

colouring until the forming of the statue is complete, inasmuch as by that process an interarrangement of flesh and draperies might be evolved which, though very satisfactory when all in one tint, would not be so when it became to be coloured, nor afford opportunities for completing the whole work as a composition of colour. In truth, at the outset of the work, indeed in the very sketch, before the statue itself were begun, it would be requisite to consider the colour: insomuch that the first thing to do in the contemplation of the work would be to make a little coloured sketch. Just as in a picture, the first thing a painter does very often is to make a little blot of tints to see how his subject will allow of a triumph of colour.

We all know how attractive colour is—that it is like the melody of music, catching hold of the senses before even we enter into what is meant by it or the theme. A graceful manner has been said to be a letter of introduction to any one—so is an agreeable composition of colour to a picture, which can be no less important to a statue if coloured. Colour is the first thing that strikes the eye; and in a coloured work of Art, whether of painting or sculpture, this must be agreeably disposed, or the first impression cannot be happy.

Now, if at the outset of looking at a work of Art of this kind we are impressed by the colour, so at the outset of composing it, it will not do to leave this out of the question. Thus it appears that, supposing a statue is to be coloured, it would be quite opposed to Art-reason to put off the consideration of the colouring till the statue, as far as form goes, is complete. The colouring in this case must not be an afterthought; but if not quite the first thought, must enter into the original conception, or the result will be a matter of chance instead of calculation. I am the more led to remark this, as I have heard the idea of colouring a statue treated quite as "a subject of afterthought;" and I have heard it suggested, even by a sculptor, that the assistance of painters should be called in only at the time when the statue is about to be coloured. Now the more interchange of sentiments between the various professions of Art, the better, no doubt; we should all help one another; and experience in colour is certainly not to be gained by study solely applied to form; but what I would suggest is, that if the assistance of the painter is desirable in this combination of the Arts, as it decidedly would be, the time to invite it, and call it into consultation, is not when the masses of flesh tints and draperies, &c., are fixed and completed in the marble, but, on the contrary, in the first sketch, denoting the arrangements and proportions of those parts which are to form opportunities, and which, in the case of coloured sculpture, should be so modified at the outset as to afford the most agreeable proportions of balance, composition, variety, and harmony, that the subject will allow of.

This is the only mode in which I conceive the attainment of a pleasing effect eventually can be calculated on. In the triumphs of colour of Titian, Correggio, and Rubens, the artist at once perceives how very much the arrangements have been modified, so as to afford the freest scope to colour. I say, the arrangements—I might say also the forms; for it can hardly be doubted, especially in the case of Rubens, that the somewhat over-voluptuous, and not unfrequently turgid, outlines he adopts have been the result of having his mind imbued, as it were to overflowing, with an almost delirious sense of colour, which seems to dilate and expand itself on his canvas, beyond his control. Colour seems at times to have, as it were, almost ran away with him, and dragged all his men and women after it. He wreathes his pictures into vast living bouquets, in which everything seems growing, and waving, and blossoming, and fruiting in uter luxuriance.

Of course his outlines would not do for sculpture; and the contemplation of his works on the one side, and of the purity of the outline of Greek sculpture on the other, almost leads one to doubt how far the essence of perfection in form, and the essence of perfection in colour, can be made to coalesce completely. There seems a certain degree of quiet but understood antagonism between them, that has led to the non-introduction, in one work, of equal forces of each, lest they should, as it were, struggle and wrestle: and this mutual agreement that their atomic proportions may not form one compound on

a perfect equality, is to be traced in the pictures of the old masters, where, indeed, it may pretty nearly always be seen that these qualities do not meet on the same level, or in an equal ratio; but that one gives the *pas* a little to the other, and that by turns they play subservient parts. In the works of Raphael, form, and all the impressions gained by form, occupy a much larger space than those gained by colour, and the same in those of Michael Angelo. In Titian, although the form is occasionally very fine in character, colour, in turn, occupies the larger space; and still more is this seen in the works of Correggio, Paul Veronese, Tintoretto, and Rubens. The Carracci, perceiving this, proposed, as the object of their school and efforts, the combination of the "design of Raphael with the colour of Titian:" but it is not considered that they succeeded. Indeed, there does appear some semblance of truth in the idea that those forms in Art which are the most perfect and precise in their beauty, are not those most suited to comprise the most exquisite triumphs of colour; and if there be verity in this, assuredly it is a consideration that lies in the path of "Coloured Statues."*

JOHN BELL.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

MR. FOLEY'S STATUE OF LORD HARDINGE.

SIR,—Are we to have, in London, a copy of the equestrian statue of Lord Hardinge, executed by Mr. Foley for Calcutta? Such a project is, I believe, on foot, and as your pages are the chief medium of communication on all artistic matters, beg your advocacy, by a few lines on the subject.

Many reasons suggest its erection in the metropolis: foremost, the memory of the illustrious chief claims such a tribute; Art demands it for her own sake; and all lovers of Art, feeling the national honour elevated by such an achievement, seek to evince their appreciation of its grandeur and beauty, by desiring its daily sight—in knowing it as a household word.

We, of the passing generation, are the trustees of posterity—the holders in trust, for after ages, of the intellectual riches amassed in our own time, and as such are responsible to futurity; but it will be a dark blot in our stewardship, should we suffer this magnificent creation to leave England without securing its duplicate for London. Hence the obligations imposed on us of moving actively in the matter, have a deeper origin than personal or party feeling. The work itself calls for a permanent home among us, and which if not rendered, is at once an insult to the memory of the noble soldier, and the genius of the artist; a loss incalculable to Art, and a fraud on our descendants. Criticism is at once both defied and disarmed by the originality and power pervading this unprecedented work; and surely the proudest aspiration of its author must have been realized in its consecration to Fame by the acclamation and unanimous verdict of the whole brotherhood of Art.

With the increasing love of Art now so generally felt and recognised in all classes of society, a fund could easily be raised to secure its duplicate; whereby, while we should become enriched by one of the finest works of Art in the world, ancient or modern, shall be spared the blushes that must bespeak our shame if it depart for Calcutta unrepresented here.

To such a national project many would joyfully contribute their mite, myself among the number. My subject must be my apology for thus trespassing on your space.

I am, sir, yours obediently,
"AN ADMIRER OF THE STATUE."

[We shall, indeed, with our correspondent, consider it a calamity if this work be suffered to leave England without our having secured a copy of it—such copy to be executed by the artist, with all the advantages it may receive from his "afterthought." We consider, and have described, this great work as a triumph of British Art; one which entirely removes an impression—we know to have prevailed lately—that whatever excellence our sculptors may achieve in the simple and graceful, they have been unable to grapple with the greater difficulties of the art. We shall gladly aid by every means in our power to advance a subscription that ought to be—and we trust will be—national.]

* To be continued.

PORTABLE SWISS CHALET'S.

THE PARQUETRY OF MESSRS. ARROWSMITH.

In the *Art-Journal* for April, 1857, will be found an article on Mosaic Manufacture, and especially on the New Solid Parquetry which the Messrs. Arrowsmith have introduced somewhat extensively into use in this country. At the recent annual *soirée* of the President of the Institution of Civil Engineers, many very beautiful examples of this manufacture were exhibited. One application of this parquetry excited much attention,—this was a series of designs, applied as a bordering to Turkey and other carpets. These were very elegant, and in their application far more pleasing than the usual floorcloth. The reality of this kind of ornament is one of its great recommendations. We have seen several mansions in which this kind of flooring has been laid down with the best possible effect, at comparatively small cost.

In immediate connection with this very interesting manufacture, our attention has been directed to the SWISS CHALET'S, which are now introduced by the same patentees. These chalets are all prepared by powerful and complicated machinery (patented); with the floors, walls, and ceilings, either plain, or beautifully designed in patent solid Swiss parquetry (a mosaic of different coloured woods), and so accurately constructed, including doors and windows, &c., as to be fixed in a few days, either permanently, or so as to be removed elsewhere. These chalets are well ventilated, cool in summer, and warm in winter, and ready for immediate habitation and sleeping in, free from the disagreeable annoyance of wet plaster or new paint.

The several designs for the Portable Swiss Chalets are picturesque in outline, and consist of the bold projecting roof, terminating in cantalivers, fret-worked valance and cornices; the perforated balconies and staircases supported by numerous detached columns of elegant shape at regular distances, while the light and transparent dark brown tints of these structures are relieved by elaborate and richly carved ornaments, interspersed with small quantities of bright colours, altogether combine to give a remarkable appearance of lightness, airiness, and delicacy, admirably adapted for embellishing the garden and pleasure grounds—for heightening and harmonizing with the fine effect of wood and water—for contrasting with the bolder outline of mountain and waterfall—and for agreeing with the adjacent objects, while adorning, from different points, the surrounding scenery.

While these buildings offer to the landscape gardener the means of embellishment,—as by admitting of a great variety of forms they may be adapted to almost any kind of scenery,—they offer the advantages of exceeding portability and considerable economy: the prices, for example, of the Portable Swiss Chalets, for summer-houses and porters' lodges, being from £50 to £100 each; while complete and highly ornamented houses are executed at very small cost, when we regard the interesting nature of the structure, and its many conveniences.

Varieties of form and colour in the woods enable the architect to produce many novel effects; and in internal arrangement the utmost amount of elegance may be secured in the walls and floors of the several apartments. These buildings are all constructed in Switzerland, and sent packed in cases, complete, to this country: they can then be forwarded to any part of the kingdom, and erected in a few days, being at once ready for habitation.

It will be at once obvious, that these "buildings" will be desirable for very many purposes—other than those to which we have made slight reference: one object in this brief notice is to direct attention to the subject, in order that persons requiring elegant auxiliaries of the kind, may make the further inquiries that will be desirable. They may form, from what we have written, some idea of their character, and their practicability. Few more useful suggestions for improving small demesnes have been of late promulgated; we have no doubt they will be largely adopted.

The first Portable Swiss Chalet is erected at Tulse Hill, where, by the permission of the proprietor, it can be inspected, every Wednesday, from two till six o'clock, orders being previously obtained from the Messrs. Arrowsmith, of Bond Street.