

mittee are alive to the subject of sanitary reform,"—we should scarcely expect to find that the parish committee say:—"Every person who has at all considered the subject, must be aware that the formation of cesspools underneath and contiguous to inhabited houses, is a fearful source of sickness and disease, and yet the formation of these noxious depositories of filth has been for a long series of years absolutely forced upon the public by the mistaken practice, on the part of the Sewers' Commissioners, of preventing any drain from a privy being laid into a sewer;—of late, however, and since public attention has been drawn to the evil of a frightful accumulation of soil, the Commissioners themselves have become loud in their condemnation of cesspools, and willingly allow that the drains may be laid into the sewer."

Further, that the committee dwell strongly on the importance of obtaining a constant supply of water; point out that the want of it is an "evil of the most fearful character;" that there is no water in the parish to cleanse the drains, which they consider so essential to health that they cannot too strongly urge such an alteration in the law as shall give control over it.

Enough, however, on this head: we hope what we have said will not be without effect. Mr. Phillips' report contains many good remarks: take, for instance, the following on road-making:—

"The essential requisites of good paving consist in having a perfectly substantial foundation to bed it upon, with a hard and even surface, which shall be free from mud, dirt, dust, damp, hollows, and stagnant pools, and in its being laid so that the rain may flow off quite freely and as fast as it falls. Upon examination, however, of the streets of the metropolis, it will be found that the paving of but few of them in any way meets these conditions.

"The chemical and mechanical properties of stones are of much importance as affecting the durability and economy of roads. Those roads which have been made under strict engineering direction are decidedly the soundest and the best. The keeping of roads dry and in good condition is a matter of the utmost importance to the public. The houses on the sides of the streets of a town throw a shade on to the roads, and thus prevent the sun and wind from exercising their drying influence upon the paving. Roads formed of hard paving, laid on a solid foundation, are not nearly so much affected by atmospheric changes as they are when the paving is placed on a wet, yielding bottom—as of clay, or of soft-mud earth. Weak-bottomed roads yield to pressure, and are injured, by carriage traffic passing over them, to a much greater extent than those roads which are laid on solid and firm bottoms. The wear on a weak wet road is considerably greater than on a solid dry one; therefore the drier and cleaner a road can be kept, the less will be the wear upon it. Wet adds to the grinding power of a road the same as to a grindstone, which, when dry, has but little grinding effect: hence the necessity of a sound, solid, compact foundation, with hard and even stones for the surface, which should be laid so as to be kept dry and clean, and free from mud."

The following comment on a very common error may be useful:—

"Hitherto no control has been exercised, either by parish or other authorities, over the laying out of plots of ground for building purposes, nor over the formation of streets and roads; consequently, their directions, widths, levels, and inclinations one with another, have been usually arranged and formed according to the caprice, and to suit the conveniences of the respective freeholders and builders, the public accommodation being seldom or never considered. These evil results are in a great measure, however, brought about by a regulation of parish boards not to take to any road, street, or place, without it be first paved or gravelled, and in good condition in either of

these respects. The knowledge, among many of the freeholders and builders, that so soon as a street is paved or gravelled it will pass into the hands of the Parish Paving Board, causes them to pay little or no regard either to the nature and quality of the materials of the substrata, or to the labour necessary to the production of a good and substantial street."

Another report from the same officer is now before us,—on the improvement of the drainage of Westminster; but we cannot now enter upon an examination of it. The levels of Westminster are such that the sewage can only pass off when the tide is below the level of the outlets; it is, therefore, ponded in them during the time the tide is above the level of the water within them. The chief point of the report is the recommendation of the use of water-wheels to raise the sewage, so that it may be discharged at any hour of the tide, or carried away for the purpose of manuring land.

The miserable condition of Westminster in respect of drainage is well known: there are many houses there wherein it is physically impossible that the inhabitants can have good health, and something should unquestionably be done to remedy it. The fever which has broken up the Westminster School, and laid in bed the families of some of the prebendaries, will probably aid the movement. On what ground we know not, the evil has been ascribed to an attempt of the Dean to deodorize the drains,—Mr. Frewen, a member of the House of Commons, said so during the late debate on the Health of Towns Bill, and added gravely, that a medical man of very great experience had informed him only that morning, that if these sanitary improvements were persevered in the doctors would soon make their fortunes!

Let the immediate cause of the sad occurrence be whom or what it may, it cannot fail to strengthen the already impregnable position of those who are fighting for good drainage, and other sanitarian arrangements.

THE ROYAL ACADEMY.*

564. "Departure of the Emigrants," F. Goodall, a poetical subject, but scarcely equal to former works by the artist. The sizes of the figures are too large for his style of painting. 580. "Corfe Castle, Dorsetshire," W. Linton, painted with the accustomed power, judgment, and knowledge of light and shade of the artist. 648. "Blowing Bubbles—the past and the present," G. Harvey. The incident of children blowing bubbles in a cemetery is exquisitely beautiful, though perhaps not novel. The artless grace of the little girl who essays to catch one of the types of worldly uncertainty in her apron, half timidly expecting it to burst ere caught; the eagerness of the two urchins grappling for the possession of one invitingly floating in mid air; and the disappointment of him who, grasping at the deceitful reality—certain of its possession, finds it explode, leaving naught to account for its evanescence or previous existence, are beautifully characteristic. This fine picture ought to have had a more prominent position assigned to it. We are glad to hear it is purchased by the London Art-Union.

681. "The Soldier's Return," an incident in the life of Burns. An agreeable picture of a popular class, painted by T. Brooks, too

* See p. 217, and p. 221. Some of the gentlemen whose works in the architectural room were mentioned, have addressed letters to us discussing the criticism, but we cannot print them. One architect complains, good naturedly, that a portico which we said was a copy of that of the Agora at Athens, is not so, but "an accurate representation of that of the Temple of Diana—Propylæa at Eleusis." We may have mistaken ante for columns; but the difference is, in reality, of no importance for the inference which was intended, namely, that architects now-a-days are not ashamed to exhibit as designs, what have no claim whatever to that title. They trace off a portico from the "Unedited Antiquities," and thus "coldly correct and regularly low."

"That shunning faults, one even tenor keep," the art loses all vitality, and all zest. We mean no particular reproach to the individual: the objection is to the system.

high up in the Miniature-room to be seen to the best advantage.

The portrait painters scarcely hold so prominent a position this year as usual.

The veteran Pickersgill exhibits seven ably-painted portraits, in addition to his picture already noticed, including the Hon. R. H. Clive (156), Dr. Moore, of Lincoln (209), Sir James Ross (366)—the man himself,—and Henry Beaufoy, Esq.

Watson Gordon's "Sir William Newberrington, M.D." (71), is one of the best male portraits exhibited: the head is like that of the Gevartius.

Grant's female portraits are always beautiful. 67, "The Ladies Mary Fitzalan and Adaliza Fitzalan Howard;" and 223, "Mrs. Charles Lamb," are charming specimens.

Knight's powerful painting is exhibited in (218) "Portrait of James Bentley, Esq.;" "Portrait of John Moore Stevens; the Venerable Archdeacon of Exeter," &c.

321. "The Peninsular Heroes," by the same, is well known, through the engraving, for the likeness to the respective distinguished individuals represented.

56. "Portrait of R. B. Ward, Esq., of Bristol," and (353) "Portrait of I. K. Brunel, Esq.," by J. C. Horsley, are fine likenesses, and good works of art.

A "Portrait of Lady Holland" (307), by G. F. Watts, is remarkable for its peculiar tone and elaboration.

172. "Portrait of H. A. Layard, Esq.," the Persian traveller, by H. W. Phillips; "My Mother" (167), T. F. Dicksee; 298, "Lady Ashley," J. Lucas; (462), "The Son of Mrs. Ireland Jones," J. Sant; (582), "M. Guizot," G. F. Watts; with others, attract attention, either by their likeness to the originals, or artistic quality.

In the Miniature Room there are some performances equal to anything exhibited, considered as works of art. What can be more beautiful than the "Viscountess Downe and her Family," by Thorburn, arranged with so much simple elegance, and coloured with a truth to reality almost wonderful; or "Miss FitzGibbon" (755), wherein the depth and richness of colour obtained amazes one; or the classic representation of our Gracious Sovereign; or the powerful effect, conjoined with so much purity of colour, exemplified in 878, "Viscount Downe."

The contributions of Sir W. C. Ross are no less admirable, although differing so widely from those of Thorburn. 810, "Mrs. Durant;" 819, "H. R. H. the Duchess of Saxe Coburg;" 820, "Monk W. V. Milbank, Esq.;" 828, "Child of Alfred Montgomery, Esq.;" 838, "The Countess of March," &c., are first-rate miniatures.

Sir W. J. Newton exhibits eight of average excellence; Frederick Cruickshank four water colour portraits, in his usual vigorous and effective style.

The masterly ease with which Richmond produces such charming results has never been more advantageously apparent than in 1,060, "Three Daughters of Thomas Gladstone, Esq.," a picture, independent of its being a portrait; or in 1,048, "Two Daughters of the Bishop of London."

T. Carrick exhibits the complement (eight) of his peculiarly grey miniatures; amongst them is an astonishing likeness of "Samuel Rogers, Esq.," (890), and another of "William Wordsworth" (856).

A sweet little sketch of "l'Allegro and Penseroso" (967), by J. C. Horsley, from its unobtrusive appearance, does not attract the attention of a casual observer, but deserves it.

In 976, a nice "portrait in crayons," by a young Scotch artist, J. L. Brodie, we recognize the new wife of our clever friend "Mr. Newleaf."

985. "A Sketch for a Picture"—one of those charming little drawings for which Mr. Mulready is so pre-eminently celebrated; executed in pen and ink.

990. "Shakespeare's Seven Ages," a design to form the border and centre of a plateau, to be executed in porcelain. D. MacIse, R.A. Drawn with the accuracy, precision, and usual german feeling of the artist; the compartments of the Schoolboy, Justice, and the Slipped Pantaloons, seem the superior three.

Amongst the names prominent in the Sculpture hall, that of W. C. Marshall is con-