

IMAGINATION.	FACT.	SPECULATIVE & SCIENTIFIC
A.D. 1800 Thos. DeQuincey, 1786-1859, 'Confessions of an English Opium Eater,' Essays Thos. K. Hervey, 1804-1859, Poems, Essays	A.D. 1800 John Lee, 1779-1859, Ecclesiastical History Sir James Stephen, 1788-1859, History, Essays in Ecclesiastical Biography Thomas, Lord Macaulay, 1800-1859, Essays, History of England Wm. Mure, 1790-1860, History of Greek Literature Sir Henry G. Ward, 1796-1860, Travels David Jardine, 1794-1860, History of the Gunpowder Plot Sir Charles Fellows, 1799-1860, Travels in Asia Minor Sir Francis Palgrave, 1788-1861, History of the Anglo-Saxons John, Lord Campbell, 1779-1861, Lives of the Lord Chancellors and Chief Justices of England	A.D. 1800 J. M. Kemble, 1807-1857, Anglo-Saxon Language and Literature Hugh Miller, 1802-1856, Geology Stephen Robt. Rintoul, 1787-1858, Politics, 'Spectator Newspaper Geo. Combe, 1788-1858, Phrenology, 'Constitution of Man' Jane Webb Loudon, 1800-1858, Gardening for Ladies Wm. J. Broderip, 1788-1859, Natural History Dionysius Lardner, 1793-1859, Physics John P. Nichol, 1804-1859, Astronomy Alexander Fletcher, 1778-1860, Theology John Narrien, 1782-1860, Mathematics, Military Engineering William Spence, 1783-1860, Entomology Horace Hayman Wilson, 1786-1860, Sanskrit Language R. Bentley Todd, 1809-1860, Surgery Sir Howard Douglas, 1775-1861, Military and Naval Defences T. Southwood Smith, 1788-1861, Philosophy of Health W. J. Donaldson, 1812-1861, Philology
G. P. R. James, 1801-1860, Novels Anna Jameson, 1794-1860, 'Female Characters of Shakspeare,' 'Handbook to Galleries of Art' Albert Smith, 1816-1860, Novels, Tales, Burlesque Sketches Lady Charlotte Bury, 1775-1861, Novels J. W. Cunningham, 1778-1861, 'The Velvet Cushion,' Poems Catherine Gore, 1800-1861, 'Mothers and Daughters,' 'The Banker's Wife,' and other Novels Elizabeth Barrett Browning, 1809-1861, 'Aurora Leigh,' and other Poems Charles James Lever, 1808-1861, 'Harry Lorrequer,' 'Charles O'Malley'		

CHAPTER XXV.

State of the Fine Arts to the close of the Regency.—Architecture.—Imitation of Greek models.—St. Pancras Church.—Wyatt and Gothic restorations.—Soane.—Holland.—Smirke.—Wilkins.—Nash.—Regent-street and Regent's Park.—Churches.—Bridges.—Telford.—Rennie.—Sculpture.—Banks.—Bacon.—Flaxman.—Chantrey.—Westmacott.—The Townley, Phigaleian, and Elgin Marbles.—British Institution.—Dulwich Gallery.—Painting.—West.—Copley.—Puseli.—Haydon.—Lawrence.—Wilkie.—Turner.—Painting in Water Colours.—Engraving.—Line Engravers.—Wood Engraving.—Bewick.—Lithography.

It is the purpose of the present chapter to carry forward the survey of the state of the Fine Arts from 1783 to the end of the Regency.

Architecture in the last years of the eighteenth century was far from being in a flourishing condition. There was much building, but there was little Art. It was the epoch of the rise of that style of architecture which culminated during the Regency and then collapsed: the style of imitative Greek art. Towards the end of the century was commenced a publication that should be of service in the earlier stage of our inquiry.* It formed, when completed, two costly folio volumes, was addressed to "the Professor, the Student, and the Dilettante, in this noble branch of the Polite Arts," and professed to give "Plans and Elevations of Buildings, public and private, erected in Great Britain" during the past few years. Estimated simply from the examples in these volumes, the character of our architecture and the condition of architectural taste sixty years back must indeed have been at a low ebb. And evidently there was on the part of the author, himself an architect of position, the full intention to afford a favourable representation of the current architecture. He gives views and descriptions of a few public buildings, many mansions, but no churches—an omission easily explained, for no churches were erected then with any pretensions to architectural character, nor indeed till the last years of the Regency. The buildings are by the leading architects of the time; by the Wyatts, Soane, Wilkins, Adams, Mylne, Holland, Nash, and others most in request with private employers, as well as public bodies. In looking over the examples, we see cer-

* "The New Vitruvius Britannicus," by George Richardson, Architect, 2 vols. folio. London, 1797-1808.

tain general characteristics, which are really the characteristics of the architecture of the period: a formal and symmetrical arrangement to which convenience is often made to give way; in the exterior design, poverty of thought and absence of imagination or invention; the general mass without grandeur or beauty; the ornamental details of the most meagre and common-place description. But it was a time when what we should now call poverty was regarded as purity. Dallaway, an authority in those days, writing at this very time,* whilst speaking of the beauty of the newly erected Trinity House, complains that its "purity of style" is injured by the introduction of bas-reliefs on the façade. All the examples in the "New Vitruvius" are, or claim to be, Greek in character, except two or three which are professedly Gothic. With Chambers had ended the classical Italian style. His Somerset House had indeed not long been finished; yet not only is there no representation of it here, but in none of the buildings shown is any imitation of it traceable. Almost every building, whether public or private, has a Greek portico or pediment—usually Ionic—affixed against a wall of the baldest and most un-Grecian character, pierced with plain holes for windows.

And this sort of thing went on nearly to the end of the period under review. In the latter part of it there was indeed improvement of a certain kind. Grecian travel, or a close acquaintance with Grecian models, came to be as regular a part of every architect's course of study, as a visit to Rome and the measurement of Roman remains had been a few years before. As a consequence, the Grecian orders were copied with greater accuracy, and Grecian mouldings were more or less liberally introduced. But the portico continued to be the grand feature. So that the portico was an exact copy, or followed strictly the proportions, of some extant example in Athens or Ionia, the body of the building was, externally at least, of comparatively little consequence. Nor was it by any means deemed essential that the portico should have any special adaptation to place or circumstance. An Ionic portico was made, during even these last and best years of Greek imitation, to grace indifferently the front of a lunatic asylum, a post-office, or a church; whilst the massive Doric was considered equally applicable to a theatre or a mint, a palace or a corn-market. The culminating example of this mechanical reproduction of a Greek type may be seen in the church of St. Pancras, by Euston-square, London, at once the latest, most "correct," and costliest of the semi-

* "Anecdotes of the Arts in England, or Comparative Observations on Architecture." &c., 4to., 1800.

Greek churches. On the southern side of a temple dedicated to the Grecian nymph Pandrosus, which stood on the summit of the lofty Acropolis, and under the clear sky of Athens, was a porch the supports of which, instead of being the usual columns, were six exquisitely sculptured female figures "compo," instead of the bright Pentelic marble—and placed against the side of a church in almost the lowest part of the flat and foggy New Road. And, as though to push the solecism to its limit, whereas the original stood on the south side of the temple under the full glare of a mid-day Athenian sun, while a much larger Ionic portico occupied the corresponding position on the north side, in the church the porch was reproduced in exact counterpart on both sides; the northern porch, untouched by a gleam of sunshine being that which is in full view of the entire stream of traffic, while the southern porch is comparatively hidden. It only requires to be added to complete the æsthetic conception, that these London porches were made to serve as vestries, a chimney-pot being the crowning ornament of each, whilst the basements are burial-places. With such evidence of mere routine reproduction we can hardly be surprised to find, at the very close of the period, one of the most distinguished architects of the time declaring it to be "a melancholy fact that Architecture has not kept pace with our other advances towards perfection—nay, that in that noble art we are at least a century behind our neighbours on the continent."* This was too strongly expressed, perhaps, but it is the fact that it was a time of cold conventionalism and unreasoning imitation. Yet, palpable as now seems the absurdity of merely copying Greek buildings or portions of buildings, without regard to purpose, place, or climate, or to the entirely different circumstances of the age and the people for which the buildings were intended, we must bear in mind that the copying from Greek temples only gave way before the copying of Italian palaces and Gothic churches. The really "melancholy fact" is, that in all the forty years here passed in review, probably not a building could fairly be quoted as an example of considerate adaptation of style to purpose, or of thoughtful originality of design.

Whilst, however, the architecture of this period claimed to be essentially Greek, one of the most conspicuous of its professors secured a large measure of his celebrity by the practice of Gothic. As we saw in a previous chapter, James Wyatt sprung into fame by the erection, in 1772, of the Pantheon. He had since been extensively employed in the erection of country mansions of the set

* Sir John Soane, "Civil Architecture," folio, 1829, p. 12.

"classic" style, and he continued to be so employed to the end of his days. But the death, in 1784, of Essex, the protégé of Horace Walpole, who had long acted almost exclusively as the architect of cathedrals, colleges, and other important Gothic buildings, left an opening which Wyatt hastened to occupy. Lee Priory, Kent (1784), his first essay in this style, was praised by Walpole. He soon found grander opportunities for displaying his capability of rivaling the mediæval designers or improving on their designs. Chief among his Gothic buildings were Fonthill, erected (1795, &c.) at an almost fabulous cost for the celebrated Beckford; the palace at Kew, of "castellated Gothic," which was left unfinished, and finally pulled down without ever having been occupied; and Ashridge, Hertfordshire, built for the earl of Bridgewater. Regarded as imitations of the Gothic of any period, or as what is now spoken of as a development of Gothic, these buildings would appear quite puerile. They are in fact an incongruous admixture of what may, perhaps, be called Gothic forms and details, though of the latest and most meagre description, adapted to structures which neither in plan nor elevation are in any sense Gothic. But about some of them, Ashridge in particular, there is a certain grandiose picturesqueness never seen in the architect's pseudo-classic mansions. And it must be remembered in mitigation of his Gothic heresies, that Gothic, when Wyatt began to practise it, had received no such searching investigation as that to which it has since been subjected. Not only were its principles undefined, but even its details had never been accurately represented. It was in fact to antiquaries as much as to architects an unknown language, and Wyatt was too busy a man to spend much time in deciphering its hieroglyphics. It is noticeable, however, as an illustration of the little genuine feeling he had for Gothic architecture, as well as of the little regard that was given to the subject generally, that at Oxford—where, if anywhere, Gothic would have seemed the appropriate style—when Wyatt was called in to construct a library for Oriel college, he, as we find it stated in an architectural work of a somewhat later time, "introduced a correct Ionic;" whilst for the gateway at Christchurch, he introduced "a beautiful Doric," though it is considerably added, "the columns, when compared with the Greek, appear too slender." But his most indefensible Gothic misdeeds were his so-called "restorations." As the chief professor of Gothic architecture he was employed in repairing several of our noblest cathedrals, and in so doing altered or destroyed with reckless hand whatever seemed to him unnecessary or even unsymmetrical. Especially was this the case at Hereford, Litchfield,

and Salisbury; at the last he altogether demolished among other things a bell tower, and several chapels of exquisite beauty. Magdalen, Merton, All Souls, Balliol and several other Oxford colleges, also suffered in different degrees from his unhappy restorations. Samuel Wyatt, a brother of James, had a considerable reputation, and his works are not wholly devoid of invention. Like his brother he was largely employed in constructing private residences. His best building of a public character was Trinity House, Tower Hill, of no great architectural merit, but noteworthy as having on the front relievi by Bacon, and in the interior one of the latest of those allegorical ceiling paintings that once furnished such profitable occupation for the pencils of Verrio, and Laguerre. Sir Jeffrey Wyattville, the nephew, scholar, and faithful follower of James Wyatt, belongs only in part to this period; his great work, the alteration of Windsor Castle, was not commenced till 1824; whilst Sidney Sussex College was eight or ten years later. His earlier works were chiefly private residences of the ordinary Wyatt type.

Sir John Soane ought to serve as the representative of the highest order of architectural ability of this period. On the death of Taylor, in 1788, he was appointed architect to the bank of England. On the death of Chambers (1796) he was made architect to the Woods and Forests. He was a royal academician, and professor of architecture in the Royal Academy; and he was knighted on account of his professional eminence. Soane's chief building is the Bank of England, which was greatly enlarged and entirely remodelled by him, the works extending over a period of thirty years (1788—1829). The interior, including the public rooms, has been much altered by Mr. Cockerell, since Soane's time, which may be regarded as an evidence of inconvenient arrangement or of extended business; the exterior has also been altered, and improved in the alteration, by giving an increased elevation to the principal entrance-front; but the great portion of the exterior, on which Soane's reputation now mainly rests, is still nearly as he left it. At the time of its erection it was commonly regarded as a masterpiece. It is now as commonly condemned. There can be no question that it is deficient in one of the grand requisites of good architecture—propriety. The columns have nothing to support; beneath the pediments are no doorways; there are the forms of windows, but they admit no light. The whole is a mask. The parts are for ornament, not use. They may please at the first glance, but the mind refuses to dwell with a continuous pleasure on objects which suggest a use they do not supply. Else, there are parts of this screen of an elegant and even picturesque appearance. Such

is the well-known north-west angle, Sloane's own favourite composition, with its skilfully arranged and graceful Roman-Corinthian columns. Every one feels this to have been a happy conception of the architect, and it serves excellently to conceal the oblique meeting of the walls—a defect that if left apparent would have been an almost fatal injury to a building of classical character. So again some of the inner-courts are very elegant and effective. Soane had considerable ingenuity in these lesser matters. Wherever any irregularity of ground-plan existed, or any peculiarity of arrangement was required, he was usually ready with some quaint or graceful contrivance that would meet or conceal the difficulty. But a sort of scenic ingenuity is the highest merit his works possess. They have portions of much beauty, but as a whole are mean, if not insignificant. The exterior of a building of so important a character, and covering so vast a space as the Bank of England, might have been expected to form a grand and imposing mass: in reality it is little more than a long, low, unmeaning, decorated wall-screen. Few of Soane's buildings remain unaltered. The front of the Treasury, Whitehall, has been entirely remodelled by Sir Charles Barry. The Courts of Law, Westminster, remain nearly untouched; but they will probably soon be swept away altogether. The Bourgeois Gallery and Mausoleum at Dulwich, and his own house in Lincoln's Inn Fields, are perhaps the chief of Soane's buildings which remain as he left them, but, like the Law Courts, they are inconvenient, cramped, and unsatisfactory.

Holland, who, as architect to the Prince of Wales, remodelled Carlton House, and added the Ionic portico and screen, was one of the first to employ the true Ionic order, if he was not, as some have fancied, the first to introduce it. He enjoyed a large measure of celebrity in his day, but little is left of his more important buildings. Old Drury, opened in 1794, was destroyed by fire in 1809. Carlton House was pulled down in 1826. The Brighton Pavilion was orientalized by Nash. The East India House (designed by him in 1799, but often erroneously ascribed to Jupp, the company's surveyor) is about to be demolished. The loss of these is, however, of little consequence, except as being that of a link in the history of English architecture.

Sir Robert Smirke was the first to erect a Doric portico in the metropolis. This formed the grand entrance to Covent Garden Theatre, built by him in 1808-9. Smirke had travelled in Greece as well as Italy, and published professional comments on the edifices he examined. His Doric portico was announced as the first absolutely correct reproduction of a pure Greek order. It satisfied

classical connoisseurs, and the architect at a bound became famous. He did not indeed attempt to carry "pure Greek" principles beyond the portico, but he placed on the façade statues and bas-reliefs by Flaxman, which served to indicate the purpose of the building, a purpose the building itself would scarcely have suggested. The theatre was destroyed by fire in 1856. The chief architectural feature of the long front of the Mint, erected by Smirke in 1811, is a pediment supported on Doric columns, but these rest on a rusticated basement, and there is little else in the building that is Greek either in form or spirit. Smirke erected many other public and private edifices, but his two greatest works, the Post Office and the British Museum, belong to a later period.

Another of the travelled architects of the classic Greek epoch was Wilkins, who died professor of architecture to the Royal Academy in 1839. Like Smirke, he first came into notice by his descriptions of ancient Greek remains, the result of a professional visit to Athens. His first important building of a public character was Downing College, Cambridge, commenced in 1807, which as far as completed proved to be beyond comparison the dullest, heaviest, and most common-place collegiate building in the two universities. But it was called Greek, and it was considered to be classic; and when the East India Company soon after determined on erecting a college, Wilkins was appointed its architect. Haileybury College is almost a duplicate of Downing College. Wilkins also attempted Gothic. His first large building in this style, Donington Castle, Leicestershire, erected about the close of the 18th century, hardly rose in any respect above the level of Batty Langley Gothic. When called on to execute some Gothic buildings at Cambridge, the proximity of King's College Chapel gave a little more elevation to his style. But he still thought it an evidence of refinement to cover the open oak roof of a college-hall with white paint. He will probably be longest remembered by the National Gallery and University College, but these were not commenced till after the time with which we are at present concerned. The Nelson Columns which he erected at Yarmouth and in Sackville-street, Dublin, only deserve mention as illustrations of the taste of the time and of the architect.

Nash, one of the most conspicuous of the architects of the latter portion of this period, commenced his career as a builder as well as an architect. He erected a large number of mansions in England and Ireland, the major part of them "classic" in style with the inevitable Ionic portico; others "castellated," in which strong battlemented keeps and machicolated towers are inter-

mingled with large plate-glass windows and undefended doorways in a manner that would have very much surprised the fierce feudal lords, whose grim abodes these were supposed to reproduce. Nash was the favourite architect of the Prince Regent; but his grand architectural effort, Buckingham Palace was not commenced till 1825. We have here, therefore, to speak of him in connection mainly with the formation of Regent-street, which, whatever may be the character of its architecture, must be regarded as a grand improvement on previous London streets, and as having greatly stimulated improvement in our street architecture. Regent-street was begun in 1813. In laying out its course Nash aimed to produce the greatest amount of effect. He combined several houses together so as to produce the appearance of a single large building; and he varied the design of almost every block. He made the new street of greater width than any former street in the metropolis, and where it crossed the two great thoroughfares of Oxford-street and Piccadilly he formed widely-sweeping arcades. At the southern end he provided a long colonnade. At the northern end where the broad street curves sharply round he carried forward a church entrance, crowning a circular porch-tower with a lofty spire, so as to produce a striking termination to the vista. In the same way the position of each of the churches and public buildings in the new street was laid down with a view to scenic display. But this was the object throughout. Unluckily, in his eagerness for show,—stone fronts being impracticable on account of the expense,—he made all the fronts of his stately “street of palaces” of plaster, and what seemed elaborate carving was mere moulded stucco. It was not left for a succeeding generation to denounce this as “sham.” Wits and critics alike launched their weapons against the architect, some of them glancing off against his royal patron.* Nash about the same time laid out Regent’s Park, and designed the Terraces which border its pleasant glades. It was in this kind of work he was most at home. He was a poor architect, but he has given us the finest street we yet have in London, and one of the pleasantest parks. The Regent’s Canal, another of Nash’s projects, was carried out simultaneously with

* One of the best of the many witticisms circulated at the time, was an epigram in which it was proposed to visit on the prince the evil deeds of his architect:—

“Augustus at Rome was for building renown’d,
For of marble he left what of brick he had found:
But is not our George, too, a very great master?
He finds London brick, and he leaves it all plaster.”

Regent’s Park, to the beauty of the northern side of which he made it materially to contribute.

It has already been said that scarce any churches were erected during the period before us. There were indeed several of the “proprietary chapels,” then the popular class of new churches, but they were usually plain brick buildings of the cheapest description. Towards the end of the period there came about a change. Marylebone Church, commenced in 1813 by the elder Hardwick, was a substantial and costly edifice; and is a fair specimen of the architecture of the time. A still more costly structure St. Pancras Church, already referred to, was commenced in 1819. It was designed by the Inwoods, and is remarkable as the most elaborate attempt made in this country to apply (not to adapt) pure Greek forms to a Protestant church. Marylebone Church cost about 60,000*l.*; St. Pancras very nearly 80,000*l.* It is worthy of note that in the forty years ending with 1820 scarcely a Gothic church had been erected, whilst during the next forty years the land was covered with them. But the movement which led to the astonishing revival of church building had already commenced. In March, 1818, parliament voted a million for the erection of new churches; and a Commission was appointed to direct the expenditure of the money. The result of the labours of the Commission soon became evident. The Gothic revival was some years longer in making itself felt.

It is needless to carry farther our examination of the architecture of this period; but there is one class of structures, Bridges, which must be noticed, because about this time they passed definitively out of the hands of the architect into those of the civil engineer. The transfer may indeed be said to have originated with one who was a bridge-builder, if he could not be called an architect, before he became an engineer. Thomas Telford was apprenticed to “a general house-builder” of Langholm in Dumfries, and when the future designer of Menai Bridge, and the engineer of some of the greatest works that had ever been undertaken in this country, first set up as master on his own account, he was ready to undertake any kind of masonry, from cutting letters on grave-stones, to the building of country byres, high-land churches, or plain stone bridges. When he came to London he worked for awhile under Chambers on Somerset House, then in course of erection. He felt no hesitation therefore, on the score of professional disqualification, when required as county surveyor to construct a bridge of some size across the Severn at Montford. This was a stone bridge of the usual type, but

in it he introduced some valuable constructive modifications. His next bridge, which crossed the Severn at Buildwas, was of iron on stone piers, and was long regarded as a model of its class. An iron bridge had been built at Coalbrookdale in 1775. Telford's iron bridge was erected in 1795-6, and was a vast improvement on its predecessor. It consisted of an unusually flat arch of 150 feet span. An iron bridge erected about the same time at Sunderland, by Mr. T. Wilson, consisted of a single arch of 236 feet span, and of such a height above the river as to permit the passage under it of vessels of 300 tons burden. The success of these important works insured the use of the new material. Telford was employed upon engineering works of enormous extent, in the course of which he had to erect many hundred bridges, and he employed iron or stone indifferently according to the nature of the locality, and the greater economy or fitness of either material in each particular case. Telford's grand works, the Highland Roads and Bridges, the Caledonian Canal, the Ellesmere Canal, the Holyhead Road, and others of scarcely less importance, belong to this period, but hardly fall within the compass of a survey of the Fine Arts. In the Highland improvements alone he constructed above a thousand miles of new road, and twelve hundred bridges; on the line of the Ellesmere Canal he spanned the valleys of the Dee and the Chirk with aqueducts of a greater height and magnitude than had been previously ventured upon; while several of the bridges on the Holyhead road were of importance both as engineering works, and as works of art. Such especially was the grand Menai Suspension Bridge, begun in 1819, a work that has indeed been surpassed as an engineering triumph by its neighbour, the tubular bridge of Robert Stephenson, but in beauty the suspension bridge far excels its younger rival.

John Rennie, the elder, like his great compatriot Telford, was of humble Scottish origin. His earliest occupation was that of a millwright, but his remarkably mechanical ingenuity brought him into notice, and he was while yet a young man employed on works requiring much constructive skill. He settled in London as an engineer about 1782. In 1799 he commenced a handsome stone bridge of five arches at Kelso, and he afterwards constructed some others that were much admired. But his chief work in this line was Waterloo Bridge, which he commenced in 1811, and completed in 1817, at a cost of above a million. This is by general consent one of the noblest bridges of modern times. Indeed for simple grandeur of character, convenience of roadway, and stability of construction, it would be difficult to name its peer among

bridges of any earlier period, and the only bridge of subsequent erection which has, in this country at least, equalled or surpassed it in these most important particulars is the new London Bridge, for which Rennie himself made the designs, though its erection was confided to his sons George and John. The iron bridge which crosses the Thames at Southwark was another of Rennie's bridges. The iron bridge at Vauxhall was designed and erected by Mr. James Walker. Rennie's magnificent engineering works, the East and West India Docks, with their vast ranges of warehouses; the London Docks; the Prince's Dock, Liverpool; Plymouth Breakwater, and the improvements carried out by him in the Government dockyards of Chatham, Portsmouth, Plymouth, and Pembroke, with other important works at various harbours, proofs of the amazing growth of the country in wealth and commerce, and of the great increase of engineering skill, rather than works of Fine Art, can only be mentioned here.

In Sculpture the leading artists were Flaxman, Banks, Bacon, and Nollekens, all of whom have been spoken of in a previous chapter, and Chantrey and Westmacott, who belong more particularly to a later period. Our notice of sculpture may therefore on the present occasion be very brief. The first two of the sculptors just named, produced during this period some works of great poetic power, and the last also executed some of much beauty. But in the main sculpture dealt rather with portraits of the living and memorials of the dead, than with efforts of imagination. And in monuments of a public character, especially those with which the nation honoured the men who had fought her battles by land and sea, our sculptors continued to repeat with strange persistency the conventionalisms and machinery which had for ages ceased to have any intelligent meaning, or to affect either the heart or the understanding of any class of spectators. British soldiers and sailors, and even senators, philanthropists, and philosophers, were clad in the scanty folds of a "classical" drapery, in some instances almost without drapery at all, and, although the monuments were to be erected in the midst of a Christian cathedral, and in full view of a congregation engaged in Christian worship, were surrounded with heathen gods, goddesses, and attributes; or if, as was sometimes the case, the hero wore his full regulation uniform, he yet had his due attendance of undraped heathen deities. Banks was unfortunately one who yielded most unreservedly to this classic misconception. The monuments to Captains Burgess and Westcott in St. Paul's, two of the latest of his works, are among the least defensible of their class. Happily Banks will not be

judged by his public monuments. The exquisite recumbent figure of Penelope Boothby in Ashbourne Church, showed with what pathos he could invest a private memorial when he trusted to the simple promptings of the feelings. His "Mourning Achilles," of which the model is in the British Gallery, no patron having had sufficient taste to commission its execution in marble, is perhaps the noblest work of the kind produced by an English sculptor; and in other works he excelled as much in grace as here in grandeur.

Bacon, who died in 1799, produced at this time little besides public monuments of level mediocrity; but these he produced with a facility and profusion that aroused the envy of his rivals and the admiration of the multitude. The best are such as those of Dr. Johnson and John Howard in St. Paul's, in which he had no occasion to go beyond simple portraiture; but even in these the attempt to attain elevation of style by arraying such men in a costume borrowed from antiquity, has nearly destroyed personal resemblance, and even mental characterization. Nollekens shared only to a small extent in these public commissions, but he was in great request for private monuments. His strength lay however in portraiture; and his busts and statues are now the most life-like representations left of many of the most memorable personages of his time.

Flaxman lived throughout this period, the truest and greatest sculptor England had ever produced. Sculpturesque design was as much the genuine expression of his mind as it was that of the sculptors of ancient Greece. In some of his imaginative works as well as in several of his public monuments, his genius was fettered by the current conventionalisms; but even in works of the latter class, as the monument to Lord Mansfield, he showed of how much grandeur of moral expression sculpture was capable. His private monuments, especially some of those to females, are of the most touching tenderness, and of the purest Christian sentiment. In the magnificent group at Petworth of the Archangel Michael overcoming Satan, illustrative of the famous lines in Milton, we have proof that our sculptors might find in our own poets, or in the Book which is a part of the very life of every one, subjects well fitted for sculpturesque treatment, and which, whilst they would require and repay the utmost exertion of mental power, and technical knowledge and skill, would as much come home to the feelings and the understanding of the men and women of to-day, as did the gods and heroes of the old Greek sculptors to the hearts of their contemporaries. The deities of a dead mythology never can thus come home to any modern people unless treated as symbols

of some deep or subtle truth, as they on rare occasions have been by genius of a high order. Flaxman's Psyche may perhaps take rank in this class. His Pastoral Apollo is like a breath of rustic poetry. But the Venuses, Dianas, nymphs, and the like, which Flaxman's contemporaries and successors put forth in any quantity at every exhibition, will be gazed at with as little genuine sympathy on the part of the spectator as was felt in their production by the sculptor. How thoroughly Flaxman's mind was imbued with the purest Greek feeling is evinced by his illustrations to Homer, Hesiod, and Æschylus; while in nobleness of conception, and beauty and delicacy of expression, the illustrations to Dante are fully equal to them.

Chantrey, during the latter years of the regency, had taken his place among the foremost living portrait sculptors. The manly simplicity of his style met with early recognition, and his chisel found ample and worthy employment. A large proportion of the men most distinguished in letters, art, and public life, sat to him, and in most instances he was considered to be successful in preserving the likeness, as well as in maintaining a certain elevation of character. His busts are finer than his portrait-statues, and these than his imaginative works. But his statues have the great merit of first fairly grappling with the difficulties of modern costume. The happiest of the monuments in which he ventured on a poetic mode of treatment, "the Sleeping Children," in Lichfield Cathedral, belongs to the period under review, but the idea was certainly caught from Banks's monument of Penelope Boothby, and the design was made by Stothard. Westmacott's earlier poetic works include the "Psyche," and "Cupid," at Woburn; "Euphrosyne," belonging to the Duke of Newcastle, and many other very pleasing classic subjects; but among them are some of a homelier and more original character, as "the Distressed Mother," "the Homeless Wanderer," and others of a similar order. Westmacott also executed at this time several monumental statues for Westminster Abbey and St. Paul's Cathedral; the well-known "Achilles," erected in Hyde Park "by the women of England," in honour of the Duke of Wellington, and numerous other commissions of a public character.

The taste in sculpture of both artists and the public was no doubt much influenced by the purchase and exhibition of three important collections of ancient marbles. The earliest purchase was in 1804, of the large collection formed by Mr. Charles Townley, of sculpture chiefly of Roman date, but the work of Greek artists, and embracing many works of exceeding loveliness and interest.