

LA BELLE ASSEMBLÉE.

FASHIONS

For JANUARY, 1808.

EXPLANATION OF THE PRINTS OF FASHION

No. 1.—A MORNING DRESS.

A round cambric gown, a walking length, with short full sleeve, and puckered cuff, buttoned or laced down the back, and made high round the neck, with a full frill of lace. A military stock, edged round the chin with the same. A figured Chinese scarf, the colour American green, twisted round the figure in the style of antique drapery. Melon bonnet the same colour, striped, and trimmed to correspond with the scarf. Hair in irregular curls on the forehead. Earrings of gold or topaz. Long York tan, or Limerick gloves, above the elbow. Slippers of yellow Morocco. This dress, divested of the bonnet, is considered genteel *neglige* for any period of the day.

No. 2.—A MORNING WALKING, OR CARRIAGE HABILIMENT.

A simple breakfast robe of Indian muslin, or cambric; with plain high collar, and long sleeve. Plain chemisette front, buttoned down the bosom. A Calypso wrap of morone velvet, or kerseymere; trimmed entirely round with white ermine, or swansdown. Spanish hanging-sleeve, suspended from the back, and falling over the left shoulder, terminating in a round point below the elbow. This ornament is lined throughout with skin the same as the trimming. A mountain hat of white imperial beaver, or fur, tied under the chin with a ribbon the colour of the coat. Gloves and shoes of American green, or buff. Cropt hair, confined with a band, and curled over the left eye.

No. 3.—A BALL DRESS IN THE PARISIAN STYLE.

A Neapolitan robe and petticoat, of white, or coloured satin, made quite plain. Armorial vest of white satin, beaded in gold stripes. A *cestu* *à-la-Cleopatra*, composed of wrought

gold and amethysts. Hanging sleeve, gathered in front of the arm, with brooches of the same. The hair confined from the roots, the ends flowing in irregular curls, leaving the forehead and temples exposed. An Indian *casque* of tissue, with amethyst ornaments. A long veil of gossamer gauze, rounded at the end, and embroidered in a delicate border of silver, or silk, flowing from the centre of the crown, over the right shoulder, and forming a drapery in front of the figure by the attitude of the left hand. Pear ear-rings of amethyst or pearl. Necklace of pearl, with amethyst star in the centre. White satin slippers, edged with silver beading, and white kid gloves above the elbow.

GENERAL OBSERVATIONS

ON THE MOST ELEGANT AND

SELECT FASHIONS FOR THE SEASON.

THE multiplicity and variety, beauty and elegance, which distinguish the costume of our British fair, was never more appropriate and becoming than at the present period. The most happy assemblage of the ancient and modern is apparent in almost every article of fashionable decoration. Taste and judgment are in unison with each other, and have selected and combined whatever has appeared most worthy of perpetuity. The cold weather has impelled the adoption of such articles of attire as are calculated to dispense warmth and nourishment. In the theatres, and even in the drawing-room, the votaries of fashion can no longer boast their wonted display—their courage yields to necessity;—and the scarf, mantle, Indian shawl, and French cloak, now shelters their hitherto exposed shoulders. The endless variety which is exhibited in this and every other article of fashionable attire, will oblige us to a more careful selection of such, as rank the first in taste and elegance.

We shall, with our accustomed attention and fidelity, endeavour at a delineation which shall be found worthy the consideration of our fair correspondents. In the articles of mantles and pelisses there is much novelty and elegance; and they are constructed in the most fanciful forms. The simple cardinal and hood are now confined to those females who have passed their meridian. Those worn by the more youthful fair, are usually formed of light green, purple, or morone kerseymere, variously constructed; those termed the Zealand mantle, the Calypso wrap, and the Spanish mantle and spenser, are the most novel, and rank very high on the list of fashionable articles; these mantles are formed with high full collars, and deep pointed capes, somewhat in the style of the ancient hanging-sleeve; and are cut in a fanciful and varied manner in the skirt, so as to wrap in a graceful unstudied style about the figure. They are often trimmed with skin; but a large silk cord, the colour of the mantle, placed at a little distance from the edge, and the points ornamented with tassels to correspond, is considered more chastely elegant. Indeed we think *fur* is better associated with velvet, satin, or sarsnet. There is not a sufficient degree of contrast between these trimmings and cloth, or kerseymere—and the silk cords, or Trafalgar trimmings, are a bright relief, and have a more light effect. Fancy furs, and coats of dark morone, are become so general, as to be admitted no place in an elegant selection. In the style of dress gowns, we have a crowd of information; at the head of which may be properly placed robes of superfine cloth, embroidered round the bottom, on the bosom, and sleeves, in wreaths of leaves, composed of shaded velvet. We have seen them of buff, with leaves of shaded purple velvet, each leaf veined to nature. For full-dress, these borders are often of gold or silver, embossed, or in spangles; and a ridicule, fancifully formed of the same material as the robe, and bordered up the seams to correspond, is a general and fashionable appendage. French cloaks or capuchins, the same as the dress, are frequently thrown over the shoulders; and relinquished as occasion may require. The comfort and utility, as well as taste and richness, of these elegant garbs, will ensure them a ready adoption amidst the females of rank and fashion. The Polish vest, formed of the above-mentioned material, and trimmed with skin, worn with a short train-petticoat of silver muslin, or tissue, with correspondent turban *à-la-Chinoise*, is a style of costume particularly attractive and becoming. This vest is not more than a yard in length from the top of the back. It

approaches only to the shoulder in front, from whence it flows loose like the Turkish robe, and discovers a waist of the same silver tissue as composes the petticoat, fastened at the bottom with a silver cord and tassels. Slippers of pale orange velvet, with silver rosettes, were worn with this uncommonly elegant habit—orange being the colour of which the vest was composed. Zealand robes are another article which exhibits much novel grace. These are composed of black crape, muslin, or Paris net, tamboured in large spots of *coguelicot*, crimson, or orange. The robe flows open on the left side the figure, and the front breadth being rounded, discovers a petticoat of plain white satin, and meeting the other side of the robe, which flows in a square train, is clasped from the waist to the knee with silver or topaz studs. The waist and sleeve of this dress are usually worn plain, and over a satin under-waist. No trimming but Trafalgar, or a border of netting of floss silk. The colour of the spots can be advantageously associated with this animated and singularly attractive costume. Although white dresses are less general this winter than we remember them for many years, yet are they not wholly exploded. In the morning habit, they admit of no favourable substitute; and amidst the diversity of coloured robes, which present themselves at dinner and evening parties, we still observe the *virgin hue*, venturing, like the modest snow-drop, amidst its more splendid companions, and attracting by its own native purity. Gold and silver brocade ribbands are used to ornament these spotless garbs; and a most delicate article in gossamer gauze is formed in draperies over white or coloured satin slips. Both in England and Paris, the hair is variously dispersed, in the antique style, ornamented with coronets, diadems, tiaras of flowers, and bandeaus of gold laurel, and constitute the most fashionable full dress. In the morning habit, the net handkerchief, the peasants' hood, and the quartered cap of lace, over white or coloured satin, are more appropriate, and bespeaks that proper distinction which manifests a correct taste. Bonnets and hats are considered most fashionable composed of united kerseymere and velvet, of contrasted shades. They are generally formed to fit the head, and constructed high and full in front. The woodman's hat of Georgian cloth, the colour of the coat or mantle, and trimmed with fur, is both a seasonable and unique appendage to the out-door costume. French pokes of grey velvet, and fluted satin, constructed so as to shade one side of the face, exposing the adverse ear, and confined under the chin with velvet cut in the form of a handkerchief,

is considered an article of great style and elegance. Fancy hats, of the Spanish or turban form, composed of silver embossed satin or tissue, with Angola feathers of an orange colour, are often seen, both in public theatres and in evening parties. The Argus feather also sometimes ornaments the hair; and placed in the form of a band, has a unique and attractive effect. There are some few articles in the style of trinkets, which, from their peculiar novelty and fashion, are worthy of notice. The most striking of these is a bandeau of silver filagree, in form of a snake, the head of which is richly embossed, and the eyes composed of rubies, brilliants, or emeralds. This elegant ornament is passed round the forehead, confining the hair, which otherwise falls in dishevelled curls. Sometimes it binds an half handkerchief on the head, and gives, thus disposed, an effect at once original and attractive. Bracelets are worn of the same material and construction—and we here take occasion to remark, that this ornament is not now confined to one design only, but frequently we see rows of pearl, bands of gold, hair, &c. ornamenting the wrist upwards, in the true Indian style. Shells imitated to nature, are seen suspended from rich gold chains, and brooches of the same ornament the bosom of dresses. Seals innumerable, and of various composition, are suspended from the watch by chains of gold filagree, &c. and are usually seen in full dress, on the outside of the robe. Some ladies wear the watch in sight with the morning habit; but this we consider inappropriate and inconsistent with this style of costume.

The most fashionable colours for the season are, American green, morone, orange, purple, *coquelicot*, and light brown.

LETTER ON DRESS,

INTRODUCTORY AND DESCRIPTIVE, FROM
ELIZA TO JULIA.

I am exceedingly pleased, dear Julia, that you were so perfectly satisfied with my execution of your commissions; and that the several articles of adornment, which accompanied my last address, were so well adapted to your taste and figure.

Is not this, dear girl, a convincing proof how perfectly you live in my memory? since I can so well appropriate colours to your complexion, style to your countenance, and drapery to your form. But not in these external instances alone is Julia's image impressed on her friend. The sweet openness of her disposition, the accomplishments of her mind, and the endowments of her heart, proved by expe-

rience, and endeared by early love, have fixed an impression which time can never efface, nor absence render less lively. Remember, therefore, dear friend, that I consider myself engaged to you by the sacred claims of affection, in any way that I can be serviceable to you. On this principle I shall consider myself most pleasantly employed in selecting your *bridal paraphernalia*; for as I read of your hero's return to England with added laurels, I conclude it will not be long ere they are blended with the roses of love, and offered a *willing sacrifice* at the altar of HYMEN!—Be sure let me hear in due time when this prodigious event is likely to take place!—I love dearly to choose *wedding clothes*. There is a sort of pleasant association in the mind, when engaged in this employ, occasioned possibly by the enlivening hope that our *turn may come next*! Ah! Heaven only knows when my turn will come! for, as I told you in my last—I am very nice—and good men, you know, were ever a rare commodity! Nor have I seen one to please me better than cousin John—who, though very fashionable, and quite a man of the world, yet unites that rare assemblage of sensibility, principle, and worth. But the sentiment we feel for each other is merely *Platonic*, Julia; he loves me as a brother—nothing more. Indeed, what more would be heard of by my uncle and aunt?—John is heir to a large fortune and ancient knighthood—and poor me! to what am I heir? but the ancient virtues of my dear and venerated family. I am proud of the inheritance, Julia, and will never disgrace it. Mary pretends to much astrological knowledge, and assures me, it is ordained that she is to be *doubly related to me*. Dear, generous girl!—But remember, Julia, not a word of this nonsense to a living soul, I beseech you; for, on my faith, John has said nothing *very particular* to me; and for myself—I do not even think of *love*, and therefore must be very far from *mâtrimony*: the latter (as I argue) requiring the indispensable accompaniment of the former. I send you by this packet a long list on the old subject of fashionable intelligence; and shall conclude this epistle with a few more choice delineations, selected from the grand *magazine* of taste. We drove yesterday to all the celebrated haunts of fashionable display, and were dazzled with the brilliant exhibitions of female decoration which were offered to our view. Amidst the diversity, we were much attracted by the novelty, elegance, and convenience, of a mantle, and pelisse, or an entirely new construction. The first of these is termed, the *Emigré* mantle, or Brazilian cloak. It is formed of purple velvet embossed on a topaz

satin ground, and buttons down the front, where it is not more than three-quarters of a yard in length, from the throat; but is gradually sloped to a round point on the left side of the figure, and reaches at this termination nearly to the bottom of the petticoat. It is constructed with a high puckered collar, and two deep printed capes, which fall over each shoulder. The whole is terminated with a rich and deep fringe, shaded to suit with the colours of the pelisse. I need not observe that this mantle is properly confined to females of rank and affluence, both from its singularity and expence. The pelisse is composed of superfine mazarine cloth, with a Spanish vest and spenser; a high collar, and pointed capes, sitting full round the back. The whole trimmed with rich silk Trafalgar of the same colour. What constitutes the ingenuity and convenience of this elegant garb is, that the coat and spenser being made separate, they may be worn apart; and by a little judicious arrangement, appear as three distinct articles. We are engaged next week to a splendid ball and supper, which will be given by the Marchioness of D—. Mary has received a *carte blanche* for the occasion, and intends mustering a strong party of *belles* and *beaux*. Her attire for the evening will consist of a round robe of white undrest crape, worn over white satin; the drapery, &c. ornamented with a border of the scarlet geranium, in raised velvet. Her hair will be confined in the *antique style*, and decorated in front with a *tiara* of the same flowers designed to nature. Her earrings, bracelets, and armlets of brilliants; and slippers of pale green satin, with silver rosettes. My dress is composed of pale green gauze over white satin. It is formed in a simple round gown, meeting within one-eighth the bottom of the petticoat, where it is cut in five deep vandykes; trimmed with silver beading or fringe, and each point terminated with

correspondent tassels. I wear my hair in a large twisted braid at the back of my head, and in simple curls in front, divided on the forehead with a coronet of pearl, which compose also many other ornaments. We have each a French opera fan, of carved amber, uncommonly elegant—a present from my aunt.

At Lady L—'s concert last evening, was the Countess E—, whose illustrious marriage I formerly named to you. She appeared to great advantage in a Byzantian robe of white gossamer satin, with a petticoat of silver tissue. She wore ornaments of blended emeralds and pearl; and her hair was folded round her head in the Eastern style, while the ends fell in irregular glossy ringlets on one of her white and finely formed shoulders. I believe I have before told you, that Indian shawl dresses are considered very fashionable and attractive garbs. They are formed in simple round dresses, with short trains; bordered round the bottom, bosom, and sleeves, with correspondent trimmings. Some are worn with a long sleeve of the same, which is confined on the arm and wrist with the treble bracelet. Others choose a short sleeve of white satin, either in the Spanish slash, frock, or bishop form. The backs of dresses are cut lower than ever, but are frequently shaded with broad point lace, placed flat from shoulder to shoulder. The waist is visibly increased in length. You must wear no other than white kid gloves in evening parties. Not even the light Limerick, or pale tan, are now admitted in this style of costume.

And now, dear Julia, fare thee well!—I shall hope soon to hear of the progress, and felicitate you on the happy issue of *your love*, although I cannot entertain you with any account of *my own*. Keep, therefore, no circumstance on that, or any other subject which concerns you, from your ever faithful and affectionate

ELIZA.

SUPPLEMENT
TO
LA BELLE ASSEMBLÉE,
OR,
Bell's
COURT AND FASHIONABLE
MAGAZINE,
FOR THE THIRD VOLUME.

EMBELLISHMENTS.

ALL THE CARTOONS OF RAPHAEL.

- | | |
|---|---|
| 1. THE DEATH OF ANANIAS.
2. PAUL PREACHING AT ATHENS.
3. THE MIRACULOUS DRAUGHT OF FISHES.
4. THE CHARGE TO PETER. | 5. ELYMAS THE SORCERER.
6. THE SACRIFICE TO PAUL & BARNABAS.
7. PETER AND JOHN HEALING THE LAME
MAN IN THE TEMPLE. |
|---|---|
-

*CONTENTS.

Preface iii Index v Description of the Cartoons of Raphael... 1 A Description of Ceylon; by the Rev. James Cordiner, A. M. 9 A Tour through Holland, in 1806; by Sir John Carr..... 18 History of the House of Austria; by William Coxe, F. R. S. 25	Journal of a Tour in Ireland, in 1806; by Sir Richard Colt Hoare, Baronet..... 32 Travels through the Canadas; with a com- parative view of the India nations of North America; by George Heriot, Esq. 38 Letters from England; by Don Manuel Espriella. Translated from the Spa- nish..... 47
--	---

LONDON:

PRINTED BY AND FOR JOHN BELL, PROPRIETOR OF THE WEEKLY MESSENGER,
SOUTHAMPTON-STREET, STRAND.

1807.

ON account of an accident which occurred in the printing of two of the Cartoons, viz. the "Charge to Peter," and the "Sacrifice to Paul and Barnabas," we are prevented from including them in the Supplement, according to our promise.—Our Subscribers, however, may rest assured, that they will be presented gratis in the next Number of the Magazine; which will likewise contain an outline of the "Death of General Wolfe;" all being in addition to the usual decorations.

ALL THE CARTOONS OF RAPHAEL,

NOW IN HAMPTON-COURT.

No. I.

THE DEATH OF ANANIAS.

Acts of the Apostles, Chap. V. Verses 3, 4, 5.

"But Peter said, Ananias, why hath Satan filled thy heart to lye to the Holy Ghost, and to keep back part of the price of the land.—While it remained, was it not thine? And after it was sold, was it not in thine own power? Why hast thou conceived this thing in thy heart? Thou hast not lied unto men, but unto God.

"And Ananias hearing these words, fell down, and gave up the ghost.—And great fear came on all those that heard these things."

THE moment of time which Raphael has chosen in this Composition, is that in which the apostle Peter, by the divine inspiration of the holy ghost, detects the fraud of Ananias, and upbraids him in the above language of scripture.—Struck with the consciousness of his guilt, he replies not.—Smitten by the immediate hand of death, his fall is sudden and terrible.—The figures, on each side of him, are evidently impressed with a consciousness that the judgment of heaven has overtaken him.—The characters which form the other groups, as yet ignorant of this awful event, are employed in presenting their first alms and offerings, their goods and their money, to the fathers of the primitive church.—On one side, the apostles are receiving the contributions of the pious; on the other, they are distributing them amongst the poor; whilst Peter, and his brethren in the centre, appear from their thought and action, more immediately connected with the awful scene before them.

In this composition Raphael has employed no more figures than were necessary to bring home the subject with its due character and force, and to shew the state of the church at the first dawn of christianity.—The composition is divided into three leading groups—The centre is composed of the apostles, amongst whom the principal

figure is Peter.—He stands erect and firm, with a full confidence in his divine office, and the power to punish guilt in HIM who sent him—His mantle is thrown around him with surprising simplicity and dignity.—He stretches forth his hand, and points with his finger towards the falling Ananias, denouncing the terrible judgment of God, and the awful example which was required in this early state of the church, to repel every approach of corruption and fraud.—A kind of divine austerity pervades the group around him; and, in the whole works of Raphael, there is nothing, perhaps, which more evidently marks the sublimity of his genius than the composition of this single group. The accuracy with which he has conceived the several characters; the propriety with which he has brought them forward in their due stations and respective dignities; the expression which he has given them, at once so majestically severe, so serenely firm; and, above all, the noble simplicity with which the whole is crowned, are points of excellence which the pencil of Raphael has never carried farther.

In the disposition of this group, we see the unaspiring, the incorrupt, the simple, and unpatronized state of the early church; a few rails, and a common scaffold newly put together, separate the Christian fathers from the surrounding groups.—From this simple platform they are delivering the word of truth, and dispensing the punishment of heaven upon the guilty—So correct, so simple, so deeply founded in nature and truth were the taste and judgment of Raphael.

The composition of this group, together with the falling Ananias, who is so finely connected with the figures in the centre by the action of Peter, forms what Raphael intended should be the climax of this subject, and that which should distinguish it from all others.

No. II.

PAUL PREACHING AT ATHENS.

Vide—Acts of the Apostles, Chap. 17.

THE moment of time which Raphael has chosen in this composition, is that in which Paul rises in the midst of Mount Mars.—He is surrounded by the different sects of Philosophers which then divided Athens, and all the heads of the various schools in which science and wisdom were taught in that illustrious seat of learning.—We here see the Epicurean, and the Stoic Philosopher; the Peripatetic, and the disciple of Epictetus; the Cynic, and the Arcopagite.

When we consider what must have been the feelings of Paul at this moment; what must have been the energies of his mind in order to meet the situation in which he was thrown, when he beholds himself in the most cultivated city of the ancient world, and in the midst of the most polished people,—a people justly proud of their pre-eminence in every branch of Philosophy and Art; when we consider that he was promulgating; for the first time, the obscure and unknown doctrines of Christianity, of which it was one of its principal triumphs that it set at nought all the efforts of human learning, and placed the virtues of the man against every talent of the scholar; when we consider that this chosen Apostle of the Gentiles was now entering, for the first time, upon the great objects of his mission, that of confounding idolatry and crushing paganism wherever he went; when we consider likewise, that he was attacking it in its chosen citadel and school, where it reigned in all its triumph of pomp and magnificence, surrounded and defended by philosophy and science, and supported and decorated with all the splendour and glory that could be derived from the art and genius of man,—when we reflect, we say, upon this glorious, but no less trying situation, in which Paul was cast, to combat with all human learning in defence of its own prejudice and in aid of its own power, we are naturally led to ask what

must have been his feelings, what the energies of his mind at this moment?—There is a sufficient answer to the question in the figure which Raphael has given us of Paul in the present composition.—We see him placed firmly and immovably upon both feet, like a column under that new fabric he was about to raise.—Both arms are lifted up; his action is at once simple and full, of almost colossal strength; his countenance is firm, steadfast, and replete with expression: and each attitude and motion carry the stamp and reflect the qualities of that divine faith which he was now promulgating in all its first pureness and simplicity.—This figure, as a work of art, leaves us nothing to wish or expect beyond it.

Let us now turn to the characters of his audience.—How wonderful has been the variety and discrimination of Raphael in this part of his composition.—The leading figure in this group is that of the Philosopher who stands forward in the centre of the Picture.—Not his countenance and action only, but even his drapery bespeaks his character and his feelings.—He is evidently occupied in full thought; in tranquil reasoning and the contemplation of objects now first starting upon his mind.—The serene and thinking mind is well marked by the grand flow and broad folds of the drapery, and the placidity of his aspect denotes the soul of the Philosopher.—This figure is finely contrasted with the group disputing amongst themselves.—The turbulence of controversy is well shewn in the confused folds of the drapery; and the scoffers and the hearers are characterized with equal skill and choice.—The half yielding convert, leaning on his crutch, is nobly expressive of a wavering faith, and the countenances of Damaris and Dionysius leave us no doubt of their conviction. It is by reasoning upon these principles of science which governed the choice of Raphael in this composition, that we are led to a conviction, that as a work of art, in the higher qualities of design, expression, and composition, it has never been excelled by the pencil of man.

No. III.

THE
MIRACULOUS DRAUGHT OF FISHES.

Saint Luke, Chap. V. Verses 3, 4, 5, 6, 7, 8, 9, 10, 11.

"And he went into one of the ships, which was Simon's, and prayed him, that he would thrust out a little from the land, and he sat down, and taught the people out of the ship."

"Now when he had left speaking, he said unto Simon, Launch out into the deep, and let down your nets for a draught."

"And Simon answering, said unto him, Master, we have toiled all the night, and have taken nothing, nevertheless, at thy word, I will let down the net."

"And when they had thus done, they enclosed a great multitude of fishes; and their net brake."

"And they beckoned unto their partners, which were in the other ship, that they should come and help them; and they came and filled both the ships, so that they began to sink."

"When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me, for I am a sinful man, O Lord."

"For he was astonished, and all that were with him, at the draught of fishes which they had taken."

"And so was also James and John, the sons of Zebedee, which were partners with Simon. And Jesus said unto Simon, Fear not, from henceforth thou shalt catch men."

"And when they had brought their ships to land, they forsook all, and followed him."

THE sublimity of this scene, and the wonderful accuracy with which Raphael has represented it in all its respective features, will be better conceived by a due attention to the verses, which we have extracted from the Holy Testament.

The boat in which our Saviour is placed, is in the act of sinking from the immense quantity of fish on board, and whilst Peter, in evident terror, falls upon his knees, and begs Jesus "to depart from him as a sinful man," our Lord answers him, in the memorable words, "Fear not; from henceforth thou shalt catch men."

The address of Peter and the answer of our Saviour constitute the main and leading

action of the present composition. They are connected with those in the other boat by the raised hand of James who points towards it, as if asking permission to assist them in hauling their net; and the Partners, in the adjoining boat, fall into the principal group by the disposition of their bodies and faces, which are turned towards Simon Peter and our Lord.

In propriety, therefore, this composition can be said to form but one single group.

The figure of Peter is most divinely characteristic of his feelings at the moment; his countenance is equally divided betwixt hope and terror; and his attitude of supplication is impressed with an equal warmth of gratitude and reluctant awe at the presence of our Saviour.—The attitude of Jesus is calm and dignified; there is that grace and divinity in his aspect, which are peculiar to the Christ of Raphael. His action is beautifully contrasted with the impetuous terror of Peter; and the sober and simple flow of his drapery is in strict unison with his other qualities.

In the back ground is a beautiful and expansive landscape, in which the architecture introduced, is strictly that of the age and country.—In the fore ground are some birds that haunt the sea, for the introduction of which Raphael has been condemned by superficial judges. There are likewise shells, and sea-weeds, scattered upon the shore.

It was the great praise of Raphael that he always preserved the features of general nature, and never, by pursuing the ideal too far, suffered his representations to be carried out of the ordinary bounds and occurrences of life.—His delineation of the scene before him was thus required to possess every necessary appearance and local image of the Lake of Tiberias at the period in which this miracle was wrought—Where the reality was so dignified of what use was fancy? It is by preserving these general incidents of local scenery, and the characteristics of our common creation, that the sublime is rendered just and accurate, and the beautiful touching.

No. IV.

PETER AND JOHN.

Acts of the Apostles, Chap. 3, Verses 1, 2, 3, 4, 5, 6.

"Now Peter and John went up together into the Temple at the hour of prayer.

"And a certain man, lame from his mother's womb, was carried, whom they daily laid at the gate of the Temple, which is called Beautiful, to ask alms of them who entered into the Temple.

"Who seeing Peter and John about to go into the Temple, asked an alms.

"And Peter, fastening his eyes upon him, with John, said, Look on us.

"And he gave heed unto them, expecting to receive something of them.

"Then Peter said, Silver and gold have I none; but such as I have I give thee—In the name of Jesus Christ of Nazareth, rise up and walk."

The above scriptural account which is given of the miracle wrought by Peter and John in the Temple, has been followed in all its leading circumstances by Raphael in this Cartoon.

The moment of time is that in which Peter takes the cripple by the right hand, and lifts him up.—Never has the pencil expressed a more just or divine feeling than that which at this moment is painted in the countenance of the cripple; the miserable impotence and wretchedness of his situation are finely rendered in his figure; but, as if conscious of the power of Peter to heal him in the name of Jesus, his countenance is suddenly animated with hope, and he seems preparing to leap forward in his native strength, and to praise the wonderful act of God—The calm security and divine confidence with which the Apostles work this miracle are no less admirably displayed.

The naked boys in this scene are a further proof of Raphael's great judgment in composition.—One of them is in such an attitude as finely varies the turns of the other figures; and there is, moreover, another kind of contrast which is produced by their being naked.—This has been objected to Raphael by those who pursue reason and propriety too far in some respects, but not far enough in others.—Notwithstanding its apparent singularity, the effect produced is marvellous—Clothe them in imagination; dress them as you will,

the picture suffers by it; and would have suffered if Raphael himself had done it.

It is for the sake of this contrast, which is of great consequence in Historical Painting, that Raphael, in this Cartoon, has placed his figures at one end of the Temple near the corner, where we could not suppose the Beautiful Gate to be—But this varies the sides of the Picture, and at the same time gives him an opportunity to enlarge his buildings with a fine Portico, and to form altogether one of the noblest pieces of architecture that can be conceived.

No. V.

ELYMAS, THE SORCERER.

Acts of the Apostles, Chap. 13, Verses 6, 7, 8, 9, 10, 11, 12.

"And when they had gone through the isle unto Paphos, they found a certain Sorcerer, a false prophet, a Jew, whose name was Bar-jesus:

"Which was with the deputy of the country, Sergius Paulus, a prudent man; who called for Barnabas and Saul, and desired to hear the word of God.

"But Elymas the sorcerer (for so is his name by interpretation) withstood them, seeking to turn away the deputy from the faith.

"Then Saul, (who also is called Paul,) filled with the Holy Ghost, set his eyes on him,

"And said, O full of all subtilty, and all mischief, thou child of the devil, thou enemy of all righteousness! wilt thou not cease to pervert the right ways of the Lord?

"And now, behold, the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season. And immediately there fell on him a mist and a darkness; and he went about seeking some to lead him by the hand.

"Then the deputy, when he saw what was done, believed, being astonished at the doctrine of the Lord."

THE great object of admiration in the present Cartoon is the figure of the Sorcerer, Elymas. It is the figure of a man struck by the immediate vengeance of Heaven through the means of Paul, with an instantaneous and incurable blindness; and in the study and representation of this character, Raphael has had recourse to that deep knowledge of the principles and passions of human nature, which forms

the basis of the ideal in Art, and which whilst it combines the accuracy of representation with the truth of conception, expands the most common and vulgar object to the dignity of an Epic character.

Elymas is here *sui generis*; he stands at the head of his class; he represents all blind men that went before him, and all blind men that will come after him.

The general nature, and most minute peculiarities of the blind man, are all embodied in this single character!—Not only his eyes; but his head, and the elevation of his countenance; his outstretched hands; his cautious step; his feet; the general position of his body,—in a word, every part about him is the member of a blind man alone!

The character of St. Paul, in this Cartoon is finely distinguished from that of the same apostle in the Cartoon which represents him preaching at Athens.

Paul is not here the orator, but the avenger of God; he points with a consciousness of superiority, and a divine, but calm austerity, towards the Sorcerer, whose impiety he had been compelled to punish. —There is nothing of undue passion or exultation in this character.

The terror of Sergius Paulus, and the astonishment of the surrounding group, are impressed with equal force by the divine pencil of this illustrious Master.—In truth, with the exception of the figure of Ananias, there is no character, in all the works of Raphael, so distinctly and sublimely rendered in all its parts, as the figure of the Sorcerer Elymas.

NO. VI.

THE

SACRIFICE TO PAUL AND BARNABAS.

Acts of the Apostles Chap. XIV. Verses 11, 12, 13, 14.

"And when the people saw what Paul had done, they lifted up their voices, saying, in the speech of Lycaonia, the gods are come down to us in the likeness of men.

"And they called Barnabas, Jupiter, and Paul, Mercurius, because he was the chief speaker.

"Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people.

"Which when the apostles, Barnabas and Paul, heard of, they rent their cloaths, and ran among the people, crying out,

"And saying, Sirs, why do ye these things? we also are all men of like passions with you, and preach unto you that ye should turn from these vanities unto the living God."

This Cartoon is a continuation of the miraculous scene which Paul and Barnabas had been acting in the temple, viz. the healing of the cripple.

The people of Lystra, struck with wonder, at the divine cure which had been wrought before them, and in the immediate phrensy and unmeaning enthusiasm of Paganism, exclaim, that the "Gods had come down among them," and prepare to make instant sacrifices to their present divinities! The ox, decorated with garlands, is led up to the altar; and, at this moment, Paul and Barnabas interpose, declaring who they were, and what was the object of their mission, terrified lest the pure and sacred doctrines of Christ should be contaminated by the absurdities of Paganism, and eager that their miracles should be referred to that Power alone from whom they had received authority to work them.

In this Cartoon, the characteristics chiefly to be admired are the wild and barbarous impulse of the men of Lystra, and the figure of the cripple in the front group, whose garments is lifted up, in a suspicious manner, by a Pagan of wavering faith, in order to ascertain whether he were really the person whom the apostles had previously healed.

This figure serves in an admirable manner, to connect the story of the former Cartoon with that of the present.

The figure of the man who is about to fell the victim is conceived with astonishing grandeur; in his countenance is expressed all the fury of a false zeal; and in his body, and the action of his arms, a steady and resolute vigour, which serves at once to mark the passions of his mind, and to display his prodigious strength.

The distribution and the classing of the figures in this Cartoon, are no less admirable. It is Christianity first brought into contact with the wild fury and unthinking zeal of Paganism. At Athens, the attempt is made amongst philosophers; at Lystra, it

is made among the multitude; the former reject it with the cold contempt and sullen arrogance of the stoical school; the latter awakened to its prodigious miracles and stupendous truths, are converts in the very moment in which they proceed to make their sacrifice; they are about to become the disciples of Jesus, in the very moment in which they are preparing their rites for Jupiter. History therefore tells us a truth, founded not less upon fact and experience, than upon the reasonableness and general course of the human passions. The philosophers of Athens remained Pagans; the Pagans of Lystra became Christians.

No. VII.

THE CHARGE TO PETER.

Saint John, Chap. XIII. Verses 15, 16, 17, 18.

"So, that when they had dined, Jesus saith to Simon Peter, Simon, son of Jonas, lovest thou me more than these? he saith unto him, Yea, Lord: thou knowest that I love thee. He said unto him, Feed my lambs.

"He saith to him again the second time, Simon, son of Jonas, lovest thou me? He saith unto him, Yea, Lord; thou knowest that I love thee. He said unto him, Feed my sheep.

"He said to him the third time, Simon, son of Jonas, lovest thou me? Peter was grieved because he said unto him the third time, Lovest thou me? And he said unto him, Lord, thou knowest all things; thou knowest that I love thee. Jesus saith unto him, Feed my sheep.

In this Cartoon, that which is chiefly to be admired is the figure of our Saviour. It is no longer the earthly, the human Christ!

It is Christ risen from the dead, and become the "first fruits of them that sleep."

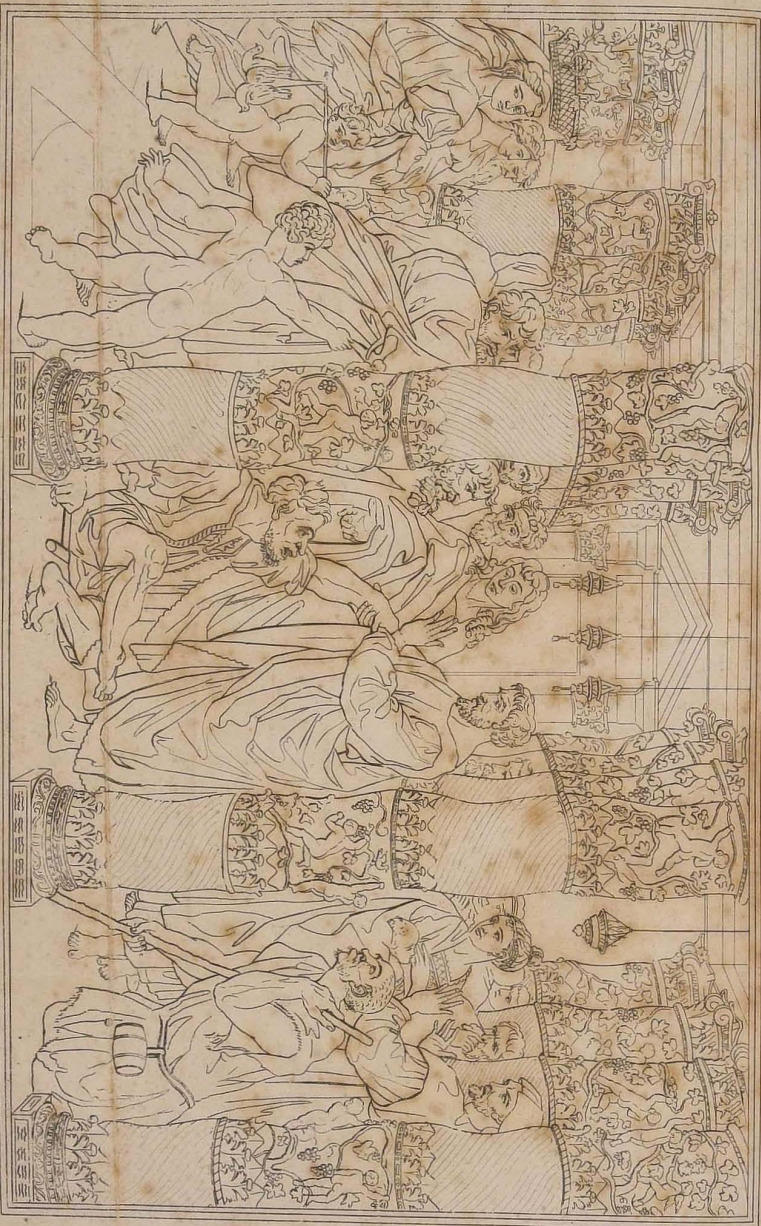
The Christ, in the Cartoon of the "Miraculous Draught of Fishes," is a different character from what he appears at present. This figure cannot be described; it can only be felt. Suffice it to say, there is nothing corporeal, nothing of the grossness of the human form in our Saviour; it is an angelic nature, with a most divine and exalted beauty, and a delicacy which does not impair the grandeur of the figure, whilst it softens down every turn of the members, and chastens the flow of the transparent drapery.

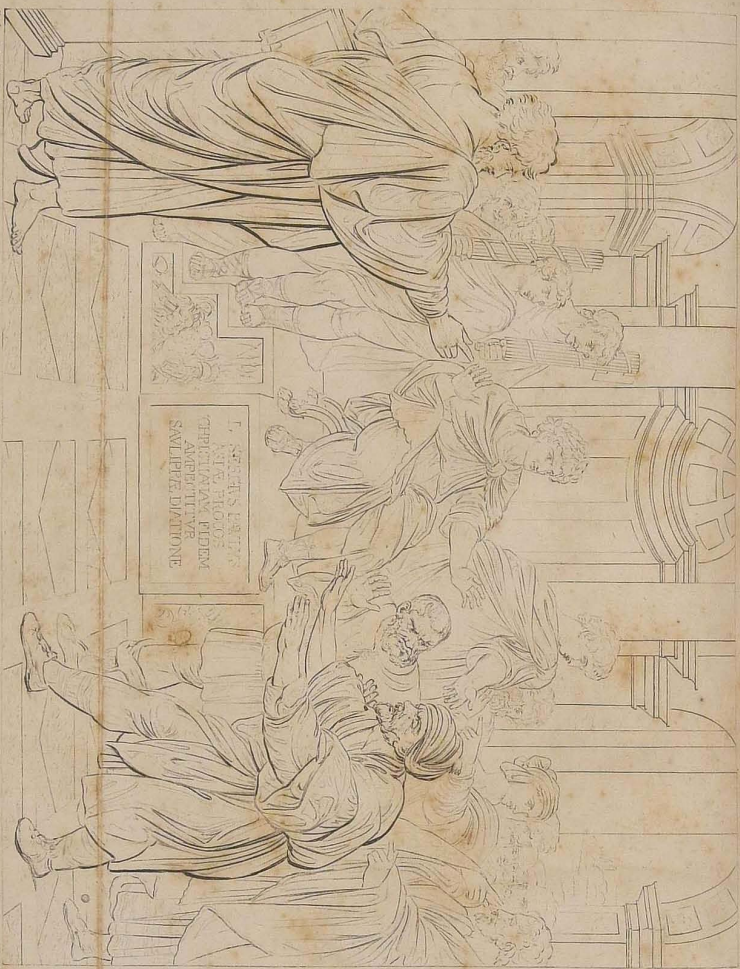
The next striking beauty in this Cartoon is a group of the disciples. They seem, as it were, all gathered together in the moment, without ceremony or preparation; they are artificially huddled and grouped with that impulsive eagerness and curiosity which they naturally felt to hear the last commands of their divine master.

There is nothing in composition more perfect than this group. It never was excelled for simplicity, nature, and effect. Every character is distinct; each disciple is shadowed out by his peculiar traits, and, in his business and attention, he is marked with the most wonderful accuracy. The back-ground, and general scenery in which the subject of this Cartoon is cast, is in exact correspondence with the genius and predominating taste of Raphael. It is nature, quiet, local, and exhibiting the same appearances, as to the general scenery, which she might be conceived to have exhibited at the very spot in which this incident took place.

There is no struggle for sublime or artificial landscape: the story wanted no setting off; no relief of this kind,

PETER AND JOHN HEALING THE LAME.





Engraved by Raphael.

ELIYAHUS the SORCERER.

Published by J. B. Smith, 10, Pall Mall, London, in the year 1808.

Engraved by J. B. Smith.



Painted by Wynant.

THE MIRACULOUS DRAUGHT OF FISHES.

Engraved by White.





THE DEATH OF ANANIAS.

By J. P. Wall, Esq. of the Middle Temple, and J. P. Wall, Esq. of the Middle Temple, and J. P. Wall, Esq. of the Middle Temple.