

the opposite side of the monument, are the iceberg peaks of an Arctic sea, shattered and tossed into forms of hopeless wildness; and over them, a solitary star tells of the pole and its sentinel in the sky. The cleft of an iceberg holds a broken spar; and at the foot of the monument, balancing the figure on the left, sits a sailor, with drooping head and wounded foot,—and in his air and attitude that which hints the close of the sad tale, as yet unrevealed, but known too well. Of the long dark years that lie between these two figures, when shall the story be told? As yet, we know of it nothing certainly save the tomb which the broad intervening tablet pictures; but we know, too, that the laurel grows even amid the Arctic darkness and out of the thick-ribbed ice,—and the sculptor has twined it into crowns above the names here committed to the keeping of the countrymen of these honoured dead for ever.

Though happily not a "Monumental Commemoration," we may here refer to a—

STATUE OF MR. CROSSLEY.—The men of Halifax are engaged in the payment of one of those civic debts, the growing frequency of which amongst us is one of the noblest and most hopeful symptoms of the times in which we live. Mr. Crossley is a manufacturer in that thriving Yorkshire town,—employing four thousand hands for his own immediate objects, and extending his sympathies to all the population of the great community in the midst of which he dwells. For the social diseases more or less inseparable from great gatherings of men, but curable in a degree far beyond what our fathers imagined, and by methods of which they never thought, Mr. Crossley is one of those who adopt the new system of moral therapeutics. With them, the old practice of "bleeding and cold water" is ethically and politically gone out. The great truth that lies at the basis of their system—the best discovery of this age, and which the "fine old English gentleman" missed,—is, that, in whatever degree of life, a man, besides being a machine, is a man. With this simple divining rod, how many wells have these men opened up in the social desert!—Happily, the subject is growing familiar amongst us, and it is sufficient here to say, that to all which can elevate the stature and alleviate the lot of the labouring population over whom it is his high mission—since he understands it,—in a sense, to preside, Mr. Crossley has lent himself with a zeal which the people pay with a free people's love. The love of the fine old English labourer for the fine old English gentleman had a touch of the slave in it;—but these men stand up, to love. They offer an intellectual homage:—and some day, it will be thoroughly understood how near the intellect and the heart lie to each other. Mr. Crossley's last gift to the men of Halifax was a free park; and into that park, amongst other sources of recreation at which he proposes that hard mechanic minds shall drink, he has actually introduced works of Art. Statues,—and statues from the antique,—for labouring men, their wives and children! In that park the ghost of Sir Roger de Coverley will never walk.—What will be the great and final amount of response to these acts of Mr. Crossley, will probably be known only by means of the recording angel's book; but one immediate, particular, and appropriate form of response has been, a subscription set on foot amongst the workmen themselves for a statue of Mr. Crossley, to stand amongst the statues in his own park,—filled up with a rapidity that shows where the response came from. For this statue, in marble, Mr. Durham is to receive £1000;—and he has just made a model,—hardly completed yet, but which we have seen,—which shows that he has caught the spirit of his occasion, and looked rather to his work than to its price. The original model on which he obtained the commission presented Mr. Crossley as a standing figure; and this, for the sake of the greater variety to be obtained, the sculptor has exchanged for a sitting form, at an increase of working cost which will of course be his own. The statue, being marble, will occupy an interior,—a temple, or something of the kind, to be erected in the grounds. It represents a full-length figure that would stand somewhat short of eight feet high, seated, with great freedom of action, in a large arm-chair. Something of the mental and moral activity of the man is indicated even in the attitude of rest into which the figure is thrown. That solution of

the long-mooted question of modern costume for portrait sculpture which treats a portrait as a document, and holds that a Halifax manufacturer in a Roman toga would lead an archaeologist of New Zealand, or British Columbia, a thousand years hence, into a maze of error,—Mr. Durham has treated with great felicity. Mr. Crossley wears, in this work, the coat, waistcoat, and breeches of his time,—but they are fashioned by an artist, not by a tailor. The loose frock is made to yield lines as free as need be desired, while testifying faithfully of the man and his age. This is the true Greek solution of an Art-difficulty. The difficulty, with the Greek, was made to bend to the art,—not the art to evade the difficulty. The men of Halifax no doubt desired to have Mr. Crossley shown to their children "in his armour as he lived,"—not shown as a masquerader.—A profusion of hair which Mr. Crossley wears on his chin lends the sculptor an incident of the picturesque, and adds something to the effect of his composition, while it is another means of identification. Altogether, the men of Halifax will, we think, have good reason to be satisfied with their Art-commemoration of Mr. Crossley.

VISITS TO ART-MANUFACTORIES.

No. 2.—STAINED GLASS.

ARCHITECTURE may be said to be a social art. That is, it refuses to monopolize a solitary greatness. It is then greatest indeed when its confederate Arts are also great with it. Hence we now should be disposed to seek for the strongest argument in support of a favourable opinion of the present condition and prospects of our own architecture, from the fact that we see so great and so gratifying an advance in the condition of the more important architectural accessories taking place before our eyes. So long as our revived architecture had no higher aim than to reproduce, or in more correct language to copy, certain works of certain past ages, so long the greatest of the Arts itself was languishing amongst us; and, consequently, at such a time it was utterly hopeless to seek for anything of real excellence in the productions of those Arts which are intimately associated with architecture. It was not to be expected that the secondaries should commence, in taking a decided step in advance. The initiative in the great movement must be taken by the primary; then the secondaries, in due course, might be expected to follow. And such, accordingly, is the order in which the actual facts have been realized. Our architecture having at length demonstrated its own healthful vitality, we now are aware that really admirable productions in architectural sculpture and carving, in metal work, and in stained glass, with other kindred Arts, await our welcome. A ready and a hearty welcome we have for every such work, and we hope to give it expression in special notices of them all. That we may render to them the more full justice, we propose to consider them individually; and on the present occasion, it is our intention to devote our remarks exclusively to STAINED GLASS.

The peculiar beauty and attractiveness of stained glass would ensure for it a large measure of attention, from the very first moment that the Arts of the Middle Ages began to exercise a revived influence upon the public mind. And yet, at the same time, there were circumstances connected with the production of this beautiful material, which would inevitably render its revival a matter by no means easy to be accomplished. The remains of the old glass of the best periods which yet survived would be found very difficult to study, with the view to a practical application of their teaching. On a searching investigation also they would appear to be in a peculiar manner mediæval in their associations, and their very excellences would seem to be inseparably allied with what a modern student might be disposed involuntarily to regard as inherent imperfections. And again, so much of the effect of the old glazing would prove to have resulted from the treatment of the iron and lead work, as also from the use of coloured glass untouched by the pencil, that the production of stained glass might after all be regarded as rather a manufacture than an Art. Thus, the revived stained glass would, in the first instance at least, consist, either of studiously care-

ful imitations of old examples by ardent archaeologists, or of cold and formal manufactures estimated and produced at so much for the square foot. The result of this would be, on the one hand, that artists truly deserving of that name, would regard stained glass as unworthy of their attention, while on the other hand the stained glass itself would acquire the reputation of being only applicable to a condition of things no longer in existence.

It has been most truthfully said of the old painters upon glass, that the "secret of their success lies in the material" which they used, "and in its arrangement" by them. Here our attention is directed to two qualities in early glass, which would escape the notice alike of the modern manufacturer and of the archaeologist who was not also an artist. The one quality lies in the character of the glass itself, the other in a thorough mastery of the principles of colour when employed upon a translucent medium. The old glass was in itself perfect for its purpose; and so also the old painters on glass understood both how to use it, and how to enhance the full development of its capabilities by the consistent application of their own powers. It would require artists, archaeologist artists certainly, but most certainly genuine artists to bring out in our own stained glass such qualities as these, which still gleam harmoniously resplendent in the lustrous relics of the olden time. It is our present highly agreeable duty to record the fact, that such artists are at length at work amongst us in earnest upon this beautiful material.

The first introduction of the revived use of stained glass was attended with a twofold result, which was eminently satisfactory because so decidedly hopeful. There was, that is to say, a great demand for the best stained glass which could be had, twenty and fifteen years ago; but there was also an unreserved hesitation with regard to putting stained glass into windows of the first importance, until a better style of glass should be obtainable. Here was apparent a cordial reception for stained glass, as the production of a revived art; but it was coupled with the conviction, that the time was not then come in which the new glass could be considered as worthy to take rank with the old. The coming of that time, however, was both confidently expected and patiently waited for. Meanwhile, the study and practice of architecture continued to make a sure, though perhaps a slow, advance. And then the attention of architects was directed to the stained glass which should fill, not only old windows that they might be called upon to restore, but also the new ones of their own new edifices. There is one of our greatest and most admirable early edifices also, which has been throughout the revival at once a school and a museum of the productions of modern painters on glass. Without doubt the windows of Ely Cathedral have done much to lead the revival onward; and it may be added, that had Ely Cathedral happened to have stood in Westminster, instead of Ely, there cannot be a question that its teaching would have been by far more impressive, and more effectual. And yet the Ely windows have quietly and gradually accomplished their mission. They showed, from year to year, how much there yet remained for our workers in glass to accomplish. When an artist did chance to produce a window and it found its way to Ely, the fresh lesson gathered to itself an influence even greater than its own, through the potent agency of association. Thus the windows in the transept, by the Gerentes of Paris (and particularly those of the elder brother, now unhappily no longer spared to do further honour to his profession), are infinitely more valuable in that position—though for full justice to themselves placed too high above the spectator's eyes—than they could have been elsewhere, where such an extended comparison with other works would be impossible.

In glancing at the progress of the stained glass revival, Mr. Winston's part in it is by far too important not to be distinctly noticed. At once an amateur, an artist, an archaeologist, and a man of science, this gentleman, having published a masterly handbook of the stained glass of past times, led the way in a searching investigation into the composition of the old glass, and into the method by which it obtained its colours. In connection with Mr. Powell, of London, and also with Messrs. Ward and Nixon, Mr. Winston succeeded in removing one

obstacle, hitherto fatal to the onward progress of the art to which he had devoted himself. He discovered, after repeated analyses, the principles upon which the glorious rubies and blues of the old glass might be reproduced,—“the rubies,” in the happily expressive words more recently used by Mr. Powell, of Birmingham, “streaky, and brilliant, with the colour generally mixed throughout the mass, and not only flashed upon the surface,” after the prevailing usage in modern glass. Mr. Winston also (again to quote from Mr. Powell), observed how “the fine, thick, uneven pot-metal” (old glass, that is, coloured in the melting-pot, and entirely translucent,) “caught the rays of light and held them fast, struggling and flashing, in its gemmy substance, until the whole became a translucent picture, but without hurting the eye of the spectator, as no ray of light could pass directly through it.” And the result of such observation has been the production of pot-metal capable of accomplishing equally noble results, when placed in the hands of artists equally skilful and experienced. In his more important efforts to work with his own admirable glass, Mr. Winston has not been successful, witness the truly unfortunate medallion-glazing which now fills the grand east window of Lincoln Cathedral. Mr. Winston's present views, we believe, incline to the style known as “Cinque-cento,” and he is also understood to be favourably disposed to the naturalistic treatment of the Munich school.

The possession of a material capable of producing windows of a high order, together with the increasing influence of architecture upon all the associated Arts, has gradually induced artists to study the peculiar conditions under which painting upon glass requires to be practised. Being neither producers of mere transparencies, nor painters on canvas which is to fill windows, “artists in glass” must feel, and they must show that they feel, themselves to have an art, and a truly noble art, of their own. Like their brother artists, the architects, they have much to learn from what the past has treasured up for them of the works of those who, in the thirteenth century, were indeed masters in their art. At the same time, again like the architect's, theirs is not, by any means, the vocation of expert copyists, who have to do once more what once was done, and to do it as well, because executing it in a faithful fac-simile. The rich glories of the early glass, our artists in the same material have to emulate. We ask from them stained glass that shall be as true to the material and to its proper use, as true also as works of Art, as the very finest remains that yet linger in York, or triumph in the Clerestory of Cologne. Still we must have stained glass of our own,—the work of our own times,—the expression, too, of the Art-feeling and the Art-capacity of our own times. In a word, we seek for *artists' works*,—deep thoughts, that is, and ardent affections, conveyed by hands at once trained in the school of ennobling discipline and free to expatiate in the glorious liberty of Art. And we verily believe that such men have ceased to be only objects of earnest and anxious desire amongst us. The veterans of the stained glass revival may now be said to have honourably accomplished the duties allotted to them, and to have left the onward path open to their more youthful successors. Mr. Wailes and Mr. Warrington have each secured a reputation of their own, not without the satisfactory accompaniment of substantial honours. The same may be said of Mr. Williment, with the addition of a special tribute of admiration for his heraldic windows, as they are exemplified at Hampton Court, in the Great Hall, and in the new Hall of Lincoln's Inn. Even in heraldry, however, it was possible to be too strictly mediæval; and, consequently, while we consider the glass, to which we have just referred, to be exactly adapted to Wolsley's windows and to the Tudor edifice in Lincoln's-inn-Fields, we desire to see heraldic glass in the edifices of the present era in exact harmony with the architectural freshness of such edifices themselves. Mr. Oliphant has retired: we wish that he had still persevered, since he could scarcely have failed to have realized his abundant promise of future excellence. Messrs. Ward and Nixon still continue such works as those with which we are familiar in the north transept of Westminster Abbey. Mr. Hedgeland, a friend of Mr. Winston's, labours in the naturalistic style, having unfortunately been led away by the delusion that stained glass is to be regarded as a kind of trans-

parent canvas, and to be dealt with accordingly. The great western window of Norwich Cathedral, the memorial of the late amiable Bishop Stanley, is this gentleman's most ambitious work: we may specify other specimens of his system of treatment, as existing at Halifax and at Upper Tooting, near London. Passing over several glass producers, and producers on a large scale, but who would not themselves expect from us a salutation as artists in any school whatever, we come to the small group who in very deed are both artists and “artists in glass.” Of these gentlemen, if we regard them in the order of seniority in their profession, Messrs. Hardman and Powell, of Birmingham, may claim to be first mentioned. Mr. Powell is the glass artist of this distinguished firm; who, as our readers are doubtless aware, are workers in the precious metals, and in iron and brass, in embroidery also, and various textile fabrics, as well as in glass. Mr. Powell, nearly connected with the late Augustus Welby Pugin, shares in the enthusiasm and in the Art-feeling of his late accomplished father-in-law: like him also, a member of the Church of Rome, Mr. Powell inclines more ardently to the mediæval sentiment and habit of expression identified with the grand old works that he knows so well how to appreciate, than we can regard to be consistent with the aim of an English artist in glass of the present day. Yet Mr. Powell's is a very noble and a thoroughly gentlemanly mediævalism. As an artist, too, he has the true feeling for all Art, and for his own art first of all. He can command, also, a most happy facility in the treatment of his subjects; he has a firm yet an easy and elastic touch; he is a judicious and a vigorous colourist; and he thoroughly understands glass and its capabilities—what it can do, and what it cannot, and what ought never to be attempted with it. Still, there is always an evident leaning towards even the weaknesses of old masters of his art, and a deep sympathy with them in *their view* of the practical treatment of it, which to us form subjects for regret, and in their degree detract from the high excellence of his works. Were the intrusive new glass to be removed from Cologne, in order to make way for what might harmonize with the nobler glazing above, Mr. Powell is the very man to deal with those grand windows, and to fill them worthily with stained glass. And yet we do not desire to see him commissioned to fill the restored windows in Worcester Cathedral, or the eastern triplet at Ely.

Two other almost rival establishments in London complete the group of artists in glass, who have already fairly established themselves in that most honourable position. These are Messrs. Bell and Clayton, and Lavers and Barraud,—we place them in that order, upon the same principle of seniority, Messrs. Bell and Clayton having been first established as a firm, while Mr. Lavers has himself been practising his profession longer than those gentlemen, although until very recently without an alliance with Mr. Barraud. These gentlemen are all labouring upon the same principle, and it is but justice to them all for us to assert that they have all achieved an equal measure of success. We are aware that circumstances have placed Messrs. Bell and Clayton in a higher position than their competitors, in the opinion of many judges of the most eminent ability: but at the same time we also know that Messrs. Lavers and Barraud have produced, and are continually producing, works of the very highest excellence; and we are convinced that when once these gentlemen have had some important cathedral windows entrusted to them, their claims to stand in the front of our artists in glass will be universally recognised. They have already executed a very considerable number of important windows, and in almost every instance with this most satisfactory and gratifying result, that one of their windows has led to commissions for other windows in the same church and in its neighbourhood.

The success which has attended these artists may be deduced from precisely the causes which alone could have been expected to have led to it. We speak now equally of both the establishments of Mr. Bell and Mr. Lavers. Glass has been studied and its qualities mastered. The works of the old artists have also been studied—studied with archaeological zeal coupled with artistic intelligence. The Art-element also exists in strength in either establish-

ment; and with it in each is coupled a complete practical familiarity with the manufacturing department of glass-producing. This is most important; and it is one of Mr. Hardman's strong points: like the London firms, he has most happily adjusted the artistic and manufacturing departments of the profession,—those two departments which in union are essential for professional success. And then again, for the exercise of another quality of commanding importance, all these establishments are alike distinguished: we now refer to their careful study of architecture, as a great art which ought to exert a powerful influence upon their art, and from which they consequently ought to derive much of most valuable teaching. Mr. Hardman and Mr. Powell, as we should expect, regard architecture through a Pugin medium; and, therefore, architecture for them can be expected to do no more than lead them back to its greatest mediæval achievements. It is not thus with their London contemporaries. With them, Gothic architecture is a revived art, that is looking for its own full development and noblest expression from the present and in the future: and they, consequently, see in the revived Gothic an architecture which must lead them onwards, in harmonious fellowship with its own advancing steps. It is from a reciprocal action upon one another on the part of architecture and its great accessories, that all may derive advantages not otherwise obtainable: the architecture thus alone can be complete; the accessory arts thus alone can be at once consistent with the architecture and most perfect in themselves. We cannot too earnestly impress upon the gentlemen, whose works in stained glass are now under our consideration, the importance of a devotion to the study of Gothic art. First, as it expresses itself in architecture, let them study it with all the devotedness of artists: and next, as through its architecture it conveys lessons of its own upon the art of painting upon glass, let them study it in the very same spirit. They will find that thus they acquire a strong impulse which will carry them triumphantly onward. They may even hope that their works, being deeply imbued with the Gothic spirit, may beneficially affect the great architecture itself through the working of the deep sympathies of Art.

Much as has already been accomplished by both Mr. Lavers and Mr. Bell in composition, drawing, and colour, we feel that those gentlemen will accept, in the same candid spirit that we offer, our earnest advice to them to aim at still higher perfection in each and all of these great qualities of their art. The old glass will teach them much; in colour, perhaps, it will teach them all that can be taught in brilliancy of tone, harmony of combination, and felicitous impressiveness of effect. In both composition and drawing, the same venerable authorities will show them by what means excellence once was attained, and thus they will learn how they may consistently seek after a still more perfect excellence of their own. We do not write thus, as if we considered that our best artists in glass had failed to consult and to study the early authorities upon such matters,—but because we feel that upon these matters they cannot be too perseveringly studied by men, who take the lead in the glass-art of our day. Then, indeed, is the study of old glass best calculated to exercise the most beneficial influences, when the student is an artist who is conscious of the possession of independent powers of his own, and can feel that he is strong in the strength of his own freedom. Such artists Mr. Lavers and Mr. Bell have proved themselves to be: they, consequently, are the very men to persevere in studying old glass, because they know how to search out and to appreciate its deepest teachings.

The assiduity with which architectural sculpture was destroyed in the evil days through which the middle ages have transmitted to us their noble Arts, renders it peculiarly important for our artists in glass to study what yet has been spared to them of the works of a sister art that, in so many points, is closely associated in treatment with the art more decidedly their own. Every good niched and canopied statue must be a lesson of great value to the glass-painter. Even a good niched canopy cannot fail to possess teaching worthy of his thoughtful regard. This is particularly true of the finest and earliest (they are the finest) remains of monumental sculpture and niche-work. The statuettes, or

"weepers," as they are termed, which encompass many of our noblest raised tombs, contain whole volumes of precious teaching, such as we now refer to. It is the same with the canopied niches, in which these figures are generally placed. We would instance, as examples, the monuments of De Valence, and Edmund, Earl of Lancaster, of Edward III. and his brother John of Eltham, in Westminster Abbey, and the monuments in the Beauchamp Chapel at Warwick, and the Presbytery at Lincoln; other most valuable examples are to be found, and particularly in the northern counties. Monumental brasses also sometimes might be studied with somewhat similar advantage, as in the instance of the fine relic at Elyng, in Norfolk. There is much also for our artists in glass to study, in their treatment of the human figures in the remains of the great sculptors of antiquity. A certain sculptural rather than a pictorial feeling is unquestionably a quality proper to painting on glass: and, accordingly, from the greatest of authorities this feeling, in some degree, is to be acquired. Without the slightest idea of imitation from it, without any apparent community of sentiment with it, our artists in glass will be ready to admit that they can find in the Parthenaic frieze of Phidias, a treasury of precious teaching in their figure composition.

What has been already said upon the value of monumental works to artists in glass, with reference to both figure and canopy-work, naturally leads us to add a few words upon the advantages to be derived from a study of the heraldry with which these works so generally abound. We are anxious to see our stained glass no less excellent when applied to civil, and occasionally even to domestic, uses, than when associated with ecclesiastical edifices. And heraldry is an art, at once so graphically and expressively historical and also biographical, and so peculiarly adapted to the conditions and capabilities of painting upon glass, that it contains within itself the elements of complete success in the production of stained glass for both civil and domestic architecture. It must be remembered, however, that heraldry has to be studied before it is understood, and also that it has to be studied as well as an *art* as a science. Heraldry, too, like architecture, and like stained glass, requires to be studied by men, who do not look into the past until they lose the faculty of looking around and before them. Our heraldry has to be made our own, as our architecture and our stained glass have. The early practice of this art and science has its own teachings ready for us,—and then with ourselves it rests to develop from them the heraldry of the present and the future. We hope to see much accomplished in this matter, in the new national buildings that have lately been so wisely entrusted by our Government to Mr. G. G. Scott. Here architecture ought powerfully to exercise its influence, under a new aspect, upon stained glass; and heraldry must certainly be the agency through which the architecture should most powerfully act, with the view to affect the stained glass in the most salutary manner. Of course we do not imply that the stained glass in civil buildings ought to be so far heraldic, that it should be restricted to armorial bearings and insignia; figures may be as consistently introduced here as into ecclesiastical glass, and yet here the entire subjects may derive an appropriateness and also a value essentially their own, through the exercise of an heraldic feeling over them in their every part.

If we were to be desired to form an additional establishment of painters in glass, we should bind together in a firm brotherhood an architect, an archaeologist, an artist, and a glazier. Four such men of equal ability, of the same devotedness, and of the same faculty of command each in his own department, would constitute formidable rivals even to the existing establishments. Such an assertion does but urge upon the heads of the existing establishments, the necessity of continually strengthening themselves in each and in all of these several departments of their profession. None may be neglected. From the harmonious working of all a continually advancing success may be anticipated with the most animating confidence.

In the foregoing columns, we have designedly restricted the direct application of our remarks within the narrow range of a small number of distinguished artists. We by no means ignore, in so doing, the

valuable services in the cause of the revived art of painting on glass, of many other gentlemen, who have been and still are zealously working in the same path in various parts of the country. In conclusion, we will embody our grateful acknowledgment of their efforts in a brief but hearty expression of our sympathy with one earnest and thoughtful member of the noble fraternity of "artists in glass," Mr. Preedy, of Worcester, a gentleman whom we should be truly glad to see taking an active part in a metropolitan establishment connected with his profession.

ART IN IRELAND AND THE PROVINCES.

THE HARTSHILL WORKING MEN'S INSTITUTE.—There are few of our readers who have not accorded honour to the memory of the late Herbert Minton, a gentleman to whom the Ceramic Arts of this country were very greatly indebted, and by whose large benevolence many useful institutions in England were aided and promoted. We rejoice to know that his nephew and successor, Colin Minton Campbell, Esq., is following the good example, and carrying out his admirable uncle's plan for the benefit more especially of the district with which he was immediately associated. He has recently erected in the neighbourhood of Stoke-upon-Trent, where the famous manufactory is situated, a building, the purpose of which is to afford enjoyment and instruction to working men. We extract the following particulars from a local paper:—"The village of Hartshill has for some years past been well known to a large section of the general public on account of containing several rare Gothic buildings, from the designs of the chief of the Gothic architects of the day, Mr. G. Gilbert Scott. These buildings owe their existence to the princely munificence of the late Mr. Herbert Minton—a name ever to be mentioned with honour and reverence. In a somewhat more limited degree this village has also been favourably known as the seat of one of those institutions happily becoming every year more numerous, which have for their direct object the elevation—intellectual, social, and moral—of the working classes, using the term in the limited sense in which it is generally applied. Favoured beyond many of its contemporaries, this institution was under the immediate patronage, and enjoyed the benefit of the advice and assistance of Mr. Minton—a fact which contributed largely to its becoming in some respects a model institution. We have to discharge the grateful duty of recording an act of generosity on the part of one of the worthy successors of Mr. Minton—Mr. Colin Minton Campbell—in which have been combined the two chief characteristics of the benevolent efforts of that gentleman's uncle—a devotion to the highest forms of Art, and a desire to promote the happiness of his humbler neighbours. With these views, Mr. Campbell has erected and presented to the Hartshill Working Men's Institution a building in which beauty and utility are admirably combined, and which will, we trust, be found a means of increasing the efficiency of the association. The designs were furnished by Mr. Edgar, architect of Stoke, who has shown himself to be largely imbued with the spirit, and to be an enthusiastic disciple, of the great master whose works stand in close contiguity to the new building. The block of building which has been erected for the purposes of the association comprises a reading-room or lecture-hall, of comparatively large dimensions, about 46 feet by 23 feet, and a keeper's house in immediate connection." During the past month the building has been inaugurated, and it is now in the occupancy of the working men. There is no locality in the kingdom where such an institute is more likely to be productive of good results. The name of "Minton" will thus be honoured for generations yet to come, in a district for which the great man who bore it has done so much and so well.

The day after the opening, a first "conversazione" was held within its walls. The exhibition room was filled with a great variety of choice works of Art and Art-manufacture, which were evidently the sources of much gratification and delight to a very crowded assembly. Intimately associated as the best interests of the Staffordshire Potteries are with the knowledge and practice of Art, still, from their isolated position, the workmen there have few opportunities for profiting by access to either pictures or models that would serve to stimulate and assist their exertions. Doubtless this fact may account for the very great interest taken in this exhibition, which contained examples such as rarely are brought together in this neighbourhood.

Hartshill was formerly the residence of the late Herbert Minton, Esq., who built and endowed a church there—a beautiful and elaborate specimen of ecclesiastical architecture, together with parsonage-house, schools, &c. The example set by this estimable gentleman is being worthily followed by his nephew, Mr. Campbell. It may not be out of place to note, while alluding to this family, that another nephew, Mr. Hollins, also of Stoke-upon-Trent, has recently offered the munificent sum of £1000 towards the purchase of a plot of land to be laid out as a people's park.

DUBLIN.—We hear that it is in contemplation to open an Exhibition of Sketches from *Nature only*, both in oil and water-colours, on the 22nd of the present month, in connection with the Dublin Art-Union, with a view to encourage a branch of the Fine Arts not sufficiently cultivated—yet one of the utmost importance and interest; and this exhibition (the first of the kind) will undoubtedly prove very attractive. All sketches must be forwarded on or before the 10th, after which date no sketch can be received.

BIRMINGHAM.—The annual meeting for the distribution of prizes among the subscribers to the Birmingham Art-Union, took place on the 13th of January, Sir John Ratcliff, the Mayor, presiding. The receipts of the subscription list amounted to £342, of which £310 were available for expenditure in works of Art. This is a comparatively insignificant sum, but it is an increase of that of the preceding year.

LIVERPOOL.—The Hertz collection of antiquities, which formed one prominent feature in the Manchester Art-treasures Exhibition, having been sent by its proprietor, J. Mayer, F.S.A., of Liverpool, is to be disposed of by auction, early in February. Some idea of its extent may be formed from the fact of its comprising more than three thousand lots, consisting of Assyrian, Babylonian, Egyptian, Greek, Etruscan, and Roman antiquities, with many others from Peruvia, Mexico, and China. The collection of gems and cameos is particularly fine, and the sale catalogue is prefaced by an excellent and learned disquisition on their peculiarities, by Edward Gerhard, one of the directors of the Archaeological Institute of Rome. The statuettes in bronze and silver are generally fine, as are the ancient fictile vases and the personal decorations, necklaces, rings, &c. The collector was always remarkable for his taste and correct judgment.

SUNDERLAND.—A subscription amounting to nearly two thousand pounds has been raised with a view to the erection of a statue in memory of Havelock, in Sunderland, his native place. The models which have been sent in competition, will be judged by the committee on, we believe, the 8th instant.

BRIGHTON.—A school of Practical Art, under the title of the "Brighton and Sussex School," and in connection with the government department at Kensington, was opened here on the 17th of the last month, under auspices that leave but little doubt of the issue. Mr. J. White is appointed head-master, and Mr. F. Merrifield, son of Mrs. Merrifield, the well-known writer upon Art, has consented to act as honorary secretary, *pro tem*.

BRISTOL.—Prior to the closing of the exhibition that has recently taken place in this city, a lecture was delivered in the principal room of the gallery, on the evening of the 11th of last month, by Mr. G. Parry, of Higham Court, on the subject of "The Fine Arts, their Nature, Unity, and Value." The local papers speak favourably of the lecturer's address, and of the marked attention with which it was received by a numerous audience. We rejoice to find that a willingness to listen to such teachings is greatly on the increase with the public; but we would venture to give a hint to those who undertake to lecture upon Art, that they should by all means avoid so much of "learning" as tends to make their addresses dry and uninteresting—a common fault, so far as our experience goes: a lecture upon any subject, to win the attention of a mixed assembly, should be agreeably and popularly treated.

TENBY.—Whatever neglect may have attended men of distinguished ability during their lifetime in ages long past, the present generation seems desirous of paying their memory all due honour. It is proposed to erect a monument, in the parish church of Tenby, to Dr. Robert Recorde, physician to Queen Mary, who died in 1558. Recorde was a native of Tenby, and is spoken of by Halliwell as "the first original writer on arithmetic, the first on geometry, the first who introduced the knowledge of algebra into England; the first writer in English on astronomy; the first person in this country who adopted the Copernic system; the inventor of the sign of equality, and the inventor of the present method of extracting the square root."