

THE
Repository
 OF
 ARTS, LITERATURE, COMMERCE,
Manufactures, Fashions, and Politics,
 FOR MAY, 1812.
 VOL. VII.

The Forty-first Number.

EMBELLISHMENTS.

	PAGE
1. BRANCH OF THE COFFEE-TREE, WITH FLOWERS AND FRUIT	260
2. VIEW OF THE HIGH-STREET, SOUTHAMPTON	281
3. ——— NEW BRIDGE-STREET, BLACKFRIARS	290
4. LIBRARY TABLE AND CHAIR	300
5. LADIES' PROMENADE OR CARRIAGE COSTUME	311
6. ——— DOMESTIC OR MORNING COSTUME	<i>ib.</i>
7. ALLEGORICAL WOOD-CUT, with Patterns of British Manufactures	312

CONTENTS.

PAGE		PAGE
257	Conversations on the Arts, by Junius	Retrospect of Politics.—Anglo-Portu-
261	Seventeenth Letter from Italy	guese Armies—South of Spain,
	Historical Account of Coffee, with a	Cadiz, &c.—East of Spain, Mur-
	Botanical Description and Obser-	cia, Valencia, Catalonia, Gueril-
268	vations on its Medicinal and Di-	las—Spanish Colonies—North of
	etetic Properties	Europe—France—Naval Intelli-
272	The Modern Spectator, No. XIV.	gence—Domestic Intelligence
276	Etymological Novelties, No. II.	Fashionable Furniture
281	Account of Southampton 309
283	Intelligence, Literary, Scientific, &c.	Notices of the Works of the Eighth
	<i>Musical Review.</i> —Kreusser's Sonata	Exhibition of the Society of Paint-
	for the Piano-Forte—Von Esch's	ers in Water-Colours, Spring-
	Divertissement Turc—Mazzin-	Gardens 301
	ghi's Silesian Air—Gildon's Chim-	Fashions for Ladies 311
	pantee—Webbe's Harp on the	Medical Report <i>ib.</i>
	Willow—Corri's Aglaia and Eu-	Agricultural Report 312
	phrosyne—Crotch's Haydn's	Allegorical Wood-cut, with Patterns <i>ib.</i>
	Quartett, No. 2—Stokes' Robin	Dividends 313
	Adair—Mozart's 'Nimble-footed	London Markets 315
	and courageous'—Mugnié's De-	Meteorological Table—Manchester 316
284	lices Champetres—Musical In-	Meteorological Table—London . 317
	telligence	Prices of Companies' Shares . . . <i>ib.</i>
290	View of New Bridge-Street, Black-	Prices of Stocks 318
	friars	

Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and every Part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 21, Sherborne Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East India House.

TO OUR READERS AND CORRESPONDENTS.

We earnestly solicit communications (post paid) from the professors of the arts in general, as well as authors, respecting works which they may have in hand. We conceive that the evident advantage which must accrue to both from the more extensive publicity that will be given to their productions through the medium of the Repository, needs only to be mentioned, to induce them to favour us with such information, which shall always meet with the most prompt attention.

To a Subscriber who dates from Newcastle, we might perhaps briefly reply in the words of the well-known adage, "Never look a given horse in the mouth," were we not perfectly sensible that his admonitions are well-meant. Under this impression, we shall thankfully receive his future suggestions; but feeling, like himself, the necessity of economising in these hard times, we must request that his favours be POST-PAID.

Ezekiel Dry's Lamentations shall, if possible, have a place in our next Number, Old Gregory is received, and shall also have an early insertion.

The subscriber who suggests the propriety of giving a map of Portugal in the Repository, can perhaps furnish us with an authentic original from which it might be engraved.

The pressure of temporary matter, and our solicitude to lay, as early as possible, before our readers a review of the Exhibition, have compelled us to defer, for the present, a variety of favours.

S. B. Frome's poetical pieces are come to hand: we shall be happy to receive his future contributions, and shall, of course, comply with his request.

We beg leave to observe, that it is only notices of works in the press that are introduced among our Literary Intelligence. The announcements of such as are published, are admitted in the form of advertisements alone.

ERRATUM.

In page 291, col. 1, line 32, for the year 111, read 1811.

THE
Repository

OF
ARTS, LITERATURE, COMMERCE,
Manufactures, Fashions, and Politics,

For MAY, 1812.

The Forty-first Number.

The suffrage of the wise,
The praise that's worth ambition, is attain'd
By sense alone, and dignity of mind.

ARMSTRONG.

CONVERSATIONS ON THE ARTS.—By JUNIUS.

(Continued from p. 199.)

MISS EVE. St. Paul's, Covent-Garden, is much admired for the simplicity of its architecture.

MISS K. Yes, for its majestic simplicity. This building is of the Tuscan order. The first church was built in 1640, by Inigo Jones, at the expence of Francis Earl of Bedford, and is said to have cost £4,500. It was burned on Thursday, the 17th September, 1795, but was rebuilt as nearly as possible on the plan of the former structure. Jones died eleven years after he finished this temple, when Sir Christopher Wren was nineteen years of age.

MISS EVE. It was fortunate for London, that Wren lived just at the time he did, for he must have

been thirty-four years old, that is, just in his prime, at the great fire.

MISS K. Yes; and he lived 57 years after 1666, till 1723.

MISS EVE. I wish I could draw the human figure so well as you. You seem backward, or shy, to tell me what you know of anatomy.

MISS K. I have said scarcely any thing about the old painters, or rather the old modern painters. Suppose I first make some observations upon them; then I will shew you that I know something about the muscles that is useful for you to be acquainted with. Most of the artists have got into a greater hobble (if I may, with propriety, use this vulgar expression) than they are aware of. If they succeed in

• M M

some trifling department, they expect to be great. Painters, engravers, &c. in these inferior departments, in general, do not know that they have got, as it were, into a court, through which there is no thoroughfare to what is eminently meritorious. Even our best painters are very inferior to what other ages and other countries have produced; almost all these are, as Churchill has observed,

— but copies, and no more,
Of something better that we've seen before.

But they are not to be blamed, they did their best. A single age in a single island, is like a club that has a few lottery tickets; it cannot be expected that prizes of £50,000, or £20,000, will abound among this small collection, as in the great quantity that is purchased by Hornsby and Bish, or by Hazard and Goodluck. Many cognoscenti rank our best artists with Michael Angelo, Raphael, and fifty others of similar merit, who might easily be named, because they are themselves not very capable of judging; but with this also they are unacquainted, and many will probably live some years, and at last die without knowing it.

Miss *Eve*. Suppose you give a slight idea of the characters of some of the modern painters.

Miss *K*. I have sometimes, when reading the lives of painters, amused myself by scribbling their general character, or some particular circumstances respecting them, that I might remember them the better. Here is one of those papers.

Zeuxis, the painter, drew such a comical old woman, that he died of laughing by looking at her.

Apelles, the prince of the ancient

painters, married Campaspe, the mistress of Alexander the Great. Among modern painters, Titian painted many of his naked females from Violante, his own mistress.

Albert Durer and Holbein were married to scolds, who were the torment of their lives; Durer's wife proved the death of him. Goltzius had two wives, and the last was such a shrew, that she shortened his days.

Cortasi, commonly called Borgognoni, so famous for painting battles, had such a scolding wife, who also used to beat him, that he fled for protection to a convent, and did not leave this asylum till her death.

Martin de Vos was a bachelor. He died very old, and very fat, in 1604.

Bamboccio died an old bachelor, in 1644. He had long legs, a short body, and his head sunk down into his shoulders. Coming home one night intoxicated, he fell into a ditch at Haerlem, and was drowned.

Raphael da Rhegio used, in his early youth, to look after geese in the country. He died for love of a young woman.

Henry Tilson, a pupil of Sir Peter Lely, shot himself for love.

Rubens, Lanfranco, and Albano had very beautiful and good-tempered wives, whom they often introduced in their pictures. Lanfranco was particularly happy in his family; he had several lovely children, whom, with his wife, he represented as Venus and other goddesses, cupids, angels, the graces, nymphs, &c. When grown up, they delighted in poetry and music, and converted his house into a sort of Parnassus. His eldest daughter

ing exquisitely, and played well on several instruments. Albano married a beautiful lady of Bologna, who is often to be seen in his pictures with her children, as Venus and the Graces.

Filippo Lippi was employed to paint a Virgin Mary for a monastery, and that nothing might be wanting to give the picture the highest possible degree of excellence, the most beautiful female in Italy, a nun, was selected for the model. He was introduced to her at the convent, and while painting her picture, prevailed on her to run away with him. These were the parents of the younger Filippo Lippi, who was a very pious man.

Guercino squinted, and became very rich.

Il Mudo was dumb.

Peter Perugino, master of Raphael d'Urbino, was a miser. Some thieves stole his money, and he died of grief for the loss.

Holbein was left-handed; so was Turpilus, the ancient Roman painter.

Guido Reni ruined himself by gaming.

Tempesta was a man of such veracity, that he was never known to tell an untruth. It became a proverbial expression—" 'Tis as true as if Tempesta had said it."

Rembrandt was avaricious, a clown, and a sloven, and very fond of low company.

John of Mabuse was a drunkard, and so was Brouwer. Wine and brandy killed him at the age of 30.

Floris, called the Raphael of Flanders, was generally intoxicated.

Torrentius was put to the torture, under which he died in 1640, for painting obscene pictures.

Murillo's death was occasioned by a fall from a scaffold on which he was painting.

Polydore was killed by his servant at Messina.

Pietro Tasta, Henry Both, and Henry Verschuring were drowned.

Charles Van Mander was killed by an ignorant physician.

Francis Le Piper was pricked in an artery by a surgeon, in being bled, which put an end to his life in 1698.

Quintin Matsys was originally a blacksmith, and studied painting, it is said, to gain a painter's daughter. Brohwer was a beggar-boy in the streets of Haerlem; Montagna, a shepherd-boy; Polydore and Michael Angelo Caravaggio were common labourers; and Claude Lorrain was a pastry-cook.

Miss *Eve*. I think our George Morland gave too much into the intemperance charged upon John of Mabuse, Bronwer, and Floris. Do you know Morland's dates?

Miss *K*. I am informed that George Morland was the son of Henry Morland, the painter, who died December 7, 1797; that he was born in the Haymarket, June 26, 1763. He died October 29, 1804, at Atwell's lock-up house, on Eyre-street Hill, Cold Bath Fields, in his 42d year; and his wife dying the same week, was buried in one grave with her husband, in the burial-ground of St. James's chapel, Tottenham-court-road, close to the grave of the no less eccentric Lord George Gordon, who was tried for causing the riots of London in 1780, and died in Newgate.

Miss *Eve*. It is said that Lord George, among his other whims, turned Jew, and wore a beard; and

that he had a beautiful young Jew-ess to read him to sleep at night, while in that prison.

Miss *K.* Though Morland chiefly drew only common nature, yet his excellence in this way entitled him to the celebrity which he obtained. He certainly possessed considerable genius.—I will now proceed.

Paolo Farinato was taken from his mother after she had died in labour, in 1522, and his last moments were not less remarkable than his first. As he lay on his death-bed in 1606, his wife, who was sick in the same room, hearing him cry out that he was going, told him that she would bear him company, and they both expired in the same minute.

Lanfranco and Dominichino were born on the same day, in the year 1581. The former was of a fiery, and the latter of a contrary genius.

Barocci fancied himself poisoned for about 50 years of his life, and expecting to die every minute, never painted any other than religious subjects.

Francis Perrier, in his early youth, was very desirous of improvement, and having no money to bear his expences, he led a blind beggar on the road to Italy, who agreed to give him a share of the alms he should receive, and in this state arrived at Rome. He died a member of the French Academy in 1650.

Pierino del Vaga's parents were so poor, that, on the death of his mother, when he was two months old, he was suckled by a goat.

Leonardo da Vinci died in the arms of Francis I. King of France.

John Cornelius Vermeyen, born in a village near Haerlem, worked a long time in the monastery of St.

Gervaise, at Arras; in Brussels, and other cities of the Low Countries. The emperor Charles V. loved to see him; for, besides that he was handsome and well made, his beard was so long, that when he stood upright, it touched the ground, for which he was called John the Bearded.

Cherubino Alberti's brother dying, and leaving him a considerable estate, he grew melancholy, left off painting, and in a strange, unaccountable whim of making cross-bows, such as were used in war by the ancients, before the invention of gun-powder, fooled away the remainder of his days, and died in 1615, aged 63.

Miss *Eve.* I have many prints by Cherubino Alberti, who spent a good deal of time in engraving, before he succeeded to his brother's fortune. They are chiefly from Michael Angelo Buonarrotti, Polydore, and Zuccherò. I like prints by painters, they generally draw so well; indeed, they have so much practice in this way, that they generally acquire much greater excellence than such as profess engraving only. I saw one day a print published in London. What new engraver is this, thought I, who engraves better than Bartolozzi, who draws the outline so well, and with such crispy taste? but I soon saw written at the bottom—"Engraved by Giovanni Battista Cipriani." Engravers should think of this, and draw more than they generally do. What plates should we have in the stipple manner, if such artists as Cosway would condescend to do their best in this way! Even drawing-masters acquire taste by constant practice. How free are La Porte's

soft-grounds!—What French engravers in the stipple manner do you think worthy of commendation?

Miss *K.* Demarteau engraved with great freedom in this way near fifty years ago, some time before Ryland introduced the art into England. Boucher has much merit in Demarteau's manner. Fessinger cuts the copper with as solid and clear a tint as Holl, and may be called the Wille of stipple. J. L. Grand, Le Maire, and Delencu may also be mentioned.

Miss *Eve.* Do you recollect any foreign stroke-engravers whom you omitted some time since, when speaking of these artists?

Miss *K.* Yes; as I observed, I will get Basan's book, to inform myself more about their dates, &c. The principal of those whom I omitted are, Mark Antonio Raimondi, a native of France, Raphael's engraver; he spent great part of his life at Bologna and Rome. Cornelius Cort, Luke Vorsterman, P. de Jade, Paul Pontius, and P. and W. Kilian. These engraved many of Rubens' and Vandyke's works. John and Raphael Sadeler of Brussels, and Luke Kilian, engraved from Tintoret. Hans Lutin Sach, about 1560, engraved the *Nuptials of the Emperor Ferdinand*, also tilts, tournaments, and rejoicings, in Callot's manner. Agostino, or

Agostino of Venice, scholar to Mark Antonio Raimondi, engraved from Raphael, Julio Romano, &c. Peter Stefanoni engraved Caracci's works. Michael Coxis, who was pupil to Bernard van Orlay and Raphael, was born at Mechlin, 1497, and died in 1592, aged 95. René Lochin engraved from Polydore, about 1650. Israel Sylvester is called the Hollar of France. Joannes Livius engraved from Rembrandt. D. B. Sanese copied from Titian. C. Still, J. C. Flipart, F. David, Blooteling, P. Tardieu, A. Desnoyers, M. Blott, A. Zingg, H. Guttemberg, F. Stoelfal, G. Longhi, Ch. Cochin, who engraved Watteau's works, J. G. Rigandas, J. Daull, A. Laurent, J. Godefroy, A. Romanet, L. Anselin, René le Charpentier, S. Thomasin, J. E. Marcus, P. Bettolini, S. Pomerad, Honthorst, were all good engravers. J. Grand Homme engraved the portraits of the heresiarchs and others in Rembrandt's manner. I believe I have not mentioned J. Maria Metelli. He was pupil to Albano and Guercino, born at Bologna, 1634, died 1718. Many other painters besides Metelli have produced excellent prints, as Rembrandt, C. Maratti, Vandyke, Berghem, Teniers, Brouwer, and many others. Parmegiano is said to have invented the method of etching.

JUNINUS.

LETTERS FROM ITALY.

LETTER XVII.

Dear T—,

If chance or inclination should ever lead you to Naples, and your social disposition be at a loss for acquaintances among its inhabitants, my recent experience enables me to

point out a method infinitely more efficient than a pocket-book full of letters of introduction. All you have to do, my good friend, is to give a dance in your apartments, as soon as ever you are comfortably

housed. "But," say you, "a dance requires dancers"—agreed—"Dancers must be sought among one's friends and acquaintances; these, therefore".... Gently, gently, friend Tom! your hyperborean logic you had better leave in its paternal latitude of fifty odd, when you enter into the heaven of earth, the *campania felice*, unless you be prepared to have its frigid texture softened, dissolved, yea, evaporated under the genial rays of a Parthenopian sun. Joking aside, I tell you once more, your acquaintances are to be selected from the dancers, not the dancers sought for among the former; and if you will have a little patience, and not interrupt me again with your logical doubts, or rather your doubtful logic, I mean to prove my assertion by my own example. What do you say to sixteen or seventeen new Neapolitan acquaintances since last Wednesday?—But to the point.

I have already mentioned to you, that my object in giving this ball, was solely a desire, by a little treat to the people of the house, to make some return for the attention and kindness which every member of this numerous family vies with the others in shewing to me. The thing had long been promised, and expected; no wonder, then, that one evening, when I was sitting in the midst of them, highly entertained by the mirthful and spirited conversation of this careless (I mean *care-free*) and happy race, Donna Luisa, unfortunately for her, began bantering me about the long talked of dance, and asked when it was to be. For this she was most severely rebuked by her father, not only, as he declared, because it was an un-

warrantable freedom in her to ask such a question, but also as it appeared no better than a broad hint, that they were tired of me altogether; "for," added he, "did not Don Luigi declare the dance should be previous to his departure, as much as to say, that after the dance his stay with us would not be long; why then hasten this forerunner of his loss?" I strongly pleaded for the poor girl, by assuring her father, that at whatever time the little festival took place, my subsequent departure would not be hastened on that account. And in this declaration, I apprehend I spoke even more than the truth; for it is not unlikely the new acquaintances I have formed through my ball, will delay my departure instead of accelerating it. Last Wednesday, then, was fixed for the great day, and to put Mr. Michael into good humour again, I requested it as a particular favour (thus making a merit of necessity), that he would not only officiate as master of the ceremonies on the occasion, but charge himself with all the preparatory arrangements. I had no sooner spoken, than he assumed an air of important complacency, rose from his seat, and begged I would adjourn with him to my room up stairs, as it was impossible to talk the matter over properly "before all these women;" at which observation, *all these women* looked extremely black. His son alone, the watchmaker, was admitted to our conclave; for what reason, however, I know not, as he could not offer any proposal without being silenced by his papa, with a surly admonition to hold his tongue and let his betters speak.

As the result of our negotiations

will appear in the sequel, I shall pass them over, observing only that I gave to my major domo *carte blanche*, to do as he pleased, and to ask as many of his friends as the room would hold, reserving to myself the power of inviting two or three of my English friends from the city, which he was kind enough to grant; and expressing a wish to see the fair Donna Giuliana and her uncle, Don Giacomo, from Pozzuoli. I meant to have made some additions to our programme, when I rose the next morning, but found Don Michele had already sallied forth to the city, to execute the needful, leaving a message with his daughter, that he probably might not be back at dinner-time, in which case, if his company was not disagreeable, he would do himself the honour of eating his macaroni with me, and of reporting the success of his commissions.

Now here there ought, by rights, to come in a little episode of a page or two. For you must know, that suspecting, from a certain indifference I observed in my whimsical friend when I mentioned Donna Giuliana and her uncle, that he did not much care whether they were of the party, and perhaps might omit acquainting them with my desire, I determined to set out that very morning for Pozzuoli myself, deliver my message in person, take the Solfatara in my return, which I had not seen yet (although so long in Naples), and endeavour to be home to dinner at the usual hour. This trip, I say, ought to be noticed in this place, were I to follow the order of events. But as I am not writing a journal or log-book, and, moreover, as I know my foible of

spinning out every thing to an unconscionable length, and am aware of the quantity of matter more immediately appertaining to my subject, I have the prudence not to begin a digression, the end of which I cannot foresee. For when I once enter on a subject, I am like Protogenes, the famous Rhodian painter, of whom Apelles said, that he never knew when to take off his hands from a picture. You shall not lose the account altogether; only remit me the narrative for the present: imagine me, without having succeeded in my errand, returned from Pozzuoli in the heat of the day, arrived in my quarters before Don Michele, the dinner half spoiled by his not coming, and your humble servant faint with hunger or heat, I don't know which. At last I spied him turning the corner of the vico*, his hat in one hand, wiping with the other the drops off his forehead. — His official report was as follows:

“The execution of your orders, sir, is the cause of your waiting; for when Don Michele undertakes a thing, he likes to go through with it at once. First as to the company, there will be ten couple, besides our family and some odd ones, if they all come, of which there is little doubt, although two or three were not at home when I called; and what is more, *gente di garbo*, such as you might suppose my friends to be. Three or four will come in their own carriages; and some of the lasses will shew you what is called dancing at Naples. Care too has been taken, that they should not want for good music:

* Lane. † Quality.

you will have, Signor Don Luigi, the first oboe of St. Carlo, two excellent violins, a flute, tenor, and violoncel — my son will play the tamboureen."

"Six musicians, Don Michele, for this little dance! why that's out of all reason. Half the number".....

"Are hired, and the others gentlemen high in the profession, who for my sake have promised to assist at your party. Money, of course, is out of the question. You see, good sir, Don Michele can command a thing or two. As many more would have come if I had asked them; but these will be sufficient to begin the evening with a little concert: my friend will give you a concerto on the oboe; one of the ladies will sing a scena from an opera, to which we may add a duet or two; and at ten o'clock the dance shall begin.—As to the refreshments, I have almost run my legs off to get you the rum" (the ladies were to be treated with ice punch, as a rarity), "at last I found it at an apothecary's; he will send three bottles this afternoon. Seventy ices are ordered, cakes and sweetmeats as you desired, and a friend of mine will lend us a dozen of wall-chandeliers.—So, you see, Signor Don Luigi, that I have not been idle all this while; and the pains I have taken, will be to some purpose, I warrant you. Your dance will be spoken of long after you shall have forgotten us poor Neapolitans."

That I did not suffer such an insinuation to pass unrebuted, you will suppose: I thanked my friend for the expedition and trouble he had bestowed upon the execution of my wishes, and assured him that I

should depend in every thing relating to the further arrangements, upon his superior taste and judgment; to which he gravely replied, "*Lascia far a me*.*" The important day arrived at last, to my great joy, for, during the last forty-eight hours, I had no longer been the master of my apartments. Not only dusting and scrubbing (occupations so unusual at Naples) had been the order of the day, but the merciless hammering of Don Michele and his son, mounted on a pair of steps, annoyed my head to such a degree, that I was the best part of my time on horseback. When I returned from the last of these forced rides, I confess I was struck with the elegant appearance of my floor: the chandeliers were connected by festoons of artificial flowers; some unsightly parts of the wall of my bedroom (the bed of which had been removed, God knows where to) were concealed by damask hangings, and a number of flower-pots, tastefully placed in the windows, and on the sideboards, exhaled their fragrant perfume over the whole suit of rooms. The operation, however, in which I found my master of the ceremonies, when I entered the apartments, was a mystery to me. He was busily occupied in locking every drawer of my two *commodes*, the closet, my trunk, &c.; and having done so, handed me the several keys, observing, "Here, Sir, are all your keys, every thing is safe now." I replied, that I presumed it would have been equally so without his taking this trouble, for the few friends, at least, I had asked; and that, as to those he had invited, I

* Let me alone for that.

should have deemed the most distant suspicion of their honesty, an insult upon him. "It may be so," answered he, with his usual surly tone, "and I dare say it will be so; but, at all events, the removing of temptation is the part of a good Christian, and can do no harm." The precautions of Master Michael, as I found afterwards, were by no means superfluous; indeed, they were even incomplete, as you shall learn by and bye.

I am not going to plague you with a minute journal of the proceedings of the evening, but a few incidents, I imagine, will entertain you. The musicians arrived in good time, and the company dropped in fast after eight o'clock—the carriages began to rattle in my humble lane, and attracted its curious inhabitants to every window. To receive such a number of strange faces appropriately, was a most irksome task; but it was alleviated by the sight of many a good-looking young face, and two or three real beauties; one, especially, Donna Carlina, reminded me of Miss —, as being a handsome and animated likeness of that young lady. My English friends from the city, and the lieutenant and doctor from the — frigate, likewise made their appearance in good time; and healthy as their countenances shone forth, and well dressed as they were, they greatly eclipsed my Neapolitan bucks, and found much grace among the ladies. I could not help remarking the contrast of manners between two Christian countries. In a more northern latitude, persons coming to the party of a perfect stranger, would have conducted themselves with that cautious, anti-

social reserve which some people call good manners; the ladies would have sat down on their chairs as prim and as stiff as so many hop-poles, cast down their modest looks until spoken to by charity, and then rebuffed a second attempt by a monosyllabic reply—a "Yes, sir," an "Indeed, sir," a "You are very good, sir," &c. Now I will just tell you how matters went on in the *Infrescata*: monstrous bows and introductory compliments, and a rapid promotion in the rank of your humble servant—I was Signor Colonello as long as the party lasted. The introduction once over, all these people seemed as though they had been twenty times in my company. Nor did I once hear "A charming evening, sir," or "The weather is excessively hot," expressions we have so very pat, although so insignificant; for what, in the name of Heaven, need I be told what weather it is, as if I did not know that just as well as the person who tells it me? What all were most inquisitive about, was the state of my health, for the recovery of which, they had learnt that I had come to Naples. On this score, I had a thousand compliments, which pleased me, although I was sure they were dictated by flattery. An invalid, my dear T. is as vain in being told he looks well, as a young coquette in the praise of her beauty. "Ah," said Donna Carlina, who, to my great surprise, appeared a near neighbour, "believe me, sir, as often as I see your man turn the corner of the lane, with a handful of phials, I heave a deep sigh: our doctors are great rogues, and if they were ever so honest, you don't want them;

N N

why you now look better and stronger than most of my countrymen in the room." For this extraordinary compliment, I returned her very sincere thanks, observing, that if there was a momentary change for the better in my looks, I felt warranted in ascribing it to her presence. She was going to repartee something, when we were interrupted by the arrival of more new faces, whom Don Michele presented to me with great formality, adding, that as there were but few visitors wanting, the musicians might begin the concert, which I approved. He likewise whispered in my ear, that one of the ladies, and several Neapolitan gentlemen of the company, were good singers; that they had brought abundance of opera-music with them, and that, therefore, it would be best to have as little instrumental music as possible, perhaps the oboe-concerto alone would be sufficient under existing circumstances; to all which I likewise nodded assent.

After the oboe-concerto, therefore, which really was delightfully played, the operatic budget was opened: a young lady, with her brother, sung a duet from "*Il Fanatico per la Musica*," with great and deserved applause. It was now suggested, whether, as there were several more singers in the room, we might not be able to muster sufficient strength for the finale in the first act of *Il Matrimonio Segreto*. Volunteers were called for, and on counting the parts, nothing but a bass voice was found to be wanting. Every thing seemed at a stand for a few minutes, till seeing that there was no chance to supply the defect otherwise, I offered to undertake the part, if the company would

indulge any blunder I committed. The truth was, that from seeing this very opera perhaps half-a-dozen times, I knew it almost by heart, and the finale, in particular, was very familiar to me. Don Michele, who had no idea of my singing by notes, seemed amazed at my boldness, and observed, with a significant sneer, "Take care, Signor Don Luigi, not to stick fast in the middle, this is not ship's music" (alluding to the songs he had so severely censured when on board the frigate).—I begged him to mind his own business, and the performance began. When I found that all my fellow-singers executed their parts in character, that is to say, with all the comic gesticulations and the emphasis that would be required on the stage, I was not backward in throwing a *quantum sufficit* of mimicry into my task, and you know I can play the fool upon occasion. Once or twice I had nearly been put out by my friend Michael, who had planted himself directly opposite to me, and whose pleasing astonishment was every now and then interrupted by a "Bravo, carissimo." When we had finished, the clapping of hands was universal, and the old fool, in his ecstacy of delight, flew towards me, embraced me, and imprinted half-a-dozen savoury kisses on my cheeks, exclaiming, "Signor Don Luigi, you have delighted my very soul—who could have guessed you were such a singer, nay, such an actor—a second Casaciello, *per Dio!* Why, if you were to stay with us another twelvemonth, we should discover new talents and new perfections of your's every week; gentlemen, as you see him here, he is

a soldier, a scholar, a musician, a painter, a

"A painter!" exclaimed Donna Carlina, "oh, that's rare, indeed! May I, may I ask a favour?"—"Twenty, if you please, Donna Carlina, and you will find me as obedient in granting the last as the first. "Don't mind what the girl says," interrupted her mother, "she is an impudent mad-cap: fye, Carlina, to make so free with the Signor Colonello! I'll tell you, sir, what she is spelling for. She had her picture done by a painter in the city, to send to my son Antonio, an officer in the emperor's service, and a good likeness it is. You shall judge to-morrow, if you will honour us with your company. But somehow or other it pleases not her vanity, she says it is as ugly as sin, and won't send it."

"It cannot be a likeness, if Donna Carlina's opinion is correct."

"There, mamma, do you hear? And here, look at this frame, which is the colonel's doing. Now, although it is as ugly a face as God Almighty has ever created, I warrant every one will know it to be the shade of our friend Don Michele."

This observation created a general laugh, in which Don Michele had the good sense to join, observing, however, that he would never submit to the verdict of *one* judge, alone, in an affair so important to his domestic peace, were it only on his wife's account; and therefore appealed to the justice of the whole company, for the truth of Miss Caroline's assertion. Upon this, a wit proposed collecting the votes of every one, went round whispering, and finally declared the opinion of the majority to be, that Don Mi-

chele was a good-looking man when pleased, but the most ugly bear when disputing, or out of humour; a sentence which was confirmed by his wife in its full extent.

To return to Donna Carlina; I promised to draw her shade, provided she would allow me to keep a copy for my own use; to which she replied, "As many as you please, to assist your recollection."

As this might be taken in two very different ways, and as there was plenty of work cut out for the rest of the evening, I answered with a bow, gave orders to prepare for the dance, and hand refreshments in the interval. My punch found much favour with all present, the ladies not excepted, who emptied their glasses as rapidly as if it had been lemonade. I did not join in the country dance, resting my apology on the state of my health, and my physician's recent and peremptory orders not to indulge in any exercise which might heat or excite the nervous system, as he called it. But, although not dancing, I was fully employed in another way, as you shall hear:—With all our windows open, the strains of my numerous orchestra propagated their sound over the whole neighbourhood; some of whose inhabitants, impelled by the attraction of sweet sounds, could not resist favouring me with their company. The circumstance of not being invited to the feast, appeared to them a mere trifle not worthy of their attention, and an extraordinary celerity in decorating their exterior (which is all the essential part of a Neapolitan's full-dress), would soon enable them to appear in company with Neapolitan decency. To my great

surprise, therefore, I had to receive, from time to time, an influx of these unbidden guests, who, in most submissive language, begged a thousand pardons for their freedom and intrusion. As Don Michele, my master of the ceremonies, seemed to know them all, and, moreover, as I could neither help their coming, nor, when once arrived, turn them out, I thought it best to put a good face on the matter, and receive every one, especially the ladies, with a hearty welcome, assigning them places in the adjoining room, where I contrived to form another set of dancers, as the number of these parasitical guests soon grew nearly equal to that of my standard company.

Now, my dear T. you will comprehend the mystery of the outset of this letter, and allow the facility with which a set of acquaintances may be formed in this populous city; and I can, moreover, assure you, that some of these unasked strangers were really people of respectability, whose society I have since already found so agreeable and interesting, that I regret I had not known them at my arrival here; and congratulate myself on the courtesousness of my cosmopolitan disposition, which had prompted me not to give them a cool reception at their first self-introduction.

(To be concluded in our next.)

HISTORICAL ACCOUNT OF COFFEE,

With a Botanical Description, and Observations on its Medicinal and Dietetic Properties.

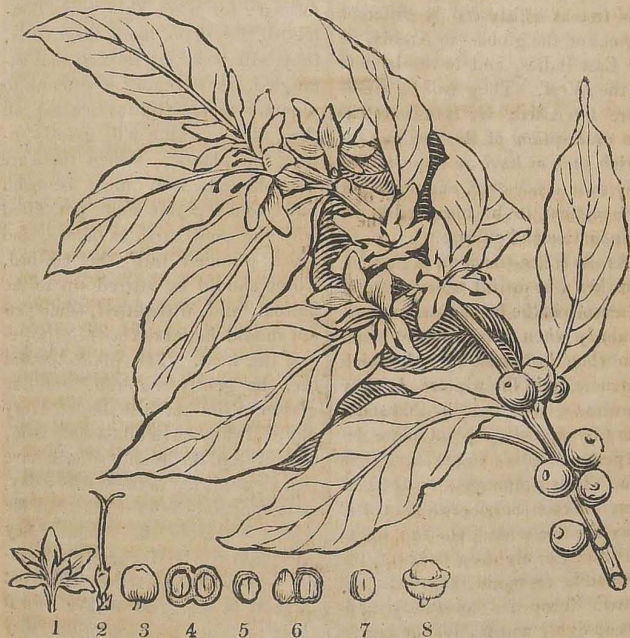
HAVING given a brief account of the introduction of coffee in the regions of the East, and followed it in its travels westward to the new world, we now proceed to the botanical description of the tree which produces it.

The *Coffea Arabica*, Eastern coffee-tree, is, according to the Linnaean arrangement, a species of the genus *Coffea*, which belongs to the class pentandria, and order monogynia. Its specific characters are flowers five-cleft, berries two-seeded. The coffee-tree seldom rises higher than sixteen or eighteen feet, in its native soil, or more than ten or twelve in Europe. The main stem grows upright, and is covered with a light brown bark. Branches, horizontal, opposite, brachiate at every joint, long, simple, or undi-

vided; slender, smooth, lax, and inclined to bend downwards; the lower ones longest, the others gradually decreasing to the top, so as to form a pyramid. Leaves opposite; when fully grown, four or five inches long, and an inch and a half broad in the middle; ovate-lanceolate, the borders waved, the surface of a lucid green, smooth, beneath paler. Petiole only two or three lines in length; from the sides of the mid-rib, which is a continuation of it, issue twenty or more secretory punctures. The leaves generally continue three years. The flowers are produced in clusters, two to four, at the base of the leaves, sitting close to the branches; they are of a pure white, with a very grateful odour, but of short duration; they are succeeded by berries, which are

at first green, but turn red when fully grown, and change to black when ripe. They are of an oblong spheroidal form, with a little circular area at the top, within which is a callous dot; the pulp is pale, insipid, and gelatinous; within it is two-celled, and the partition is fleshy and vascular; this is the only receptacle, and penetrates the cleft of the seeds. In each cell is one seed only, of an elliptic form, convex on one side, and flat on the other, with a longitudinal cleft of a pale glaucous colour, loosely covered with an elastic diaphanous aril of the substance of paper.

Linnaeus, in his *Amœnitates Academicæ*, has thus described this tree:—It grows erect, with a single stem; is but low, has long, undivided, slender branches, bending downwards. These are furnished with evergreen opposite leaves, not unlike those of the bay-tree, and adorned with white jasmine flowers, sitting on short foot-stalks, which are succeeded by red berries, like those of the cherry, having a pale, insipid, glutinous pulp, containing two hard seeds, convex on one side, and flat on the other, which are covered with a cartilaginous membrane or parchment.



The annexed wood-cut represents a branch of the coffee-tree, with its foliage, flowers, and berries. Of the figures underneath, the first on the left shews the flower cut open,

to exhibit the situation of the filaments, with their summits lying upon them. The second is the flower-cup, with the germen or embryo seed-vessel, from the middle

of which rises the style terminated by two reflexed spongy tops. The next exhibits the fruit entire; and the fourth represents it open, to shew that it consists of two seeds, which are surrounded by the pulp. In the fifth is seen the fruit cut horizontally; the sixth shews one of the seeds, with the membrane and parchment upon it; and the seventh the same, with the parchment torn open to give a view of the seed. The last represents the seed without the parchment.

It would probably afford but little amusement to the reader to be informed of the different ways in which this tree is cultivated in different regions of the globe—in Arabia, in the East Indies, and in the Islands of the West. They will be much more interested, we presume, in the description of the method by which such as have an opportunity may raise it at home, and the mode of treatment to be observed in its propagation and culture.

As the coffee-tree is an evergreen, it makes a beautiful appearance at all seasons in the hot-house, but particularly when it is in flower; and also when the berries are red, which is generally in the winter. As they continue a long time in that state, there is scarcely a plant more deserving of a place in the stove than this. It is propagated by the berries, which must be sown soon after they are gathered from the trees; for if they are kept out of the ground a fortnight, they will not grow. This has constantly happened every where; for the berries sent from Holland to Paris did not grow, neither did those transmitted from Paris to England: so that wherever these trees are desired,

the young plants must be sent, if it be at any distance from the place where they are raised.

The berries should be planted in small pots, filled with light kitchen-garden earth, and plunged into a hot-bed of tanners' bark: they must be gently watered once or twice a week; but the earth must not be too moist, lest it rot the berries. If the bed be of a proper temperature, the plants will appear in a month or five weeks, and in about two months more will be fit to transplant. As many of the berries will produce two plants, the sooner they are parted, the better their roots will be formed; for when they grow double till they have made large roots, they will be so intermixed and entangled, as to render it difficult to separate them without tearing off their fibres, which will greatly injure the plants. When these are transplanted, they must be each put into a separate small pot, filled with the same earth as before, and again plunged into the tan-bed, which should be stirred up to the bottom, and, if required, some new tan should be mixed with it, to renew the heat. The plants should then be gently watered, and the glasses of the hot-bed shaded every day, till they have taken new root; after which the plants should have free air admitted to them every day, in proportion to the warmth of the season. During the summer they will require to be frequently refreshed with water, but they must not have it in too great plenty; for if their roots are kept too moist, they are very subject to rot, when the leaves will soon decay and drop off, and the plants become naked: when this happens they are seldom reco-

vered. The first sign of these plants being disordered is their sweating out a clammy juice, which attracts the small insects that too frequently infest the plants in stoves: when they are not in health, these insects cannot be destroyed; for let the plants be ever so carefully washed and cleaned from them, they will be attacked afresh. While the plants are in perfect vigour, these insects are never seen upon them; but they soon spread over all the leaves and tender parts of such as are disordered, and multiply exceedingly. Upon the first attack, therefore, the plants should be shifted into fresh earth, and all possible care taken to recover them, without which all the washing and cleaning of the plants will be to little purpose.

The disorders attending coffee-trees generally proceed either from their being put into pots too large for them, nothing being of worse consequence than over-potting them; or from the earth being too stiff, or from their being overhung by other plants, or being over-watered. If these points be duly attended to, and the stove kept constantly in a proper temperature, the plants will thrive and produce plenty of fruit. After trial of several compositions of earth for these plants, none has been found equal to that of a kitchen garden, where the soil is naturally loose, and not subject to bind, and if it has been always well wrought and properly dunged, this, without any mixture, is preferable to any other.

The plants should not be too often transplanted, for that will greatly retard their growth. If they are new-potted twice a year at most, it will be sufficient; but, unless the

plants make great progress, they will not require to be removed oftener than once in a year, which should be in summer, that they may have time to get good roots again before winter. During the warm weather in summer, these plants should have a good deal of air: but they must not be wholly exposed abroad at any season; for tho' they may have the appearance of thriving in the open air during the heat of summer, yet, when they are again removed into the stove, their leaves will fall off, and the plants will make but an indifferent appearance the following winter, if they should survive it; therefore it is the better method to keep them constantly in the stove, and admit a sufficient share of air to them every day, according to the heat of the season. They will require water twice or thrice a week in warm weather, but in winter they must have it more sparingly; and the stove in which they are placed, should be kept to the heat assigned for the pine-apple upon the botanical thermometers.

This tree has been propagated by cuttings, and also from layers; but these are long before they strike roots, and the plants so raised are never so strong and thriving as those which come from berries: therefore, when the latter can be procured, it is by far the best method to propagate the plants from them. When they are transplanted, the roots should not be too much cut or trimmed; the decayed, or rotten fibres should be pruned off, and those which are closely matted to the sides of the pots should be trimmed, but not cut too near the stem; for the old fibres do not put out new

roots very kindly, especially those which are become tough, so that there should always be a sufficient number of young fibres left to support the plants till new ones are produced. The plants raised from berries produce fruit in two years from planting, and in hot climates sooner: plantations of these trees may therefore, in a short time, be made in any of those countries where the temperature of the air is proper

for their production; but they will not grow in the open air wherever there is winter, so that in all countries without the tropics, it is impossible to raise them abroad.

It has been ascertained by experiments, that berries produced in our English stoves, make a better flavoured liquor than the best coffee grown in Arabia, that can be procured in this country.

(To be continued.)

THE MODERN SPECTATOR.

No. XIV.

'Tis from high life high characters are drawn,
A saint in crape is twice a saint in lawn;
A judge is just, a chancellor juster still;
A gowmsman learn'd, a bishop what you will;
Wise if a minister, but if a king
More wise, more just, more learn'd, more every thing.
In life's low vale, the soil the virtues like,
There please as beauties, here as wonders strike.
Though the same sun, with all diffusive rays,
Blush in the rose and in the diamond blaze,
We own the stronger effort of his power,
And always set the gem above the flower.

POPE.

It appears to be a determined opinion among our intellectual anatomists, that a lively imagination, a fertile fancy, and that deep, reflecting, inquisitorial power, which is denominated judgment, are not to be expected in the same mind; that these opposite faculties are not made to harmonize with each other; and that where they are found in a state of co-existence, it is rather to be considered as a phenomenon, than a reconcilable combination. This might be easily explained, and admits of a ready illustration, without the possession of peculiar metaphysical powers: the common reflection of a mind habituated to observation would lead to a very clear and convincing discussion of the subject: and I should be ill qualified to support the cha-

racter which I have assumed, if I could not make the matter as clear to the understandings of my readers as it is to my own. But my present design is to give an example of the doctrine, instead of an analytical disquisition; and, therefore, I shall delay no longer in presenting a letter I received yesterday, which not only contains much shrewdness of observation and depth of thought, but a considerable display of that humorous fancy (for I consider the narrative part of it as a mere invention), which is seldom blended with the more grave and inquisitive operations of *reason*.

TO THE MODERN SPECTATOR.

SIR,

Without troubling you with the nonsense of flattery, I shall, however, beg leave to acknowledge

the pleasure which I have received from your lucubrations. In the first place, and it is the first praise, I consider them as admirably calculated to promote virtue, decorum, and social happiness; while the doctrines or opinions in support of these sources of human comfort, are rendered interesting by the impressive manner in which they are enforced, and the amusing examples by which they are illustrated. I am not myself in the habit of communicating my thoughts to the public, but your last paper suggested some ideas to my mind, which I have no objection to see in print, if you should be so well satisfied with them, as to admit me to the favour of your correspondence.

It is a trite observation in philosophy, says Mr. Hume, as well as in common life and conversation, that it is our pride which makes us so much displeased with the pride of other people; and that vanity becomes insupportable to us, because we ourselves are vain.

The gay, it is true, naturally associate themselves with the gay, and the grave with the grave. The affinities prevail in intellectual as well as material nature, but with some exceptions in the former; for the proud never can endure the proud, but seek the society of those who are of an opposite disposition. As we are all of us proud in some degree or other, the effects of pride are universally experienced, and as generally blamed, from its natural tendency to cause uneasiness by the suggestions of comparison. And this effect must follow the more naturally, because those who have an ill-founded, overweening conceit of themselves, are con-

tinually making these comparisons; indeed, they have scarcely any other way of supporting such a partiality. A man of real sense and genuine merit is pleased with himself, and is justified in being so, independent of all foreign considerations. But a fool must always find some person that is more foolish, in order to be kept in good humour with his own parts and understanding.

Among the caprices of pride, for it has its caprices as well as more transient qualities, there is a very extraordinary example in the neighbourhood of my country residence. But it takes a turn so different from any thing of the kind which I have ever seen, that I have amused myself, at times, with observing its eccentricities, and I will, with your permission, endeavour to amuse the readers of the *Modern Spectator* with some account of them. Indeed, in his way, he will form no unsuitable companion to the Mr. Lidgold of your last number.

Mr. Kinglove is, as far as relates to character and fortune, a very respectable, worthy gentleman. His estate, though a handsome one, is but a part of a very extensive property possessed by his *great-great-great-grandfather*, for so he always describes his ancestor, in the reign of James I. It seems that this progenitor, or I rather believe the son of him, but which, on the present occasion, is not very material, was a most active and loyal supporter of Charles I. in whose service his fortune was diminished. Oliver Cromwell remembered those services, and diminished it still further; while Charles II. altogether forgot them, and the estate descended to the present possessor very consider-

ably curtailed, but still sufficient to give consequence and comfort to its owner.

While things remained in this way, we never heard more of the Kinglove family than the circumstances which I have just related: their loyalty to the *Blessed Martyr*, by which title he always named the unfortunate Charles I.; their persecution by the wicked usurper and inbred tyrant, the names he constantly assigned to Oliver Cromwell; and the ingratitude of the profligate Charles II. by which quality he never failed to distinguish that monarch. As the subject was painful to himself, he did not often introduce it; and, as the generality of people usually agreed with him on these topics, it never was offensive to others.

Thus passed his inoffensive life, till, about five years ago, he married a lady who, by the death of her brother, came into the possession of an estate of five hundred pounds a year, to which she had succeeded in a regular course of descent from the time of Henry IV. This circumstance has given a new turn to his character, or at least has disclosed and brought it forth to general observation.

Mrs. Kinglove is a quiet, well-educated woman, of about five and thirty; whose great pleasure consists (a most admirable quality in a wife) in doing whatever will promote the comfort of her husband. She is perfectly well acquainted with the arrangements of a table, as well as other branches of domestic economy, and is very fond of preparing medicines for her poor neighbours and tenants. Culpeper's *Herbal* is her favourite study;

and she can repeat her pedigree with the utmost correctness in all its ramifications. This she is continually called upon to do whenever any stranger visits Kinglove Hall, and she does it in such an unvarying tone, so like an automaton, that, as it lasts the best part of half an hour, it requires the most vigilant exertions to prevent a nap. I once heard Mr. Kinglove, who is a very great admirer of his lady's qualifications, lament this circumstance; and at the same time he informed me, that as soon as his little girl was of an age to undertake such a task, he would have the whole genealogical tree set to music for her to sing. He was rather amusing on the subject, as he said, that the characters might be characteristically displayed in the composition. Those in the army would of course be accompanied by martial airs, the lawyers by very slow and prolonged strains, the ladies, according to their characters, might be set to elegiac music or gavots and country dances, while the clergy and bishops might be accompanied by hymns and psalm-tunes.

But the great object of his reverence is Henry IV. This is the key note of all his movements; it blends with and predominates over every action of his life; and this influence proceeds from no other cause than the connection of Mrs. Kinglove's family with that monarch. His eldest son is christened Henry the Fourth; his second has also Henry tacked to his other name; and he says, if he were to have twenty sons, that great and darling name should be possessed by them all. His daughter is called Henrietta; and if the whim were confined to

his family, any remark on the subjects would be frivolous and ill-natured, but it is introduced into the stable, the poultry-yard, and the piggery. In the former, over the stall of his favourite horse, is written in gold letters *Henry the Fourth*. A remarkably fine Turkey cock has the same title, and a famous boar pig is distinguished by that regal denomination. Inanimate things are also in the same predicament. The boat on his water displays on its stern, *The Henry the Fourth*; and he added a sixth bell to the village, as it appeared, for no other purpose than having the same title cast upon it. Nay, he has been known to speak of his death with a most christian equanimity and expression, and he might have been considered as influenced by pious resignation, if he had not added, with a look and in a tone of importance, that he should be toll'd to his grave by *Henry the Fourth*. One is almost afraid to ask after Mrs. Kinglove, from an apprehension that the old English sovereign will be forced into the answer; but if the least mention is made of any good qualities she possesses, or any benevolent act she has done, the reply never fails to be, that she is a very meritorious woman, and that she brought him an estate on his marriage, which had been possessed by her ancestors in the reign of *Henry IV.* If any subject relative to the theatre becomes a topic of conversation, the two plays of *Shakespeare* so entitled immediately occupy his mind; and the company may think themselves very well off if the room where they are met is not converted into the *Jerusalem chamber*, and the whole scene be-

tween the dying king and the Prince of Wales acted by himself.

Hamlet speaks of being mad only north-north-west; and it is on the subject alone which has been so often repeated, that any absurdity appears in Mr. Kinglove's conduct or opinions. Nor have I any doubt, but this event of his life, in which all his pride seems to center, will not only be recorded, but emblazoned on his tomb; and it would not surprise me, if I should survive him, to see on this occasion the arms of the House of Lancaster interpolated into his own, and red roses planted around the spot, as in honour of *Henry IV.* he would not after his marriage suffer a white rose to be seen in his garden.

It may, however, be observed, that though an overweening conceit of our own merit, to say no worse of it, is very disagreeable, it becomes us to have a value for ourselves, when we really possess qualities which are valuable. The utility and advantage of any quality to ourselves is a source of virtue, as well as of agreeableness to others; and it is certain, that nothing is more useful to us in the conduct of life, than a due degree of pride, which makes us sensible of our own merit, and gives us a becoming confidence in those exertions on which the honour and happiness of life depend. * * * * *

I am, with great respect,
Your most humble servant,
M. S.

This letter proceeded in a very ingenious enquiry into pride, as it operates on the decorum and manners of life, or what may be called *good breeding*, and what

proportions of it are necessary to the composition of a real *fine gentleman*. But as it would have carried this paper to a length, which the limits allotted me will not admit, I shall, with my obliging and very sensible correspondent's permission, introduce it hereafter as an insulated essay, for which I confidently prognosticate the thanks of my readers.

ETYMOLOGICAL NOVELTIES.

No. II.

TO THE EDITOR.

SIR,

I HAVE a serious charge to make against you, or your printer, for disrespect to me. As you were pleased to print in your *Repository* my sage observations touching the etymology or derivation of words, titles, places, &c. &c. I thought at least you would have designated me according to my desire: but you have neglected a material notice, namely, that I am the grandson of the celebrated John Dilworth, author of the English Spelling-Book—a work held in as high estimation as the Dictionary of the learned Dr. Johnson—a work, sir, that has gone through *one hundred and nineteen* editions! and which has served the cause of learning more than any one book in the English language. Were I to send you a list of the illustrious persons who have learned the first principles of rhetoric from my venerable grandfather, you would therein find those of princes, statesmen, prelates, generals, admirals, poets, historians, and, in short, sir, the most learned names that have appeared during the two last reigns: and I am as proud of my descent from the *great* John Dilworth, as can be (with deference to his grace) the present Duke of Marlborough of his illustrious ancestor, the great John Churchill.

I am, sir, your most humble servant,

JOHN DILWORTH*.

DILWORTH HALL, GOTHAM.

MARSHAL,

an officer of extensive authority in the army; one who gives the word, not to a single regiment or brigade, but orders the troops to *march all*.

MATRIMONY,

MILK-MAID,

MILK-BELOW,

MILK-PAIL,

too often a *matter o'money*.

All these are allusive among Londoners to the *made milk*, *milk below proof*, and *pale milk*, with which, by the help of dilution and other ingenious processes, their town is so abundantly supplied.

OVERSEERS

of the poor, &c. Men very apt to *overlook* many abuses which they ought to *look into* and correct in the establishments over which they preside.

* We hope the insertion of the above letter will be a sufficient pledge to our correspondent, that the omission of which he so heavily complains was by no means intentional, and still less designed as a mark of disrespect either to himself or his renowned ancestor.—*Edit.*

- NAUTILUS, originally *Naughty lass*, a little shell-fish, which, in calm weather, may be seen floating about on the surface of the ocean, exposing itself to being picked up by every common sailor that may be passing in its way.
- PEEVISH. To the Germans, who are apt to pronounce our B's like P's, and *vice versa*, we owe this word. It is their mode of abbreviating *Beehive-ish*, i. e. crabbedly disposed, ready to fly at and sting every one that approaches; it is, in short, synonymous with *waspish*.
- PALLET, a miserable little bed stuffed with straw or chaff, formerly much used by painters, and hence denominated a pallet, by way of paying them a compliment similar to the French one of *Gueux comme un peintre*.
- JOVIALS, a set of mad fellows in their cups, drunk as lords, great as kings, glorious as Jupiter, in short, *Jovey* all.
- BOUNTY, a sum of money paid to a soldier or sailor upon his enlistment, and by the acceptance of which he becomes *bound* and *tied* to the service.
- APPARITIONS. These appearances, rather unfortunately for the credit of the marvellous stories connected with them, have usually been seen at the stillest hour of night, in lonely places, and are observed to shun the presence of any witness except the single person to whom they address themselves. Hence then their name, which differs but little in orthography from *a pair I shun*.
- ANCHOR of brandy, &c. a vessel holding several gallons, so called because its contents are sufficient to keep Bacchus himself from moving.
- ANTIMONY, a mineral, the name of which originated with those who, from its possessing almost all the characters of a metal, took it into their sagacious heads that money might be made of it; but who, finding that it wanted the most essential of qualities, malleability, in their disappointment called it *anti-money*, and then *seem a metal*, from which last comes the present generic term of a *semi-metal*.
- LEDGER, }
OR
LEGER, } a name probably from the French *leger*, light, of little weight, given ironically to the chief, and commonly the *heaviest*, book used in a counting-house.

ALLIGATION,

a rule in arithmetic, by which questions are resolved relative to the mixture of various commodities. Thus we see, that notwithstanding the exemption from noxious animals, of which this island boasts, the public streets, nay, the very counting-houses and warehouses of our metropolis are infested with *alligators*, measuring five or six feet, and sometimes more, without their tails.

PRIOR,

formerly spelt *pryer*, from the verb *to pry*. These holy gentlemen enjoyed great influence in the ages of superstition, and insinuated themselves, in the character of confessors, into families of all ranks, pried most assiduously into all their secrets, and are said to have profited not a little by their knowledge. Hence they were termed *pryers*.

PENURY.

By the same rule as we have applied to *pensioner*, we may find the derivation of this ungracious substantive, which was originally written *pen-hurry*; and certainly few words are so accurately descriptive of their signification. Fancy some scribbling wight writing against time for bread, and let imagination picture if it can a more deplorable object than such an one appears to be in his woful state of *pen-hurry*.

WATCHMAN.

This term was not given, as is vulgarly supposed, because these guardians of the night really do watch and guard our houses from the depredations of the nocturnal thief. It originated from their being constantly found by the passenger fast asleep in their boxes, and roused by a shake of the shoulder, accompanied with the words, *Watch, man!* that is to say, Awake! do your duty!

PARSON,

a corruption of *Pass-on*. — It is well known that the Reformation not only altered the titles of the clergy, but that their power experienced as great a change. No longer were fasts and penances enjoined by the clergy, or expected of the laity; a priest lived as he pleased, and left his flock to do the same. Clergymen soon explained the matter. One cannot but admire their candour. What said a divine to one who had heard him preach a fine moral discourse? "Sir, you preach well, but do not live accord-

ingly."—"My friend," replied the divine, "we may be likened to direction-posts. That is the road, you see the finger pointing: read, do you expect the post to go with you?"—Hence they received the name of *pass-ons*.

CORONER,
CORONER'S INQUEST. } These words plainly express their derivation
from the *carrion-crows*, who go from place to place to sit upon dead bodies. Every reader knows that it is a very ancient custom for the officer now termed *coroner*, when any person is found dead, to go, with a jury of twelve men, to sit upon the body; and this motley group is termed *coroner's inquest*, which is simply *carrioners in quest* of a body.

OSTRICH. This bird is remarkable for its swiftness in running, and was thus called by those who first hunted it for the sake of its plumage, and who, unacquainted with its fleetness, first pursued on foot, but soon found that they required a *horse t'reach* it.

LEAGUE, a mutual covenant or agreement made between sovereign princes and states—a word compounded of French and English, *le ague*, because always apt to be shaken on the first favourable opportunity that offers itself to either of the high contracting parties.

MASTER. Etymologists are divided respecting the origin of this title, some deriving it from the lofty carriage of such persons, *mast high*, and others from oak-*mast*, beech-*mast*, &c. to which the swinish multitude are wont to look up for support. Hence a lord over many, was called by them a *mast-cr*.

AUCTIONEER. The depredations of mock auction-mongers were so seriously mischievous to the unwary, that a facetious parliament (though we cannot immediately refer to the act) found it necessary to put such poor pigeons on their guard, by compelling these knights of the hammer to affix over their doors the words, *hawk shun here*. Hence the term auctioneer, adopted by most respectable men in that line of business, probably from their ignorance of this fact.

MEDICAL. At the beginning of last century, it was customary for all physicians who were in want of employment, to frequent Button's Coffee-House, whither persons dangerously ill used to send

SINISTER,

for advice. On the arrival of a messenger on this errand, all the sons of Æsculapius would rise in the greatest hurry to enquire which of them were wanted, at the same time crying, *Me d'ye call?* From this circumstance they were here first dubbed *medical men*.

a technical expression frequently in use among heralds, and part of the arcana by which they contrive to appear learned, and to puzzle the swinish herd. Sometimes this laudable end is attained by the adaptation of terms denoting the very reverse of the object, action, &c. which they profess to describe; as when, for instance, speaking of an Ordinary composed of two *straight* lines, they chuse to call it a *bend*; or when of a lion or other beast spiritedly dancing erect upon one foot, they say he is *rampant*, though the French, from which the word is taken, implies a crouching, crawling attitude; or when some animal fiercely displaying his teeth, tongue, and talons, is described as *languid*, quasi langued, azure, gules, &c. If we take *in* out of the word *sinister*, we shall perceive that it has been learnedly lengthened by heralds, from *sister*, when they would allude to the sister (or more properly, indeed, wife's), or female's side of an escutcheon.

WEAPONS,

warlike instruments, so called, because their office is to make so many *weep on*.

PRECEDENTS,

examples so called, not merely because they *precede*, but also because, like *presidents*, they are commonly looked up to, and carry authority.

SCYMETAR,

a kind of broadsword used by the Turks, from *See meat here!* an exclamation common among these barbarians, while, merciless as Shylock, they exult over the *two-pound slices* that result from the exercise of this instrument of human butchery.

SCARIFY,

among surgeons, to lance a wound, to make incisions, because patients are so frequently *scared* at those sharp operations.

ENLIST.

To *enlist* a soldier is merely a transposition of two syllables, inculcating one of the first duties of a recruit in the ranks—*list-en*, that is, be silent, and know that you are only to open your mouth when your name is called, and when you bite your cartridge.

PROBATE,

a legal certificate of a will; a name wittily given by the learned profession to an instrument commonly expensive in proportion to the wealth of a testator, because it is usually the first of the many means by which they contrive to get at, dip into, or *probe it*; that is to say, the property of the defunct.

 PLATE 29.—HIGH-STREET, SOUTHAMPTON.

THE charming situation of Southampton, the elegance of its buildings, the amenity of its environs, and many other attractions which it possesses, have rendered it a place of fashionable residence, as well as frequent resort. Equally adapted for health, pleasure, and commerce, this town, distant about 77 miles from London, is bounded on the east by the river Itchen, and on the west by the Tese, or Anton, which rises near Whitchurch. It occupies a kind of peninsula, the soil of which is a hard gravel; and as the buildings rise from the sea with a gentle ascent, the streets are always clean and dry. The approach from the London road is uncommonly striking. The distant Isle of Wight, the charming scenery of the New Forest, and Southampton itself, first appear in pleasing perspective. Nearer the town, elegant seats and rows of trees line the road on both sides; and on entering the place by its principal street, that venerable remain of antiquity, the Bar, presents itself, and gives a finish to the scene.

This large and extremely beautiful gate formed part of the ancient fortifications of the place. The north front is supposed to have been erected about the time of Edward III.; but there is every reason to believe that the internal structure is

of much higher antiquity. Two lions sejant, cast in lead, guard the entrance of this gate, and here are likewise two gigantic figures, representing Ascupart, and Sir Bevois of Southampton, his conqueror, according to the following couplet:

Sir Bevois conquer'd Ascupart, and after slew
the boare;
And then he cross'd beyond the seas to combat
with the More.

The front towards the High-street is modern, and here, as Sir H. C. Englefield observes in his *Walk through Southampton*, "Queen Anne, in long embroidered stays, and a gown whose folds would disgrace even the barbarity of Saxon sculpture, exhibits her jolly fat face from a niche in the center."

Having passed this gate, you have before you the view of the High-street, represented in our engraving. This street, which runs nearly north and south, is noticed by Leland, in his time, as one of the *gayest* streets in England, and "well builded for timbre building." It is upwards of half-a-mile in length, particularly handsome and spacious, but most of its houses are now of brick, and many of its shops vie in elegance with those of the metropolis. In its width, bend, and beauty, this street bears a great resemblance to the High-street at Oxford, but is superior to it in its

commencement with the Bar, and its termination with the quay.

On the left appears All-Saints church, an elegant modern structure, erected since the year 1792, in place of a former church, which had been found too small for the increased population of the parish. It was built by Mr. John Hookey, from the designs, and under the direction, of the late Mr. Reveley, on whose professional skill it reflects great credit; cramped as his energies are said to have been in the prosecution of the plan. The front, which is shewn in our view, is 60 feet wide, and is adorned with four three-quarter columns of the Ionic order, four feet in diameter, and 36 high, supporting a pediment, on each side of which the angles are finished with antæ, or Grecian pilasters. Round the church runs an entablature, supported on each flank with similar pilasters, standing on a plain basement without any projection. At the east end is a turret, but which, from its insignificance, is wholly unworthy of the noble edifice to which it belongs. On entering this church, the attention is immediately arrested by the bold and graceful curvature of the roof, which springs from the mouldings of the interior pilasters, as from an impost, and is unsupported by columns; its form is that of a segment of a circle. The substruction is divided into arched vaults or catacombs, so contrived as to prevent any nuisance from the practice of interment; as an additional precaution, the coffins, which must be of lead, are always inclosed in stone. In this building are deposited the remains of Captain Carteret, the celebrated circumnavigator; and

of Bryan Edwards, Esq. of Springfield, near this town, author of the excellent *History of the West Indies*.

Our limits would not permit us, were we so disposed, to enter into a minute description of Southampton. Suffice it to observe, that this town and neighbourhood have long been noted for the residence of many very opulent families, whose fortunes have been acquired in the East Indies; and upon the whole, the proportion of wealthy inhabitants is so great, as to give this place an air of affluence and elegance not surpassed by the most flourishing provincial towns in the British empire.

It was at this place that, according to an ancient historian, Canute, King of England, repressed the impious flattery of his courtiers by a most impressive lesson. They had hailed him as the Lord of Nature, when, descending to the beach, he ordered a chair to be brought; and having seated himself, said to the flowing tide, "Thou art under my dominion, and the ground on which I sit is mine, nor can any disobey me with impunity. I command thee, therefore, neither to approach the feet, nor wet the robes of thy royal master." But the rude waves, continues the historian, presently dashed over him, when springing back, he exclaimed, "Let all the inhabitants of the earth know, that the power of sovereigns is weak and frivolous, and that none deserves the name of king, but him whose will, by an eternal decree, the heavens, the earth, and the sea obey." From that period Canute would never wear his crown, but caused it to be placed on the great crucifix

at Winchester; and it is worthy of remark, that the coins of this monarch bear evidence of the fact, as they represent him as either wearing a mitre, or a cap, or triangular covering, similar to that on the coins of St. Edward.

To facilitate the communication between Southampton and Salisbury, an act of parliament was obtained in 1795, for cutting a canal from the former to join the Andover navigation at Redbridge; a circumstance that gave occasion to the following epigram by the present

poet laureat, which, though arguments are not wanting in favour of the canal, will not speedily be forgotten:

Southampton's wise sons found their river so large,
Though 'twould carry a ship, 'twould not carry a barge;
So they wisely determin'd to cut by its side
A stinking canal, where small vessels might glide.
Like the man who contriving a hole in his wall,
To admit his two cats, the one large, 't'other small,
When a great hole was cut for the first to go through,
Had a little hole cut for the little cat too.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MISS BURNEY has nearly ready for publication, a novel in five volumes, entitled *Traits of Nature*.

Mr. Colburn, of Conduit-street, has announced his intention of publishing a *Dictionary of all the Living Authors of the British Empire*; containing, 1. Biographical particulars of each writer; 2. A complete catalogue of their respective works, with remarks. To render this work as perfect as possible, he solicits authors, booksellers, and all who feel interested in its accuracy, to favour him with information on the subjects which it is designed to embrace; and he anticipates their assistance with the greater confidence, as they must be sensible that this will be the most effectual method of preventing error and misrepresentation.

A new edition of Chateaubriand's *Travels in Greece, Palestine, Egypt, &c.* will be ready in a few days.

Mr. Shoberl is engaged upon a translation of Chateaubriand's *Spirit*

of *Christianity, or Beauties of the Christian Religion*. It will be accompanied with a preface and notes from the pen of the Rev. Henry Kett, of Trinity college, Oxford.

Mr. Fitz-George's *Trick and Trifle, or the Man of Sentiment*, a tale of melancholy, will make its appearance, neatly printed in a small octavo volume, in the early part of the summer. In our next number we purpose to submit to our readers an extract from this performance.

Mr. Buchanan, of Sackville-street, has issued proposals for publishing by subscription, a series of twelve engravings in line, upon the scale of Sir Robert Strange's largest productions; and also a smaller work, consisting of portraits, on the scale of Vandyke's *Book of Heads*; to be executed by the most eminent artists of the present period, particularly Morghen of Florence; Sharp, Heath, and Burnett of London; Bausse and Müller of Germany, &c. The large work is to be deli-

vered in six numbers, each containing two engravings; and the portraits in five numbers, of three engravings each.

Among the productions of human ingenuity and perseverance, the PANHARMONICON, which we have recently seen and examined at the late Liverpool Museum, in Piccadilly, claims a very distinguished place; so much so, that were we not prevented by our limits, we should think ourselves warranted in offering to our readers a detailed description of its nature and construction, a task which perhaps we may attempt on a future occasion. To satisfy their curiosity at present we shall only state, that the *Panharmicon* is stated by Mr. Gurk, the inventor and exhibitor, to have derived its name from the great Haydn, on account of the complete harmony which it produces by a combination of every kind of wind-instruments, such as clarinets, flutes, oboes, bassoons, trumpets, horns, &c. all united in one great frame, and acted upon by the sole aid of mechanism, without any human interference. We were really struck with the precision with which it performed the difficult overture of "La Clemenza di Tito," and other equally intricate compositions; and the modesty and liberality with which Mr. Gurk answered our numerous questions, impressed us with as favourable an opinion of his cultivated mind, as his instrument did of his skill in music and mechanics. He makes no secret of the construction of any part of the *Panharmicon*, except the intonation of his trumpets and horns, which he claims exclusively as his own invention, arrived at after many efforts of study

and perseverance.—Another instrument, of less dimensions and pretensions, also worked by mere clock-work, was exhibited at the same room by a Mr. Schmidt, who called it the AULORGANON, allowing the construction not to be original, but claiming some credit for the precision and clearness of its performance. We have heard two or three similar instruments on the Continent, but none of them was equal, in point of tone and distinctness of execution, to Mr. Schmidt's Aulorganon; an observation which suggested itself during the performance of every piece, but above all, in the charming variations on "Hope told a flattering tale," where the effect of what flute-players term the double tongue, was imitated with as astonishing a success and effect, as the *Panharmicon* expresses the martial flourish of the trumpet.

MUSICAL REVIEW.

A Sonata for the Piano-Forte, composed and dedicated to Mrs. Wm. Hawkins, by P. A. Kreuser. Op. 26. Pr. 4s.

REFERRING to our last month's critique on Mr. K.'s op. 25, the first of the three sonatas recently published by him, we have to add, that the present sonata has not only confirmed the high opinion we then expressed of the author's talents, but greatly surpassed it. The former, although not destitute of scientific touches, will be found more attractive to the common ear; whereas op. 26 is a masterly production, calculated to satisfy the wants of the refined connoisseur and the profound contrapuntist. It consists of a larghetto in F major, an allegro in F minor, and an an-

dantino in F major with variations. Although the whole of the larghetto has our full approbation, the last four lines in particular command our warmest applause, on account of the beautiful chain of transitions from F major to F minor, to Db, and through the diminished seventh to C, introducing a few bars of responsive expressions most skilfully dovetailed into each other, and verging to a suspended termination in the seventh of F, as a connection for the succeeding allegro. This latter movement being, as we have stated, in a minor key, Mr. K. has had an ample field for the display of deep musical science, and he has availed himself of the opportunity with such signal success and effect, that were our limits equal to our admiration, we should require some pages to do justice to the innumerable chromatic and contrapuntal beauties scattered over every page of this classic movement. The fine determined subject, the well contrived bass passages succeeding thereto, the soft touches at *ll.* 1 and 2, *p.* 5, the rich combination of discords in the commencement of the second part, the charming conclusion in the whole of *p.* 9, from the very first line where the left-hand usurps the subject, and a multitude of other select ideas, proclaim both the hand of a master, and the care and diligence employed in filing the work into maturity. The subject of the andantino ($\frac{3}{4}$) is tasteful, and the neat harmonic turn given to bar 2 of the second part eminently commendable; the more so as it has afforded to the author's ingenuity a happy opportunity of introducing the same idea under various chromatic changes in every second part

of his variations, especially in variation 2, which represents the subject in the bass, assisted by a *sotto voce* accompaniment of semiquavered chords for the right-hand. The first variation is delicate and fanciful; the third rendered interesting by the regular progress of the bass through *legato* quavers, while the treble skips over successive demi-semiquavered couplets separated by continual semiquaver rests; and the *coda*, in $\frac{3}{4}$ time, appears as appropriately deduced from the theme as it is well wound up by the sustained F's in the bass. From what has been stated on the subject of this sonata, it may be inferred, that it requires a player of considerable practical proficiency to execute, and an ear of sound theoretical knowledge to understand it.

Divertissement Turc, avec l'Introduction de l'Air, "Les Folies d'Espagne" varié, pour le Piano-Forte, et (?) dédié a Monsieur le Chevalier de Carvalhal, par Louis Von Esch. Pr. 3s. 6d.

This *divertissement* contains no less than five distinct movements, *viz.* a march, a "Sicilienne," a "Valce militaire," a *lento*, and a *rondo*. In the march we observe several turns which have a claim to originality; altogether there is an oddity and wildness in its mode perfectly congenial with the title of the publication. The Sicilian movement has much softness in its theme and concomitant deductions; and the military waltz exhibits not only great brilliancy of conception, but a skilful construction, especially in its second part, the end of which is ably made to solve itself into F sharp, preparatory to the air of "Les Folies d'Espagne," in B

minor, the original melody of which has given Mr. E. an opportunity to introduce some curious, and by no means common-place, modulations, which require proficiency and attention to be executed with effect. The first variation, indeed, seems to us unnecessarily rendered intricate by the capricious manner in which it is set. Of the subject of the rondo we cannot speak with any marked partiality, and in the accompanying harmony there would have been room for greater fulness; but its modulations in the 9th page, *ll.* 2, 3, 4, deserve unqualified praise. The effect of the frequent use of the high additional keys in this publication is not equivalent, in our opinion, to the trouble it occasions to the player in transposing from one octave to another. This observation, although elicited by the piece before us, applies to very many compositions of the present day, the authors of which seem to delight in the indistinctness of the upper keys, soaring as far as ever the key-board will let them: "*ut lapsu graviore ruant, tolluntur in altum.*" Here, as in all other human undertakings, we would recommend the "happy mean." The compositions of the great masters are generally destitute of that affectation of the moderns.

No. 8. Silesian Air, with Variations for the Piano-Forte, Harp, and Flute, composed, and inscribed to the Honourable Miss F. M. Townshend, by J. Mazzinghi. Price 3s. 6d. single 2s. 6d.

Mr. M. has chosen an agreeable and uncommon subject for the theme of his variations, and treated it in that facile and unlaboured manner which is observable in others of his compositions. His variations are

numerous (twelve we reckon, for they are not marked by any numbers), but there is too much resemblance and sameness in their style, no relief by occasional changes of idea, of time, or of key, or by any scientific turns. All is in the plain way, even the harmony, in which we observe numerous unisons between both hands, instead of which a richer harmony would have been frequently desirable. But to the fingers this publication offers an excellent practice, every thing lies convenient to the hands, so as to exhibit a moderate player's abilities to considerable advantage.

Chimpanzee, a favourite Air, composed by Mr. Davy, arranged for the Piano-Forte, Harp, and Flute, most respectfully dedicated to the Right Honourable Lady Mary and Lady Louisa Forbes, by J. Gildon. Pr. 5s. single 3s.

As on several former occasions we have had to speak favourably of Mr. G.'s talents, it is with the greater regret we find in the present instance our partiality for the author compelled to give way to the rigour of our censorial duties. Neither to the selection of his theme, nor to the superstructure and arrangement, can we in conscience allow any decisive merit. *Chimpanzee*, the air, can be a favourite only with the admirers of the rapid and trifling in music; and the variations deduced from it partake, we are sorry to say, of the nature of the parent stock. We have examined the work from beginning to end to see whether there were not something which might plead in bar of our general verdict, but we were disappointed. An alternate repetition of the common chords of the allied keys of C, G, or F, assigned in semiquaver

triplets to either the piano or the harp, engrosses almost every one of the seven pages.

"*The Harp on the Willow*," a Song, sung by Mr. Harrison, composed by S. Webbe, jun. Pr. 1s. 6d.

Mr. W. has devised for the sombre words of this short song a very apposite simply pathetic melody, assisted by a plain, but expressive accompaniment. As there is some metrical inaccuracy in the poetry, we cannot disapprove of the repetition of the music for each of the three stanzas. The word "*season*," in the first, appears to us too abruptly accentuated by its quavers; and the poet's unfortunate "*thrill oh*" (in rhyme with "*willow*") has been as successfully conquered by the composer as that crude termination would allow. But with all the composer's skill and pains, it still reminds us of the favourite Grubstreet appendages of *ohs* and *sirs* tacked, for metre or rhyme's sake, to the tail of many a goodly line in our street ballads.

Aglaia and Euphrosyne, a Serenade Duet for Harp and Piano-Forte, composed for and dedicated to Miss Rose and Miss Charlotte Rose, by P. Antony Corri. Pr. 5s. 6d.

In prefixing to this publication the names of two graces, Mr. C. gives "unto Cæsar that which is Cæsar's," an offering at the shrine of the goddesses of taste and elegance, for the protection and inspiration which his numerous works proclaim the author to have been favoured with at the hands of the three sisters; and the present serenade not least. It consists of three movements in E b, a brief allegro-

introduction, a *lento*, and a *rondo*, in all of which both instruments are *obligate*, being alternately *concertant* even in the cadences. In the *lento* we find much room for unqualified praise. The subject, and the deductions from it, partake eminently of the style of tranquil chasteness, which constitutes classic merit in all the fine arts; the soft effect of the diminished seventh in the 5th variation of the second part, has escaped us as little as the richness of the discords and the skill of arrangement in the minor. The *rondo* presents us with a waltz theme, the spirit of which it maintains to the end, under a variety of excellent evolutions, modulations, and transitions, of which we shall only notice the passages in the beginning of p. 5, the end of p. 7, and the middle of p. 8 (P. F. part). The good contrast produced by the introduction of the part in four flats, likewise claims our attention.

Haydn's favourite Quartett, No. 2, arranged for the Piano-Forte by Dr. Crotch. Pr. 3s. 6d.

The task of properly adapting good music to the sphere of instruments for which it was not originally intended, is as meritorious, and indeed as difficult, as that of translating a classic work into another language. In the present case, the two essential requisites for such an undertaking are fully answered. The authors of the original and of the translation are eminent in the profession. Hence we observe a corresponding degree of care and skill exemplified in the arrangement of this quartett, which is the second of Haydn's op. 2. (in four sharps). In proof of our assertion, we need only refer to the second minuet p.

4, and to the adagio in particular, in the arrangement of which we discover unequivocal traces of the learned doctor's judgment and good taste. The regulation of the time by means of a pendulum, prefixed to the signature of each movement, is another great merit in this as well as other publications of Dr. C.: but, in our opinion, he has timed the minuets infinitely too slow; instead of 9 or 10 inches for a crotchet, 4 or 5 would have been nearer the mark. Haydn's minuets require a peculiar briskness of tempo to yield the proper effect. Mr. Solomon, the friend of Haydn, is the best authority in this respect.

The celebrated Irish Melody of ROBIN ADAIR, with Variations for the Piano-Forte or Harp, composed, and respectfully dedicated to Miss Hodder, by C. Stokes. Pr. 1s. 6d.

In addition to the several "Robin Adairs" which passed in review before our readers in last month's critique, we feel warranted in introducing one more without apology, as, although thus far the last, it certainly is not the least in our estimation. Mr. Stokes's accompaniment of the theme has our full approbation; in the second part, especially, he has struck into a very original path, as pleasing as it is creditable to his science. Still more can we allot the same praise to the 1st variation, which exhibits several novel harmonic turns. We are equally satisfied with the manner in which the theme is thrown into the bass, var. 3; and the spirited style of the 4th evinces the author's inventive facility. As at the end of the variations the original melody is appended with a plain

harmony (within the reach of quite a beginner), and the words of the song are given at length, we conceive the student will think this publication particularly desirable, as it contains, in a small compass, and at a very moderate price, both the song and the scientific structure raised upon it.

"Nimble-footed and courageous," an admired Air, with Variations for the Piano-Forte and Flute Accompaniment, composed by W. A. Mozart. Pr. 1s. 6d.

Mozart, no doubt, is the author of the subject of these variations, which is borrowed from the Magic Flute; but in regard to the variations themselves, the observations we made on a similarly circumstanced publication in our last number, p. 233, apply precisely to this. In the present case, indeed, we think the unknown author had still less cause to veil himself under the implied cloak of Mozart. His part of the task appears to us performed with skill, taste, and a respectable share of science. The latter merit is particularly attributable to the 4th variation in G minor, which contains some judiciously placed discords. Some of its bars, however, seem to require the aid of a third hand. With the texture of var. 5, we have also every reason to be satisfied; and the sixth, in triple time, and in the waltz style, is neatly contrived, full of spirit, and well wound up.

Les Délices Champêtres, petit Divertissement, avec Fanfare, pour le Piano-Forte, dédié à Mademoiselle Marguerite Innes, par J. Mugnié. Pr. 4s.

The style of this publication is less profound than that of Mr. M.'s

"God save the King," analysed in our last report; but it possesses all the volubility, facile playfulness, and pleasing variety which its title might warrant us to look for, consisting of a prelude introduction, a "Fanfare"-allegretto, a march, an andante, and a waltz-allegro, all in the key of F. In the prelude we observe much richness of fancy displayed in a variety of wild and irregular flights; and the "Fanfare" imitates successfully the artless and rural strains of the huntsman's horn. The march (in $\frac{2}{4}$ time) is conspicuous for its spirited precision, and exhibits a very judicious application of the pedal. The melody of the andante has our approbation, although it borders on the manner of the old school; a little more richness, too, in its harmonic accompaniment, would, in our opinion, have greatly added to the interest of this movement. As to the allegro, its waltz subject has our hearty commendation; it is lively and cleverly put together; the 2d part (p. 6,) especially (in C), is well contrived. The interpolation, too, of the Fanfare (p. 7,) produces a good effect, owing, in a great measure, to the neat preparation which precedes its introduction. Indeed, from the beginning of this movement to its able conclusion, our approbation has suffered no interruption.

* * Mr. Mugnié's new publication of "*Haste to Thorny Down to-morrow*," came too late to be inserted in this month's critique, but shall appear in our next.

MUSICAL INTELLIGENCE.

The publication of Messrs. Button and Whitaker's splendid collection of the principal oratorios of Handel, arranged by Dr. Clarke, drawing to a conclusion, the success which the publishers have met with in the progress of that laudable and important undertaking, has induced them to announce a second series of the works of Handel, to follow the first, as soon as 500 copies shall be subscribed for. This second series is likewise to appear in numbers at 5s. each, and to comprise all the remaining publications of that great composer, including his Italian operas, the text of which will be given in the original language, and with an English translation from the pen of Mr. Campbell, the author of "*The Pleasures of Hope*," &c. (on which account, the Italian numbers will be issued at 6s. each).—Dr. Clarke will continue to conduct the harmonic arrangement, and twenty-four engravings from the hands of the first artists, are promised as embellishments. To the lovers of music, this must be a welcome notice, as it holds out the prospect of possessing the *complete* works of Handel, in a garb worthy of that immortal author, a prospect which the experience of the publishers' punctuality and liberality in the fulfilment of their promise with regard to the first series, leaves no doubt of seeing realized with equal credit in a reasonable period of time.

PLATE 50.—VIEW OF NEW BRIDGE-STREET, BLACKFRIARS.

THE annexed engraving represents one of the most interesting situations in the city of London, from a drawing by that eminent artist in water-colour painting, Mr. Frederick Nash.

It is well known that, for several centuries, an opening or creek existed in the heart of the metropolis, known by the name of Fleet-Dyke, or Ditch, which extended from the Thames, northwards, far beyond Holborn. Across this opening there were several stone bridges; one at Bridewell, one (said to have resembled the Rialto at Venice) from Ludgate-Hill to Fleet-street, and one on the spot which still bears the name of Holborn-Bridge. The river Fleet, and other currents, discharged themselves through this opening into the Thames; and the channel was long navigable for vessels of considerable burthen, as high as Holborn-Bridge. In the year 1733, the space between Holborn-Bridge and Fleet-street was filled up; but the part between Fleet-street and the Thames continued open, in the state of a muddy and loathsome ditch, until the building of Blackfriars-Bridge in the year 1768. In the place of this ditch, which had become a serious public nuisance, has sprung up the noble street exhibited in this view, called New Bridge-street.

A rapid stream still continues to run through the centre of this street. It is inclosed, however, by a substantial archway, and the pavement is as firm as if it were sustained by solid earth. The street is nearly ninety feet in width. It terminates at the south end in a spacious area,

called Chatham Place; and forms, in the whole, a grand avenue to that beautiful edifice, Blackfriars-Bridge. The houses on each side of New Bridge-street and Chatham Place are of the best construction, and are inhabited by merchants and professional men of the first reputation. The obelisk at the north end of this street, as shewn in the view, was erected to give safety to the public crossing, in the year 1775, during the mayoralty of the celebrated John Wilkes.

The most prominent object in the view, is the house of the Albion Fire and Life Assurance Company, forming the north-east corner of New Bridge-street, and the south-west corner of Ludgate-Hill. This house was bought by the Albion Company soon after its establishment in 1805, and was altered to its present form in the year 1807. The front is of chaste and elegant design; and the general effect of the building, from its conspicuous and commanding situation, is not only indicative of the opulence and respectability of a public body, but contributes greatly to the embellishment of the part of the metropolis in which it stands. The building at the opposite corner (the first on the right side of the view), is the house of trade of Mr. Waithman. The next is the house of the Hand in Hand Fire-office, the oldest existing establishment of that description in London, having been founded so early as 1696. This house is of a substantial and well chosen design, and adds much to the beauty of the street.

Two other of the Insurance Com-

panies of London have houses in New Bridge-street; the Equitable at the corner of Chatham Place, and the Rock on the west side of the street.

The house of the Hope Fire and Life Insurance Company is within a few doors of New-Bridge-street, on Ludgate-Hill. This spot has become, therefore, altogether, one of the principal marts in London for the business of Fire and Life Insurance, a purpose to which it is well suited from its central situation. Having here had occasion to refer to several of those useful institutions, we think it not irrelevant to annex a statement of the Stamp-Office returns of duty paid by each of the London Fire Companies, during the last thirty years. We also subjoin, as connected with the same subject, an authentic document of some curiosity, in which the extent of the destruction and damage by fire in London and its immediate environs, during the last year, is shewn analytically.

Analytical Report of the Destruction and Damage by Fire in London and its immediate Environs, during the Year 111.

DWELLING-HOUSES.

Destroyed - - - - -	62
Greatly damaged - - - - -	163
Slightly damaged - - - - -	92

MANUFACTORIES.

Destroyed - - - - -	35
Greatly damaged - - - - -	43

MERCHANTS' WAREHOUSES.

Destroyed - - - - -	13
Greatly damaged - - - - -	11

CONTENTS OF WHARFS AND YARDS.

Destroyed - - - - -	1
Greatly damaged - - - - -	3

SHIPS.

Greatly damaged - - - - -	21
---------------------------	----

The Manufactories destroyed were as follow:

Rope-makers - - - - -	1
Sugar-refiners - - - - -	2
Cooperages - - - - -	2
Bakers - - - - -	7
Barge-builders - - - - -	1
Cabinet-makers - - - - -	3
Feather stove - - - - -	1
Carpenters - - - - -	2
Linseed oil works - - - - -	1
Building for compressing hay - - - - -	1
Cork-cutters - - - - -	1
Carvers and gilders - - - - -	1
Tallow-melters - - - - -	1
Oil-boilers - - - - -	1
Silver-plate works - - - - -	1
Turpentine works - - - - -	1
Tar houses - - - - -	1
Leather jappanners - - - - -	1
Printers - - - - -	1
Soap-makers - - - - -	1
Ink-makers - - - - -	1
Hat-makers - - - - -	1
White-lead works - - - - -	1
Lamp-black works - - - - -	1

In the whole, as before stated, 35

*Account of Duty received on Insurances by the several Fire-Offices of LONDON and WESTMINSTER, from
Midsummer 1782, to Christmas 1811.*

Years.	Sun.	Pla- nir.	Royal Ex- change	Hand- in- Hand.	West- minster.	London Assur- ance.	Union.	British	Impe- rial.	Globe.	Albion.	Hope.	Atlas.	County	Eagle
Years.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.	£.
1782	28517	585	6461	11768	4250	3361	2959	—	—	—	—	—	—	—	—
1783	59032	2943	11977	17300	8790	4442	6058	—	—	—	—	—	—	—	—
1784	47451	4125	9991	11785	7633	3012	5503	—	—	—	—	—	—	—	—
1785	51486	6550	11340	10409	7729	3170	4079	—	—	—	—	—	—	—	—
1786	48067	8925	12125	9400	7368	3128	4163	—	—	—	—	—	—	—	—
1787	48656	11710	13200	8463	7246	2901	3819	—	—	—	—	—	—	—	—
1788	49220	14707	13673	8019	7030	2996	3240	—	—	—	—	—	—	—	—
1789	49529	17035	14703	7693	6833	2991	2891	—	—	—	—	—	—	—	—
1790	51388	18598	10057	8331	6701	3012	2556	—	—	—	—	—	—	—	—
1791	52372	20197	10388	8229	6831	3215	2040	—	—	—	—	—	—	—	—
1792	56640	24655	20050	8591	7088	3206	2451	—	—	—	—	—	—	—	—
1793	56704	25921	20399	7577	6178	3235	2399	—	—	—	—	—	—	—	—
1794	57629	27731	20742	7050	6583	3096	2136	—	—	—	—	—	—	—	—
1795	53559	23786	22773	6324	6291	3208	2134	—	—	—	—	—	—	—	—
1796	56511	30978	22701	6488	5729	3355	1738	—	—	—	—	—	—	—	—
1797	62425	34405	26845	10051	7921	4166	2474	—	—	—	—	—	—	—	—
1798	83690	44831	32450	10661	9816	5579	2859	—	—	—	—	—	—	—	—
1799	77065	43691	33058	8384	8441	4944	1034	5319	—	—	—	—	—	—	—
1800	77638	48035	35475	8504	7537	5297	2472	10651	—	—	—	—	—	—	—
1801	80314	51365	36729	7951	7534	5077	2073	13848	—	—	—	—	—	—	—
1802	81765	40954	37710	7665	7907	5932	2582	17364	—	—	—	—	—	—	—
1803	77580	50556	37844	7901	8251	5102	2035	16814	7024	3726	—	—	—	—	—
1804	80265	49593	38182	9069	8670	4715	2210	16991	14026	11943	—	—	—	—	—
1805	93845	59162	44093	12120	12277	6210	4788	18744	23141	17248	1675	—	—	—	—
1806	95269	60797	44073	9728	10602	6117	5399	19731	27731	19738	6179	—	—	—	—
1807	92443	61765	45067	9940	10535	6852	5997	20381	32018	20465	11192	3631	1621	—	—
1808	93651	60726	44043	9243	10492	7409	5279	16477	29768	23147	12449	11719	1955	5830	7056
1809	92303	57066	44566	10430	11818	7331	5800	16817	32644	23699	14571	14875	6617	11279	9646
1810	93967	57006	45067	11505	12054	9312	5847	16995	35345	27353	15685	15878	9815	13664	11355
1811	97996	53316	43548	10134	19738	7698	6131	17670	34076	20229	16346	14857	9397	15175	12721

THE
ANNUAL TOTALS
FOR

The last Six Years have
been,

Years.	£.	s.	d.
1806	308239	8	4
1807	318912	15	3
1808	339052	1	6
1809	361795	11	6
1810	381159	11	4
1811	384989	9	9
	2091148	17	8

RETROSPECT OF POLITICS.

ANGLO-PORTUGUESE ARMIES.

As we anticipated in our last, the siege of Badajos has followed the reduction of Ciudad Rodrigo. The principal part of the Anglo-Portuguese forces having been marched from the Agueda to the Guadiana in the south of Spain, Lord Wellington, with his usual promptitude, arrived at Elvas on the 11th March, where he met General Beresford and Mr. Stuart. With a commander of Lord Wellington's decision and combination, but a few days were necessary to put the last hand to the extensive and complicated preparations towards undertaking the most important siege, and perhaps altogether the most important operation, that has occurred since the commencement of the Spanish war. Accordingly Badajos was invested on the 16th following, by an army consisting of our third, fourth, and light divisions of infantry, and a brigade of General Hamilton's division on the right, the whole under the command of Marshal Beresford and Lieutenant-Gen. Picton. Two other distinct corps, or rather armies, were at the same time moved in advance, and in diverging directions, to cover the operations of the siege, the one under General Hill towards Merida, and the other under General Graham towards Zafra and Llerena: so that the dispersed French corps have been pressed out of Spanish Estremadura, and their army of the north put out of direct communication with Marshal Soult's forces. Secured by these dispositions, ground was broken before Badajos on the 17th Mar. and the first parallel established

within two hundred yards of the outwork Picurina. On the 19th, part of the garrison, which is again commanded by the brave and skilful General Philippon, attempted a sortie, but was immediately driven back with considerable loss. Notwithstanding the most incessant rains, which almost overwhelmed our troops in the trenches, and swelled the Guadiana so much as to carry away one of our pontoon-bridges and damage the two others, the work of the siege proceeded with such alacrity and so little interruption, that on the 25th our fire upon the place was opened from 28 pieces of cannon. On the same night we carried the fort La Picurina by a storming party of 500 men, under the direction of Major-Gen. Kempt. This service was executed with the vigour and intrepidity inherent in the character of a British soldier. The work was strong, bristled by triple ranges of palisades, and defended by 250 men, of whom few, if any, escaped being either killed or taken. This success enabled Lord Wellington to open his second parallel from the fort itself and within 300 yards of the body of the place, against which two batteries had been begun on the 26th.

Thus far extend our accounts of the siege of Badajos, and thus far, it appears, that our operations have not suffered the least interruption from any demonstrations of either Marmont in the north, or Marshal Soult in the south. The former remains still on the river Tormes, having only one corps (that of Monbrun, lately returned from Valencia) on the Tagus. Drouet's

corps has retired to the frontier of Estremadura, and Marshal Soult has made no movement indicative of advance. It is stated that Mar-mont is collecting a force about Salamanca, in order to operate a diversion on the northern frontier of Portugal; but we have reason to hope, that no force which the enemy can concentrate will be sufficient, or in time, to interrupt the progress of the siege, especially as it is certain, that large drafts have been made from the army in Spain for the north of Europe; the French imperial guard and several Polish regiments have actually been recalled, and no troops sent in their stead. Great and we hope glorious events for the British name are at hand, and will probably form a proud feature of our next retrospect.

SOUTH OF SPAIN, CADIZ, &c.

One of these expected occurrences of importance will probably be the deliverance of Cadiz. We look to that event with strengthened confidence, in consequence of the renewed bombardment of that fortress, if bombardment can be called the throwing of shells filled with lead from a distance which can do no manner of harm. This sort of children's play has been resorted to by the French ever since the 12th of March, to the great diversion of the inhabitants, who, like ourselves, consider it as a farewell salute, a feint, to mask an intended retreat. But it will be no easy matter to deceive the vigilance of the garrison of Cadiz, or the activity of their neighbour, the gallant Ballasteros. The enterprising boldness of that general is increasing with the strength of his army, now stated at 12,000 men. With a detachment of about

2000 infantry he recently marched towards Malaga. At Cartama, about a league distant from that town, he was met (16th February) by a French force of 2000 infantry and 400 horse, under the command of General Marancin, governor of Malaga; a severe conflict ensued, which ended in the total rout of the enemy, their general, together with three colonels and several inferior officers, being killed, as well as a great number of privates, and many prisoners being taken. The result of this victory would have been the possession of Malaga, had not the French General Rey appeared with 2500 new troops and 200 cavalry. Before this superior force, the brave Spaniards thought it prudent to retire, which they did in good order, keeping the enemy in sufficient awe not to be molested.

The new Spanish constitution has been solemnly proclaimed by the General Cortes, in their sittings of the 18th of March; and on the day following, the members of that great national congress and of the regency took a solemn oath to observe and maintain that constitution.—Heaven grant it may prove the basis of the deliverance and future happiness of the whole nation!

EAST OF SPAIN—MURCIA—VALENCIA—CATALONIA.

The city of Murcia has received an unexpected and fatal visit of two days from a predatory flying detachment of the French corps in Granada, under General Soult, the brother of the marshal. On the 25th of January, a few hours after the Spanish division under Villacampa had left the city, the approach of Soult was announced. He accordingly arrived in the even-

ing before the town, commanded an enormous contribution from the defenceless inhabitants, and made his entry the next day to enforce the payment of his demand. But while at dinner, a small detachment of Spanish cavalry, under General Carrera, suddenly entered the city, and, in the first moments of surprise, maintained a successful street-fight against the unprepared enemy. The disproportionate superiority of the latter, however, at last forced the patriotic band to abandon their object, and retire out of the town. Unfortunately, General Carrera found himself surrounded in a square by 16 of the enemy; he disdained to surrender, fought desperately for some time, and killed two of his assailants, but finally died the death of a hero and a patriot. After this affair, Soult made the best haste out of the city, which he left the same day; not, however, as may be imagined, without leaving lasting traces of the French name, by committing robberies, assassinations, and other barbarities congenial to modern French warfare. The body of the brave Carrera was afterwards buried with military honours by the miserable Murcians.

Suchet's operations in the kingdom of Valencia, thank Heaven, form a blank in this month's report. Alicante is still safe, not even besieged. Some suspicious hints, however, are thrown out in the Cadiz papers, against the loyalty of its Spanish governor, General Cruz. Indeed, it is stated that he has been recalled, among other reasons, for having expelled from the city Mr. Tupper, the late British consul at Valencia, who had so

heartily co-operated in the measures for the defence of the latter city, while it was in his power so to do.

The inactivity of Suchet may be accounted for by the probability of his having been called upon to part with some of his troops, in consequence of Lord Wellington's operations, and by the fact of his having actually detached a corps of about 6000 men to succour his brethren in Catalonia, where, but for such relief, the French cause would have been entirely ruined. For it appears, that Generals Lacy and D'Erolis had formed the daring design of wresting Tarragona from the hands of the enemy. The attack was ably planned between the Spanish chiefs and the commander of our squadron off the coast. On approaching Tarragona (19th Jan.) the patriots met a French corps, which they entirely routed, making prisoners a whole battalion of about 600 men. But of this victory they were prevented from availing themselves, owing, as we have stated, to the arrival in Catalonia of a French reinforcement from Suchet's army, which, joined to the garrison of Barcelona, and to about 2000 French from the Ampurdan, soon turned the face of affairs. A severe conflict took place at Altafulla, in the beginning of February, in which the superiority of the French numbers obtained a decisive victory, D'Erolis being put to flight, with the loss of a considerable number of killed and prisoners. This battle gave to the French a new footing and preponderance in Catalonia, and at first reduced the affairs of the patriots to a dangerous crisis. But men like the Catalans are unconquerable, especially when led by

such generals as Lacy and D'Erolis. Like the Romans, who always proved the least tractable and the most terrible, when nearest to ruin, the brave and hardy Catalans have since redoubled their patriotic efforts, and flocked to the standard of their leaders in such numbers as not only to check the progress of the French, but even afford reasonable hopes of new triumphs.

GUERRILLAS.

The strength and activity of the guerilla corps is, according to Lord Wellington's own statement, augmenting in every part of Spain. The following are some of the most important successes they have recently obtained.

On the 5th of January Mina took prisoners the garrison of Huesca in Arragon, after which he joined his forces to the corps of Mendizabel, and encountered General Reille, the governor of Pampeluna (who had marched with his garrison to attack the Spaniards), in the valley of Rochefort, on the 11th January, completely defeated him with a loss of five officers and six hundred men killed, and two pieces of artillery taken by the patriots. On the 5th February, Mina attacked General Soulier at Sangueta, and obliged him to retire for safety to Sos, after losing in killed and wounded nine hundred men.

Near Salamanca, Don Julian surprised and destroyed a French detachment of one officer and eighty men, which had been carrying dispatches. The contents of the latter being published, they shew the harassed and unsafe situation of the French in Spain to be fully such as we have often had occasion to represent them. They labour under

a general want of supplies, and cannot send a courier without being accompanied by an escort of two hundred and fifty cavalry and infantry; and even then his safety is not certain unless he rides in the center of the escort; nor his horse secure unless led by a cord tied to the bridle, under the guidance of a serjeant appointed for that purpose.

SPANISH COLONIES.

Although the peace established by the recent provisional treaty between Monte Video and the Junta of Buenos Ayres, has not suffered any infraction, yet tranquillity and harmony do not appear to be completely restored in the regions bordering on the Plate river. A bloody conflict took place on the 7th December, in the streets of Buenos Ayres, between the troops of the Junta and a regiment called the patricians, who had risen in mutiny, and turned out their officers. After an hour's fighting, in which about one hundred men were killed and wounded, the patricians surrendered at discretion. This is matter of fact; but the following more serious report requires confirmation. It is stated in letters from Rio Janeiro, that the Portuguese troops, which had come in aid of the garrison of Monte Video, instead of evacuating the Spanish territory, as settled by the treaty, had remained at Maldonado, and that being summoned by the Junta of Buenos Ayres to depart, had returned for answer, that they could not do so without orders from their government. Upon this, it is said, that an engagement ensued between them and the Buenos Ayres forces, which ended in the total defeat and destruction of the Portuguese; and that the Junta, in

all probability, will declare war against Portugal.

General Elio, the resolute governor of Monte Video, is arrived at Cadiz, having left General Vigodel in the provisional command of that fortress. Cordova has proclaimed its independence from the capital Buenos Ayres; and in Chili, after much bloodshed, the cause of Old Spain has triumphed over rebellion.

In Mexico the insurrectionary war is still alive, yet not to the alarming height as was reported; on the contrary, the loyalists are stated to have the ascendant in general. The reinforcement from Corunna, which had arrived at Vera Cruz, and another expedition which had sailed from Cadiz, and already, on its way, reached Cuba, will, we confidently hope, establish the authority of the mother country in Mexico upon a firm basis.

The British commissioners appointed, as stated in a preceding report, to conciliate the minds of the South Americans towards a reunion with Old Spain, have at last sailed from England. May their efforts be attended with the desired success!

NORTH OF EUROPE.

Under this head we are not yet enabled to record any intelligence of importance, except the vast warlike preparations of Russia and France, which leave as little doubt of the hostile intentions of both powers towards each other, as they furnish any reasonable hopes of a successful issue of the contest. France, owing to the energy and activity of her ruler, is nearly in a state of readiness to take the field, while Russia has scarcely begun her preparations. An army of 70,000 men under Davoust is already not

far distant from the Vistula. Dantzic and Magdeburg have been placed and declared in a state of siege. The auxiliary troops of the confederation of the Rhine are in full march, and even an Italian army is assembling in the Tyrol. All these troops are in their progress exhausting the already impoverished territories of the King of Prussia, who has been compelled to permit their passage, and to treat as bosom friends the foes of his last ally. It is even said, that he has been forced to join a great portion of his army to the troops of the usurper. But of this we have no positive proof; on the contrary, we are inclined to think Prussia has been permitted to maintain a temporary neutrality, as it is certain that many regiments have been marched out of the way of the French into Silesia. In regard to Russia, her preliminary arrangements do not thus far appear to be correspondent to those of her antagonist. The imperial guard, under General Barclay de Tolly, has arrived on the frontier, and troops are advancing thither in all directions from the interior, the Danube, and even from Asia; but we fear they will not be in time. Besides this, the ruinous state of the Russian finances will paralyze her best exertions. There is one mode of warfare which, if resorted to, might hold out a chance of success. If Russia were to avoid a decisive engagement, retire on her own resources into the heart of the sterile plains of her vast territory, the army of Bonaparte, if it chose to follow, would, like the troops of Charles XII. be assailed by difficulties which would baffle even the genius of their leader, while in their

rear the probability of insurrectionary movements of the oppressed Prussians and Germans would endanger their communications, particularly if supported by a Swedish force: for we have no reason to alter our opinion in regard to Bernadotte's sincere hostility to Bonaparte. The latter's sentiments towards Sweden have, since our last, received a still more unequivocal illustration, by the disarming and disbanding the Swedish troops in Pomerania, and forcing such as were Germans to serve under French colours. Our government has recently sent a diplomatic agent to Stockholm in the person of Mr. Edward Thornton. As that gentleman has just arrived in the Swedish capital, the result of his negotiations will probably soon clear up the political sentiments of Sweden towards England.

Of the Russian war on the Danube we possess no advices of any moment. Hostilities have recommenced; the Russian advanced guard crossed the Danube on the 13th February, without experiencing much difficulty. The Turkish posts not being strong enough to make effectual resistance, fell back upon Rudschuk, where the Grand Vizier is stationed with a force of about 25,000 men, the flower of his army. It has since been stated in the French papers, that a fresh armistice for forty-five days has been agreed upon, during which the negotiations for peace are to be resumed.

Mr. Liston, our ambassador to the Porte, has at length sailed for Constantinople.

FRANCE.

Under the pretext of reorganizing the national guard (a name which had almost become obsolete in France), Bonaparte has devised a new and highly important scheme, which, if his pliant subjects submit to it, will rivet his sway over the nations of the Continent much more firmly than heretofore. France, henceforth, is to be an armed nation, all Frenchmen national guards. This new national guard is to consist of three classes; the first will comprise all the conscripts from the years 1806 to 1812, that is, from twenty to twenty-six years of age; the second, all men from twenty-six to forty years; and the third, the remainder, from forty to sixty. From the first class, 100 cohorts of 1000 men each, are to be raised, clothed, and organized for general service throughout all France, to march from one end of the frontier to the other, to defend the coasts in case of attack, &c.; in short, to act the part of our English militia, except that in case of need, Bonaparte will have no scruple to make them join his armies abroad: the second and third classes will have merely local service assigned to them, such as defending their own departments. By this means the regular French army will derive, likewise, a recruit of nearly 100,000 men, in the accession of the fifth battalions and dépôts which previously had remained at home. From the above comprehensive measures, two plain inferences may be drawn: the first, that the regular conscription is no longer sufficient to feed the French armies (the effects of the Spanish war begin to be felt!!) and the second, that Bonaparte apprehends

a storm in the North and East greater than any he has yet had to contend against, at least in proportion to his wasted means.

In France, too, as in England, the high price of provisions has caused serious outrages among the lower orders. "But," says Sterne, "they manage these things better in France."—The mob at Caen rose in open insurrection, robbed the bakers of their bread, plundered and destroyed the houses of the mayor and other people, and put to flight the few troops that had been hastily collected to oppose them. The next day, however, a sufficient force arrived, the rebels were routed, a number of prisoners taken, a military commission appointed instantly to try the offenders, eight or ten shot, and thirty or forty condemned to various periods of hard labour. Since that there has been no symptom of riot.

NAVAL INTELLIGENCE.

A French squadron (*incrédible dictu*!) has been three weeks out at sea, at no great distance from England. On the 9th March, Admiral Allemand left L'Orient with four sail of the line and two corvettes, and, after having paraded on the high seas for twenty days, and captured two or three insignificant vessels of our's, returned to Brest on the 29th following. If they were waiting for our outward-bound East India fleet, they had the trip for their pains; if it was merely a voyage of rendezvous at Brest, it has succeeded of course; and, in the present humble state of the French navy, it may afford the enemy matter of proud exultation, to have been permitted to keep the high seas so near England, during three weeks.

To our account of the taking of the French frigate, *La Pomone* (No XXXIX. p. 177), we have to add the capture of another frigate, *La Persanne*, on the same day (29th November), by the *Unité*, Captain Chamberlayne, who had been detached after her; so that of the squadron of three French frigates charged to convey stores and ammunition to Corfu, viz. *La Pauline*, *La Pomone*, and *La Persanne*, the first only has escaped. The *Persanne*, besides the twenty-six guns of her complement, had 130 pieces of cannon in her hold, and was manned by 190 men.

As brilliant and successful an engagement as any we have on our naval records, is that of the *Rosario* sloop, Captain Harvey, and the *Griffon* brig, Captain Trollope, against a whole division of the enemy's invading flotilla, consisting of 12 brigs (each with three long brass twenty-four pounders and one howitzer), and one lugger, on their way from Boulogne to Cherbourg. On the 27th March they were discovered by our two vessels above-mentioned, who, in spite of the fire of the shore-batteries about Dieppe, and the spirited resistance of the little squadron, took three, ran two on shore, and damaged severely the others that, by the protection from the land, were enabled to skulk into shelter.

DOMESTIC INTELLIGENCE.

Some further individual changes have occurred among the leading branches of government. Lord Melville has been nominated first lord of the newly appointed Board of Admiralty; the Earl of Buckinghamshire president of the Board of

Controul ; and Viscount Sidmouth president of the Council.

Since the recent trials of some of the Nottingham frame-breakers, by which several of those deluded disturbers of the public peace have been sentenced to seven and fourteen years transportation, tranquillity has been restored in that county. But in other parts of England, the want of employment and the high price of bread and other necessities of life, have prompted the labouring and manufacturing classes to collect in tumultuous riot, and to commit many acts of violence and wanton destruction, in some of which lives have been lost. The principal scenes of these excesses have been at Manchester, Sheffield, Stockport, Bristol, Carlisle, Huddersfield, and Truro ; but in almost every case the vigilance of government, and its promptitude in opposing to the infatuated mob an armed force, have been the means of crushing the ebullition of the misguided populace, and restoring peace and order.

De mortuis nil nisi bene, is an

old adage, which we shall not infringe in announcing the death of Mr. Horne Tooke. He died at Wimbledon, in the night between the 18th and 19th March, in the 77th year of his age ; a public character as celebrated for the turbulent bent of his political principles, as he was distinguished by the keenness of his understanding, and the classical and scientific attainments of his highly cultivated mind. His philological works, especially his *Diversions of Purley*, will, we believe and hope, outlive his political fame. Attic facetiousness attended him to his dying breath.—It had been his desire to be buried in his garden, a wish which his friends (among whom Sir Francis Burdett held the first rank) thought proper not to comply with.

Count de Fernan Nunez, Duke of Montellano, the Spanish ambassador succeeding the Duke del Infantado, has arrived in England, and been received with the marks of distinction due to his rank, and to the brave and great nation he represents.

PLATE 31.—FASHIONABLE FURNITURE.

THE library table and chair represented in our engraving for this month, are selected as two of the most appropriate articles now in use for the nobleman's and gentleman's library. The table forms a solid handsome piece of furniture, made to any scale in proportion to the room, with drawers, cupboards,

a sliding writing-table in the center, ink, pens, &c. ; handsomely ornamented with or-moulu brass-work and carved figures ; the top covered with green morocco leather, and the chair *en suite* ; the top yoke tastefully managed to guard and rest the head.

NOTICES OF THE WORKS OF THE EIGHTH EXHIBITION
OF THE SOCIETY OF PAINTERS IN WATER COLOURS,
SPRING-GARDENS.

325. *Charing-Cross*.—A. Pugin.

Few subjects in small please more than those which have the appearance of being coloured upon the spot, as we may venture to pronounce this to have been produced. The colouring is rich and brilliant, and the resemblance is just. This has been engraved for Ackermann's *Repository*.

48. *View of the Adelphi Terrace and adjacent Buildings*.—The same.

Perspective views of cities and towns have ever been found to interest; and this we admire for its very faithful resemblance to the scene. There are few views upon the shores of the Thames that afford a more picturesque assemblage of objects, than this spot. The Terrace is bold and imposing, and the great mass of coal-barges have the true appearance of being coloured from the objects; the effect of the whole is well kept together, and is one of the grandest topographical pictures we have seen from the pencil of this artist.

122. *The Chapel of St. Erasmus, designed for Ackermann's Work of Westminster Abbey*.—The same.

The effect of this little drawing is extremely pure—the lights and shadows are clear; and the Tomb of the Earl of Exeter, which is a fine specimen of Gothic sculpture, is admirably foreshortened. The recumbent effigies represent the earl with his first wife on the left side; the space on his right was intended for that of his second wife, but the proud lady did not chuse to repose

three in a bed, even in the tomb—be it known she died the earl's widow. The effect upon the ancient tombs of the abbots to the left, is quite deceptive.

124. *Chapel of St. Edmund*.—The same.

On the right of the entrance to Henry the Seventh's chapel is situated this little monkish spot, the effect of which is solemn; the tombs are executed with great fidelity, the light seen through the nearest window is very clear, and the reflection from that behind the screen is happily introduced. This is also for Ackermann's *Westminster Abbey*.

84. *Interior of Westminster Abbey*.—F. Nash.

The study of this magnificent pile has of late occupied the talents of many celebrated artists, and the work of *Westminster Abbey*, now publishing in numbers by the proprietor of the *Repository*, has brought into general notice the long neglected architectural and sculptural beauties of this venerable mausoleum of our kings, princes, nobles, prelates, statesmen, warriors, poets, and the most illustrious characters of this and many preceding ages—a work that will leave posterity to admire the graphic powers of the artists who have so faithfully delineated the treasures within its sacred walls.

This picture, by Mr. Nash, is a wonderful effort of art; the fidelity with which the architectural ornaments are copied, excites our admiration, and is a proof that mi-

nute attention to the most complicated forms, is not incompatible with breadth and splendour of effect. The colouring of the whole is wrought to the highest scale of richness, and yet preserves a natural effect; the light and shade are fine beyond the power of description; and the procession of the knights of the Bath, so judiciously grouped, makes the *tout-ensemble* of the representation the finest architectural picture we remember to have seen from the pencil of any artist of any age or country.

159. *Farm-yard*.—R. Hills.

If description of nature can charm, whether the theme be elevated or humble scenes, this faithful transcript in the graphic art must have its just share of admiration. We profess to admire the wild mountain scenery of Salvator Rosa, and the quiet pastorals of Cuyper—the lofty historic flights of Michael Angelo, and the happy boors from the pencil of an Ostade or a Teniers; we object to no class of art, we are pleased with all, let but the images created be worthy of the artist's mind, and the representation be drawn from that best source of originality—nature. The subject before us describes the farm-yard of the respectable yeoman, and creates an image of English agricultural comfort arising from moderate wealth. The barns are well thatched, and the stock is ample and in good plight. As a picture, we do not remember to have seen a more judicious display of light, shadow, and colouring. The cattle are drawn with a fidelity to nature, that would enable the grazier to identify the breed of each beast. The group, with the farrier fastening a

shoe upon the horse, is a natural and well chosen incident; and the whole is a highly descriptive and picturesque representation of an English farmer's yard.

171. *Farm-yard, Companion to the above*.—The same.

Equally natural, and combining the same knowledge of the art, yet sufficiently diversified to make another and a different picture. The incident herein introduced is admirably executed—the farmer's team is quite in motion, and the diligent driver is whipping a number of idle pigs, which are ever in the way, from under the horses' feet. The cattle are so admirably painted and so naturally disposed in these two pictures, that we venture to pronounce, that the artist stands unrivalled in his department of art.

30. *Fallow Deer*.—The same.

The repose of this beautiful piece of scenery is perfectly accordant with the habits of these peaceful inhabitants of the forest. The animals are grouped with great ease, the character of the fallow deer is portrayed with amazing truth, and the variety of their speckled skins produces a pleasing and picturesque effect, and accords well with the herbage and trees, which are elegantly designed, and abound with character.

78. *Landscape and Cattle*.—The same.

The most prominent animal in this well designed group is a favourite cow, the property of the Earl of Essex. We should wish to see portraits of animals more frequently, could they be combined with others as judiciously as in this picture. We do not remember this spot in his lordship's park, though the

building reminds us of Cashiobury. The effect and colouring of this picture are natural and very chaste.

112. *Mill-Stream at Gommeshall, Surry.*—The same.

Pure daylight illumines this brilliant drawing; the cattle are admirably grouped, and the effect is powerful throughout. It represents a summer's day.

119. *The advent'rous Boy*—vide Rogers's *Pleasures of Memory*.—The same.

This affecting design completely conveys the feeling of the poet, and leads us to look back upon the village, and mingle our sighs with those of the advent'rous boy.

37. *A Man perishing in a Snow Storm.*—The same.

The mind is agonized in contemplating the horrors of this forlorn traveller, as

— "down he sinks

Beneath the shelter of the shapeless drift,
Thinking o'er all the bitterness of death."

The action of the figure, with clasped hands uplifted, expresses the

— "anguish nature shoots

Thro' the wrung bosom of the dying man,"

whose mantle is already whirling in the gust destined to envelope him in a mountain of drift snow. The scene, the colouring, the whole effect, conveys the sentiment of horror.

214. *View of the Road between Kendal and Ambleside — the Effect approaching to Evening.*—I. Havell.

The colouring of this very rich scene is elevated to the highest power of the materials by which it is produced, and by a masterly arrangement, that evinces a deep study of the unities as well as the contrast of colour, reminds us of

the glowing landscapes of Titian. The brilliant lights upon the shrubs in the foreground, combining with the deepness and richness of the figures, we cannot but notice as a magical effort of the graphic art.

210. *Lowdore, from the Banks of Keswick Lake.*—The same.

This admired spot is judiciously chosen by the artist for the subject of an autumnal morning effect. The distant mountains are illumined with prismatic tints, quite in air, which are well conducted to the deeper colouring of the nearer objects by the rich gleam upon the low-land jutting into the lake. The banks are glowing with the morning sun, and the reflections of the mass of trees admit some streaks of a beautiful blue tone upon the bosom of the lake. The passage of the road beneath the trees is marked with all the truth of nature.

162. *Kilgarran Castle, South Wales.*

—The same.

Solemnity and grandeur pervade the whole of this romantic scene. The declining sun is of dazzling brightness, and the battlements of the gloomy castle are enveloped in its beams. The river Tyvy is glowing with the reflection of surrounding objects, and losing itself in the midst of its precipitous banks; the barges are silently pursuing their course, and leave us to feel that they must soon continue their way amidst the shades of night.

11. *A Corn Field.*—P. Dewint.

That an intelligent mind does not depend upon the greatness of the subject to produce a fine work of art, may be boldly asserted from the picture before us. The shocks of wheat are grouped without apparent design; the figures are not placed

in the field, but to pursue their occupation; the groups of clothes are not formally arranged; every thing is as it would appear were we suddenly to enter a harvest field amidst the blaze of noon. The colouring of the corn is brilliant and dazzling, the sky is heavenly serene, and the whole effect is replete with feeling of the chastest notions of art.

49. *Sportsmen in a Turnip Field.*—

The same.

A true specimen of English scenery, bringing before the mind the pleasing images of rural sport. We cannot but admire these local subjects when treated with such talents, as they not only delight from their rural simplicity, but also produce an agreeable variety in a collection of works of art.

75. *A Ferry near Doncaster.*—

The same.

Nothing can more strongly remind us of being between the rushy borders of an inland river than this pleasing representation; the water is pellucid and unruffled as the surface of a mirror, reflecting every object with the truth of nature; the scene is cheerful, the effect is broad, and the colouring very pure.

111. *Gleaners.*—Joshua Christal.

Such as we wish to meet in every village are here represented by the elegant mind of this artist—a race of healthy cottage children, that would have been chosen by the pencil of Raphael, or described by the pen of Virgil. The group of figures, nay, the whole picture, raises in the mind of the spectator none but images of pleasure. The gleanings are from a golden harvest, and are not scattered with a sparing hand. The colouring is chaste and well conceived, the effect is great

in style, and the whole exhibits an elevated feeling of the art.

237. *Cottage Children.*—The same.

A most pleasing little picture of sisterly affection. These children appear the offspring of decent cottagers, and look all innocence and affection. The group is natural, and the design is managed to produce feelings that must delight the mind.

165. *Cottage Children at Needle-Work.*—The same.

The description of *Hermia* and *Helena*, by our immortal bard, would suit these youthful friends—both sitting upon the same bench, and both engaged upon the same work. Contentment and innocence are personified in these cottage girls.

22. *Fishermen mending their Nets.*

—The same.

Sobriety of effect and fine colouring are admirably combined in this design. The figures and circumstances of the scene are true to nature, and the whole is judiciously arranged, and forms a fine picture.

245. *A Child returning from Gleaning.*—The same.

A truly rustic little girl, happy with her bundle of gleanings, returning home. The effect of this little picture is very captivating.

228. *A Girl at a Spring.*—The same.

We are reminded in this innocent girl of the native elegance of the youthful peasantry of Cumberland. The spring and the jug are quite in the classic taste; the colouring and effect could not be executed with greater feeling.

302. *Fishermen going on Board.*—

The same.

These dauntless sons of Neptune are going on board their small fish-

ing boats, and, in pursuit of their useful occupation, are about to resign themselves to the mercy of the elements, which, by the lowering appearance of the evening sky, threaten a tremendous night. Nothing can more strongly pourtray the habits of this adventurous race of men. The scene is on the coast at Hastings.

64. *Solitude*.—The same.

An anchorite entering his cave. The whole scene conveys a notion of solitude; all is retired, solemn, and away from the busy haunts of men; the very trees keep up the sentiment of melancholy silence, and sober twilight is gradually shedding its influence over rock, and tree, and hill.

36. *Boys Angling*.—The same.

The spot represented is supposed to abound with the finny tribe. One can fancy in the watchful patience of the boy, the infant poacher. The group is natural, and the style is that of a boldly finished sketch.

150. *Shepherd Boys. Morning*.—J. J. Chalon.

We do not remember to have seen a more pleasing effect from the pencil of this improving artist. The characters of the shepherd boys are appropriate and truly rustic, and the reflected light on the back of the figures is managed with great felicity. The scenery is truly English, and the whole landscape glitters with the morning sun. The rocks and weeds are executed with the true hand of a master.

144. *An old Man returning to the Hamlet after the Labour of the Day—Companion to the preceding*.—The same.

The figure is boldly relieved, the management of the whole is spirited
No. XLI. Vol. VII.

and clear, and evinces in the artist an accurate feeling of the general effect, not only of the *chiaro oscuro*, but of colour; the touching of the trees emulates the spirit of painting in oil.

167. *River Seine*.—The same.

This enchanting scene reminds us of the classic scenery of the Greek islands. The mountains are bold, but not abrupt; the bridge forms a beautiful continuity of line, and the banks of the river are managed with a just observation to their perspective inclination; and the colouring is chaste and pleasing.

97. *Italian Seaport*.—The same.

The mountains in this romantic scene rise boldly and abruptly behind a town of classic antiquity; the clouds roll majestically along the sky; the waters exhibit the agitation of an approaching gale, and the bright sails of the vessels, relieved upon the gloomy back-ground, produce an union of powerful effect and fine colouring. The execution throughout this composition is masterly and bold.

21. *Retirement*.—The same.

Our sympathies are excited in contemplating this picture. We fancy a widow, with her amiable daughter, living in an humble cottage, sequestered from the world; and are reminded of Thomson's beautiful description of Lavinia and her mother—the resignation of the parent is manifest in her calm attitude; and in the daughter we perceive nought but innocence and content.

197. *View of the Lake of Albano*.—F. Nicholson.

An Italian atmosphere under the influence of the rising sun pervades the whole of this well known scene.

The buildings upon the hill to the left are quite in air, the great expanse of water is tranquil, and the distance is melting into morning vapour.

121. *Cascade in the Island of Glen Lochy, Western Highlands of Scotland.*—The same.

The roaring torrent dashing down the rude crags of the mountain, and the spray scattering its foam, are here depicted with the very truth of nature: this excellence is almost peculiar to Mr. Nicholson. The colouring of the rocks is chaste, the effect is bold, and the scenery is strongly characteristic of the northern part of our island.

113. *View of Tivoli.*—The same.

The effect beneath the arch of the bridge that connects the two sides of the rock over the fall of Tivoli, is faithful to nature; the gray rocks contrast boldly with the bridge and town, which are coloured with much judgment. The beautiful little temple of the Sybils is conspicuous, tho' relieved in the aerial tint from the distant mountains; the gloomy depth of the abyss is well expressed, and contributes materially to the grandeur of the general scene.

258. *View of the Bridge of Camien-aneshrugh, on the Road to Kenmare, Ireland.*—The same.

A very romantic landscape; the bridge of a pure grey tint, and the rocks richly coloured. The mountains are bold, and in a fine mass; the water is forcing its way over its rocky channel with characteristic truth to nature.

105. *Richmond.*—The same.

This delightful town is represented under the haze of an autumnal morning, and has a chaste and natural effect.

240. *Cotter Force, in Yorkshire.*—The same.

The perspective of the water, looking up the glen, is managed with the utmost skill, and the different falls of the river making its rapid way from rock to rock, is quite deceptive; the strongest light is judiciously placed upon the nearest fall. We consider this as a most pleasing and well-coloured picture.

126. *Loch Venachois, with Ben Venue in the distance—Scotland.*—The same.

Never have we seen a more faithful representation of a northern land storm than in this subject. The clouds appear turbulently urged forward; the lake, though distant, is seen perturbed; the trees are agitated until we can fancy we hear them roar; and the travellers, even the animals, seem in dread to face the windy pass.

145. *Sawmill and Fossen, at Wigedall, in Norway.*—W. F. Wells.

Mr. Wells is, perhaps, the only British artist who has been so adventurous as to explore the wild scenery of these inhospitable northern regions. This fossen or fall is bursting over the rocks from its narrow channel, into the expanse below; the crazy bridge shews the rudeness of Danish architecture, and the dangerous passages of that country. The effect of this drawing is broad and bold, and the colouring, we should presume, is characteristic of the climate.

151. *View of Nystuen and Skostag, on the eastern Side of the Fjeld, Norway.*—The same.

This scene abounds with rude grandeur, and is peculiarly Norwegian; the hills are not rising in

gentle undulations, or clothed with a variety of timber, as in Cumberland or warmer regions; but here an immense mountain rises abruptly from the water in one entire mass of solid granite; and the woods are of the hardy dark green fir, ever exposed to the northern blast. The effect of light is well conducted along the side of the hill; and the distant mountains are in a pure clear tone of colour, and convey the idea of immensity and stupendous height.

393. *View from Madamscott Hill, looking over the Vale of Holmesdale.*—The same.

A very pleasing and natural effect of looking down upon the vale, with the light gleaming richly across the center of the scene. Lord Stanhope's mansion and the village church of Chevening, are introduced with great advantage to the picture, which we deem one of this artist's happiest performances.

219. *View at Bromley, Kent.*—F. Stevens.

A pleasing representation of a village-green; the group of trees is of a natural and fine tone of colour; and the timber so well foreshortened, lying upon the ground, is judiciously introduced, aiding the composition, and conducting the light agreeably through the picture, which is executed with a very firm pencil, and conveys the complete idea of an English scene.

92. *Morning.*—The same.

This quiet scene is from a study in the vicinity of Vale Crucis, North Wales, a spot much celebrated by our landscape-painters: the design is elegant, the trees are rich in foliage, and firmly touched; the general effect is clear, and truly

descriptive of the time of day; the vapour spreading horizontally above the grey hills in the distance, is melting into air.

110. *Evening.*—The same.

I sat me down to watch upon a bank
With ivy canopied, and interwove
With flaunting honeysuckle; and began,
Wrapt in a pleasing fit of melancholy,
To meditate on rural minstrelsy.

MILTON'S *Comus*.

The sun is sweetly shedding its warm influence over this classic scene, which conveys us to the spot which Milton felt when his rich mind "was in poetic mood." The contemplative figure is reposing on a bed of velvet verdure, and inclosed by trees and shrubs of luxuriant growth. We think this one of Mr Stevens's happiest efforts of his art.

280. *Old Houses at Norwich.*—

The same.

This picturesque study possesses all the identity of the real objects. The broad mass of plaster is broken with the natural tints produced by sun, and wind, and rain; the roof is well contrasted with a well-toned grey sky; the little sparkling light upon the water renders the picture a just representation of such a homely scene.

32. *Simpson's-Place, Bromley.*

—The same.

This manor-house reminds us of days of yore, when the squire lived in the midst of his tenantry, and administered to the wants of his humble neighbours, and his honoured lady made her way to church amidst the blessings of the poor. The effect and colouring of this ancient fabric has all the appearance of being a fac-simile of the place.

279. *Sleeping Infant*.—T. Uwins.

This chaste little drawing might be termed sleeping innocence, for a sentiment of innocence pervades the design: the decent mother of the infant may be recognised in the scissors and implements of needle-work upon the window-table; and the little favourite cat at the foot of the child's bed, is quite in unison with the pleasing imagery of this happy cot.

62. *Haymakers' Dinner*.—The same.

Smiling peace is personified in this group of honest rustics; all the characters are stamped with nature; the farmer is an epitome of the independent English yeoman; his labourers are such as English peasantry should ever be—healthy, happy, and neat; the aged pair sit gravely reposing; the young man is wooing his fair partner; and the figure in the chip hat is slily listening to his tale, whilst another is absorbed in his love of good ale; the girl in the fore-ground is artlessly fondling the farmer's dog; all the surrounding objects are appropriate, and the colouring and general effect indicate a fine summer's day.

316. *Girl going to the Hop Field*.—The same.

A natural and interesting neat little cottage girl, drawn with taste, and coloured with much feeling.

291. *Boy going to Market*.—The same.

There is not a trait about this group but what is remote from every idea of a populous town; a little solitary rustic boy, slowly creeping to market upon his ass, with his panniers covered with the skin of a sheep. The colouring is natural, and the effect very pleasing.

313. *Frame containing two small Drawings for Ackermann's Westminster Abbey*.—The same.

The one looking into the choir, the other looking out of the great western door. Nothing can exceed the clearness and delicacy of these elegant little drawings. The tombs are executed with great fidelity to the originals, particularly those of Sir Isaac Newton and Lord Stanhope.

87. *Morning*.—R. R. Reinagle.

Although this artist is eminent for the purity and clearness of his style, yet we cannot bring to our recollection any former work of his pencil so complete in these qualities. The whole picture glows with the morning sun; the cattle are executed with the most delicate penciling; and the colouring is as rich and solid as a painting in oil colours, and reminds us of the finishing of Wouvermans; the herbage and the weeds are touched with magical spirit and brightness of effect.

206. *Neapolitan Fishermen hauling their Nets*.—The same.

This is a grand and glowing picture; the figures are represented in the exact costume of the country, and the groups of fish fresh from the ocean are faithfully delineated; we can identify the tunny, spigola, gurnet, dog fish, doree, &c. The cliffs and town of Vico are richly illumined by the evening sun, and the grand bay of Naples is represented washing the surrounding shore with its transparent waves.

336. *The Schools at Furness Abbey*.—The same.

A clear spirited little drawing, well coloured, and managed with good effect. It is a faithful por-

trait of this interesting Gothic building.

24. *View of the House of John White, Esq.*—The same.

The artist has shewn his skill in the treatment of this formal and uninteresting spot. So beautifully clear is the sky, so pellucid the water, so tender the reflections, and so lightly and freely touched are the trees, that we cannot but consider it as a captivating piece of effect.

187. *Beth-Gellert Bridge, North Wales.*—J. Varley.

In this exquisite drawing we perceive united the study of the whole life of Varley. It is replete with breadth and vigour of effect, judicious contrast of light and shade, bold penciling, the greatest purity of colour, and indeed a combination of all that is excellent in his department of art; and we venture to aver, that the general effect of this beautiful scene is copied from a faithful study made upon the spot.

253. *Composition.*—The same.

This admirable arrangement of form, colour, light, and shade, is worthy of the talents of Mr. Varley, who appears to have studied the abstract principles of his art with much perseverance and success. We here see nothing that is little, no part that is not essential to the whole—added to which, a general air of nature pervades the scene.

27. *Conway Castle, North Wales.*
—The same.

This ancient castle has been treated under various effects by this master, and in none, that we remember, with more felicity than in that before us. The mountain clouds and castle, by their opposition of warm and cool tints, assist the general sentiment of the effect, which is pow-

erful in light and shade, and bright in colour. The pollard ash, so judiciously introduced in the foreground, may be instanced as a masterly piece of execution.

77. *Composition.*—The same.

Every part of this composition is marked with the full energy of the artist's powers; the water is deep and transparent, the hills and trees are rich in colour, and the building blazes with light, emitted from a sky of pure ethereal brightness.

226. *Tork Lake, Killarney, Ireland.*—The same.

We offer our best approbation to the society for the introduction of this subject, which is painted from the sketch of an amateur recently returned from a tour in Ireland. Were the practice more frequent, for the professional artist to make pictures from the sketches of enlightened travellers, our exhibitions would be rendered more interesting, as we should have the pleasure of contemplating the scenery of foreign regions, however remote; and the study of landscape-painting would be cultivated by many enterprising gentlemen, whose fortunes and rank afford them the means of travelling abroad. The effect of this romantic scene has much the air of nature—as has also the subject of the bridge in Ireland, by Mr. Nicholson, which is painted from the sketch of an amateur, together with the Tivoli and some others by the same artist; and we are happy to instance these works as fair specimens, to justify our recommendation of this desirable practice.

238. *Kilchern Castle, Scotland.*—
The same.

This insulated castle, so romantically situated upon a little island,

in Loch Awe, is receiving the rays of a bright evening sun upon its ancient battlements; the chain of mountains are kept in a fine aerial teint, and the sky is coloured with great purity.

286. *Caernarvon Castle, North Wales.*—The same.

A bright and glowing drawing; the castle is boldly relieved upon the sky, the water is serene and perfectly transparent, and the foreground is rich and well composed.

86. *View from near Dowdeswell, looking towards Cheltenham.*—W. Turner.

This extensive scene, represented under the influence of bright mid-day, is expressed with Mr. Turner's usual truth of nature, resulting from his observations upon the ever changing effects on such scenery, during his residence in the country the greater part of the year. The light blazes upon the sheep and foreground bank; the middle distance is kept in a deep and rich tone of colour; the light glances vividly upon the adjacent country, and the chain of the blue Malvern hills spread along the horizon, leading the eye to the vast distance which terminates in the county of Worcester: the sky is bold and grand, the clouds rolling along in powerful brightness.

28. *Ottmoor, near Oxford.*—The same.

We perceive in this rich drawing the true effect of an English sky in July—at one part the sun's bright influence is gilding the distant fields, whilst at another the landscape is enveloped in a dark torrent of rain; the distant horizon has all the air of nature, and the herds of cattle grazing in the rich vale are

characteristic of the country; the bright effect upon the tower of the church is finely contrasted by the rich depth of the surrounding trees, and the figures are placed upon the foreground with the truest feeling for the art.

61. *View of Bristol from Kingswood.*—The same.

In this piece we have to admire another grand effect equally natural with the two preceding subjects. The Avon is seen tranquilly flowing between its banks, far below the spectator's feet; the space is beheld under the influence of a passing cloud, a vast ray of light is spreading over part of the city of Bristol, the effect of which is truly fine. We can perceive, amidst the public buildings, although so distant, the beautiful tower of Ratcliffe church. This picture abounds with the most pleasing incidents of light and shade, and is coloured with great truth.

We regret that our limits prevent the introduction of further notices upon this exhibition—we have already exceeded the space usually allotted to these remarks. We disclaim all partiality in the selection of names, and shall resume the agreeable task in the next number of this work. We cannot dismiss the subject without expressing our opinion, that this collection, altho' not equal in number of subjects to the last, yet it is far above any preceding exhibition of this society in point of merit; and we anticipate, that the public patronage will be found to keep pace with the general improvement evinced since the last exhibition. The Exhibition of the Associated Painters in Water-colours, Bond-street, will be noticed in our next number.

FASHIONS FOR LADIES.

PLATE 32.—PROMENADE OR CARRIAGE COSTUME.

A ROUND spencer robe of blossom-coloured sarsnet, trimmed with tufted Chinese silk fringe; a drapery of deep vandyke black lace, continued round the back and shoulders to the bottom, in the loose Polonaise style; the spencer sitting close to the throat, without a collar, which is supplied by that of the morning robe of white muslin beneath. A provincial bonnet of the same material as the spencer, ornamented with two curled white ostrich feathers, placed in adverse directions in front. Half-boots of blossom-coloured kid; ridicule to correspond; and gloves of lemon-coloured kid, or pale tan colour.

PLATE 33.—DOMESTIC, OR MORNING COSTUME.

A French frock of fine plain India

muslin, with demi-train, and long full bishops' sleeves. Waggoners' cuffs, with gaged front, and shoulders to correspond. Tucker of double-rolled muslin, which also finishes the cuffs round the hands. A Parisian mob cap of fine lace, confined round the head, and terminating on one side with a celestial blue or silver grey ribbon. Sash of the same, tied in small bows and ends in front. Hair in waved curls, divided in the center of the forehead. Spanish slippers of lemon-coloured kid, and gloves of the same material. The peculiar taste and elegant simplicity of these habiliments are further specimens of the graceful invention of the celebrated Mrs. Gill, of Cork-street, Burlington-gardens, from whom we have obtained them.

MEDICAL REPORT.

AN account of the practice of a physician from the 15th of March to the 15th of April, 1812.

Acute diseases.—Measles, 2....Scarlet fever and sore-throat, 1....Inflammatory sore-throat, 2....Fever, 4....Catarrh, 8....Peripneumony, 1....Erysipelas, 1....Acute rheumatism, 2....Acute diseases of infants, 4.

Chronic diseases.—Cough and dyspnoea, 28....Asthma, 3....Hæmoptoe, 4....Pulmonary consumption, 7....Dropsy, 2....Asthenia, 7....Cataplexy, 1....Chronic rheumatism, 7....Pleurodyne, 3....Lumbago, 6....Dyspepsia, 2....Gastrodynia, 2....Colic, 1....Hysteria, 1....Hypochondriasis, 2....Head-ach, 2....Vertigo, 1....Tœnia, 1....Dysentery, 1....Hæmaturia, 1....Ischuria, 1....Cutaneous diseases, 4....Female complaints, 5.

The cold penetrating easterly winds still continue to favour the production and augment the severity of catarrhal and rheumatic affections. Several persons have been attacked with severe pain in the face and head; and in two instances, the submaxillary glands were swelled so enormously as to produce a complete locked jaw, attended with fever, much pain, and uneasiness, which did not abate till suppuration took place, and the pus was discharged, in one patient spontaneously, in the other by means of the lancet.

One of the cases of hypochondriasis occurred in an elderly gentleman, who, after passing most of his life in the management of a large concern, which required constant attention and great activity, was compelled, from adverse cir-

cumstances, to retire, and live upon a small annuity, without any thing to occupy his mind, or divert his thoughts. His morning saunters and evening walks soon ceased to interest, because he had no particular object in view. Constantly engaged in mercantile schemes, his mind had no aptitude for literary pursuits; no relish for the beauties of nature or the curiosities of art: hence, when driven from his accustomed haunts and habitual occupations, his reflections were painful, and he had neither inclination nor power to devise new projects, or enter upon a

different career of life. Society became irksome, and he was daily sinking into a state of apathy, and yielding to an oppressive indolence, which was only interrupted by occasional fits of mental depression, so intolerable, as to induce him to seek for relief in medicine. In the cure of such complaints, as well as in those which depend upon some of the passions, as of grief or of love, drugs offer but feeble aid. Yet, by regimen, management, and advice adapted to the case, the scientific physician may effect much.

AGRICULTURAL REPORT.

THE late dry weather has been very favourable for the latter seed-time on retentive soils, which, from the late wet weather, were much saturated with water, and required a powerful evaporation before they would work kindly. The greatest part of these are now sown.

The young wheats have generally a very healthful appearance. The dry weather in the latter part of March recovered all those late-sown crops which the continued rains had impeded; they have now acquired that dark green appearance which always precedes a strong and fruitful stem, indicative of a strong crop.

The barley sowing is nearly finished, except a few fields where the turnips are

not quite finished. The early sown are making their appearance, but have been somewhat checked by the late cold weather.

The early sown peas have also felt the effects of the frosty mornings, and require warm weather.

The bean lands have occasioned the farmer some trouble to let the prisoners out where the seed was ploughed in. The flaking furrow, for want of the winter's frost, has given plenty of work for the harrow.

The winter tares, rye, clover, &c. &c. have also been slightly affected by the weather. Vegetation in general has received a timely check, which may be productive of a very fruitful year.

ALLEGORICAL WOOD-CUT, WITH PATTERNS OF BRITISH MANUFACTURE.

No. 1. A NEW-INVENTED and delicate article, from the celebrated house of Millard and Co. Cheapside. It exhibits a correct representation of the Indian tartan muslin, and is a neat and most appropriate material for morning robes, or summer wrap pelisses, combining a uniqueness of taste with the becoming requisite of economy. We have authority to state, that the Indian shawls and muslins, now selling at this house, are of the most beautiful description, and of a price

far exceeding in cheapness any before offered. For the information of our several correspondents, who may be forming new establishments, we observe, that, amidst the numerous articles offered for sale at this house, are found the richest damask linen for the table, as well as the curious 6-4ths Holland and other sheeting.

No. 2. A new lemon-grounded printed cambric, appropriated for the intermediate order of attire during the spring



May 1812.—Vol. 7.

The Repository

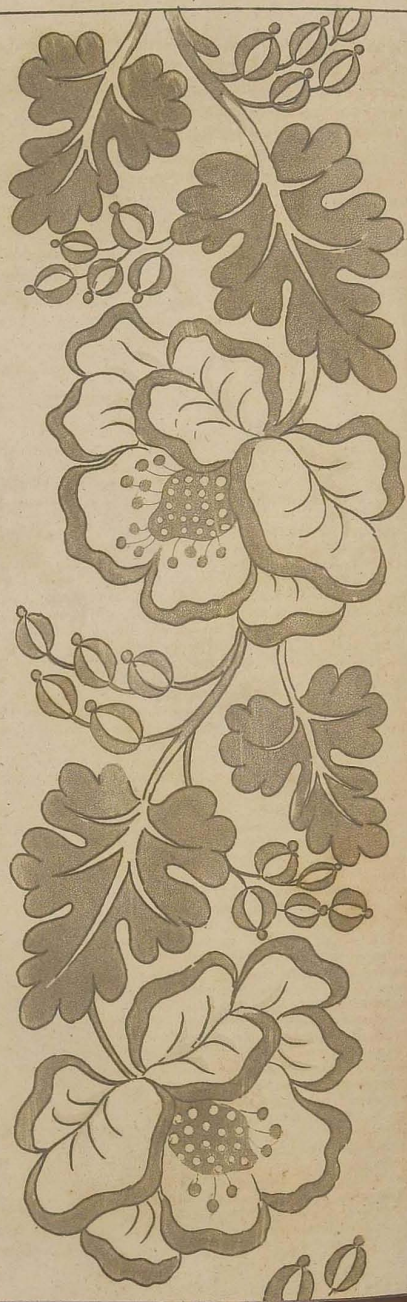
Of Arts, Literature, Commerce, Manufactures, Fashion, and Politics.
 MANUFACTURERS, Factors, and Wholesale Dealers in Fancy Goods that come within the scope of this Plan, are requested to send Patterns of such new Articles as they come out, and if the requisites of Novelty, Fashion, and Elegance are united, the quantity necessary for this Magazine will be ordered.

R. Ackermann, 101, Strand, London.

No.

REPOSITORY OF ARTS, SCIENCE, &c.

41.



and summer months. It is adapted for the high gown or morning wrap, and admits of no ornamental trimming, except the requisite appendage of a frill or collar of lace or needle-work, &c. This article is to be met with at the house of Smith and Co. Tavistock-street, Covent-garden.

No. 3 is a new and ingenious invention for ladies' hats, bonnets, &c. composed of WILLOW SHAVINGS. This article is now brought to the highest state of perfection by its original inventor, Mr. Palin, No. 76, Holborn-bridge; and is exhibited in a variety of

beautiful tints and colours. By this improvement, ladies are enabled to display their taste in consorting so as to produce not only a becoming article for their own wear, but also baskets and mats for the table, &c. as well as many other articles both useful and ornamental.

No. 4 is a fashionable article just brought out from the house of Messrs. Maund and Co. Cornhill; and is calculated both for gentlemen's waistcoats and ladies' dresses. With coats of dark blue cloth, or those of light mixtures, waistcoats of this animated article have a very good effect.

DIVIDENDS.

DIVIDENDS

Between 15th Feb. and 15th March.

Adams D. Basingstoke, Hants, shopkeeper, March 24—Amsluck T. Turham Green, merchant, May 2—Anderdon W. & R. Lightollers, Chorley, Lancashire, cotton-spinners, May 2—Argent W. Hare street, Romford, victualler, April 11—Baker W. York, confectioner, Mar. 21—Barns W. sen. Rochford, Essex, barge-master, April 4—Bath R. Auderton, Cornwall, rope-maker, April 6—Beutley P. Bucklersbury, stone-mason, Mar. 28—Berry W. Alplington, Devon, tanner, April 7—Bidwell H. Whitechapel, linen-draper, Mar. 28—Bignell W. Great St. Helen's, broker, April 11—Birket R. Gloucester street, Queen square, tailor, April 14—Bishop E. Bristol, tape-manufacturer, Mar. 20—Blackburne J. and J. Cook, Lancaster, spirit-merchants, Mar. 12—Blow J. Hertford, currier, April 7—Blundell J. Lloyd's coffee-house, insurance-broker, March 28—Bone J. and W. Hone, Strand, booksellers, March 21—Boone 7, Piccadilly, hat-haberdasher, March 14—Bovingdon S. Vine street, St. Martin's lane, victualler, Mar. 28—Bradley B. Farnham, brewer, April 14—Brodie O. North Shields, Durham, cordwainer, April 14—Buckler A. Basinghall street, factor, April 18—Bull J. King's Langley, Herts, carpenter, Mar. 28—Bunn S. Great Charlotte street, merchant, April 21—Burgess D. and M. Lord, Rochdale, cotton-spinners, April 15—Barrough M. New Sarum, Wilts, banker, April 2—Butter R. Cheapside, glover, April 7—Carter J. Poplar, sloop-seller, April 18—Chapman T. East-Retford, Notts, grocer, Mar. 28—Chatterton C. Newark, linen-draper, April 4—Clive T. Tokenhouse yard, merchant, March 14—Coggan G. Sculcoats, York, corn-factor, Mar. 20—Collier J. Stockport, and S. Collier, Manchester, cotton-spinners, Mar. 14—Collins R. Union court, Broad street, builder, Mar. 10—Colson J. Walham Green, stage-coach-master, Mar. 21—Cook H. and J. Herbert, Barchin lane, merchants, April 11—Cook J. Middle street, Cloth Fair, wine-merchant, May 28—Cooksley R. Pool, Montgomeryshire, timber-merchant, March 28—Cope J.

Newcastle, Stafford, mercer, March 10—Cornford T. and G. Milford lane, Strand, coal-merchants, April 14—Cottin J. Broad street, merchant, April 4—Cowie J. Warrford court, April 7—Croker W. Ratcliff Highway, ironmonger, March 21—Davey J. Truro, Cornwall, rope-maker, May 2—Davies W. Liverpool, slater, April 5—Davis P. Birdham, Sussex, baker, Mar. 30—Dawes J. W. Noble, R. H. Croft, and R. Barwick, Pall-Mall, bankers, April 7—Dedier P. and W. Tebbett, St. James's street, booksellers, April 7—Dingle J. Plymouth Dock, cabinet maker, April 2—Dodd S. Rochester, grocer, April 11—Dolby R. Colchester, bricklayer, April 4—Draper T. City road, surgeon, March 21—Duckham T. Washfield, Devon, cattle-dealer, March 11—Dunn J. Turnmill street, Clerk-enwell, victualler, April 11—Ellis J. Quea street, Cheapside, lead-merchant, April 11—Ensor W. Bath, grocer, April 28—Epps F. Sevenoaks, Kent, ironmonger, April 18—Evans R. Beach street, Barbican, chessemonger, April 7—Fall G. and J. Hutchinson, Tooley street, brewers, March 3—Fenton J. and G. Moore, Rotherhithe, smiths, March 17—Ferriter S. M. Fore street, merchant, March 17—Fisher W. Hondditch, linen-draper, April 11—Foy W. Beach street, Barbican, linen-draper, March 21—Frankland F. Cheapside, warehouseman, June 9—Gardner J. Horsly-down lane, Southwark, coal-merchant, March 24—Garman W. Bristol, merchant, March 17—Glover M. and E. Kidderminster, milliners, Mar. 20—Golden G. Darnley Farm, Dorset, maltster, March 23—Goodwin J. Sheffield, carpenter, April 8—Green J. Cornhow, Cumberland, dealer, Mar. 25—Greenwell J. South Shields, Durham, butcher, April 14—Gregory G. jun. Liverpool, druggist, April 8—Greig J. Charles st. Hampstead road, baker, April 4—Griffiths W. Westwood, Wilts, dyer, March 17—Hall G. Holywell street, Shoreditch, victualler, March 24—Hall T. Stoke Newington, victualler, March 17—Halliday T. Old South Sea house, merchant, Feb. 25—Hamilton J. Broad street, merchant, March 28—Harding T. Ludlow, innkeeper, March 6—Harper W.

Norwich, batter, March 25—Harris E. St. Catherine's, provision-merchant, March 21—Hathaway E. Walsall, Stafford, grocer, March 21—Hearn W. Needham Market, Suffolk, fellmonger, March 11—Heselwood T. York, grocer, April 1—Hobman W. and C. Deptford, cow-keepers, March 17—Hodgson A. Fenchurch street chambers, merchant, April 14—Holmes C. Bull Head court, Newgate street, haberdasher, April 14—Hoppe E. Church street, Little Minories, mathematical instrumental-maker, March 14—Horden J. St. John street, Smithfield, potter, March 21—Howard R. sen. J. Rivers, R. Howard, jun. and J. Howard, Mitcham, calico-printers, April 14—Hubbard J. jun. Grubb street, Cripplegate, upholsterer, March 28—Hughes R. Poultry, goldsmith, March 28—Humberstone M. E. Hull, spirit-merchant, March 31—Hunt R. Nottingham, mercer, April 4—Hunt P. Nottingham, grocer, April 4—Hutchinson J. Tooley street, brewer, Feb. 24—Inglish J. Manchester, linen-draper, April 4—Jackson S. Bermondsey street, Southwark, woollapler, March 28—Jefferies J. Sudbury, Suffolk, miller, April 8—Johnson A. Manchester, draper, March 26—Jones S. Wardour street, Soho, grocer, March 28—Jones R. Lock's Fields, Surry, publican, March 28—Jones C. and B. Loadman, Sheffield, druggists, April 4—Kemp J. Bar street, East Smithfield, dealer, April 4—King R. Duke street, Lincoln's inn fields, tailor, March 28—Knight R. Warminster, grocer, March 26—Koops M. Edmonton, merchant, April 28—Kruse A. Union court, Broad street, merchant, April 7—Lea W. Deptford, ironmanger, March 14—Leckey H. and C. Bush, Old Jewry, March 28—Lee E. Broad street, merchant, April 11—Lee S. Birch lane, merchant, April 11—Lewmy J. Stepney, victualler, March 14—Kilke T. Old Brompton, Middlesex, builder, March 21—Luard P. R. merchant, April 7—Maggs J. Hilberton, Wilts, coal-merchant, March 16—Marchant R. and M. Bartton, Bond street, milliners, March 10—Marriott R. Northampton, banker, March 24—Marsh R. Rayleigh, Essex, linen-draper, March 24—Martin T. and J. Edwards, High Holborn, blacking-manufacturers, April 18—Martin T. Overton, Flint, April 15—Maynard T. Mount Pleasant, Clerkenwell, horse-hair-manufacturer, March 14—Medley C. College hill, warehouseman, March 23—Mercer W. Mile end, horse-dealer, April 4—Midlane W. Gosport, grocer, March 31—Mitchell W. Turnwheel lane, sugar-factor, April 4—Morgan J. Coppice row, Clerkenwell, victualler, March 24—Morgan L. Aylsham, Norfolk, linen-draper, March 17—Morgan W. B. and J. Duddon, Shepton Mallett, Somerset, bankers, April 16—Moseley J. Swinefleet, York, potatoe-merchant, April 7—Mumford T. and J. Skeen, Greenwich, timber-merchants, April 18—Nailer J. Jefferies square, St. Mary Axe, merchant, Feb. 29—Naylor R. Chigwell, merchant, March 14—Nesbitt J. sen. Aldermanbury, merchant, March 24—Noble R. Clarke's Terrace, Cannon street road, Surry, merchant, March 17—Noone A. Stratford, Essex, saddler, Feb. 29—Norrie J. Holborn, woollen-draper, March 28—Notley G. Dartford, Kent, innholder, May 2—Oddy S. A. and H. Oxford street, booksellers, April 4—Ogilvie G. and W.

McNeillie, Liverpool, soap-manufacturers, April 11—Palmer T. Bristol, silversmith, April 3—Peach R. Wakefield, York, woollapler, March 31—Phillips D. Bristol, haberdasher, March 16—Phillips C. and T. bankers, Milford, Pembroke, March 21—Phillips H. Worthing, Sussex, wine-merchant, April 4—Phipps J. Cophall court, broker, April 18—Pitt J. Coleman street, auctioneer, April 4—Platt W. Bolton le Moors, Lancaster, muslin-manufacturer, April 23—Powell W. Brecon, liquor-merchant, April 4—Price R. and W. Cross, Bristol, merchants, Feb. 27—Prigg W. Ipswich, victualler, March 14—Prosser W. W. and R. Cutter, Fenchurch st. wine-merchants, April 14—Read R. Lothbury, factor, April 18—Reddish R. St. James's street, wine-merchant, March 10—Reeve W. Clapham, coach-master, March 7—Richardson T. South Bersted, Sussex, brewer, March 30—Robinson J. Whitehaven, mercer, March 30—Roper J. Norwich, woollen-draper, March 31—Rose W. Stratford, Essex, dealer, March 14—Ross H. and J. Ogilvie, army-agents, Argyle street, April 7—Routh J. T. Le Mesurier, and H. L. Routh, Austin Friars, merchants, Feb. 29—Rugg W. Cardiff, cabinet-maker, April 6—Saffery J. Canterbury, bookseller, April 1—Sanders J. Huncley, Leicester, corn-dealer, April 2—Sankey C. James street, Covent garden, cheesemonger, March 21—Sargeant J. Jermyu street, watch maker, March 21—Savage S. and J. Slack, Macclesfield, silk-manufacturers, April 29—Scott J. Russell street, Bermondsey, cooper, April 14—Scott W. Lloyd's coffee-house, insurance-broker, March 17—Scott J. Strand, bookseller, March 28—Sharrock T. Preston, Lancashire, shopkeeper, March 21—Shearcraft J. Gloucester street, Queen square, tailor, March 24—Sherwood J. W. Newgate street, cheesemonger, March 24—Simpson J. and W. Graydon, Old Change, factors, March 28—Skinner D. Newington Causeway, cabinet-maker, March 14—Smedley J. Salford, Manchester, dyer, March 19—Smith P. Piccadilly, linen-draper, April 4—Smith T. Oxford, linen-draper, March 28—Smith G. and J. Currie, Chepstow, Monmouth, bankers, March 7—Spalding D. Thorpe, next Norwich, liquor-merchant, March 31—Spencer W. and A. Woodhead, New Court, Bow lane, merchants, April 4—Squire J. and S. Sawyer, Bristol, merchants, April 18—Stadford P. Chester, tallow-chandler, April 20—Stanton R. Fifth street, Soho, bronze-manufacturer, April 14—Stead J. Foster lane, Cheapside, warehouseman, March 24—Stevens W. Leeds, stone-dealer, April 4—Stooke W. St. Pancras, baker, March 21—Sumner T. Barnace with Bonds, Lancashire, miller, April 3—Sylvester P. Wantage, Berks, tanner, March 24—Taylor P. Sheffield, screw-manufacturer, April 3—Toller E. Godnauchester, Huntingdon, corn-bayer, April 1—Travis R. Manchester, silversmith, March 24—Tubb W. and J. B. A. Scott, King's Road, Pimlico, nurserymen, March 14—Turpin J. Upper Tooting, Surry, corn-dealer, March 24—Twibill J. Macclesfield street, Soho, builder, March 14—Ullock M. and M. linen-drappers, April 4—Urquhart W. Lloyd's coffee-house, merchant, April 14—Valentine J. H. Church Passage, Old Jewry, insurance-broker, April 14

METEOROLOGICAL JOURNAL FOR MARCH, 1812.

Conducted, at Manchester, by THOMAS HANSON, Esq.

1812. MAR.	Wind.	Pressure.			Temperature.			Weather.	Evap.	Rain.
		Max.	Min.	Mean.	Max.	Min.	Mean.			
1	SW 1	29,70	29,34	29,520	42,0°	34,0°	38,00°	cloudy	—	—
2	NE 1	29,86	29,70	29,780	43,0	30,0	36,50	fine	—	—
3	SE 2	29,86	29,70	29,780	40,0	32,0	36,00	rainy	—	—
4	SW 1	29,70	29,60	29,650	50,0	39,0	44,50	rainy	—	—
5	SW 1	29,85	29,70	29,775	44,0	35,0	40,00	cloudy	—	—
6	NE 2	29,85	29,50	29,675	48,5	35,0	41,75	cloudy	—	—
7	W 2	29,65	29,40	29,525	50,0	38,0	44,00	rainy	—	—
8	NW 2	30,30	29,65	29,975	46,0	34,0	40,00	fine	—	1.950
9	NE 1	30,55	30,30	30,425	47,5	30,5	39,00	fine	—	—
10	NE 2	30,60	30,50	30,550	47,0	29,0	38,00	fine	—	—
11	SE 1	30,50	30,40	30,450	42,5	32,0	37,25	fine	—	—
12	W 1	30,40	30,05	30,225	42,0	34,0	38,00	cloudy	—	—
13	SE 1	30,29	30,05	30,125	45,0	31,0	38,00	fine	—	—
14	SE 1	30,29	30,00	30,100	46,0	35,0	40,50	fine	—	—
15	E 1	30,00	29,90	29,950	45,0	34,0	39,50	fine	—	—
16	E 2	29,90	29,85	29,875	41,0	32,0	36,50	fine	—	—
17	SE 1	29,35	29,70	29,775	39,0	26,0	32,50	cloudy	—	—
18	NE 1	29,70	29,10	29,400	40,0	27,0	33,50	snowy	—	—
19	SE 1	29,12	29,10	29,100	40,0	27,0	33,50	cloudy	—	—
20	E 4	29,10	28,60	28,850	38,0	32,0	35,00	snowy	—	—
21	SE 2	29,05	28,60	28,875	48,5	34,0	41,25	fine	—	.505
22	E 2	29,60	29,05	29,325	44,0	33,0	38,50	fine	—	—
23	NE 4	29,60	29,25	29,425	42,5	34,0	38,25	fine	—	—
24	NE 3	29,35	29,07	29,210	39,0	32,0	35,50	cloudy	—	—
25	N 2	30,20	29,35	29,775	38,0	26,0	32,00	fine	—	—
26	NE 2	30,50	30,20	30,350	41,0	24,0	32,50	fine	—	—
27	NE 2	30,40	29,40	29,900	42,0	32,0	37,00	gloomy	—	—
28	S 1	29,40	28,70	29,050	48,0	40,0	44,00	rainy	—	—
29	S 1	29,25	28,70	28,975	47,0	43,0	45,00	rainy	—	—
30	S 2	29,60	28,95	29,275	48,0	38,0	43,00	rainy	—	—
31	Var. 2	29,72	29,60	29,660	42,0	37,0	39,50	fine	*	2.600
		Mean	29,688		Mean	38,33		Inches	5.115	

* The observations on the evaporation were interrupted this month.

RESULTS.

Mean barometrical pressure, 29.688—maximum, 30.60, wind N. E. 1—minimum, 28°60. wind E. 4—Range 2.00 inches.

The greatest variation of pressure in 24 hours, is 1 inch, which was on the 27th.

Mean temperature, 38°.33—maximum, 50° wind S. W. 1—Minimum 24° wind N. E. 1—Range 26°.

The greatest variation of temperature in 24 hours is 17°, which was on the 9th and 26th.

Spaces described by the barometer, 11.60 inches—Number of changes, 18.

Rain, &c. this month, 5.115 inches—number of wet days, 9—Total rain this year, 13.180 in.

WIND.

N	NE	E	SE	S	SW	W	NW	Variable.	Calm.
1	9	4	7	3	3	2	1	1	0

Brisk winds 1—Boisterous ones 2.

The unusual occurrences of this period were the frequent thunder storms. On the 8th the barometer rising quickly, and above the mean elevation, with a gentle N. W. wind, lightning and thunder were noticed; its effects were particularly observed at Duckenfield, at which place two trees were split, and the cattle much affrighted. Upwards of an inch of rain fell the preceding day, and the thermometer indicated its monthly maximum.

Frequent showers of hail, snow, and sleet prevailed to the full of the moon, the wind being chiefly in the east and south-east quarters; it generally blew briskly, and on two days amounted to a hurricane; the atmosphere was violently agitated; the barometer had fallen gradually from the monthly maximum, which occurred on the 10th, to its minimum on the 20th; on the 26th it had regained its loss; but in forty-eight hours more, it fell from 30.50 to 28.70 inches, being a loss of nearly two inches.

Immediately preceding this sudden change, the minimum temperature of the month was noted, but which was soon augmented; for the wind changed from north-east to south, and rain fell in large quantities, particularly on the 30th, so as to raise the river Irwell near five yards above the common level, in a few hours. This last circumstance was particularly occasioned by the melted snow from the neighbouring hills.

The mean temperature of this month is four degrees colder than that of February, and seven colder than March, 1811.

Upon the whole the present March has been a cold, changeable month, which has given a very favourable check to the rapid progress of vegetation in the preceding one.

METEOROLOGICAL TABLE FOR MARCH, 1812.

Conducted by Mr. J. GIBSON, Laboratory, Stratford, Essex.

1812 MAR.	Wind.	Pressure.			Temperature.			Weather.	Evap.	Rain.
		Max.	Min.	Mean.	Max.	Min.	Mean.			
1	E	29,85	29,65	29,750	44°	33°	38,5°	fine	—	—
2	N W	29,97	29,90	29,935	46	27	36,5	clouds	—	—
3	E	29,90	29,86	29,880	44	38	41,0	cloudy	—	—
4	S W	29,87	29,80	29,835	52	35	43,5	cloudy	—	—
5	Var.	30,04	29,75	29,895	47	36	41,5	cloudy	—	.37
6	S W	29,88	29,84	29,860	56	41	48,5	cloudy	—	—
7	W	29,87	29,66	29,765	57	35	46,0	cloudy	.43	.18
8	N W	30,19	29,87	30,030	50	31	40,5	cloudy	—	—
9	N	30,20	30,19	30,225	46	33	39,5	cloudy	—	—
10	N	30,26	30,20	30,230	44	30	37,0	cloudy	—	—
11	N W	30,20	30,20	30,200	46	33	39,5	fine	—	—
12	W	30,20	29,96	30,080	44	34	39,0	clouds	—	—
13	N W	29,99	29,96	29,975	45	34	39,5	showers	—	—
14	N W	29,99	29,87	29,930	44	26	35,0	cloudy	—	—
15	N E	29,87	29,76	29,815	42	31	36,5	clouds	.48	.26
16	N E	29,77	29,75	29,760	35	31	33,0	bleak	—	—
17	N	29,75	29,66	29,705	36	29	32,5	bleak	—	—
18	Var.	29,66	29,40	29,530	39	26	32,5	clouds	—	—
19	N W	29,40	29,30	29,350	39	29	34,0	fine	—	—
20	E	29,24	29,10	29,170	50	40	45,0	stormy	—	—
21	S	29,54	29,24	29,390	54	39	46,5	cloudy	.30	.38
22	E	29,74	29,54	29,640	53	39	46,0	fair	—	—
23	E	29,74	29,27	29,505	42	40	41,0	cloudy	—	.56
24	E	29,64	29,27	29,455	40	32	36,0	cloudy	—	—
25	N W	30,27	29,66	29,965	42	24	33,0	cloudy	—	—
26	Var.	30,35	30,17	30,260	46	30	38,0	fine	—	—
27	S E	30,17	29,59	29,830	51	41	46,0	cloudy	—	—
28	S W	29,56	29,39	29,475	53	49	51,0	stormy	.43	.30
29	W	29,57	29,48	29,525	58	48	53,0	rain	—	.43
30	W	29,35	29,57	29,710	59	40	49,5	cloudy	—	—
31	E	29,85	29,64	29,745	47	40	43,5	cloudy	.20	.56
		Mean			Mean			Total	1,84in.	2,84in.

RESULTS. Prevailing winds, westerly.—Mean height of barometer, 29,789 inches—thermometer, 40,7°.—Total of evaporation 1,84 inches.—Rain 2,84 inch—total in another gauge 2,79 inches.

Notes.—2d. Day fine—occasional clouds.—3d. White frost in the morning—night rainy.—4th. Rainy morning.—5th. Rainy night.—9th. A shower of hail in the afternoon.—11th. White frost in the morning.—15th. Frosty morning.—16th. A very strong bleak wind from the N. E. all day.—17th. A very cold windy day.—20th. Some snow in the morning, followed by rain.—22d. Very rainy night—wind high.—25th. Some snow in the morning, accompanied by a rapid rise of the barometer.—26th. Very fine clear morning—barometer still rising.—27th. Cloudy morning—considerable depression of the barometer—day much clouded—rain in the evening.—28th. Wind boisterous all day, with some rain—night stormy.—29th. Morning fine—day cloudy—night rainy.—30th. Rainy morning.—31st. Stormy night.

Prices of Fire-Office, Mine, Dock, Canal, Water-Works, Brewery, and Public Institution Shares, &c. &c. for APRIL, 1812.

Albion Fire and Life Assurance	£53 per sh.	Huddersfield Canal	£20 a 21 per sh.
Globe Ditto	112 do.	Dudley Ditto	50 a 51 do.
London Ditto	20 15 do.	Monmouthshire Ditto	103 do.
Royal Exchange Ditto	290 do.	Rochdale Ditto	43 a 45 do.
London Docks	£115 a 116½ do.	Grand Trunk Ditto	1050 do.
South London Waterworks	68 a 70 do.	Wilts and Berks Ditto	18 do.
Birmingham Canal	615 do.	London Institution	52 10 do.
Grand Junction Ditto	£244 a 245 do.	Auction Mart	5 do dja.
Croydon Ditto	22 do.	Covent-Garden Theatre	425 do.
Grand Surrey Ditto	140 do.	Day Newspaper	8 a 9 do.
Ellesmere Ditto	69 do.	Gas Light Company	3 do. pm.

WOLFE & Co. 9, Change-Alley, Cornhill, &

FORTUNE & Co. 13, Cornhill.

PRICES OF STOCKS.

Date.	Bank Stock.	3 Pn. Ct. Consols.	3 pr.ct. 4 pr.ct. Red.	Navy 5 pr.ct.	Long Ann.	Omnium pr.ct.	Impl. 3 pr.ct.	Impl. Irish Ann. pr.ct.	5 S. Sea Stock.	S. Sea Ann. Stock.	India Stock.	India Bonds.	Exchgr Bills.	St. Lott. Tickets.	Cons. for Ac. Apl. 10
Mar. 21	Shut	59 a 1/2	Shut	89 1/2	Shut	5 1/2 Dis.	58	—	—	Shut	Shut	5 Pm.	2 Pm.	£21. 18s.	50 1/2
23	—	59 1/2 a 1/2	60 1/2	89 1/2	15 1/2	5 1/2 Dis.	57 1/2	—	6 1/2	—	—	4 Pm.	1 Pm.	—	50 1/2
24	—	59 1/2 a 1/2	Shut	90 1/2	—	5 1/2 Dis.	58 1/2	—	6 1/2	—	—	3 Pm.	Par	—	50 1/2
25	—	59 1/2 a 1/2	—	90 1/2	—	5 1/2 Dis.	58	5 1/2	—	—	—	2 Pm.	Par	—	59 1/2
26	—	59 1/2 a 1/2	—	90 1/2	—	5 1/2 Dis.	58	—	—	—	—	1 Pm.	1 Pm.	—	59 1/2
27	Hol.	—	—	90 1/2	—	5 1/2 Dis.	58 1/2	—	—	—	—	—	—	—	—
28	—	59 1/2 a 1/2	76	90 1/2	—	—	—	—	—	—	—	2 Pm.	1 Pm.	—	50 1/2
30	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—
31	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Apl. 1	—	59 1/2 a 1/2	76 1/2	90 1/2	—	4 1/2 Dis.	58 1/2	5 1/2	6 1/2	—	—	3 Pm.	1 Pm.	—	60 1/2
2	—	60 1/2 a 1/2	76	90 1/2	—	4 1/2 Dis.	58 1/2	—	6 1/2	—	—	2 Pm.	2 Pm.	—	60 1/2
3	—	60 1/2 a 1/2	76	90 1/2	—	4 1/2 Dis.	58 1/2	—	—	—	—	3 Pm.	3 Pm.	—	60 1/2
4	—	59 1/2 a 1/2	60 1/2	90 1/2	15 1/2	—	—	—	—	—	—	9 Pm.	5 Pm.	—	59 1/2
5	—	59 1/2 a 1/2	73 1/2	90 1/2	15 1/2	—	—	—	—	58 1/2	—	10 Pm.	6 Pm.	—	59 1/2
6	22 1/2	59 1/2 a 1/2	74 1/2	91	15 1/2	—	—	87 1/2	—	59	—	10 Pm.	6 Pm.	—	60 1/2
7	22 1/2	59 1/2 a 1/2	74 1/2	91	15 1/2	4 1/2 Dis.	—	—	—	—	—	10 Pm.	6 Pm.	—	60 1/2
8	23	60 1/2 a 1/2	74 1/2	90 1/2	15 1/2	4 1/2 Dis.	—	—	—	—	—	10 Pm.	6 Pm.	—	60 1/2
9	23 1/2	60 1/2 a 1/2	74 1/2	90 1/2	15 1/2	4 1/2 Dis.	—	—	—	—	—	10 Pm.	6 Pm.	—	60 1/2
10	23 1/2	59 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	87 1/2	—	58 1/2	—	10 Pm.	5 Pm.	May 27	60 1/2
11	—	60 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	87 1/2	—	—	178 1/2	8 Pm.	5 Pm.	—	60 1/2
12	—	60 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	87 1/2	—	—	178	9 Pm.	5 Pm.	—	60 1/2
13	23 1/2	60 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	—	—	—	178	9 Pm.	5 Pm.	—	60 1/2
14	23 1/2	59 1/2 a 1/2	74 1/2	91	15 1/2	4 1/2 Dis.	—	—	—	—	177 1/2	6 Pm.	2 Pm.	—	60 1/2
15	—	59 1/2 a 1/2	74 1/2	91 1/2	15 1/2	4 1/2 Dis.	—	87 1/2	65 1/2	50 1/2	—	7 Pm.	3 Pm.	—	60 1/2
16	23 1/2	59 1/2 a 1/2	74 1/2	90 1/2	15 1/2	4 1/2 Dis.	—	87 1/2	—	—	177	7 Pm.	2 Pm.	—	60 1/2
17	—	59 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	—	—	58 1/2	—	7 Pm.	2 Pm.	—	60 1/2
18	—	59 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	—	—	—	—	7 Pm.	2 Pm.	—	60 1/2
19	—	59 1/2 a 1/2	74 1/2	90 1/2	15 1/2	—	—	—	—	—	—	7 Pm.	2 Pm.	—	60 1/2
20	—	60 1/2 a 1/2	74 1/2	91 1/2	16 1/2	—	—	—	—	—	—	6 Pm.	2 Pm.	—	61

Highest and lowest prices of 3 per cent. consols, others highest only.—HORNBY and Co. Stock Brokers, State Lottery-Office, 25, Cornhill.

L. Harrison & J. C. Leigh, Printers, 373, Strand.