

some agricultural implements, in whose scarlet wood and bright blue iron we recognise some old acquaintances. There some Phillips's Fire Annihilators with their one fault—that of never having extinguished a real fire yet. Here we have a peep again, if we mistake not, of a certain state carriage, dim-faded and despondent at the change of scene. The new specimens of agricultural implements, which seemed to attract the largest knots of jolly, leather-galtered martyrs, were:—The Hand-mills, stand No. 190; the Boiler Cooking-apparatus, for linseed and oats for cattle-feeding; and our old friend Mary Wedlake's patents.

The building itself deserves a few words. The alterations have been extensive and complete. Instead of the former, makeshift, the animals are specially and handsomely provided for; and as we gradually lose ourselves, wandering about these extensive premises, we note various additions and improvements. Gallery seems to succeed gallery in a perfect forest of columns, girders, and iron roofing. We see openings in the distance that are as deceptive as those prospects of horizon that wearied the Children in the Wood. Long before we reach them other bazaars and exhibitions have led us astray. Here again some crystal gems from the Great Exhibition are collected in a separate bazaar, devoted to Messrs. Apsley Pellatt. Some antique vases are placed in a wall with niches, after the ruins of Herculaneum: there the Panklibanon iron works, a large collection of itself, and then an ordinary fancy bazaar, spreading far and wide, filled with the ordinary fancy wares for attracting lady-buyers. Madame Tussaud's and a new Indian diorama (of which below) require no inconsiderable space, but manage still to leave room for large collections of carriages, saddlery, furniture, machinery, and fine arts. To cover these over with a tolerably uninterrupted building, is, in itself, evidently no easy task, and we have, consequently, buildings seated upon other buildings where ordinary ones would have roofs.—stories, jutting out over other stories, upon giant cantilevers, and the whole connected and linked together with all the modern profusion of iron appliances, suggesting what a strange gaunt iron skeleton it would make, with its sinews and flesh of timber and bricks and mortar fallen away,—a curious and characteristic ruin of the 19th century, contrasted with one of our old baronial castles of the 12th. The whole evinces a tact in economising space, that does considerable credit to the architect, Mr. W. A. Boulnois, the son of the proprietor. An addition to Madame Tussaud's portion was made by Mr. Grimdell, but the recent additions and alterations have been executed by Messrs. Winsland and Holland.* The whole is very interesting, especially—the pigs!

DIORAMA OF HINDOSTAN, AT THE BAKER-STREET BAZAAR.

THE new Diorama which has been opened at the Bazaar, in Portman-street, will interest a large number of persons. While the "Overland Route" depicts the way to India, and Mr. Stocqueler's "Scenes," at Willis's Rooms, gave glimpses of the mode of life pursued there by Europeans, this represents the interior of the country from the source of the Ganges, at Gangotri in the Himalaya, to Fort William, Bengal, and shows the numerous fine buildings which adorn the banks of the Holy River. It has been painted by Mr. Philip Phillips, the figures and animals by Mr. Louis Haghe, and the shipping by Mr. Kneil. All have done their parts admirably

and the result is one of the best painted dioramas that has yet been produced. A gorgeous moonlight scene; the Bengali women committing their little paper boats, carrying lights, to the waters of the Ganges (thence to draw augury); the elephant establishment at Plassey; a mosque at Moorshedabad; a storm, and a sunset are amongst the most striking effects displayed. It appears to be painted with great attention to accuracy. We heard one of the fairest part of creation (and a good specimen of it too) identifying beyond a mistake her sister's house, though we happen to know the place itself was many a long mile away; such is the strength of imagination winged by affection.

The architecture is admirably well portrayed,—correct, and firm. The figures in some cases are over tall, and so lessen the size of the surrounding objects, but are throughout painted with the power that Mr. Haghe possesses. All who would have a notion of our little territory out in India should go and see that part of it which is here depicted. And if they call to mind that the first charter to an association of merchants who desired to trade to the "East Indies and countries thereabout," is dated 1600, and that the founder of Calcutta was alive 150 years ago, they will have matter for thought as well as amusement for the moment.

ON THE FORMATION OF A SCHOOL OF ART FOR ARTIST WORKMEN, AND THE ESTABLISHMENT OF A MUSEUM OF MEDIEVAL ART.*

WHATEVER interest may be felt generally in improving the workman in the knowledge and practice of his trade, to the architect it is especially a matter of concern. All, indeed, allow this, but they ask how the improvement is to be effected. The Government have offered to teach the workman to design, and others have undertaken to instruct him to draw and to model: some have thought lectures would do, and have given him books to read, and I have no wish to depreciate the value of either; but it seems to me that in the great majority of cases they are likely to fail, because the mind of the workman is usually altogether unprepared for their reception, and however numerous and however able they may be, his memory is so little practised, and his powers of abstraction and attention so little cultivated, that he cannot follow them up. He hears a very able lecture, and perhaps remembers some striking part, probably some illustration, but of the general scope and bearing of it he sees nothing, and of the principles which it may be the object of the lecturer the most fully to inculcate, he remembers or perceives nothing, as he comes to the subject, whatever it may be, profoundly ignorant, not only of it, but of all other collateral and necessary branches of knowledge.

In the school which I am about to propose for your consideration, we shall take the workman just as he is, viz., from his bench, without it, may be, any knowledge whatever of the fine arts, derived either from lectures or books, or the teaching of his master, and possessing, indeed, nothing whatever but the knowledge of his handicraft, which he has acquired at his daily labours. He would first be required to make a copy of any simple object in the common material of his trade: but this, his first task, he would do by himself in his own way, so as to enable us to judge of his capacity and skill. Thus in a very short time it would be seen what each man could do, and for what he was best fitted—in short, where his strength lay; and we could direct

him accordingly. It would not be necessary that he should complete his first task, its object being simply to ascertain practically what progress he had already made in his art. Another model suited to his present powers thus ascertained, would then be set before him, and he would be required to draw on the stone (supposing him, for example, a mason) a correct outline of the plaster or natural model. I do not mean a neat drawing, but a broad bold sketch. He would, of course, if altogether ignorant of drawing, begin in a clumsy way, and to tutor his hand as a draughtsman would be set—but not till after he had made some trials on the stone—to make a rough sketch of the object in black chalk on a board, and of the full size; for nothing can be more thoroughly useless to a workman than small drawings. The simple purpose of this process would be to train his hand to draw, and not to make a picture of the object, for to do this we should have to teach him perspective, foreshortening, and a host of other matters, with all of which, however interesting in themselves, the workman as a workman has nothing to do: his time and the money he pays to learn are valuable, and he cannot afford to bestow them on picture-making and neat drawing, but what he is anxious to do is to copy the model, not in a drawing, but in stone. After becoming in this way tolerably expert in the leading lines of his model, he would commence drawing it on the stone itself, in which, perhaps, he could not well have too much practice, for the most accomplished draughtsman on paper, fresh from the Royal Academy itself, would find some little difficulty in drawing the foliage of an early Gothic capital on the turned block.

* The following is a portion of a paper read by Mr. Allen, at the ordinary meeting of the Institute of Architects, December 1st, already referred to.

When the work was so far completed as to be ready for finishing, it would be the business of the teacher to point out carefully to him where the general lines failed, and where they were successful, and to caution him against the common fault of cutting away too much and impoverishing the work; for it is better to have the lines too heavy than too light, as time takes away, but never adds to the crumbling stone, and one would like a more art-enlightened age to see what the working-men of to-day could do; for their interest in old work will arise from the knowledge that so many centuries have elapsed since it was cut, and their pride will be that it has been untouched by all but time, whom assuredly they will pardon for taking away so many grains of the stone when they see the colour he has given. The workman would next proceed to finish his work, and bring it up to the model, still using the chisel, and still being cautioned, else all his previous labour would be vain, against the almost universal idea that the value of sculptured work is to be measured by its smoothness to the touch; for people are to be found who will pass their fingers over the surface, and then pause enthusiastically over the feeblest work, because it is smooth to the eye and finger, when perhaps had the artist been contented to leave some marks of the tool, he would also have left some life. The workman would hence be taught, and in time would come to see, that if he could do nothing with the rough chisel, and paper would not assist him. The principles which guided the artist in the production of the original work would, as far as possible, be pointed out to him, for he would now be prepared to listen to them with advantage, and to appreciate their importance, just as a learner when able to read correctly begins to perceive the importance of grammar, and to feel interested in it, not as a dry study, but as something essential to his further progress. This would, beyond all other plans yet tried, compel him to think, and make him something more than a machine, by inciting him to feel an interest in his daily labour—not a mere ordinary sluggish interest, just sufficient to enable him to do his work, but an interest so great as to induce him to strive to get forward: his work would rise in his mind from a dreary necessary labour to a delightful and pleasurable occupation—from a feeling of doing nothing but his master's work, and for his master's interest, and for weekly wages, he would come to feel that he was working for himself, and to his own credit.

* To be a little more precise on this point, the alterations which have been made consist in the construction of the premises lately held by the Hansom's Cab Company, comprising a yard nearly 300 feet long, with stables and lofts on either side, into covered ground-floor spaces for the exhibition of the cattle and sheep, and light galleries for the implements. The yard has been covered by a building, entire in itself, supported on cast-iron girders and columns, with iron and buttress piers of brick in cement. The floor of this building, on Fox and Barrett's principle (a capital job), is supported on deep open girders 30 feet span, and is sufficiently elevated to admit of a clerestory under it, to throw light to the galleries and ground floor. The walls are of brickwork and tiled, and lead, in the ordinary fashion. This building was designed for, and appropriated to, a panorama of Hindostan, and consists of a museum 80 feet by 30 feet, by 20 feet high; a theatre, 60 feet x 30 feet; and a stage with wings, 80 feet by 15