From the London Saturday Review. "The noblest edifice creeted, since the Reformation, to the worship of God," has been long "left cold and cheerless." Sir Christopher Wren, it is well known, intended that the interior of St. Paul's should receive, though not lavish, yet appropriate decoration; he wished that some eminent Italian artist should be called in to adore the cupola with rich and durable mosaics. His plan, however, was overruled by Commissioners, both ecclesiastical and secular, as too novel to be liked and too costly to be paid for. And instead of such mosaics—"paintings for. And instead of such mosaces—"paintings for eternity"—the world has for nearly a century had to endure the empty and pretentious compositions of Sir James Thornhill—works which, happily nearly invisible, may now with advantage be wholly swept away. Yet unfortunately the "barren stateliness" of the general interior has been held to be in keeping with Protestantism, and thus this grim desolation was entained swered to the Reformation, in lasting sustained sacred to the Reformation, in lasting testimony as it were against Rome. Even George III, when he wanted to do something in mitigation of the evil, was opposed by the ecclesiastics; and the Academy, including Reynolds, its President, when they offered, in a moment of youthful generous impulse, "to paint at their own expense a series of Scriptural histories for the decoration of St. Paul's Cathedral," were thwarted by Bishop and Archbishop, under the plea that the plan "would occasion great noise and clamor as an artful intrusion of Popery." Happily we live in a day when zeal for the Church no longer prescribes hostility to the arts. Thus, when a meeting was convened in the Mansion House to raise funds "for the renovation and decoration of the interior of the Cathedral of St. Paul, in accordance with the original designs of Sir Christopher Wren," the first resolution was moved by the Bishop of Oxford; while the late Dean, on behalf of himself and the Chapter, expressed gratitude for the wide and influential support given to the great work. Furthermore, in the Annals of St. Paul's, Dean Milman speaks to the following effect:—"I should wish to see such decorations introduced as might give some splendor, without disturbing the solemnity and simplicity of the edifice, some color to enliven and gladden the eye. I would see the dome, instead of brooding in dead weight over the area below, expanding and elevating the soul towards heaven. I would see the sullen white of the roof, the arches, the cornices, the capitals, and the walls, broken and enlivened by gilding. would see the adoraments carried out in a rich, but harmonious (and as far as possible from gaudy) style, in unison with our simple form of

Having thus stated the needs of the case, and

the general principles of the plan proposed, we will now speak more in detail of the decorations already effected. Of the gilding, upon which the late Dean laid, as we have seen, some atress, we need say nothing more than it has been so applied as to accentuate the leading lines of construction, and thus to relieve by light and color an oppressive dreariness. Of the painted windows and mosaics we will speak ore at large. In the outset we may remark that the interior of St. Paul's is, by common consent, inferior to the exterior, that the details confess to haste and carelessness, and that, as in St. Peter's, the windows are rather holes knocked through the walls for the admission of light than architectural designs. Altogether it must be admitted that Italian styles are less favorable to painted glass than Gothic. No mullions or traceries having been con-structed by Wren, and it being impossi-ble that the figures in glass could stand without support, columns, friezes, pediments, etc., had to be included in the painted compositions of the windows. Thus, at the West-end St. Paul is converted, and in the central East window Christ is crucified, under remarkably handsome structures of the Cinque-cento. It may be observed that, in these two grand East and West windows, which, as first instalments, have come from Munich, there has been a threefold responsibility. First, Mr. Penrose, who, with praiseworthy moderation, seeks simply to do what Wren might have done if entrusted with the decoration of his own structure, provided architectural designs to serve, when executed in glass, as stately surroundings to the Thus the style of the building may be designated in general terms as Palladian, imposed the design of the glass; hence these windows, by the inevitable conditions of the case, are removed from early treat-ments identified with Gothic architecture, and become, almost of necessity, allied to later developments belonging to Cinque-cento, Palladian, and Renaissance styles. Of course the works now presented to the public will be praised or censured accordingly. Then, secondly, Professor Schnorr is responsible for the drawing and composition of the figures. We need remind our readers that Professor Julius Schnorr von Karolsfeld, known in this country through his Bible prints and otherwise, is a leader in the Munich school of mural painting. Accordingly, his designs for these windows are distinguished by the accuracy in form, the science of composition, and the academic and somewhat artificial treatment which distinguish that school. The cartoons being thus studiously elaborated, the final responsibility was thrown upon Chevailer Ainmiller, the well-known in-spector of the Royal Manufactory of Glass Painting in Munich. The windows now set in St. Paul's, like those in the cathedrals of Cologne and Glasgow, and in the church of Sta. Maria Hilf, Munich, are products from this royal factory. The finished works may be designated in few words. The general characteristics of the style are those of the Cinquecento. The compositions aspire to an architectonic pomp worthy of the epoch of Raffaelle. The Mosale system, at least in its somewhat abrupt brilliance, and its broken piecemeal of tesserse, is surrendered for a manner which assimilates glass-painting to oil-painting. And, instead of an assemblage or galaxy of colors, each instrous as a jewel, the composition is delicately modulated in its polychrome, broken into half-tones, till it gently passes through atmospheric distance into a grey blue of sky which dawns as the firmament in at the window. To quote the words of the late Mr. Winston, we may say that the object sought by these windows, in common with other works of the Munich school, is "a union of the severe and excellent drawing of the early Florentine ollpaintings with the coloring and arrangement of the glass-paintings of the latter half of the sixteenth century. We have neither space nor inclination to re-

sume the interminable controversies which Munich windows have provoked whenever they have presented themselves to the notice of English critics. Within the limits at our command. it seems best to attempt merely such impartial statement as may give to these latest attempts fair consideration. To try to shake the convic-tions of devont medievalists were waste of time moreover, it is scarcely to be expected that re verent Gothicists will put themselves to the pain of entering St. Paul's at all; and, within our experience, the painters in glass are the most inderant of people. To opponents then it may bring some consolation to be told that the new windows are open to the old objection of being less of the quality of glass than of painted blinds and picture transparencies. It is the misfortune of all the grandiose tableaux which come from Munich, that while the multitude adore, the select few stand aside to criticize, if not to scoff. And certainly these win-Here two grand compositions meet the eye-one The Crucifixion," the other "The Conversion of St. Paul," each encompassed by more than accustomed state and ceremony. The drawing is true and powerful as that of the Roman school, the forms swell into grandeur, the composition is intent upon being at no point beneathly the dignity and balanced propriety of Raffaelle, while the color strikes at the not unpleasing concord of eclectic compromise. Of course, originative genius is out of the question; who looks for the independence of genius in painted glass? The comparatively recent revival of a lost art has usually been appreciated in propor-tion to its servility; and our artists in glass, while seeking for the best color, have too often grace to the first church of the first city in the

blinded devout disciples; in windows the work so heartily commenced, and to some the Nativity, for example, we to admire the Three Kings knockkneed through fear and broken down by reverence, ready, as the climax of their worship, to fall to pieces at the Madonna's feet. Rational people find it hard to discover why glass, in order to be lovely, must begin with an outrage upon nature. The difficulties, however, involved are avowedly great, for nature is compelled to submit to conventional treatment and geometric proportion before she can be brought into service to the parent art of architecture, which de-mands obedience, severity, moderation. Dif-ference of opinion will necessarily arise as to whether these new windows have hit the happy mean between archateism and modernism, between the hard austerity of the one and the free and easy manner of the other. We incline to think that were Mr. Winston, to whom all parties owe no small debt of gratitude, now living, he would claim in these works a decisive victory for the cause which, especially in later years, he esponsed possibly too strongly. "The best picture glass-painting," wrote Mr. Winston. "is that which most fully combines the quality of a good picture with a display of the diapha-nous property of glass." Yet, for ourselves, we scarcely see that these, the last and possibly most successful products of the German school materially change the aspect of the controversy Diaphanous they are not. We have ende wored to give full credit for what is gained; but, on the other hand, we are bound to confess that the new windows in St. Paul's, like others of the school, are wanting in that gem-like lustre, that jewel-sparkle in light, which remain the unap-proached prerogatives of the choicest mediaval class. The highest praise that can be awarded to these two sumptuous windows is that, what-ever they may be as painted glass, they are, as specimens of appropriate and religious decora-tion, successful. Yet the windows in St. Paul's may be accepted as the best of their kind, even though it be objected that the kind is bad.

Much has been done to mitigate the mannerism of the school. The bane of Munich glass

has been that it seeks to paint pictures by means of opaque enamel colors. Three methods have been known in the history of the art of glasspainting. First, the mosaic system, of transparent material, and in style identified with Gothic architecture. Second, the enamel system, a later development and decadence, of which the Reynolds windows in New College, Oxford, are the most debased and egregious examples. And third, "the mosaic-enamel method," which seeks to combine transparent "pot-metal" glass with the use of opaque enamel color. This last has till now been the process employed in the production of the picture-painted glass of Munich; and the result, even when near to perfec-tion, can be best indicated by a somewhat violent comparison; thus, while the best old glass may be said in deep-toned harmony and broken lustre to approach rich Oriental fabries, modern German windows may be likened to the thin smooth calicoes printed in Manchester. But at length the Munich painters have begun to amend the error of their way; thus the miti-gation of vicious methods first observable in Glasgow is now in London followed by still fur-ther amelioration. We believe that, somewhat through the representations received from England, enamel colors have been all but abandoned in these new windows in favor of transparent glass and the old mosaic method. Certainly we gladly observe a return to the ancient "leadthough we are not sure that in these windows some lining or pigment has not been applied to the exterior. In the worst decadence of the art leading was discarded: large rectangular sheets of glass were treated as paper or can-vas favorable to the reception of pictures; and works thus weak have obtained unbounded ap-plause from the democracies who crowd International Exhibitions. We are glad to find, in the bold use of leading in the windows now set up in St. Paul's, some surety for the firm drawing and severe treatment; a curb is thus put on the license of Renaissance styles. Indeed, there seems reason to hope that the distinguishing merits of rival methods may yet be blended, that the superior color of our English revivalists may be joined to the good drawing of Continental schools. Thus we may, even in the art of glass painting, look for progress in place of finality. A word must be given to the small and some-

saic decorations. The eight spandrels beneath the dome are to be filled by four major prophets and four Evangelists. These figures, could they but rise on their legs, would stand ten feet high, However, Mr. Stevens' "Isaiah" will never get up; the figure evidently is broken in the back, and the head gropes forward on the shoulders as if the "major Prophet" were purblind. A couple of angels being within call offer what help they can; not being ornamental, they are willing to be

These figures belong to the generic class of angels who addict themselves to lie about in fine attitudes among clouds; they seem here to have no very specific vocation—they are servants of all work. We know the species well, though not in mosaic. In the time of Michael Angelo such artistic properties abounded in the purliens of the Vatican. Mr. Stevens is a genius, and therefore we are all the more disappointed to find his "Isaiah" a failure; the artist evidently lost his way before he got through his composition; his lines, forms, and masses are confused, his colors muddled. Mr. Watts' "St. Matthew" is better, though the masses are scarcely sufficiently pronounced for mural decoration. The composition in the line of its relief against the gold groundalways a matter difficult of treatment-Is not well studied. We also incline to think that more of the bas-relief and less of the pictorial method would, considering the material and the position, be desirable. Yet, it must be confessed that the figure, as a whole, shares grandeur with Michael Angelo. We trust that the bold experiment may prosper. We have not space to speak of the merits of the rival mosaic manufactures. Venetian and British, or of the comparative advantages of glass and ceramic tesserse, But, at all events, the best authorities seem to be agreed that mosaic is destined to take a most important part in the ar-chitectural decoration of the future, and assuredly there can be no field more fitting for the display of this eminently monumental art than Wren's grand interior.

From the good beginning already made we incline to augur well for this truly national enterprise, "the renovation and decoration of St. Paul's." It were almost impossible to commend too highly the zeal shown by several of the city companies for the honor of the Cathedral, justly the pride of London, and by the late Mr. Brown—of the famous Longman, Hurst, Rees, Orme, and Brown firm—who gave the Great West window. Such timely generosity, we trust, may provoke general emu-lation. From the art point of view we may add that there seems reasonable ground to believe that the spirit of the architectural design will be preserved. Sir Christopher Wren's compositions, like Handel's choruses, are marked by breadth and grandeur, with a certain state and solemnity in march and bearing; and we car-nestly hope that the decoration of this noble interior will not be permitted to degenerate into gaudiness, or descend into prettiness. The purose should be to preserve the details in due reation to the whole; the ruling motive should be to maintain breadth, simplicity, repose, and above all, if possible, to enhance the idea of space and dimension, and thus to augment grandeur. No such mistake as that unfortunate dows have a spell for the sense of vision which one which induced Mr. Penrose to tamper with it is hard for the critical judgment to withstand. peated. If the "return stalls" of the dean and the higher dignitaries were returned to their original position, and some cheir screen, so often promised, provided, we should have great hopes of the Eastern portion of the interior; especially as it is understood that a handsome baldaching for the alter is in preparation. But the work before derstood that a handsome baldachino for the altar is in preparation. But the work before the authorities of St. Paul's is enormous: the Western doors, economically grained in initation of oak, only too painfully remind us of the bronze gates of Italy; and the squalid condition of the facade, with its temporary lampposts of painted deal boards, and the dilapidated figure of Queen Anne, are simply a discrete to the first church of the first city in the

NEW WINDOWS AND MOSAICS IN ST. espoused the most archaic form. Reverence world. We trust that the new Dean will not suffer PAULYS.

SPECIAL NOTICES.

FOR THE SUMMER .- TO PREVENT sunburn and all discolorations and irritations of the skin, bites of mesquitoes or other insects, use Wright's Alconated Glycerine Tablet. It is delicionaly fragrant, transparent, and has no equal as a tollet scap. For sale by druggists generally. R. & G. A. WRIGHT, No. 624 UHASNUT Street.

Bee JOHN B. GOUGH

AT THE BINK, TWENTY-THIRD AND CHESNUT STREETS, FRIDAY EVENING, May 7. Subject—"T E M P E R A N C E."
TICKETS, 10 CENTS; for sale at the Hall of the

YOUNG MEN'S CHRISTIAN ASSOCIATION, No. 1210 CHESNUT Street. Seats provided for Indica. A fine Brass Band has been engaged. 51 smwth 4t.

OFFICE OF THE FRANKLIN FIRE INSURANCE COMPANY. PHILADELPHIA, May I, 1863.
At a meeting of the Board of Directors, held April 5
80, Mr. THEODORE M. REGER was unantimousl elected Assistant Secretary of the Company, in place of Mr. William Green, resigned.

J. W. McALLISTER,

THE ANNUAL MEETING OF THE BLOOMSBURG IRON COMPANY will be held at the Office at IRON DALE, Columbia county, Pa., on WEDNESDAY, May 19, 1869, for the Election of Nine Directors, to serve the ensuing year, and for the transaction of other business.

WILLIAM E. S. BAKER,

Secretary and Treasurer, No. 122 RACE Street, 4 29 170 PHILADELPHIA, April 17, 1869. CAPTAIN HARRIS AT CONCERT HALL, CHESNUT STREET, above Twelfth, MONDAY EVENING, May 3. Subject "Not Accounted For on the Rell." Admission free. The Republican party specially invited.

WEDDING AND ENGAGEMENT Rings, of solid 18 karat fine gold. QUALITY WAR-RANTED. A full assortment of sizes always on band. FARR & BROTHER, Makers, 3 24wfm) No. 324 CHESNUT Street, below Fourth.

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CYRUS CADWALLADER,
216.

Treasurer.

NOTICE IS HEREBY GIVEN THAT a meeting of the corporators named in the charter of incorporation of the PHILADELPHIA FOUNTAIN SOCIETY, will be held at No. 1512 WALNUT Street, on the 6th day of May, 1869, at 8 P. M., for the purpose of electing a President, two Vice-Presidents, a Secretary, a Treasurer, and twelve persons who shall constitute a Beard of Managers, for the control and management of the affairs of the said corporation.

WILSON C. SWANN, HENRY PAUL BECK, M. MESIER REESE, GEORGE PLITT, L. P. ASHMEAD, 4 30 5t

Philadelphia, April 30, 1889.

OFFICE OF THE LEHIGH COAL AND OFFICE OF THE LEHIGH COAL AND NAVIGATION COMPANY.

The stated Annual Meeting of the Stockholders of the Lehigh Coal and Navigation Company will be held at the BOARD OF TRADE ROOMS, CHESNUT Street, above Fifth, north side, on TUESDAY, the 4th day of Maynext, at 10/5 o'clock A. M., after which will be held an election for President and Board of Managers to serve for the anguing year.

ensuing year.
The polls will close at 1 o'clock P. M.
4 20tuths3rd8t E. W. CLARK, President. OLD OAKS CEMETERY COMPANY OF PHILADELPHIA.

This Company is now prepared to dispose of Lots on REASONABLETERMS. The advantages offered by this Cemetery are well known to be equal if not superior to those possessed by any other Cemetery.
We invite all who desire to purchase Burial Lots to call at the office, where plans can be seen and all particulars will be given. Deeds for lots sold are ready for delivery.

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RICHARD VAUX, President.
PETER A. KEYSER, Vice-President.
MARTIN LANDENBERGER, Treasurer.
MICHAEL NISBET, Secretary. PENNSYLVANIA RAILROAD COMPANY. TREASURER'S DEPARTMENT,

PHILADELPHIA, PENNA., April 2, 1869, TO THE STOCKHOLDERS OF THE PENNSYL-VANIA RAILROAD COMPANY. All Stockholders, as registered on the Books of this Company on the 30th day of April, 1869, will be en-

titled to subscribe for 25 Per Cent, of their respective First, Fifty per cent, at the time of subscription, between the 15th day of May, 1869, and the 30th day of June, 1869.

Second. Fifty per cent, between the 15th day of November, 1869, and the 31st day of December, 1869; or, if Stockholders should prefer, the whole amount may be paid up at the time of subscription, and each instalment so paid shall be entitled to a pro rata of the Dividend that may be declared on full shares, Third. That every Stockholder holding less than

four shares shall be entitled to subscribe for one share; and those holding more than a multiple of four shares shall be entitled to subscribe for an additional share.

Fourth. All shares upon which instalments are yet to be paid under Resolution of May 18, 1868, will be entitled to their allotment of the 25 Per Cent. at par, as though they were paid in full. THOMAS T. FIRTH.

Treasurer. BED CUSHIONS AND MATTRESSES stuffed with finest hair or feathers are subject to moth, smell, and dirt. Elastic Sponge is not only a more economical substitute, but is subject to none of these inconveniences, is indestructible, and its purity almost 8 dmwij.

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Hendler Braces, Madame Foy's Corset Skirt Superiors, stc. portors, etc.
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52 Bartram Fantom's Family Sowing Machines being gratuitously distributed to our customers for the purpose of setting them introduced. 2 25 3re WOODLANDS CEMETERY COMPANY ...

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William H. Moore,
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Gillies Dallett,
Edwin Greble,
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120,000 United States Six Per Cent. Loan,
1801 183.

50,000 United States Six Per Cent. Loan, 183.

183.

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1829. CHARTER PERPETUAL

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Assets on Jan. 1,1869, \$2,677,37213 CAPITAL....ACCRUED SURPLUS.....

UNSETTLED CLAIMS, 823,788 12. INCOME FOR 1869. Losses paid since 1829, over \$5,500,000

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