

meted by the Commissioners at 5,000,000l., on an average of 1s. a-head per week, and the saving " would be probably equivalent to the whole of the money expended at present in the water supply." Besides the benefits of soft water in various processes of manufacture, too, the encouragement to temperance in the supply of so pleasant and wholesome a beverage is not to be despised, and is what the Londoners have little conception of. Strangers who come to the metropolis from localities where so salubrious a draught as pure and even moderately soft water is customary, are horrified in drinking the metropolitan water, with a feeling as if the draught were a mere solution of lime, giving as little gratification, or quenchment of thirst, as the parched throat of the dreamer of draughts of water feels after swallowing imaginary bucketfuls. Hence it is that the metropolitans, knowing nothing of the delights of water drinking, have a settled but mistaken idea that it is water in the abstract that is unfit for human drinking. Hence it is that brewers make hundreds of thousands for their heirs to throw away.

ARCHITECTURAL PUBLICATION SOCIETY.

A GENERAL meeting of the subscribers was held on Friday evening, the 31st of May, to receive the report of the committee on the general affairs of the society, at the rooms of the Institute of British Architects, granted for that purpose. Professor Cockerell, R.A., took the chair, and there was a good attendance of members.

Mr. Wyatt Papworth, hon. sec., read the report of the committee, which commenced with an explanation and account of the obstacles to regularity in the issue of the publications of the society. The uncertainty of the income, and the non-performance of the engagements made by some of the gentlemen whose offers of assistance for text had been accepted, had been amongst the causes of delay in 1848 and 1849. The statement of accounts for the year ending 30th April, 1849, showed receipts of 515l. 11s., the subscriptions of 491 members of the society; and expenditure of 460l. 3s. 2d. Of this 231l. 5s. 7d. had been paid for lithography. The balance in the hands of the treasurer was then 55l. 7s. 10d. For the year ending April 30, 1850, there appeared receipts—from 394 subscriptions and the last year's balance—of 469l. 1s. 10d., with an expenditure of 292l. 17s. 8d., and liabilities of 30l. 17s. 4d., amounting together to the sum of 323l. 15s., and thus showing a balance of 145l. 6s. 10d. for a third Part, the letters-press and its expenses.

Relative to the difficulty of inducing architects to write, Professor Donaldson pointed out the importance of architects reasoning out their thoughts, and of the advantages which followed the use of the pen. What were wanted now, he said, were principles which all could apply,—suggestions to set minds in commotion.

The Chairman having first complimented the Committee and the officers on their zeal, offered some observations on the same theme. It was to be regretted that we were so wholly imitative, and we scarcely knew what to follow. Our present position he considered Bahel-ish and disgraceful. Advantage ought to be taken of all advances in knowledge, but this we did not do. Since the peers we had been deluged with novelties, and had taken whatever was pretty: what we now wanted was sounder criticism, and that we should only adopt what was good.

Mr. Thomas Little, as a member, expressed his satisfaction at the proceedings of the committee, and afterwards seconded a resolution to adopt the report, which was moved by Mr. H. J. Stephens. It was afterwards resolved, on the motion of Mr. Ashpitel, seconded by Mr. P'Anson, "That this meeting does not consider the society at present to be in a position to guarantee the effective continuance of such an important work as the 'Cyclopaedia of Architecture,' referred to in the report, but requests that the list of 'terms' be continued, in order to complete that portion of a most desirable object."

Part II. of the publication for the year is issued: it contains thirteen valuable plates (two of which are coloured), from drawings by

Messrs. Heneker, P'Anson, T. H. Lewis, James Bell, John Johnson, F. Lawford, Sydney Smirke, John Davies (the Piazza Loreto), and J. M. Lockyer.

SCULPTURE IN THE 1851 EXHIBITION.

A WRITER in the current number of the *Journal of Design* says:—"Modern sculpture has been considered by the Commission as not having any adequate place of exhibition in London, and therefore it has been determined that it is to have the honour and opportunity, not accorded to painting, of being amply accommodated in the international Exhibition. We have the greater right, therefore, to hope that the occasion will assemble a more remarkable collection than has ever before been brought together in this country. We may hope that this collection will be select as well as large; and that each specimen received will be worthy of public and continental regard. For who would not rather contemplate an assemblage of a comparatively few excellent works, than to see them interspersed among many times their number of mediocre associates? The regulations on this point, put forth by the Commission, appear at present somewhat less precise than perhaps they will be made hereafter. They express that they will allow three works to be received from each living sculptor, and works of artists deceased within two years of the opening, with a view to their exhibition. But it is to be recollected that there are many materials in which the sculptor may work.—marble, stone, bronze, wood, the precious metals, &c. Is it to be understood that each artist may send in three works in each of these materials, or only three works in all, whatever be the material? The first would seem calling for too much, the latter, perhaps, for too little. Materials themselves are to be exhibited in the coming Exhibition, as well as their artificial treatment, and that art should be exercised in a variety of materials is evidently an object proposed to be encouraged by the coming Exhibition; therefore it may be well to allow the sculptor to send in works in any number of materials, but be restricted to send but one (his best one) in each. If, however, he is confined to but three works in all, would it not be well still to let him but send one only (his best) in each material?—for instance, one in marble, one in plaster, and one in bronze; or one in bronze, one in ivory, and one in the precious metals. This, however, would of course have no reference to what any manufacturer may have executed from a sculptor's design, which the manufacturer may send in as a specimen of his own manufacture, because, if that were the case, it would tend to defeat one of the main objects of the international Exhibition, the uniting of manufacture and art."

PALLADIO.

SINCE your remarks on Mr. Ashpitel's "Selections from Palladio," in the Academy exhibition, the following lines have been affixed to the frame by some person unknown.

"Ne spernas ornos dimittere, amice viator,
Quid fuerim casusq; picta tabella manu:
Ne spernas, apud has tante, si pars minorera
Hanc ordem tream, convenit iste locus:
Aut tibi magni hominis jam grandis praece facta,
Qui, post Romanos, primus in arte sua,
Haec sunt, quae clarus stravit Palladius ordem:
Megalum urbes, atria, templa Dei;
Tot, tantas, tam pulchras, et similiaeque decore,
Et ro non auto condidit unus homo."

ARTISTS IN PARIS.—In order to assist the Paris artists, the Government has authorized another lottery of works of art to the extent of 24,000l.

Translation:—

D disdain not, genius friend, to cast thine eye
On me, though painted by a feeble hand;
And with such pictures, and such honoured men,
Though in a lesser rank, I here am placed:
A lovely seat befits a modest name.
Still I adorned the lustiest thoughts of him,
The brightest since the sunny days of Rome:
These are the works of great Palladio's hand,
The domes of princes, halls of justice, churches
Of God. So many, and such mighty works,
So fully planned, so noble, and so beautiful:
In no one era has it ever been given
To see such works as these: how rare is this!

Books.

Church Walks in Middlesex; being an Ecclesiologist's Guide to that County. By JOHN HANSON SPERLING, B.A. London: Joseph Masters. 1849.

A Hand-book of English Ecclesiology. Published by the Ecclesiological (late Cambridge Camden) Society. London: J. Masters.

The intention of "Church Walks" is very good. It is addressed to young ecclesiologists and others who may wish to become acquainted with the churches of Middlesex, many of them little known. "Middlesex cannot boast of such large and beautiful ecclesiastical edifices as many of our other English counties; but at the same time it abounds with plain and excellent examples of the different styles, well adapted for the study of beginners." When we say, however, that the book is a very small volume of 200 pages of rather large type, it will be seen that it is quite incommensurate with the subject and intention. This is much to be regretted: an incomplete book on any subject has the effect of stopping for a time the production of a complete one.

The book is illustrated with some etchings by Mr. Truëbit. The second hook at the head of this notice, "Hand-book of Ecclesiology," is a reprint, with great additions, of the "Few Hints on the practical study of ecclesiastical architecture," issued by the late Cambridge Camden Society. It will be found very useful by church visitors.

Architectural Sketches, Italy. Drawn on the spot. By P. C. TINKLER, Architect. 49, Great Marlborough-street. No. 2.

The second Part of Mr. Tinkler's sketches is published, and comprises an ornament from St. Gregorio, Monte Celio, Rome; villas, &c., from the Campagna; details from the Villa Madama, and villa and fountain in the Borgese gardens. It is a considerable improvement on No. 1.

MISCELLANEA.

MONUMENT TO JOHN RUVAN, IN BEDFORD.—An edifice has just been completed on the site of the old meeting-house and of its ancient predecessor, the "Barn of John Ruff-head," where the glorious dreamer himself administered to his townfolk. The *Art Journal* of the current month gives the following particulars. The style of the building is that in use immediately after the time of Inigo Jones and Sir Christopher Wren, of which there are but few good examples in the country, and those generally by Gibbs, the architect of St. Martin's Church. The material of the base, which shows about 4 feet above ground, is hammer-dressed limestone from a neighbouring quarry, capped with Yorkshire plinth, giving a footing to the pilasters. The superstructure is red brick with stone dressings: the two side elevations are each divided into six compartments, by pilasters with stone mounted bases, and capitals surmounted by a stone architrave and modillion cornice. The front is elevated on a basement of three steps, extending the whole width of the building, but divided by massive blocks to receive the pilasters, which are uniform with those on the side elevation. In the centre compartment is the principal entrance, with semicircular head in rusticated masonry. The architrave corresponds to the side elevations, and is surmounted with a pediment. The outer dimensions of the building are 80 feet by 50 feet, and the height 32 feet from floor to cornice. The ceiling is panelled, and the centre division is covered to give an additional height of 7 feet. The building is lighted by a bode-light chandelier. The architects are Messrs. Wing and Jackson, and the builders, Messrs. Berrill, Massey, and Ward, all of Bedford. It cost in its erection 3,700l.

GROWTH OF LONDON.—Returns just published by order of the House of Commons, show that the total number of new houses built within the metropolitan police districts, since the 1st of January, 1839, up to the present time, amounts to 64,058; and the number of streets formed, to 1,652, 200 miles in length.