

generally know, Marlborough House, which has for some time past, under our accustomed law of the fragmentary and provisional, furnished one of our many exhibition rooms, will be wanted for the establishment of the Prince of Wales; and, with a view to the previous measures necessary for adapting this palace to its new purpose, the pictures at present housed there have notice to quit in March. By the providence of Lord Elcho and his disciples, and by some other happy contrivances, which work together with their labours to the familiar end of confusion, these pictures, with constitutions that demand careful nurture, find themselves suddenly in the streets. In the first pressure of the emergency, the Commissioner of Works seems to have fallen back on a Refuge for the Destitute,—and for one desperate moment, the notion had been entertained of lodging these houseless children of Art in the old house in Carlton Ride, whence some of the national records were so recently rescued in various stages of decline. But the rats and the river-damp, which were troublesome joint-tenants for the records, were not likely to agree better with pictures; and the Chief Commissioner has landed in a scheme which we would frankly accept as a choice of evils, if we could not see our own way to a plan by which the evil of the position may be altogether avoided. A gallery to contain the Vernon pictures is in process of erection near the present museum at Kensington Gore,—and the works are proceeding with the rapidity supposed to be demanded by the necessities of the case.

Now, candidly admitting, as we do, that it is really very difficult for any one having responsibility to know how to act, in the midst of dilemmas created by the multitude of counsellors who do not produce wisdom,—we, yet, must protest, with all the earnestness which they have left us, against the arrangement in question. It is by every means desirable, so far as may be possible, to keep together the national pictures, in view of the better counsel that may yet finally prevail. Against this splitting up of an important whole into its constituent portions—this lopping off the limbs of a great institution—we must remonstrate, in the very spirit of all the remarks that we have ever had to make on the subject. What our voice can do towards redeeming errors that are past, and arresting rash consequences, we are bound to contribute. The fitting destination for these pictures, on their removal from Marlborough House, is, to re-attach them to the great body, in Trafalgar Square, to which they belong. The true ultimate solution of the National Gallery question depends on, at any rate, keeping the national pictures in company. To this obvious course, there is only one objection:—the nation has not room in Trafalgar Square for the pictures which are already there.

Well, then, the remedy for this state of things meets us face to face,—and we cannot evade it. The time has come for plain speaking, when the logic of a great national interest is at stake. *The Royal Academy is in the way.* The country is actually turned aside from a course that becomes it by the figure of this anomalous body standing right in its path. The sufferance on which the Academy has so long sat in Trafalgar Square has expired, by the conditions of the case.—And since plain speaking is demanded by the occasion, let it be said, that the Royal Academy has not established such a claim for itself with the country,—it has not taken such a firm grasp of the high mission which it had before it,—as should entitle it to interfere in any way with the due development of our national institutions. The space which the Academy now occupies given up to the wants of the National Gallery,—to which it belongs,—will enable the latter not only to re-affiliate to itself its detached members, but to meet all demands on it for some few years to come:—thus, leaving the question of its great final future to be determined with greater leisure, and in a calmer mood. As for the Royal Academy, its future fortunes are to a great extent in its own hands:—and, for the sake of much that it has done, and in spite of much that it has left undone, we earnestly desire that it may see the true direction in which its interests lie. But, in more ways than one, it must at length, and at any rate, cease to be an obstructive body,—and first of all, *here.* The nation *must* re-enter on its rights in Trafalgar Square.

## COLOUR, AND THE DIFFUSION OF TASTE.\*

It is not easy to do justice to a work of this comprehensive nature within the limited space at our command this month. The author has included within the compass of his volume so many topics bearing immediately on his two principal subjects, and has entered so fully into each and all, that we can hope to do little more than give our readers such an outline of the contents as will induce them to look into the book for themselves; but we tell them at the outset it is a book for earnest, patient study, not one for mere amusement. It is the result of research, thought, and labour—a book of practical and experimental knowledge, not of fanciful theories; one in which popular æsthetic errors, and popular ignorance of, or indifference to, the true and the beautiful are fearlessly denounced. Sir Gardner Wilkinson is an authority upon certain classes of artistic works, whose opinion ought not to be lightly esteemed. His long residence in the East, and the study which he gave to the ancient arts of the people among whom he dwelt, as his previous publications show, well qualify him to become an instructor at home on the matters which have again induced him to appear as an author.

Nearly one half of the volume is devoted to the question of "Colour," concerning which he remarks at the outset that "it is not by forming a theory on some fanciful basis that a perception of the harmony of colours is to be acquired; like a correct ear for music, it is a natural gift. Theory will not form it, as theory will not enable any one to detect a false note. The power depends on the perceptive faculty; and unless any one possess this, he will vainly attempt to lay down rules for the guidance of others." We have before now heard this proposition discussed, but most certainly it cannot be controverted. There are people who cannot see, as there are those who cannot hear. We have met with both; with men passionately fond of pictures or music, but who have not the faculty of perceiving the harmony of colours or of sounds. He then proceeds to show, from the general arrangement of an English flower-garden and borders, how universally defective is this faculty as regards colour, and he follows these remarks with several pages treating of coloured glass windows and glass mosaics, and points out the mistakes which many artists in stained glass of our own day make, when they copy, as they are apt to do, the faulty drawing or the inelegance of the figures of an early period, for the sake of giving an antique character to their work. Had the designers of those days been able to draw well and correctly, they would have done so; incapacity, not choice, compelled them to make their figures faulty and rude, and we are not, therefore, compelled to copy them in this particular. A large portion of the remainder of this division of the book is occupied by a tabular list of the names of the principal colours and their varieties, in English, Arabic, French, German, Greek, Latin, and Italian, and by a most curious and patient analytical list of colours and tints, of every conceivable hue, that will, or will not, harmonize. We have never seen such an elaborate enumeration as is here set down.

But it is the second division of the book—that which discusses the question of the "Necessity for a General Diffusion of Taste among all Classes"—which most concerns the public. It is a question that has once and again been opened up by us; and on many points Sir Gardner Wilkinson reiterates our opinions. "What hope," he asks, "can there be of general improvement in the 'arts of production,' if those who create them are ignorant of the simplest notions of taste, and cannot even comprehend the beauty of a design if presented to them? It is not by the education of the higher classes alone, nor by the patronage of the great, that taste is to be spread through a country. They may contribute as far as lies in their power towards this object—and the efforts now making by some men of rank and wealth are both creditable and useful; but for the community to have a feeling for Art of any kind, the study must be general, and the minds of those who make, as well as of those who require, works of taste, must be imbued with a true appreciation of the beautiful. I do not, however, by this remark, wish to imply that men of rank and wealth, in England or any other country, are distinguished above all the rest of the community by correct taste: the few who possess it are the exception; and the exhibition of objects of their choice too frequently demonstrates an admiration for meretricious ornament and faulty design."

\* "On Colour, and On the Necessity for a General Diffusion of Taste among all Classes: with Remarks on Laying out Dressed or Ornamental Gardens. By Sir J. Gardner Wilkinson, D.C.L., F.R.S., &c. &c." Published by J. Murray, London.

In enlarging upon this topic the author reviews a vast variety of matters, directly or indirectly, bearing upon it—the mistakes into which manufacturers and designers fall; the inability of good designers to get their designs executed—both from the ignorance or perverseness of the manufacturer, and the absence of taste and judgment in the public; the style of Greek ceramic art; schools of design, and other places of Art-instruction; a comparison of English and foreign designs; decorative design; natural objects; sculptures, plain and coloured; monuments to the dead; the decoration of houses; ecclesiastical and domestic architecture; ancient Italian pictures; flower-gardens, with a long list of flowering plants adapted for the beds.

Here are, unquestionably, materials affording a wide scope for amplification and discussion. They are worked out at considerable length, and in a true and right spirit. We have no doubt there are many quite disposed to deny the conclusions at which, on many points, the author arrives. We can find nothing in them contrary to what our experience has taught us. They may not be, and are not, very very flattering to our national vanity, but they are not the less true; and if in the pride of our hearts we could only bring our minds to believe that they are so, we should be in a fair way to improve ourselves.

The book contains a considerable number of woodcuts and coloured plates, illustrative of examples of good taste and bad taste placed in contrast.

## CORNISH ANTIQUITIES.\*

CORNWALL has long been celebrated for the largeness and variety of its early antiquities. It is, however, but rarely visited, and we owe our knowledge of its relics chiefly to somewhat meagre accounts in topographical works deficient of engravings. Mr. Blight is a resident artist in Penzance; and he has with great industry gathered sketches, and engraved views, of the principal early monuments in Cornwall: for in a companion volume to the present, published in 1856, he has preserved a series of ancient crosses and other antiquities in the west of Cornwall. The books are specimens, therefore, of the local Art of the county; and our cuts, borrowed from the volume, will best speak of their quality. The series is of considerable curiosity, though it must be confessed there is a sameness in many, inseparable from the principles which appear to have guided the style of the designers. The antiquities are arranged in periods by the author, and consist of nearly seventy examples. The earliest are mere rude stone shafts, with circular heads sculptured into a Maltese cross. This form seems to have undergone enrichment in process of time; and our first cut of one in the churchyard of St. Columb is of considerable elegance; both sides are similarly ornamented. That at Lanherne exhibits the whole of the shaft (of which the previous specimen has been deprived), and is remarkable for the figure of the Saviour rudely sculptured upon it, as well as for the interlaced ornament below, and the inscriptions, which appear to be Saxon, and are on both sides. They probably referred to the person to whose memory the pillar was erected, or requested a prayer for his soul, in the style of the older Danish specimens seen in the Isle of Man, and identical with those described by Herr Worsaae, of Copenhagen. The more enriched character of the Gothic crosses is exhibited in that at St. Mawgan, which the author states to be the most elaborate specimen of the kind in Cornwall: its summit is a four-sided tabernacle containing figures of saints, a representation of the Crucifixion, and a saintly legend, whose explication is yet to be sought among the local tales of the monkish chroniclers. A somewhat similar cross stands in the churchyard of Cricklade, on the banks of the Thames, and has been engraved in our volume for 1857 (p. 50); that, however, has the shaft perfect at the base, while the Cornwall specimen has evidently been inserted rudely into another stone. Bearing the same general character, but showing somewhat of decadence, is our fourth specimen from Lanteglos, near Fowey, which was found about twenty years ago, deeply buried in a trench that ran round the walls of the church, and which is now erected near the church porch. It consists of a hexagonal shaft, diminishing upwards

\* ANCIENT CROSSES AND OTHER ANTIQUITIES IN THE EAST OF CORNWALL. By J. T. Blight. Published by Vibert, Penzance; Simpkin and Marshall, London.



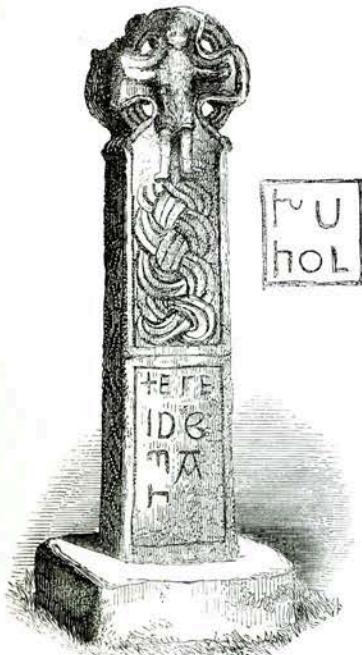
to where, at the height of eight feet, it is surmounted by an oblong head rising two feet above it. On the two broadest sides of the head, in doubly arched niches, are the Crucifixion, and the Virgin and Child; on the opposite sides SS. Peter and Paul.

A curious section of the present volume is devoted to an account of the various holy wells to which sanctity is still attached, and a somewhat superstitious belief in their physical powers, as well as the peculiar benefits to be derived, as at St. Keyne, of which Southey has made such good use in the



ST. COLUMB.

legendary ballad whose quiet humour has given it a great popularity. Of this, and others having a local celebrity, our author has preserved many agreeable views, which must have occupied much time in collecting, and patient labour in the execution. The ancient chapels, whose pictured ruins succeed these, are very primitive structures; they are to be found in some of the wildest and most unfrequented parts of Cornwall—on desolate moors, in sequestered valleys, on rocky eminences, and on the edges of lofty and rugged cliffs, where they must have been exposed to the severest storms,



LANHERNE.

and at times dashed by the spray of the ocean. That on Roche Rock is a veritable eagle's nest, perched on a ledge of a bare peak, to which ascent is difficult. These little cells were evidently the home of recluses, who lived there for that total retirement that makes them so uninviting to others. They may have served also as refuges for shipwrecked mariners. The earliest Christian edifices still remain as fragments of walls on different parts of the Cornish coast, beaten down by time and the storms of centuries, or buried in sands, as at Perranzabuloe or St. Enoeoc. The student of these

and other monuments of antiquity scattered through these pleasing volumes by Mr. Blight, will find

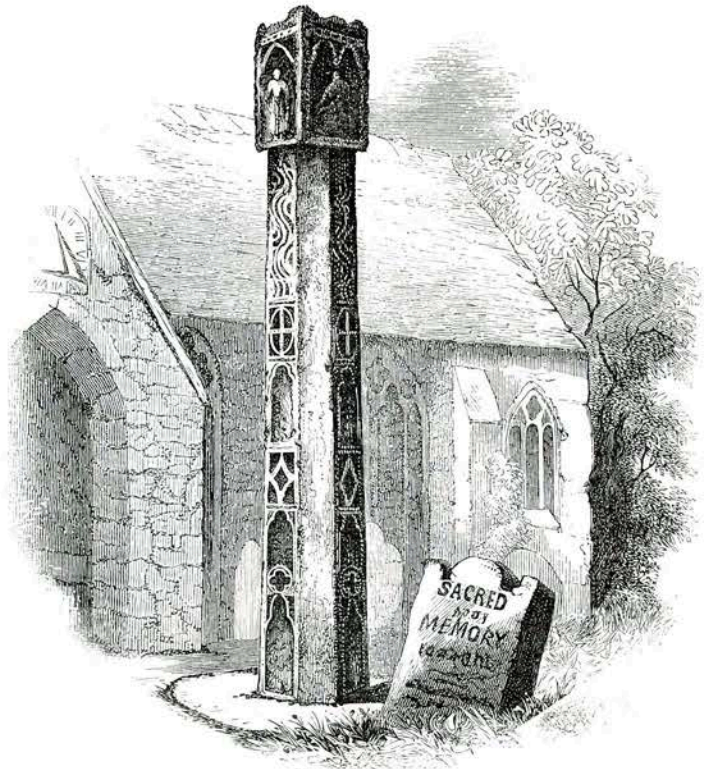
much to carry his mind back to the early days of Christianity in a remote part of our island, where



ST. MAWGAN.

still is preserved so many and such curious records of the faith and the simple arts of its ancient in-

habitants. The labour of Mr. Blight must have been considerable, and we hope it may be rewarded



LANTEGLOS.

as it deserves: a real love of his subject has evidently influenced him in his task, and he has faith-

fully rendered what he has industriously gathered. The volume is highly creditable to Cornwall.