

protecting Sheep from an Eagle," by CHARLES VERLAT; "Bathers," by J. WAGNER; some charming compositions of horses caparisoned for the chase, by MOERENHOUT, (one of whose works has been engraved for the *Art-Journal*;) and a "View of Heidelberg," by WILLIAM WYLD. Some admirable bas-reliefs in plaster, which bear the name of LALMAND, will claim and merit attention; they are marvellously accurate copies of flowers from nature.

With the Exhibition is associated an "Art-Union," and many of the pictures are marked as purchased by the Committee. These purchases give assurance that the selection has been guided by judgment and good taste. Subscribers of ten francs receive a poor print, but those who contribute twenty francs obtain an excellent engraving, by M. Michiels, from a painting by the Baron Wappers—"Peter the Great at Saardam."

THE COLLECTION OF M. BAILLIE, AT ANTWERP.

VISITORS to Antwerp ought to know that there exists in this city a rare collection of works by the famous masters, principally of the Flemish school, which may be seen by strangers at all times, on making application to the proprietor, whose residence immediately adjoins the principal hotels. M. Baillie is an Englishman, or rather a Scotchman, and was formerly an officer in the British service; having married a lady of Antwerp, he settled there. Some of his pictures he obtained from his wife's family, with whom they had long been "treasures;" and others he acquired by purchase, when facilities for such acquisitions were not so rare as they have of late years been.* The collection consists of nearly a hundred works, nearly all, if not all, TRUE; and among them are some that may be rightly coveted for the National Gallery of England. Such are—the two Claudes of Perrier of Paris, representing Morning and Evening. Rubens, the Saviour on the Cross, from the collection of Provost Wellens, of Antwerp; a beautiful specimen of the master, and highly finished. Ruysdael, from the collection of Baron Verstolk Vanzuilen. Backhuysen, magnificent Sea-piece, from the Gallery of Amsterdam, representing the subsiding of the storm. Backhuysen, a View of Amsterdam from the Sea, from the collection of Senateur Van Dooren, of Tilborgh. Rubens, Landscape, engraved as the Flock of Sheep, from Geelhand Stevens' collection in Antwerp: a picture of the highest quality. Five beautiful Tenierses, from the collection of Provost Wellens. Portrait of the Baron de Roose, of Antwerp, by Van Dyck, engraved, and a fine example of the master. Portrait, by the same, of Princess Elizabeth, daughter of Henrietta Maria, from the collection of Provost Wellens. T. Weenix from the Vanlanckeren collection. Berghem, from the same collection. A splendid example of Pynacker, from the Duchess of Berry's collection. Dominiquini, from the De Wall collection, representing St. Cecilia in a concert of angels. Wynaerts, Landscape, from the collection of Baron Schamps, of Ghent. Vander Elst, three family portraits, the fruit and animals by Weenix, and the landscape by Philippe De Coninck, from the collection of Madame Herry. A Moonlight, by Vander Neer, of the highest quality, from the Netscher collection, in Holland. A splendid Landscape, by Adrian Vandevelde, with many figures. A Calm, by William Vandevelde. The Cathedral of Antwerp, by Peter Neefs, and figures by Gonzales. A fine work by Ommeganck. A Gerard Dow of the first quality, from the Stevens' collection, representing a Dutch cook chopping vegetables; engraved. Jan Steen, from the Le Grelle collection; and charming specimens of Mieris, Dehem, Dewit, Hobbema, Hondecoeter, Rachel Ruisch, Poelenberg, &c. &c.

* It is worthy of note that Mr. Baillie manufactures the famous "black silk" which gives such renown to Antwerp. His wife was the daughter of one of the earliest of the manufacturers; he consequently "inherited," so to speak, a knowledge of the process. This material is not only celebrated for its substance and richness, but for its intense colour, which even acid of ordinary strength cannot remove. It is a remarkably beautiful fabric, and, although costly, it may be considered cheap, inasmuch as it is "everlasting," and, like the "brocades" of our grandmothers, is handed down from generation to generation unimpaired y time.

ART IN CONTINENTAL STATES.

PARIS.—On the 15th of August, the fête of the Emperor, the Minister of State distributed numerous statues and paintings to several departmental museums, as is customary each year.—The provincial exhibitions in France have, considering political influences, done pretty well this season, and artists are generally contented with the sales made.—A drawing class has been added to the communal schools of Paris; and the various government architects have been requested by the Prefect of the Seine, to preserve the plaster casts used, for the reproduction in stone, for the purpose of models.—Durand Brager, the painter of the "Campaign in the Crimea," has received a commission to execute some pictures of the different scenes of Cherbourg.—An exhibition of the works of Ary Scheffer, similar to that of Delaroche, is talked of.—The prize of 3000 f., founded by M. Bordin, has been given by the Academy to M. Bouchitté, for his work entitled "Poussin—his Life and Works."—A fourth gallery is now completed in the Louvre for the Assyrian Museum; it contains many curious inscriptions.—Ingres has presented to the town of Orleans a picture of "Joan of Arc."—The Minister of State has given orders that the fine statues of the Tuileries be moulded and reproduced in bronze; the marbles to be placed in the Louvre: this is a right move, as the rain would in a few years have infallibly destroyed them.—The new "Bridge of Alma," facing the *Invalides*, is now decorated with statues, eighteen feet high, representing military personages.—An interesting discovery has been made by the Marquis d'Azeglio, at Lucerne: it is a tapestry, representing the "Meeting of Joan of Arc and Charles VII.," and of that period: it seems to be of German manufacture.—The Government has presented to the town of Rouen a marble statue of Joan of Arc, by M. Feucheres; she is represented on the funeral pile: it is to be placed at the *Hôtel de Ville*.—M. Dubuffe has received orders to paint the portrait of Mlle. Rachel, for the *Théâtre Français*.—A steeple, or spire, in the florid Gothic style, is to be placed on the Cathedral of Notre Dame, at Paris, at the central point of the transept. M. Viollet le Duc, the architect, hopes to complete the restorations, &c., of the cathedral within two years.—The *Marché des Innocents* is about to be formed into a square; the fountain, by J. Goujon, will be placed in the centre.

WORMS.—It has been suggested, that to the statue of Luther should be added that of Melancthon, the memory of the latter not being less worthy than that of the former, to be preserved as a great promoter of the Reformation in Germany. The modest Melancthon retired in presence of the bold and ardent Luther, inasmuch that the merit of his share in the Reformation has been overlooked; and yet he worked with Luther in such a manner that it would have been difficult for the latter to have effected all that was done without his co-operation. Independently of his counteracting the impetuosity of Luther, it was his learning which assisted Luther in his translation of the Bible; and but for him Luther had never cut so distinguished a figure as he did, for it was principally Melancthon who entered the lists on occasions of learned disputation.

DANZIG.—A so-called Art-Union has been established here, with a view to the preservation and restoration of monuments of antiquity. The society has been established two years, but the results are not so satisfactory as might be desired. The number of subscribers is seventy-three, and the funds amount to only 157 thalers; it is however hoped that something may be effected—as the moral effect of the society has been to prevent the sale of ancient carvings, and the removal and sale of old sculptures, and public attention has been called to the restoration of ancient ornamental edifices, which it is believed, but for such a movement, would have crumbled into ruins.

AUSTRIA.—The monument which is to be erected, at Prague, in honour of the late Marshal Radetzky, is now to be seen at Nuremberg, in the foundry of Burghschmiet and Lenz. It is described as consisting of eight colossal figures—representing, severally, a grenadier, a rifleman, a cannoner, a Tyrolese *chasseur*, a Hungarian hussar, a Dalmatian sailor, a Polish lancer, and a borderer (a Croat), all bearing shields, which support the great commander. The figures are cast in bronze. The monument is twenty-three feet in height, from the soles of the soldiers' feet to the point of a flag which the Marshal carries in his hand. The entire monument weighs 150 cwt., and it is composed principally of the metal taken from the Sardinians during the war in 1849.—The first Austrian vessel which has reached Frankfort-on-the-Main, passing up the Danube, had on board, as its freight, the statues of eight German Kaisers,—the gift of the Emperor of Austria to the Cathedral of Speyer.

THE ROMANCE OF PICTURE DEALING.

As if with an express view to enforcing that argument for a more enlarged and better defined protection in matters of Art copyright which we have urged so long,—and which is now under the consideration of all those parties who can have a share in giving it effect,—a very striking little drama has, in the course of the past month, been brought out, and has had a run of several days, at the police-court of the city Guildhall. The story which underlies the action of the piece is romantic enough. It turns on the distresses of a widow lady of high rank, a cousin of either the Duke or the Duchess of Newcastle,—it does not clearly appear, nor greatly matter, which, and we believe the public may take their choice,—left with a gallery of pictures worth £100,000, and two extravagant sons. On this pivot the interest of the piece, which is a very brisk and lively performance, is made to hinge. The subject-matter of the drama is, the sale of the pictures,—and its merit consists in the ingenious devices put in practice for converting the widow's canvases into daily food for the extravagance of the half cousins of a duke. The lady herself, who is affectingly described as "a most kind and grateful woman," does not appear, except by picture; and the principal parts are enacted by a Mrs. Barns, who is "very desirous of serving her," and Mr. William Thomas Barns, who keeps bringing in a van pictures "from the collection belonging to the lady whom his mother mentioned." The character of dupe is well sustained by Mr. Robert Herries Peter, a gentleman of independent fortune, residing in Hyde Park Square;—and Alderman Wire plays the part of a magistrate with great spirit and effect.—As we have said, the moral of the piece is, the pressing necessity that exists for a better measure of protection to the painters and purchasers of pictures, and for more stringent methods of repression applicable to such practices as those which are illustrated by this clever little drama. As we have also said, the thing appears most seasonably,—and has as one of its leading merits, that it is a *pièce d'occasion*.

Very seriously, our readers who may have followed this case through its various phases in the police reports, will have found themselves at a loss which most to admire,—the matchless effrontery and perseverance with which the opportunity offered by a *dilettantism* without knowledge was followed up, on the one hand,—or, on the other, the utter simplicity of the faith which could be so practised on. Mr. Herries Peter, one fine morning in May, takes a stroll into the city; and, attracted, as he passes the notorious shop of the notorious Mr. Barns, a picture-dealer and auctioneer in St. Paul's churchyard, by some of those vases and other articles of Art and *vertu* which make such a tempting decoy in many windows, he drops in, and makes a purchase or two. This time, he limits himself to an expenditure of £70,—for two pictures, whose recommendation to him seems to have been the fact, that Mr. W. T. Barns, the son of the proprietor, "told him they had been exhibited in the Brussels Exhibition." His appetite for pictures with such a testimonial seems to have been whetted, too, by a little opposition:—as, in addition to the £70 paid for pictures that had been to Brussels, he gave £5 to "a person who said he had previously purchased them." Whether it was, the easy and unsuspecting way in which Mr. Peter parted with this additional £5,—or whether there was altogether something in his manner of picture dealing which pointed him out to experienced eyes for a ready victim,—certain it is, that Mrs. Barns a few days afterwards paid him a friendly visit at his house in Hyde Park Square, and then and there recited the romance of the widow lady, with a hundred thousand pounds in pictures and a duke for her cousin, yet reduced to extremity through the extravagance of her sons. There was no attempt to sell on that occasion; but, ever and anon, through the elegiac of the meeting, there dropped a testimonial to the pictures, which—like the relation wherein, through their owner, they stood to a duke,—was probably intended to be of the "Brussels" pattern. These hints were left for a little while to do their work; and then, as if on the assumption that their effect was certain

and the victim sure, without more ado Mr. Barns, the son, brought four pictures in a van, ordered them into Mr. Peter's dining room, — and took away, even as he had proposed, a cheque!

The action after this grows very rapid. The van became a familiar feature at Mr. Peter's door; and the lady in the background, unless the extravagance of her sons was something quite unnatural, must have been living pretty well on the cheques she got. The thing is nearly incredible, — either as regards the effrontery that asked or the facility that gave, — but the transactions came at last to have very few days' interval between them, — and not always one. There is a cheque for £70, dated the 14th of June, — one for £200, dated the 18th of June, — one for £200, dated the 21st of June, — one for £30, and two for £15 each, dated the 23rd of June, — one for £100, dated the 25th of June, — and one for £50, dated the 8th of July. Then, there is a bill for £1000, dated the 25th of June. As Mr. Barns was selling for an invisible lady, whom his mother so much wished to serve, of course he had his commission, — but the curious thing is, that he took it from Mr. Peter. — "When I paid Mr. W. T. Barns the cheque for £40, dated the 18th of June, he said that was for his commission on the pictures he had brought. — I did not ask how it was I had to pay him commission." — We suppose, Mr. Barns's mother would not allow him to ask the widow lady whom she was "doing all in her power" to help, — or, that commission paid by an invisible personage was not satisfactory to Mr. Barns himself.

Of course, during all this time there was an administration of stimulants, in the shape of testimonial to the pictures. One — "Ploughing with Oxen" — was, it was said, a Rosa Bonheur, — and had cost the husband of the invisible lady £500. This estimate was reduced by the evidence of Mr. Manson, of the firm of Christie and Manson, to something under £17 Gs. 6d. — for which sum he had sold it, "including the frame," to Mr. Barns, on the 12th of June. — One picture was a "Rubens," — worth, of course, anything that could be got out of Mr. Peter for it, — and one was a "Turner." — There was a picture, "Mussel Eaters," by Murillo, "the finest he had ever painted," — and worth £6000. — Then, stimulants of another kind were also given. The widow, with the profligate sons, turned out to be the "kind and grateful woman" that Mrs. Barns had called her. In return for Mr. Peter's cheques, she sent him various tokens of the hold that he was gaining on her affections, — she, the cousin of a duke! She sent him a walking-stick, — she sent him a Chinese mandarin, — and at last, when the £1000 bill was given, her nature overflowed. From her invisible retreat, she had it announced to Mr. Peter, that she was causing a handsome piece of plate to be engraved for him; — and by the hands of Mr. Barns came, a few days afterwards, a silver-gilt cup, handsomely chased, bearing on its face this gushing inscription from a grateful heart: — "Presented to Robert Herries Peter, Esq., by a dear and beloved friend." (!) On the lid was a ducal coronet, surmounted by a ram's head. We suppose, Mr. Peter did not see that by the terms of this inscription the love was attributed to his side: — but, in any case, this cup may be taken as the final expression of the effrontery on the one side and the folly on the other. The vessel bore another inscription besides, which the donors, whoever they might be, had not thought it worth their while to have beaten out, — and which indicated plainly enough that the piece of plate prepared expressly for Mr. Peter was an ordinary racing cup. — "Newton Races, 1855, the Gift of the Lord of the Manor."

Of course, this does not read like a story of real life: — and if the ordinary police reports had not been dealing with it, we should think it necessary to assure our readers that we are writing history, and not romance. The issue of the matter was, that, some difficulty having arisen about taking up the £1000 bill, Mr. Peter applied to his solicitor for assistance; and the solicitor, thus becoming acquainted with the facts of the case, very properly brought all the parties before the magistrate at Guildhall. The case has been before the public on several occasions; and at the adjourned examination on the 10th, the prosecutor was not forthcoming. It was evident, that an attempt had been made to hush the matter up, by the return of these very considerable sums of money;

and, in the interests of public justice, Alderman Wire resolutely refused to suffer the police-court to be made the means of effecting a compromise. "There are," he said, "two awkward facts before me: — one is, the absence of Mr. Peter from this court, — the other, the absence of the pictures from Mr. Peter's house." The magistrate determined, nevertheless, that the parties implicated should go to trial: — and we hope, as we have said, that this strange case may help on the legislation which next session should, without fail, bring forth.

There is one point connected with the facts that transpired on this occasion, to which we must call attention. It relates to a subject in which some measures of remedy are gravely needed, — and which should not be overlooked in framing a bill for improving the general morality of picture transactions. We take the following extract from the evidence of Mr. Manson, the eminent auctioneer, as given on the second examination of Mrs. Barns and her son: —

"Mr. Manson. — The picture described as a 'Satyr carrying Fruit, and a Bacchante in the background,' has the name of Rubens against it in the catalogue, and I sold it to Mr. Barns for ten guineas.

Alderman Wire. — Did you sell it as a Rubens?

Witness. — No.

Mr. Metcalfe. — Is it a Rubens?

Witness. — I do not think it is.

Mr. Metcalfe. — Then, if this picture is not a Rubens, why do you place the name of Rubens against it in the catalogue?

Witness. — To indicate that it is either a Rubens or belongs to the same school. It may be a Rubens, but it is not described as a Rubens in the catalogue."

— Now, of the respectability of Messrs. Christie and Manson there is no doubt; and yet, we can scarcely wonder that the counsel for the parties accused should have followed up the above answers by the following pertinent inquiry: —

"Mr. Metcalfe. — Have you been treated to a criminal summons in this matter?"

Witness. — Not that I am aware of.

Mr. Metcalfe. — This, then, is what is called meting out even-handed justice!"

— The practice alluded to is, to use the very mildest form of characterization that it will bear, a very loose one. The whole matter of auctioneers' catalogues wants reforming. If the name of Rubens opposite a picture does not mean that the picture is by Rubens, then some note in the catalogue should say so, — or, better still, the name should not be there at all. If it means, that the picture is by Rubens, or his school, — then, say, "Rubens, or his school," — and let the purchaser appraise for himself the value of the latitude taken. It is so obvious, and so easy, to do this, that the omission cannot be without intention. The purpose to mislead must be inferred by him who is so misled. To any such misapprehension it is unquestionable that Messrs. Christie and Manson, under this practice, do lend all the authority of their respected names. The thing is not an immorality only so long as attention is not directed to it. And these immoralities hang together: — a loose practice like this helps — and if justified, justifies — the loose practices of others. We commend the matter to the serious consideration of the auctioneers themselves.

RANSOME'S PROCESS FOR PRESERVING STONE.

THE importance of the discovery of a process, which could be relied on, for the preservation of the stones employed in the erection of our public and other buildings, has long been felt; and many experiments have been made in the hope of attaining this object. In London, and in several of the large towns in the provinces, we could point to buildings which have within a very few years exhibited the most unmistakable signs of decay. Lamina after lamina falls off, exposing a new surface to be freshly acted upon by the destroying agents; and thus, with comparative rapidity, the work of decay progresses; this has been referred to atmospheric causes, existing now as the result of our exten-

sive manufactories and greatly increased population; but, to whatever cause the disintegration of the stone may be traced, certain it is, that scarcely any modern building, whether constructed of the coal measure sandstones, dolomites, oolites, or other well-known building stones, but exhibits, in a few years after its completion, lamentable evidences of decay.

Our attention has been directed to the Baptist chapel built by Sir Morton Peto in Bloomsbury. For some time past the Caen stone used in this structure has been crumbling, especially where it was exposed to the action of water. The disintegration was proceeding so rapidly that it became necessary to give immediate attention to it. It was determined that Mr. Frederick Ransome should make an experiment upon the towers, where the stone was in a worse condition than in any other part. The result of this experiment was so satisfactory that it was resolved that the entire building should be subjected to this process.

The most enduring stones in nature are those in which the cementing agent is *silica* — and it became a problem with the patentee, to produce a true *siliceous surface* upon any stones which appeared naturally liable to decay. All the sandstones are more or less porous, consequently they absorb water readily — this is one cause of their rapid disintegration. Availing himself of this, Mr. Ransome produces the desired result. First, the stone is made to absorb as much of a solution of the silicate of soda as possible; this being effected, it is washed with chloride of calcium. The play of chemical affinity is now brought into action in the stone: a double decomposition is effected, and insoluble silicate of lime fills the interstices; chloride of sodium (common salt) being formed, which is readily removed. It will be evident to all, that since every particle of the stone, to the depth penetrated by the solution, is surrounded by this silicate of soda, and that too — according to the law of surface action — in a concentrated form, that the silicate of lime which results from the action of the chloride on it, must completely fill the interstitial spaces, and thus render a stone, which was previously absorbent, absolutely non-absorbent. — (*Vide Art-Journal*, Sept., 1857.)

It will be found, that the stone surface of the Rev. W. Brock's chapel is now actually repellent of water, and that the hardness of the surface indicates a complete casing of the preservative silica. It should be distinctly understood that this process will not merely protect new stone from the influences of atmospheric action, but it stops decay in stones already exfoliating, and preserves them from future action.

Stones which have been in a state of rapid decomposition have been, for experiment, partially treated by this silicifying process. The result has been that the prepared parts have withstood the action of air, rain, and frost, showing no signs of injury, while the unprepared parts have completely broken up.

Beyond this, its preservative power, another advantage of the process is, that it can be applied to any stone without in the slightest degree affecting its colour or grain: all the natural conditions are preserved, and the hardening superinduced.

Now that a well-known public building has been treated by this process, the result can be observed by every one. The *rationale* of the process alone — independently of the experiments which have been made — satisfies us that there is little chance of disintegration ensuing after the proper application of the solutions. We hope to watch the influences of heat and cold upon the surface of the Bloomsbury Baptist Chapel, and we will faithfully report the results of our examination to the readers of the *Art Journal*.

R. HUNT.

INTERNATIONAL ART COPYRIGHT.

At length, if we may venture to trust appearances where facts have had so stubborn a hold in an opposite sense, there is some prospect that piracy in the products of the intellect may be uprooted in one of its last strongholds,—and Belgium herself, in the matter of copyright generally, be brought within the comity of nations. The month of October witnessed the unwonted spectacle of an international congress on literary and artistic property sitting in Brussels, the very Algiers of the press—with the Belgian minister at its head. It is a strange and discreditable fact, that two free and enlightened countries like Belgium and the United States should have lagged so far behind the nations in a question of civilization like this of copyright; but nowhere—not even in America—has the cause of piracy been maintained to such dishonourable issues as in Belgium. In this matter, as in so many others, it is very pleasant to remember that England led the way in the cause of civilization. It is long, now, since our own governments showed a desire to deal justly, so far as this question is concerned, with the claims of intellect. Though much, as our readers know, in certain directions, remains still to be done, yet step by step the copyright in mental produce has been improved and extended amongst ourselves;—and the enlarged principles which we recognised at home, we pushed abroad wherever we could. The law of international copyright gradually established, on our invitation, with an increasing number of foreign states, has everywhere brought its benefit to authors and publishers in the ratio of its operation; but up to the present day it is shamelessly resisted in those countries in which the interests of English mental property suffer most severely. The reprint system, still conducted on the largest scale in Belgium and in America, deprives the author of a beneficial interest in more than half his audience. Brussels, it is said, supplies as many copies of a high-class English book as the London bookseller;—New York, considerably more. The loss which accrues to English authors from the want of a copyright law with the United States, may be surmised from the very large sums which American authors, under a mistaken interpretation of existing laws, have commanded in this country. In Belgium, as we have said, the resistance to the laws of literary and artistic morality has taken forms more than commonly disgraceful. Do any of our readers happen to remember a certain petition addressed some years ago to the Belgian Chamber of Deputies by some of the parties commercially interested in the maintenance of the national offence; in which they put forward their helpless wives and children as arguments for their predatory habits,—and, by a somewhat questionable compliment, assured the chamber that their sole hope against the spreading morality of the times was in its sympathies! Threatened at that time with a French international treaty, there was a tremendous flutter and outcry among the Belgian cuckoos. Menaced, to that extent, with the deprivation of their right to rob their neighbours' nests, they actually pleaded, as well we remember, the extent and duration of the wrong, with the earnest conviction of anti-monopolists and the free spirit of pirates. "Fifty thousand Belgians," they said, "are menaced in their existence and their rights." The claim of the foreign writer to a monopoly of his own head was indignantly denounced as about to bring "ruin on numerous and flourishing branches of industry connected with reprints;"—a Belgian word for larceny.—Do our readers also remember a certain royal speech, in which the yet undeveloped resources for literary robbery of the country were pointed out to his people by the head and fount of Belgian chivalry himself,—and it was recommended that the necessities of the times at home, in Belgium, should be met by fresh forays on the intellectual property of other lands?—The very spread of the spirit of honourable treaty has been prey to the Belgian robber; and in his accruing monopoly as a rover over the mental seas, he has actually fattened on the new and growing morality of nations. It would be pleasant to believe, that a conviction of the evils, moral and economical, that result to the national character, and the national literature and art, from

the scandalous practice of piracy in books and prints, had fully dawned at length on the Belgian mind. An international copyright congress sitting at Brussels at all, is certainly an intimation that the national conscience is coming nearer to the standard of the times. We have, ourselves, reason to know, that many of the authors and artists of Belgium have begun to feel honourably uneasy under the stigma which has so long attached to their country as the stronghold on this side the ocean of literary and artistic piracy. If the results at which the Brussels Congress have arrived could make its way into the legislation of the country, in spite of the robber-interests that yet oppose it, Belgium would have a better claim than just now she can assert to take her place in the brotherhood of high-minded and enlightened nations.

THE
ROMANCE OF PICTURE-DEALING.

THE drama of the picture-dealers, produced some weeks since at Guildhall, and which it was intended should be transferred to a larger theatre, and played before a higher audience, was, unhappily for the moralities involved, prematurely withdrawn, in consequence of the illness of a leading actor.

It was found impossible to get Mr. Peter into court to sign the depositions; and the plea of something like mental imbecility was studiously put forward, though not very clearly made out, as the pretext for his absence. In ordinary cases, such a plea as this is not a very agreeable one to urge; but in this case of Mr. Peter, the pretext of mental weakness, while it covered the fact of the complainant's absence from the court, covered also some portion of the folly that had made him a complainant. The plea happily fitted both the case and the compromise; and the magistrate, who was earnest for the vindication of the law, was compelled, nevertheless, to give way before its resolute assertion. He took good care, however, to express himself as highly dissatisfied with such a result. "It is quite clear," said Alderman Wire, "that a compromise has been made, and that this court has been made the medium for effecting it." It struck the worthy alderman, of course, as it does ourselves, that the inability to attend the court had arisen only *after* the compromise, and that the patient was of good court-going capacity so long as he lay out of his money.—We must say, that the alderman was very critical on the occasion, and that some of his remarks must have sounded most unpleasantly in the ears of all the parties concerned. He warned the counsel who, from the safe position which he had attained by Mr. Peter's non-appearance, began to talk somewhat vapouringly of the complete *refutation* which he *could* produce "an if he would," that the very least he could say on the subject would be the best; as, if the matter were dwelt on, he, the magistrate, would be compelled to pronounce judiciously some very strong opinions on the case. Really, it does seem not easy to bring these Art-pirates to book; and there has, unquestionably, been a failure of justice here, to add to the failure of justice in the case of Mr. Closs. But, the facts will not have fallen altogether without fruit; and the extreme peril in which these adventurous dealers consider themselves to stand, may be guessed by the very large sums which they have been willing to disgorge rather than abide the issue. The "hue and cry" was close indeed when the highwayman of old threw away his plunder. If it be indeed true, that the mental weakness which kept Mr. Peter out of court was the incident that suggested him as a victim,—that the natural calamity which protects the wrong-doers from punishment now was the thing on which they operated for the original wrong,—then, the case becomes morally blacker against the picture-dealers implicated for the very matter of defence which legally absolves them.—They will have done some good in their generation, nevertheless, by the contribution their case is calculated to make towards an early and sufficient measure of redress; and the public owe a debt of gratitude to Alderman Wire, for the pains he took to point, so far as it rested with him, the moral of their dealing.

ART IN CONTINENTAL STATES.

PARIS.—The magnificent apartment in the Luxembourg, known as the bedchamber of Marie de Medicis, is about to be restored. The fine wood-carving of the frames, panels, &c., has become wormeaten, and its entire decay would involve the loss of the beautiful arabesques and decorative paintings which cover the walls and ceiling of the room. The paintings were executed by Nicholas Poussin, Rubens, and Philip de Champagne. The work of restoration will necessarily require the utmost care and nicety.—An addition of five pictures has been made to the Louvre collection, at a cost of three hundred thousand francs (£12,000). Two are by Murillo; and the whole are of the Spanish school, and were formerly in the Soult collection. They will shortly be exhibited in the long gallery.—In the *concours* for the *Prix de Rome*, M. Paul Colin's painting, although evidently the work of inexperience, promises well for the future.—Numerous statues have recently been sent to provincial museums. A statue in bronze, representing Hero, by M. Etex, to Nantes; "Jephthah's Daughter," by Fabisch, to Aix; "Love Sleeping," by Gayard, sen., to Strasbourg, &c.—The interior decorations of the Louvre are in progress, and the various statues for the exterior niches are being placed in their respective positions.—Death has taken, at the early age of fifty-four, M. Leon Fleury, a landscape-painter of considerable talent: he was much esteemed. A fine painting by him is in the Luxembourg Gallery.—The embellishments of Paris continue. The ancient "*Marché des Innocents*" is removed, and a square is planned out, in the centre of which the fine fountain by Jean Gougon will prove the great ornament: the government is doing all in its power to multiply the squares in Paris.—That splendid thoroughfare, the Boulevard of Sebastopol, is advancing rapidly, spreading light and health through many poor parts of Paris. Unfortunately the houses are all palaces, and the poorer classes, displaced, cannot find or cannot pay the price demanded for lodgings. Thus, although the houses built may be equal to those pulled down, the rents have risen so enormously, that hundreds of apartments must remain long empty, from the exorbitant demands of the landlords.

MUNICH.—The name of Holfraht Hanfstaengel will be familiar to all who have sojourned at Munich, and will be remembered by others in conjunction with that great work, entitled "*Die Dresdener Gallerie*," in which the principal pictures contained in that celebrated gallery are reproduced with artistic skill by the aid of lithography. The undertaking originated with him, and some of the finest plates are the work of his hand. It brought him honours as well as fame. But, as if determined not to rest satisfied with the laurels thus gained, hardly had photography begun to take the prominent place in artistic as well as social life which it now occupies, than he turned his attention to it, and, with the same zeal and diligence he had devoted to his former undertaking, herein also sought to arrive at excellence. And he has been singularly successful. Both at the London and Paris Exhibitions his photographs received the award which was their due. Many of his portraits have not only the clearness but also the warmth and beautiful gradations of a fine mezzotint engraving. His collection of portraits is a most interesting one, comprising, as it does, kings, queens, and empresses—the heads of royal, ducal, and princely houses without number—as well as a long list of those who are celebrated in the domains of Poetry, or Art, or Science. Their name is legion; but this is hardly to be wondered at when you see his work before you; for these sun-pictures are agreeable and pleasant remembrances of the individual they represent—agreeable in tone, and pleasing as regards the arrangement of the figure and the accessories. His artistic education here stands Hanfstaengel in good stead. In this latter point alone his works would deserve to take precedence of those of his contemporaries. They are really "pictures"—not mere transcripts of certain given forms. It was to Hanfstaengel that we in England owed the first portrait of one who since that time has become well-known to us all—a stranger then, but now one of ourselves: we allude to His Royal Highness the Prince Consort. Every one was of course anxious to behold the features of him who was about to occupy so conspicuous a station in this country; and it was from Hanfstaengel's atelier that the likeness proceeded which was so eagerly awaited, and was gazed at with so much curiosity. We are not aware if there are many of his works in England,—portraits, copies of pictures, or facsimiles of noble pieces of architecture,—but we know that Her Majesty the Queen sets much value on his photographs, and is in possession of no inconsiderable a collection.