

are there fastened. The building was commenced in October 1838, and covered in January 1839. It attains a mean height of nearly 50 feet, occupying a surface of nearly 21,653 square feet, and its circumference is composed of a mass of building above 16 feet in depth, having three stories distributed into apartments over a space of 520 feet; and the cost of the whole was about 13,000*l.*—Mr. T. H. Wyatt directed attention to Forster's Patent Stoneware slabs for preventing damp rising in walls. He had found from experience, that slate was not only porous, but too brittle for the purpose, particularly where houses or buildings are likely to settle; whereas this material is not only impervious to wet, but can be made to any thickness, and sufficiently strong to resist the greatest pressure.

ENTOMOLOGICAL SOCIETY.—June 6.—The Marquis de Brème and Mr. Edward Doubleday were admitted members. Numerous insects were brought for distribution amongst the members, presented by Messrs. Bond and Evans. Mr. Ingpen exhibited some branches of the spindle tree, from Lincoln's Inn Fields, completely covered by a species of coccus. The following memoirs were read: Description of a new British Species of *Julus*, by Mr. G. Newport. Description of *Depressoria gossypiella*, a small moth, which is very destructive to the cotton crops of India, by the President. Descriptions of new Australian Chrysomelidae, by the same. Monograph on the genus *Nyctelia*, by Mr. Waterhouse. Descriptions of numerous new species of Coleoptera, from Adelaide, South Australia, by the Rev. F. W. Hope. Mr. Evans mentioned an exotic caterpillar, of large size, the hairs of which are so stiff, as to penetrate the flesh when handled, causing inflammation.

July 4.—Mr. F. Smith exhibited various British Hymenoptera, together with specimens of their nests, &c. in illustration of their economy. Mr. Westward exhibited a new Goliath beetle, from India, specimens of *Orchestes Quercus* and its parasites, reared from oak leaves, &c. Mr. S. Stephens exhibited some rare British moths, and Mr. Hope a case of insects from Cape Palmas, many of them being new and singular. He also read extracts from a letter from the Rev. T. S. Savage, respecting the habits of the Goliath beetles of Africa. Numerous specimens of several of which extremely rare insects had been forwarded to Mr. Hope. Other insects were exhibited by Messrs. Saunders and Stephens. Mrs. North presented a wasp's nest, found in the interior of a beehive, the inhabitants of which had been put to flight by the wasps. Mr. Ingpen exhibited the fossil wing of a *Limonia*, from the lias near Gloucester; Mr. Raddon a fine specimen of *Goliathus Drurii*. A paper containing further observations on the habits of the *Mygale Itonica*, by J. G. Saunders, Esq. was read.

MEETINGS FOR THE ENSUING WEEK.

TUES. SOCIETY, 4 p. s. P.M.—Scientific Business.
— Meteorological Society, 8.

FINE ARTS

NEW PUBLICATIONS.

The Seasons, by James Thomson, with engraved Illustrations from Designs drawn on Wood, &c. Edited by Bolton Corney, Esq.
The Book of British Ballads. Edited by S. C. Hall, Esq.

FEW works of the class have a fairer prospect of popularity than this new edition of Thomson, illustrated by the members of the Etching Club. Most of the designs are in accordance with the spirit of the author—some of them beautiful. The landscape vignettes contributed by Mr. Creswick entitle him to a first place as a book-illustrator; exhibiting a versatility, for which his warmest admirers could hitherto have hardly ventured to give him credit. Mr. F. Taylor is not far behind, as his designs, pp. 11, 12, and 26, will most satisfactorily prove; and he comes one step nearer historical art than Mr. Creswick, in right of his clever management of rustic figures. Messrs. Cope, Horsley, Redgrave, and Bell, are a degree more ambitious—would that we might praise them as heartily, according to their order: but with all their true English feeling, and the general grace of their conceptions, we cannot shut our eyes to an equally pervading deficiency. Let any one look at the short arms of the *Damon*, (p. 15); or the timid

and decrepit figures of the dancers in the otherwise elegant design (p. 201); or the dislocated body of the prostrate fox-hunter (p. 196); or the wonderful length of limb of the Italian peasant (p. 206); and our complaint will be sufficiently understood and justified. If, however, we should be thought hypercritical, the dissentient has but to turn to the outline design (p. 126), to receive entire conviction. Here the glaring distortions are the more provoking, inasmuch as their perpetrator in his prefatory outline to 'Spring,' gives indications of grace, poetry, and fancy, worthy of being carried to the highest perfection. The book is beautifully brought out; the vignettes are from copper blocks, produced by the electrolyte process. This gives a certain peculiarity of effect to the impressions, more easy to perceive than to describe. Other of our classical poems are to follow, illustrated in a similar fashion. Mr. Bolton Corney's labours are not the less to be commended because they are unobtrusive. The work is extremely well edited, and therefore entitled to a place on the library shelf as well as on the drawing-room table.

The 'Book of British Ballads' shows, we fear, what our designers can at present achieve, and what they cannot. In his preface, the editor distinctly announces his intention of bringing our national forces into the field against the German designers. How his purpose is carried into effect, is easily told. In the two numbers before us, the only illustrations which at all bear him out in his challenge, are by Mr. Franklin; and these have little more merit (as to style) than belongs to a clever copy:—heads, costumes, attitudes, groupings, all recalling to us prototypes in some of Retsch's outlines to Bürger or Shakspeare. Where this imitation cannot be direct, our clever artist fails: for instance in those fantastic combinations of ornament and figure which serve as head and tail pieces. However riotous be German fantasy, there is always a connexion and a meaning—the most careless leaf bears its intimation, the most capricious arabesque takes its part in the description. Here we have a fancy, at once far more timid and far less pertinent—no sense of the proportions of the grotesque: if an intention is at last unriddled, it is with difficulty, and the idea proves hardly worth the trouble. Where no imitative attempt has been made, our artists are still less fortunate. Mr. Herbert's series of designs to the 'Babes in the Wood' are not equal to those by Mr. Harvey, published many years ago, and far inferior to some by old Stothard. Mr. Creswick, in illustrating the 'Nut-brown Mayd' (his title-page excepted, which is in his best manner), has suffered from the uncouth disproportion of the panel to which he has been obliged to accommodate his design: this, by the way, must have been felt as a difficulty by every artist concerned. The illustrators of 'Kempton' and 'The Demon Lover,' do not get beyond rampant melodrama in their notions of the supernatural, while the designer employed upon 'The Two Brothers,' in his aspiration after antiquity of costume, produces combinations little short of absurd. It gives us pain to offer these strictures, but they are wanted. It has been of late the fashion to act and write with respect to Art as if opportunity at once created the means—as if draughtsmen and fresco-painters would

Come when we did call for them—

in place of having to be created by patient study and humble self-renunciation. We do not give the less honour to the real merits of our school because we are clear-sighted to its wants. Till the latter be more generally owned, "performance" (as in the case of both these publications) must continue to lag behind "desire."

MUSIC AND THE DRAMA

MUSIC FOR THE PEOPLE.—On Thursday evening, the 28th ult., at a Concert of choral and madrigal music, given at the British School, Harp Alley, Mr. H. E. Hickson delivered a farewell address, in which he took a brief review of the progress of popular instruction in music. He observed that, within the last few years, a great and an important change had been effected. When the proposition was first made, that the people should be taught to sing, as a means of weaning our neglected operatives from the vice of intemperance, it was received with ridicule; and when he had endeavoured, by lectures and pamphlets, to show

that music might be rendered a great moral engine for softening the manners, refining the taste, and raising the character of the working classes, he was treated as a well-intentioned but an impracticable enthusiast. It was up-hill work in those days, and required both perseverance and some moral courage, but it was now pleasant for the pioneers in the cause, in retiring from the field of their labours, to observe that the path they had opened for others had become the road to professional success and personal distinction. When Mr. Wyse once intimated an opinion in the House of Commons that, among other branches of useful instruction, children should be taught to sing, as in Germany, the legislators present replied to his remarks by a laugh. Now Ministers of State, the highest dignitaries of the Church, the first nobles in the land rise in both Houses of Parliament, to avow their conviction that a normal school for instruction in singing is a suitable object for a public grant; and although there was some reason to apprehend that any grant now contemplated would be confined to the propagation of music by one particular method, (and exclusive government patronage had a tendency to check improvement, by operating practically as a discouragement to the profession of other methods of equal or superior merit,) that, perhaps, after all, should be viewed by the friends of the object as but a slight drawback to the success which had attended their exertions, and the result, on the whole, must be considered as highly gratifying. And it ought to be especially gratifying to some of those he saw around him, because undoubtedly the impression produced on the public mind might, in great part at least, be traced to the impulse originally communicated from the place in which they were assembled. The first public demonstration of the practicability of Part Singing as a branch of school instruction was given, with the assistance of the children he had himself taught to sing, in that place, the boys and girls of the British School. At the numerous lectures which he had undertaken the duty of delivering, he had been accompanied by about sixty of the children from that school, and undoubtedly the interest excited by those amateur juvenile concerts, the tuneful voices, and the happy faces of the children, greatly tended to prepare the way for a movement which had since become too strong for prejudice to resist. This was a circumstance to be remembered with pride, and he trusted the Society would long continue to prosper, as a permanent memorial of efforts commenced within these walls in favour of a great and good object, now in train of happy accomplishment. Musical instruction in some form or other was certain to penetrate into every corner of the United Kingdom; and as the same reason which had formerly induced him to sacrifice a large portion of his time to the object, no longer existed, it was fitting that in the same place where they commenced should now close that series of public duties (self-imposed, but sometimes of an arduous character) which he had undertaken to perform in connexion with the subject of music.

NEW PUBLICATIONS.

English Instrumental Compositions.

AN article with this title written some twenty years ago, might have been almost as concise as the famous chapter on "Snakes in Iceland," in the history of that island by Olaus Magnus: not that we forget Mr. Potter's well-constructed symphonies and piano-forte trios, or that Mr. Neate, by a publication of two, had given in his adherence to the highest classical authorities of Germany. But—no disrespect to these well-instructed artists—their works have never enjoyed any wide currency in England; and we can hardly recall another English writer deserving attention or commemoration, in this most difficult and most intellectual branch of musical composition.

Times have essentially changed. The more liberal education which our musicians now receive, disposes them to work more largely with reference to their art, than to their treasury, than they had the ambition to do a score of years since. Their increased experience, too, of continental music, besides awakening a desire to achieve something which shall place them on the same page with the Hummels and the Mendelssohns, has put them in possession of a store of models in every style—the antique—the classical—the fantastic. The consequence is, that our young men of