Mendelssohn, Spohr and Fétis have been invited. The bronze statue of Beethoven, modelled by Herr Hahnel, of Dresden, has reached Bonn. It is 6 feet in height; and will stand, on a pedestal of red granite, in the centre of the square of the Cathedral.

The idlers of Paris are flocking in numbers to gaze on the open circus, called the Hippodrome, and modelled after the Roman Coliseum, which is fast advancing to its completion in the neighbourhood of the *Etoile*. Stakes driven into its vast arena already mark out the path of the antique chariots which are to revive the Olympic contests—a hundred horses have been purchased for the service of the establishment—and the inauguration is announced for the 22nd of the present month.

Few rumours besides these are stirring this week. The engagement of M. Laget at the Paris Grand Opera is one; the *début* there of M. Paulin, another. The new lessee of *L'Opéra Comique* seems beginning his career in "hot water," by announcing the production of translations as part of his system:—a folly not to be sufficiently reprobated, seeing that he has at his disposal a school of composition complete, popular, and entirely adaptable to French executive powers and French sympathies; and that, so far from translations having ever pleased in Paris, even the foreign composers who have written for the French stage,—whether it be Gluck, Sacchini, Spontini, Rossini, or Meyerbeer,—have been compelled to Gallicize themselves in style. This plan of versionizing, indeed, can only be defended where no national music is in being. One more report may be noted—of an opera given at Brunn with success, composed by Mr. Hugh H. Pierson. Can this be the Edinburgh professor, already known by his settings of some of Shelley's songs?—Lastly; the first appearances, in London, of Madame Rossi-Caccia, and M. Baroihet, are announced for next week: to take place in Donizetti's *Roberto Devereux*?

"After the whales, the minnows." The plan, which seems just now to be in fashion, of commenting on real or imaginary mistakes in a contemporary so as to convey an erroneous impression, is sheer folly unless the power of reply is believed to be thereby extinguished. Thus, the Director of the "Musical Union" and "Record," in his sixth number, makes merry at the *Athenæum's* expense, *apropos* of a slip of the pen which placed an organ in 'La Capella Sistina,' in our notice of M. Berlioz's 'Musical Journeys,' published some six months since [No. 894]. Now no one knows better than this same Director, that the slip was set right in the very next publication [No. 895], since he did us the honour to communicate with us on the subject. We suppose he extends his own maxim, announced in his seventh number, that "the reciprocal obligations between artists is a subject too sacred and delicate for public discussions," to the private relations of critic with critic:—and has therefore sunk the explanation.

COVENT GARDEN.—*French Opera*.—'La Part du Démon,' 'Les Diamans de la Couronne,' and 'Le Maître de Chapelle' have all done their part in justifying to the full our high praise of these Belgian performances: but the great effort made by the company during the week has been its excellent presentation of Meyerbeer's 'Robert.' Excellent, indeed, this may be called, even by those who have fresh and distinct memories of the work as given in the golden days of *L'Académie*; we doubt, too, whether, even when it was produced here during Mr. Monk Mason's reign, with Nourrit, and Cinti-Damoreau, and De Meric, and Levasseur,—it was executed so completely as on Tuesday. We are sure that it was never so well relished by an English audience. The three very difficult duets, and the still more difficult unaccompanied trio of the third act were sung to a wish (due allowance being made for the vocal gifts of the artists), and accompanied by the orchestra with a steadiness and *fiessce*, leaving little to

desire. In recording this, enough is told to satisfy the musician. The general public seems gradually "giving in its adherence" to these performances. There is little doubt that, by the time the series must, unluckily, close, it will be warmed up to the right point.

DRURY LANE.—The comic ballet of 'Natalie; ou, La Laitière Suisse,' was produced at this theatre on Monday, but obtained no very favourable reception.

SADLER'S WELLS.—The picturesque play of 'Richelieu,' by Sir Edward Bulwer Lytton, was reproduced at this theatre, with the author's permission, last Monday, and met with considerable success. The management deserves credit for the very elegant manner in which the drama is put upon the stage; the whole of the costume, scenery, and accessories being appropriate; and the performers carefully studied and well drilled throughout. Mr. Phelps's personation of the *Cardinal* was equally chaste and spirited. Mrs. Warner sustained that of *Julia* with much propriety of effect. Mr. George Bennett, in *Baradas*, and Mr. Marston in *Mauprat*, were deservedly applauded. Establishments of greater name and resources might learn something with advantage from the style in which pieces are appointed and enacted at this suburban theatre.

PRINCESS'S.—The revival at this theatre of Mr. Knowles's touching play of 'The Wife,' has tested Miss Cushman in another new character, that of the much tried, but at last triumphant, *Mariana*. With all her usual discrimination and force, Miss Cushman exhibited more pathos and tenderness than we have yet witnessed in the part. Mr. Wallack's *St. Pierre*, also, was of great merit, having a dash and vigour seldom equalled. Were more care and judgment shown in regard to the *mise en scène* at this theatre, it might, with such performers, command extraordinary success. The manager seems to have no faith in the proverb, "There is that which scattereth and yet gathereth." But there are few theatrical directors who have the wisdom of Solomon.

ST. JAMES'S THEATRE.—A few lines must suffice to chronicle the performances of that pleasantest and most musical of French comedians M. Achard, who would seem to have been as acceptable in 1845 as he proved in 1844, since the changes in his repertory have neither been numerous nor important. To him will succeed M. Arnal, the last of Mr. Mitchell's engagements for this cheerful, and, we hope, profitable season.

HAYMARKET.—On Wednesday evening a new piece, in one act, modestly called a dramatic sketch, entitled 'The Old Soldier,' by Mr. Mark Lemon, was produced. It is, in fact, a monodrama, in which Mr. Farren enacts the part of one *Adam Lethersole* (aged 95), who returns in time to aid in the discovery of certain legal documents, necessary to defeat the designs of a fraudulent agent on his master's estate, and to restore the true heir to the property. This brief interlude possesses talent, humour, and pathos, which do the author infinite credit. The acting is admirable. It must be a favourite for many nights.

MISCELLANEA

Paris Academy of Sciences.—June 9.—M. Babinet read the report of a committee appointed to examine an apparatus for the production of artificial ice, the invention of M. Villeneuve. M. Villeneuve produces the cold by dissolving sulphate of soda in chlorhydric acid. The process appears to be rather tedious. It requires an hour, and an expenditure of about two francs, to produce seven or eight pounds of ice.—M. Arago informed the Academy that he had received a letter from M. Colla, the director of the Observatory of Parma, informing him that on the 2nd inst., at about two in the morning, M. Colla discovered in the constellation of Perseus, a few degrees above the head of Medusa (B), a comet with a very brilliant nucleus and a tail of very nearly a degree in length, almost visible to the naked eye.—Three communications of systems of atmospheric railroads were made this day.—A communication was received from M. Ducard, relative to a new system of electrical telegraphs with the aid of mercury.—A letter was received from General Dembinski, giving an account of a simple, but powerful ventilation in use in Hungary. It is a

girouette (weathercock), the hollow cylindrical tube of which communicates with the apartment. This cylinder is connected with another horizontal cylinder, leaving a small round space between the two surfaces. The wind rushing into this space, puts the column of air of the internal cylinder in motion, and rapidly aspires the foul air of the apartment.

A Latin Hexameter Machine.—[From a Correspondent.]—One John Clark, late of Bridgewater, and now of Paddington, for thirteen years has been occupied, as it would seem from the mere sport of the thing, and in a spirit of indifference as to what might be its subsequent use, with the invention of a machine for composing hexameter Latin verses. The invention is stated to be less difficult of realization than might have been expected. The rules of verse, Mr. Clark tells me, the measured syllables and the measured time, of dactyls, spondees, trochees, &c., which act as fetters of confinement to the writers of verses and much increase their difficulties, have an opposite effect when applied to a machine;—it being much more practicable to construct one for composing verse than for composing prose. The problem may be compared with that of forming an indefinite number of geometrical figures by a machine; Sir David Brewster succeeded in doing this in *The Kaleidoscope*; and it is this principle, carried out, which the Latin Hexameter Machine illustrates. It is capable of composing about one verse a minute. The actual verses produced in my presence are the following: each, it will be perceived, is complete in itself, and independent of the other:—

1. Horrida sponsa reis promittunt tempora densa.
2. Sontia tela bonis causantibus agmina crebra.
3. Bellica vota modis promulgant crimina fusca.
4. Aspera pila patet deprimunt prelia quedam.
5. Effera sponsa fere confirmant vincula nequam.
6. Barbara tela reis præmonstrant nubila dura.
7. Horrida vota bonis progignunt jurgia crebra.
8. Sontia castra modis prositant somnia fusca.
9. Trucida regna quidem conquirunt opera cara.

Such are the verses, the mechanical nature of which is evident by their all belonging to the same grammatical formula and scansion. The exterior of the machine resembles in size and shape a small bureau book-case; in the frontispiece of which, through an aperture, the verses appear in succession as they are composed. Since its completion it has never, I understand, repeated the same; and, being capable of several millions of changes, such an occurrence is not likely to happen. Moreover, though the visible display of the line is effected simply by mechanical movements, the conception of it is not mechanical, but essentially an imagination only, partaking somewhat of the nature of an arithmetical infinite series." Each verse is conceived at the precise moment of time when its corresponding geometrical figure is produced by the Kaleidoscope in the machine; every identical verse with its corresponding figure, and every figure with its corresponding verse. Nor can it by any possibility be otherwise. So much for Mr. John Clark's Latin Hexameter Machine. As I have said, I do not see its immediate utility; but, as something curious, it is, perhaps, entitled to take place with Babbage's Calculating Machine, and inventions of that class. W.

Cannel Coal.—It is not generally known that Cannel coal can be employed in the Fine Arts, and that for the bases of statues, plinths, and a variety of other purposes, for which black marble and other fossil substances are used, this fossil can be substituted at a less cost and with less difficulty in the cutting or carving. A very elegant vase of this material, something in the shape of the well-known Warwick vase, but flatter and partaking more of the patera shape, has been lately cut out of a block of Cannel coal, or rather "turned" out of the block by means of the lathe, and the tools are similar tools to those employed in the cutting of wood or brass. The artist is a Mr. J. Dallaway, to whom it would be less than justice not to say that he has produced a most elegant piece of work. The vase stands on a fluted column of the same material. The polish, which the material of which it is composed receives with very little labour, is surprising,—it appears like the finest *negro antico*. The block came from the estate of the Duke of Norfolk, near Sheffield.—*Times*.

Railway from St. Petersburg to Moscow.—The *Revue de Paris* says, that no European railway will go so directly to its terminus as this. The one great

point was, to effect the journey between the two capitals in a single day; and this could only be done by keeping the road away from all the intermediate towns—carrying it over the steppe by a line like the bird's flight. The distance will, accordingly, be twenty-eight leagues less than by the Imperial highway. "There is," says the *Revue*, "something truly Muscovite in this idea of an iron road which nothing can turn out of its course, but which, across boundless solitudes, hurries on to its object, inflexible as destiny."

Society of Arts.—Amongst the awards announced last week should have been a gold Isis medal to Mr. J. Tomes, for his 'Dental curving machine.'

Sculpture on the Continent.—Amongst the numerous additions making to the splendour of the Square of the Opera, in Berlin, the following sculptural embellishments are spoken of as in project or preparation. Gigantic groups of warriors, and of *Victory*, are executing, after the designs of Schinkel, for the Royal Bridge; and the same artist is making designs for the ornament of the Guard House. On the side of the *Unter den Linden*, the monument of Frederick the Great is proceeding rapidly—Rauch having nearly completed its numerous figures. Opposite the colossal equestrian statue of that monarch, it is proposed to place a similar statue of Frederick William III. To the statues of the Generals Bulow and Scharnhorst at the Guard House, are to be added those of Kleist and Tauenzien; beside Blucher, to be placed bronze statues of Generals Gneisenau and York; and the Palace of the Princesses is to be ornamented with statues of Stein and Hardenburg. For all these works, Rauch, it is said, has already received the royal command. The Austrian Emperor, on the occasion of his coronation, at Milan, as king of the Lombards, gave a number of commissions to the most distinguished of the Milanese sculptors, leaving them perfect latitude in the choice of subject. These works, to the number of seven, are now exhibiting in Vienna: a statue of *Peace*, by Canetana—a *Prodigal Son*, by Albondio Sangorgio—an *Infant Jesus*, by Rinaldo Rinaldi—*Rachel and Jacob at the Well*—a figure of a *Fate*, by Croll—and two by the Professor Pompeo Marchesi—one a bust of the poet Monti, and the other a group on the old theme of *Venus carrying off the weapons of Love*—We may mention here, that the marbles of the Pyrenees are coming into use for the supply of the large works executing in Prussia. Twelve fine columns of the marble of Campan have just been finished at Bagnères de Bigorre, for the Museum at Berlin. The monument decreed by the States of Bohemia to be erected to the memory of the Emperor Francis is begun. It is to be an equestrian statue of the monarch, invested in his robes as King of Bohemia; and will be ornamented with twenty-four statuettes representing the circles of the kingdom, the capital, and allegorical allusions. The whole is to be seventy-five feet high.

Migrations of Salmon.—About a year and a half ago, Lord Glenlyon, with the praiseworthy motive of deciding the long-agitated question as to whether the salmon, after returning to the ocean from its spawning-ground, again re-sought the same river on another return of the season, caused a number of *kelt*s, or fowl fish, to be caught and marked, by attaching a label, by a ring, to what is called the *dead fin* of each. Last summer a number of these were captured on various stations in the Tay, but, so far as we have heard, none in the Earn; on Tuesday last, another was caught at the Rashbush, a fishing-ground below Inchyra. This fish was in excellent condition, and weighed 21lb. The label bore as follows:—"Lord Glenlyon, Dunkeld, No. 129."—*Perth Advertiser.*

TO CORRESPONDENTS.—M. A. S.—Prometheus Vincitus—An Old Subscriber.—A. J. S.—M. P.—A. L.—J. M.—received. Mr. N. G. Adams [see ante, p. 596], has addressed a letter to our correspondent, and forwarded a copy to us—wherein he objects to being classed with "the Smith Evanss," inasmuch as he "merely expressed a desire to possess a copy of * * * and stated the return which he was able and willing to make,—viz.—a notice in two local papers." As these facts appear in the original statements, any reader, who thought the classification improper, was at liberty to amend it—perhaps Mr. Adams comes more correctly under "the begging-letter writer" division—but we are not critical in these matters.

We have received two more letters from Mr. Tolfrey. Our reply may be brief and conclusive—his communication was [not] marked private.

KNIGHT'S WEEKLY VOLUME.
 This day.
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No. 922.

LONDON, SATURDAY, JUNE 28, 1845.

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ROYAL COMMISSION OF FINE ARTS.—
The EXHIBITION WESTMINSTER HALL will be OPENED to the Public on MONDAY, JUNE 30, at ten o'clock in the morning. During the first fortnight the Exhibition will be open from Nine o'clock till Seven to visitors paying one shilling. Afterwards, for a period hereafter to be fixed, the public will be admitted gratis, except on Saturdays, on which days the Exhibition will be open from Ten till Seven to visitors paying one shilling.—Catalogues, sixpence. C. L. EASTLAKE, Secretary.

JONES'S PICTURE OF THE BATTLE OF WATERLOO, AND TURNER'S PICTURE OF THE OLD TEMERAIRE, now engraving for Finden's Royal Gallery of Modern British Art, will be on view during this and the ensuing week, at the Publisher's, 5, Haymarket. Tickets to view may be obtained of the principal Printers, and from all Subscribers to the Work.

Finden's 'Royal Gallery of British Art,' Part IV. will be published on the 1st of July, price—Prints, 11s.; India proof 5s., 12s. 6d.—Also, on July 1st, Part V. of the 'TABLEAUX,' price 5s.

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BRITISH AND FOREIGN INSTITUTE,
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The LAST SOIRÉE of the Season will be held on Monday EVENING, June 30, at eight o'clock, and a GENERAL MEETING of the Members will be held on Tuesday, JULY 3, at one o'clock, precisely.—The Right Hon. the EARL OF DEVON, the President, in the Chair.
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HORTICULTURAL SOCIETY OF LONDON.
—EXHIBITIONS AT THE GARDEN.
The Third Meeting will take place on Saturday, the 12th of July, on which occasion His Grace the DUKE OF DEVONSHIRE, President of the Society, has kindly directed the Grounds of Chiswick House to be opened for the reception of the visitors to the Society's Garden.

Tickets are issued to the orders of Fellows of the Society only, at this Office, price 5s.; or at the Garden, in the afternoon of the 12th of July, at 7s. 6d. each; but then also only to Orders signed by Fellows of the Society.
N.B. No Tickets will be issued in Regent-street on the day of Exhibition.
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DAGUERRETYPE.—BEARD v. EBERTON.
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