

## HAMPDEN.

FROM THE STATUE BY J. H. FOLEY, R.A.

WHEN the Royal Commission charged with the duty of carrying out the erection of the "Palace of Westminster" had determined upon the introduction of sculpture as part of the internal decorations of this noble edifice, a statue of John Hampden was among the earliest works destined to find a place within its walls. And who, from the long roll of British worthies, could have been selected as showing a higher title to such distinction, than he who was one of the first to resist, in his place in Parliament, the impolitic, arbitrary influence of a well-meaning but misguided monarch?

John Hampden, eldest son of William Hampden, of Hampden, in Buckinghamshire, was born in London, in 1594, and succeeded in his infancy to the estates of his ancient and respectable family. He was educated first at a grammar-school, at Thame, in Oxfordshire, whence he proceeded to Magdalen College, Oxford. In 1613 he was admitted a student in the Inner Temple, and made considerable progress in common law, but never, as it appears, practised at the bar. Having married at the early age of twenty-three, he retired to his estates, and for some years continued to lead a country life, entering enthusiastically into the sports of the field, and other amusements of the age in which he lived. There were signs, however, in the political world of coming events calculated to disturb the internal tranquillity of the kingdom; and of these signs Hampden was not an indifferent observer. He became ambitious of a seat in the parliament in which Charles I. was reluctantly compelled to summon; and the borough of Grampound, now disfranchised, first elected him as its member, and, subsequently, he was chosen three successive times for Wendover, a borough which is also now disfranchised. He was then elected by the constituency of Buckinghamshire, and sat for that county in the "Long Parliament." Hampden's first resistance to the arbitrary proceedings of the king was at the close of Charles's second parliament, when, on his refusal to contribute to the loan demanded by the monarch, he was committed to prison, but afterwards liberated, with several other recusants, unconditionally. The attempt to levy ship money, in 1636, was also resisted by Hampden, and proceedings were in consequence instituted against him on the part of the crown. Ten of the twelve judges before whom the case was argued, in the Exchequer Chamber, gave judgment against him. Many individuals, especially among the Puritans, anticipating a period of trouble and danger, had already left the kingdom, and others were preparing to follow. It is said that Hampden and Oliver Cromwell, who were kinsmen, had engaged their passage to America in a ship then lying in the Thames for the reception of emigrants; but the departure of the vessel was prohibited by royal mandate.

Hampden appears to have rendered himself so obnoxious to Charles, that the king made an attempt to seize him, with several other members of the Commons, in the House. This unconstitutional act was, however, prevented by the firm attitude assumed by the representatives of the people. The civil war shortly afterwards broke out. Hampden raised and commanded a troop of horse, with which he joined the parliamentary army. In an engagement with the Royalist forces, under Prince Rupert, at Chalgrove field, June 18th, 1643, Hampden placed himself at the head of the attack, and in the first charge fell dangerously wounded. He left the field, and was conveyed to Thame, where he expired six days after the battle; his last words were a touching prayer for the welfare of his country.

After the lapse of more than two centuries, the senate-house of England once more contains the form and lineaments of Hampden in the noble statue executed by Mr. Foley, in 1850. It is of "heroic" size, and may be classed among the finest examples of modern portrait sculpture. The attitude of the figure is bold and commanding, and the face, modelled from the best authenticated portraits, seems faithfully to express the character of the man—resolute and fearless, yet gentle, affable, and courteous.

## ORNAMENTAL IRON CASTINGS.

ENGLAND may, in a peculiarly appropriate manner,—when considering the position which she holds among the nations,—designate this as her Iron Age. In all parts of the country the earth is pierced in search of iron ore; and the blaze of iron furnaces illumines the midnight sky, wherever the proximity of coal admits of its being smelted. The island is traversed in all directions by iron roads—iron buildings receive us at the ends of all the railways—iron enters more or less into the structure of nearly all our large edifices. The Temple of the Italian Muse has sprung, like Aladdin's palace, into sudden existence by the aid of iron; and the Crystal Palace stands on its hill at Sydenham, a triumph which might be dedicated to Vulcan, as the work of the Cyclopes. On the river, and on the ocean, iron exerts its power; and from the canal boat, to the Leviathan, iron boiler plate has taken the place of wood. Iron appears to be destined to aid largely in the progress of civilization, for "homogeneous metal"—a kind of semi-steel—is employed in the construction of the small steamer in which Livingstone is to lay open the treasures of central Africa to the world. Iron, too, has invaded the domains of fashion; the fact that one house in Sheffield had a few weeks since orders for sixty-five tons of steel for ladies' petticoats, will prove how successful the invasion has been. To achieve these triumphs the iron-making powers of the country have been taxed to the utmost, as the following table, of the annual produce of pig-iron, will show:—

	Tons.
Northumberland and Durham . . . . .	331,370
Yorkshire . . . . .	275,600
Derbyshire . . . . .	106,960
Lancashire and Cumberland . . . . .	25,530
Shropshire . . . . .	109,722
North Staffordshire . . . . .	130,560
South Staffordshire and Worcestershire . . . . .	777,171
Gloucestershire . . . . .	24,132
North Wales . . . . .	47,682
South Wales . . . . .	877,150
Scotland . . . . .	880,500
Total . . . . .	3,586,377

More than three millions and a half tons of pig-iron—equal in value to upwards of twelve millions sterling—are produced each year in these small islands. This, it must be remembered, is the value of this metal, ere yet any cost beyond that of smelting is incurred upon it. When this is converted into bars and rails only, the value is more than doubled; and when we have this important element, by the aid of skilled labour, manufactured into all the numerous articles for use and for ornament to which it is applied, its value is increased more than a hundred fold.

England stands as the first of the iron-producing countries of the world. Her stores of the raw material are more vast than those of any other country within the same area. Hence, consequently, we derive a large source of our national wealth from the soil where for ages those mineral stores have awaited man's industry. The following statement will convey some idea of the way in which this metal is distributed in our rocks.

In Cornwall we have large quantities of the hematite, or peroxide of iron, and some of the carbonates. Devonshire produces a great abundance of the latter (*spathose*) ore, and some of the former. In Somersetshire and in Gloucestershire, there is a still larger production of those ores, and the argillaceous iron ore, or, as it is often called, clay band iron ore, in addition. The hydrated oxide of iron is produced in Wiltshire, Hampshire, Northamptonshire, Leicestershire, and Buckinghamshire. All the coal-producing countries yield abundance of the argillaceous carbonates of iron; while Lancashire and Cumberland are both of them remarkable for the immense deposits of hematitic iron which they contain. The iron mines in the neighbourhoods of Ulverstone and of Whitehaven are the most remarkable in the world. The North Riding of Yorkshire has been scarcely less celebrated for the production of a peculiar carbonate of iron, which spreads in a remarkable band through all the hills of Cleveland, and southward towards Whitby, extending through the vale of the Esk. These iron beds have given rise to new and very extensive industries around Middlesbro' and Stockton-on-Tees. Scotland produces the celebrated black band ironstone, and some

hematite; and Ireland appears to be rich in this ore, although, as yet, but little of it has been worked.

Such is a rapid notice of our principal iron-producing localities. In olden time, the iron districts of England were confined to the eastern and south-eastern counties; and hills of cinders now exist in the fertile counties of Essex, Sussex, and Kent, marking the sites of ancient iron manufacture. Attempts are again being made to work the iron ores which exist in the Green-Sand formations of these counties; and now that the railways afford facilities for transit, they are likely to come again into use.

With the failure of the forests of the eastern counties the manufacture of iron passed away to the coal-producing districts. The only furnaces, from which we are now producing iron, smelted with charcoal, are those in the neighbourhood of Ulverstone, in Lancashire; and the demand for this charcoal-iron is far greater than it is possible for the manufacturers to meet, their production being limited by the supply of charcoal, which is failing them.

Notwithstanding the immense quantities of iron produced in this country, it has not, as yet, been turned amongst us to much account as an article of ornament. We, perhaps, are too busy with the more important useful manufactures to give much attention to the details, which the production of the ornamental demands. Circumstances, however, appear to be leading us gradually into this manufacture, and there is little doubt but, in a few years, we shall be large producers of ornamental works of great beauty in iron. An accident led to the production of the far-famed Berlin iron castings. During the wars with the first Napoleon, the Prussian treasury becoming exhausted, an appeal was made to the people to contribute towards the defences of the country; and the rich and poor contributed with true patriotic feeling—not money merely, but their gold and silver ornaments. To encourage this, it was determined that every one who gave up gold ornaments for the national cause, should receive an iron one, in the shape of a cross, in their place, inscribed with the words:—

"I GAVE GOLD FOR IRON."

These crosses of iron required chains of iron to suspend them. They were made; and the attempts of one manufacturer to rival another, led to the production of those beautiful chains, bracelets, and other articles in iron, which are alike remarkable for the delicacy of their workmanship, and the elegance of their design.

There has been a general impression that the iron founders of Berlin possessed some secret process by which these things were made; it was sometimes said to be the peculiar character of the iron ore used: we now know, that the Prussians buy English pig-iron for this very manufacture. It was again stated that we possessed no casting sand equal to theirs: this is also proved to be incorrect. The whole secret of those exquisitely delicate castings depending on the temperature at which the iron is run into the moulds. At Hayle, in Cornwall, some years since, castings in all respects equal to the Berlin castings were made; and the Coalbrook Dale Iron Company, in Shropshire, have been, in the production of fine ornamental works, eminently successful. We have been induced, however, to draw attention to this question, from the circumstance that some experiments have recently been made, in the preparation of a coal, which has been called *mineral charcoal*, possessing the property of producing greater fluidity in the iron than ordinary coal will do. The value of this has been rendered evident in the manufacture of tin plate, which has hitherto required the use of charcoal in the process of refining the iron. The inventor of the "charred coal" states, that in 1850, his attention was directed to the use of a substitute for charcoal in the finery, and the result was a process by which coals could be charred in such a way as to produce a structure analogous to charcoal, and which was free of sulphur. Again, some experiments have been made with peat, which are of great promise. In both cases, the trials have been made on a moderately large scale, and the results have been satisfactory.

"The preparation of the charred coal," says Mr. E. Rogers, the inventor of it, "is very simple. The coal is first reduced to small, and washed by any of

the ordinary means; it is then spread over the bottom of a reverberatory furnace to the depth of about four inches, the bottom of the furnace being first raised to a red heat. When the small coal is thrown over the bottom, a great volume of gases is given off, and much ebullition takes place; this ends in the production of a light spongy mass, which is turned over in the furnace and drawn in about one hour and a half. To completely clear off the sulphur, water is now freely sprinkled over the mass until all smell of the sulphuretted hydrogen gas produced ceases."

We learn that it is intended to extend the experimental inquiry, and there is but little doubt, as it appears to us, that in a short time we may expect to see ornamental works of a peculiar and beautiful character, executed in a material of the most enduring description. As soon as the manufacture is more matured, it is our intention to devote an article to the curiosities of these interesting conversions of iron to the purposes of ornament and of Art. The subject is one of very wide and general interest: not alone as regards the improvements of the raw material, but the advantages derivable from such improvements by so many important branches of British manufacture. In fact, the consequences may be universal in their influence on the commerce as well as on the art of the country.

ROBERT HUNT.

### THE ROYAL ASSOCIATION FOR PROMOTING THE FINE ARTS IN SCOTLAND.

#### EXHIBITION OF THE PRIZES.

THIS exhibition of the prizes of the Scottish Art-Union was open during the month of June in the rooms of Mr. Walesby, No. 5, Waterloo Place. These works are seventy-one in number, ranging from the value of £260 downwards to £4. The selection consists of pictures, a few drawings, and one piece of sculpture, 'Chaldea Captive,' by W. Brodie. With rare exceptions, we do not observe that stringency of execution in these works by which those of our southern exhibitions are characterised, although the observance of natural phase is by no means less inquisitive. The subjects are principally landscape and simple incident. There is one subject from Scripture—'Hannah and Samuel,' by A. H. Burr. And perhaps the cause of the low tone of composition is, that the best works had been purchased before the prizeholders had the opportunity of making their selection. The first prize, £260, is 'A Highland Raid; or, how the Macgregors lived and died a Hundred Years ago,' by Gourlay Steel. It is a large picture, showing the Caterans tracked in their "lift" into a narrow pass, where is presented a scene of dire confusion of animals and men, both the wildest of their kind. 'The Weald of Kent,' £160, by S. Bough, A., is a large picture, affording a view of a richly-wooded district; and this, like the preceding work, is touched with a defiant licence, which would seem to challenge a comparison with the more severe translations of our rising school. 'Bellevue, Dort,' £120, E. T. Crawford, R.S.A., shows the town from the opposite side of the river; and 'A Winter Afternoon—Curlers and Skaters on Linlithgow Loch,' £120, Charles Lees, R.S.A., is a large picture, presenting in the background Linlithgow Castle, and on the intermediate breadth of the loch an extensive distribution of figures. 'A Strolling Musician,' £80, J. Burr, is a sad and sorry violinist, blind, and in rags, playing to an audience who have neither malt nor meal wherewith to reward him; but the old man is a successful study—there is much of the life in him. In 'The Dominic,' £80, A. H. Burr, the figures are very carefully made out. 'The Soldier's Widow,' Hugh Cameron, instances the complete desolation of a humble home, the head of which being suddenly removed: the wife reads of the death of her husband. In 'Will o' the Wisp,' J. A. Houston, R.S.A., we see a blue elfin luring a wayfarer to a deep pond, a quaint rendering of the illusion; 'A Gleam of Sunshine in the Woods,' Edward Hargitt, appeals to our remembrances of sunshine and trees; and 'Glen Falloch,' J. Milne Macdonald, is a very firmly painted section of river-side scenery. 'Sunshine among Showers,' H. Macculloch, R.S.A., is a romantic composition, charming in

colour, and masterly in effect. In the 'Lake of Nemi,' R. S. Lauder, R.S.A., there is an admirable refinement of feeling. In 'Pandy Mill, North Wales,' Mr. Fraser has succeeded in communicating a most veracious character to the old weather-stained stones. 'The Darnley Conspirators,' Thomas Bonar, is a sketch in which colour supersedes character. 'The Old Oak Shade,' T. Clark, shows a farm-yard, in which the buildings and incident are most studiously brought forward; but the feature of the picture is the successful treatment of the light and shade. 'A Cornfield, Loch Carron,' D. Birch, is also clearly a study on the spot; and valuable natural qualities distinguish the little view 'At Barnes, near Putney,' by Miss Charlotte Nasmyth. There are also interesting works by W. K. Orchardson, Keeley Halswelle, Erskine Nicol, A. W. Douglas, R.S.A., James Giles, R.S.A., Arthur Perigal, A., John J. Wilson, &c. The print for the current year is 'The Politicians,' engraved from the picture painted by A. H. Burr.

### ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

EDINBURGH.—A variety of arrangements of interest are making with reference to the several institutions for the promotion of Art and archaeology in the northern metropolis.—The new building for the Scottish National Gallery of Paintings was, our readers know, completed about two years ago,—and has since been provisionally occupied by one Art exhibition succeeding another. A Treasury minute recently published, determines the arrangements now made for the permanent appropriation of the edifice. The building contains, in two series of galleries, twelve octagonal saloons. Of these, six are to be devoted henceforth, for four months in every year, to the exhibition of the Royal Scottish Academy:—and six will be reserved for the permanent occupation of a Scottish National Gallery of Art. The materials of such a gallery already existing in the northern metropolis, we need not tell our readers, are,—first, the valuable collection of the Royal Scottish Academy,—secondly, the collection belonging to the Royal Institution,—thirdly, the collection bequeathed to the city of Edinburgh by the late Sir James Erskine, of Torrie,—and fourthly, the collection belonging to the Board of Manufactures. To these will be added various pictures belonging to the National Association for the promotion of the Fine Arts, and pictures belonging to private individuals. Mr. W. B. Johnstone, a member of the Royal Scottish Academy, has been appointed principal Curator and Keeper of the National Gallery, at a salary of £250. On the removal of such of the pictures forming the new National Gallery as are at present exhibited in the building of the Royal Institution, the galleries there are to be given up to the exhibition of the museum of the Society of Antiquaries of Scotland; which museum that body has handed over gratuitously to Government,—to be opened permanently to the public, free of charge. For fitting up the saloons of the Royal Institution for this museum, a parliamentary grant of £2032 is to be asked. It is recommended, we may add, that the School of Design, hitherto upheld by the Board of Manufactures, which Board now undertakes the annual charge of the National Gallery, amounting to £1142,—shall cease henceforth to form a charge on the funds of that body,—and that it shall be affiliated to the Department of Science and Art, in London.

FIN-ARTS ACADEMY IN BRISTOL.—The citizens of Bristol have recently been inaugurating a handsome building, reared by them on the fine site which they have obtained at the top of Park Street, and nearly opposite the Victoria Rooms, as an academy and School of Art of their own. This institution, like so many others in England, is due to a private founder; and in this instance, the Art stream which we trust is hereafter to fertilise the city of the Severn, flows from an Art fountain, and that a local one. Mrs. Sharples, it is stated, the wife and mother of artists:—her husband, a son, and a daughter, all following that honourable calling; and, in 1847, she left the bulk of a fortune acquired by that means to lay the foundation of this academy.—A correspondent of the *Bristol Journal* thinks, that, under such circumstances, the inauguration was scarcely complete without some material record of Mrs. Sharples. As he walked through the rooms on the night of the celebration, he felt, he says, and it was felt by others, that something was wanting to the occasion. While he "thankfully accords all praise to the gentlemen by whose cultivated judgment, diligent

exertions, and auxiliary contributions, the Fine-Arts Academy has been brought to completion, and the practical schools which have found a shelter under its roof have been got into such successful and beneficial operation," he is conscious of a sense of oversight, which takes the character of ingratitude, in view of the important result.—In all probability, the complaint is premature, and the oversight only an uncompleted purpose. It is not likely, that there is an intention of leaving Mrs. Sharples without a record in the fine edifice which her money has built. Her bust in the hall of the institution would be a fitting Art-acknowledgment of the Art-founda-into which her bounty has laid.

BELFAST.—A meeting of the patrons and subscribers of the Belfast School of Art was held on June 14, "to consider a resolution passed by the committee at their last meeting, on the 8th ult., respecting the closing of the school." It seems that a deputation was appointed to proceed to London, for the purpose of procuring aid from head-quarters: the mission proved unsuccessful; and it has been resolved to close the institution, and sell off all the effects to meet liabilities. This state of things is not very creditable to Belfast.

DUNDEE.—The School of Art was examined, on May 27th, by Messrs. Cole and Redgrave, who awarded 146 prizes in elementary drawing, and 14 local medals. The number of prizes, last year, was 56; and of medals, 20. The arrangements of the department rendered it necessary to anticipate the usual period of inspection this year; many of the works for competition were consequently unfinished, and hence the diminution in the number of medals; but it will be observed that the number of prizes is nearly trebled. The "National Medallion," in two stages, was awarded to Mr. William Duncan, student of the school, at the last competition; and three other students—Messrs. Andrew Stevenson, Joseph Kennedy, and Duncan Cameron—were admitted to the class for Masters in Training during the present session. Upwards of nine hundred pupils received instruction in this school within the year.

YARMOUTH.—The School of Art in this town, established so recently as 1854, is making considerable progress under the management of Mr. Chevalier, with whom the Mayor and Corporation of Yarmouth are at last earnestly co-operating. The annual distribution of prizes took place about a month since, the successful competitors exhibiting marked improvement upon all previous examples furnished by the students.

BANBURY.—The nucleus of a School of Art has recently been formed in this town: a drawing-class, which already numbers more than forty pupils, meets now in the room of the British School, under the superintendence of Mr. S. Reeve. When all the arrangements are completed, it will be placed in connection with the Department of Science and Art.

### THE ART-UNION OF LONDON.

THE following pictures, among others, have, we learn, been selected by the prize-holders for the present year:—

From the *Royal Academy*.—The Gaoler's Daughter, P. H. Calderon, 200l.; Tibbie Inglis, the shepherd's daughter, T. F. Marshall, 100l.; Pensive Moments, S. B. Halle, 73l. 10s.; At Trarbach on the Moselle, G. C. Stanfield, 42l.; Kate—"Taming of the Shrew," T. F. Dickies, 52l. 10s.; The Valentine, G. Smith, 36l. 15s.; A Highland Dairy, A. Cooper, R. A., 31l. 10s.; The Rest by the Way, N. O. Lupton, 35l.; Loch Nierag, A. Stanley, 25l.; A Quiet Pipe, G. Smith, 26l. 5s.; A Lane at Beckenham, R. P. Noble, 26l. 5s.

From the *British Institution*.—Beatrice de Dante, H. Weigall, 60l.; Sheep-Washing, J. Stark, 25l.; Net-Making, E. J. Cobbett, 25l.; "Come into the Garden, Maude," J. D. Wingfield, 20l.; The River Teign, near Chagford, T. J. Soper, 20l.; St. Mary's Redcliffe, A. Montague, 20l.

From the *Society of British Artists*.—Lyme Cob, Coast of Dorset, J. B. Payne, 75l.; Distant View of Swansea, J. Tennant, 50l.; Near Snowdon, W. W. and J. C. Morris, 30l.; The Wedding Day, T. Clater, 40l.; Bay of Swansea, A. F. Rolfe, 30l.; Lyme Dinas, H. J. Boddington, 42l.; Hide and Seek, J. Bouvier, 25l.; The Evening's Repose, R. Benedict, 20l.; Gossip on the Way, T. Clater, 20l.

From the *National Institution*.—Waiting for Fish, W. Underhill, 75l.; A Bright Day at Ulleswater, S. R. Percy, 75l.; Derwentwater, C. Pettitt, 50l.; Buttermere, E. A. Pettitt, 25l.; Scene on the River Trent, B. Shipman, 21l.; Going to the Mill, N. O. Lupton, 20l.; The Homestead, J. F. Herring, and A. F. Rolfe, 20l.; Babes in the Wood, F. Underhill, 25l.

From the *Old Water-Colour Society*.—Going to Market, W. Goodall, 40l.; Hastings—East Cliff, C. Davidson, 30l.; A Summer Noon, G. Dodgson, 20l.

From the *New Water-Colour Society*.—Still Life, Mrs. Margetts, 30l.; Near the Lac de Garda, Tyrol, Mrs. W. Oliver, 21l.

From the *Royal Scottish Academy*.—Wetheral Abbey, J. C. Wintour, 20l.

From the *Society of Female Artists*.—Lower End of Loch Tummel, Miss Stoddart, 20l.