

THE JULY MAGAZINES.

"OLD AND NEW." The July number of Old and New appears with the imprint of Roberts Brothers...

"Old and New." "The Quakers in New England," R. P. Halliwell; "Talk about the Tea-Table," "Commonplace," I. G. Meredith;

"The Portrait," S. H. Whitman; "American Bishops and Infallibility," I. B. Torricelli;

"The Woman Question," D. H. Eia; "Life and Life-Force," G. M. Kellogg; "Thorswalden's Lion, at Lucerne;" "John Whopper, the Newsboy," chap. ij; "Alice Gertrude," F. W. Loring;

"The Mystic's Prayer," S. R. Calthrop; "Harrisburg, and How to Find it," Julia Ward Howe; "Hope," "The Hidden Hemisphere," Walter McLeod; "The Examiner," "Record of Progress."

We make the following quotation from Mr. Halliwell's very interesting paper on "The Quakers in New England:"—

The fanaticism of New England Quakers has been so long taken for granted, that a mere reference to these people is suggestive of violence, indecency, and rant; but that it is overestimated and exaggerated is evident from all the reliable information we have upon the subject.

In the jail, at the whipping-post, and on the scaffold, these heroic people displayed a fortitude worthy the cause for which they suffered—the cause of religious liberty. Their lives were pure and spotless; no one has yet been able to stain their memory with dishonesty, or immorality of any kind.

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To us the act of Lydia Wardwell is evidence of insanity. She was a modest woman, and, strange as it appears, performed the act complained of under a sense of religious duty.

In extravagance of language the Puritans at least rivalled their victims; in fanaticism of action the difference is more apparent; for, while the intensity of feeling may have been equal, in the one case it was signalized by acts of cruelty, and in the other by lofty indifference and a sublime heroism.

"And have you no other weapons to fight with against spiritual wickedness, as you call it? Search with the light of Christ in you, and it will show you of whom you take counsel. \* \* \* It is not my own life I seek, but the life of the seed which I know the Lord hath blessed. And I know this, that, if you confirm your law, the Lord will overthrow both your law and you, by His righteous judgments and plagues poured justly upon you."

In studying the history of a people or a sect, if we aim at an impartial estimate of their character and their value to posterity, we must regard them from their own point of view, test them in the light of their own generation, and judge them by the requirements of our present civilization.

The sincerity of both the Founders and the Quakers we think has never been seriously questioned. The Founders scouted the possibility of Divine revelation, beyond the limits of the Bible. Their Christianity was Judaism full blown.

But most of the sketches are not as finished as this, over which it is clear that Leonardo lingered because he loved it. Many of the scraps of paper have half a dozen things thrown together at random, noted at the moment and thrown aside.

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persecution, so did the New England Quakers. Under the law of England, as English subjects, they claimed the right to come here; and under the higher law which bade them call the world their country, and all mankind their countrymen, they claimed the right to live in old England or in New England, as they saw fit.

They resolved to establish in Massachusetts the right of every man to worship God, not according to old John Norton's conscience, but each according to the dictates of his own conscience.

Without organization, without any especial co-operation, rejecting the use of carnal weapons, and relying solely upon those which are spiritual and mighty through God, to the pulling down of strongholds, they attacked the Puritan Bastille. There could be but one issue to such a contest. The Quakers triumphed, and despotism was vanquished.

The following account of the drawings and sketches by the old masters in the gallery of the Ponte Vecchio in Florence is particularly interesting now that they have all been placed within the reach of American art-lovers by means of the admirable "ambrotypes" of Braun:—

But once under the fascination of what is within the walls, and we forget everything outside. For here is the collection of original sketches, more than twenty thousand in number, the works of the great artists of all countries—the rough draughts, the first hints for the finished pictures which fill the great galleries. Here you see whence the picture grew; here you find the eager monk poring over his book, the lazy boy fast asleep in the sun, the girl stepping up with her pitcher on her head, the peasant woman watching her baby, the chubby little boys playing games, which appear on the painted canvas as saints, madonnas, and cherubs.

Here you learn, too, the method of each master's work. The sketches of Fra Angelico, for instance, whether in pen and ink or pencil, are so finely and delicately finished, so clear and definite, that you feel that the picture stood so, distinct, in his mind, even before one line was made; in Fra Bartolomeo's, on the contrary, you find line covering line, one detail in place of another, and it is evident that only as he worked did the picture take its definite form.

Again, the drawings of the German masters have a carefulness of detail, a most exact rendering of each line and shade, leaving nothing for the imagination to fill out; while the Italian sketches are rather suggestions, hints from which you guess the whole, sometimes mere broken outlines, or patches of light and shade, which yet tell their story effectively if you will give them a moment's heed. Nowhere is this contrast more strongly marked than in the portraits.

The first impression of any German portrait is of its correctness. Just as the man or woman looks out on you from the wall they must have looked out in life. The charm of the picture is just there: it gives you the people, and you may make of them what you can. The artist does not attempt to interpret anything for you beyond the actual lines and shades which he sees; but he does that with so much care and reverent earnestness, that he forces you to admit the justice of his claim to your attention even of the stiff and stolid people to whom he introduces you.

But it is quite otherwise with the portrait of Leonardo da Vinci, for instance, of which there are some exquisitely finished here. Your first thought is not of the likeness, or the artist, or even of the personal appearance, as we say, but of the soul behind. You do not stop to notice the outline of feature, or the arrangement of head-dress, you go right to the person himself. This is not, so to speak, the respect for humanity with which the German artist inspires you, but a personal interest in this one individual.

There is one portrait, for instance, of a young girl, I think, though it is impossible to tell her exact age, which is irresistibly attractive. You find yourself speculating on the quiet content that looks out from under the slightly drooping eyelids, and just curves the corners of the mouth, as she sits with hands folded before her, and her slightly turned to one side, quite absorbed in her own thoughts.

What other thoughts will come, as the years go by, to break up that pleasant dreaming and disturb that quiet self-possession? I think you will never know. There is a quiet strength and inward force about the woman, that will carry her through all trial victoriously, at least as far as outward sign goes; and when she is grey, her forehead will be as smooth, her eye as clear, as now.

But most of the sketches are not as finished as this, over which it is clear that Leonardo lingered because he loved it. Many of the scraps of paper have half a dozen things thrown together at random, noted at the moment and thrown aside. Sometimes even a scrap of sonnet has crept into the edge, among the unappropriated hands and arms; for this collection is, in comparison with the galleries of paintings, what familiar, friendly letters are to the published essay, what the social, after-dinner talk is to the evening lecture. The members of this company are not expressing carefully formed opinions, for which they may be held responsible, and perhaps called to account; they are not on their guard against criticism and cavilling; they speak the thought, the fancy, of the moment, willing to give it up instantly if better offered. So, as you have said, they take you into their daily lives; they show you their own surroundings, their likes and dislikes; the work discloses instead of concealing the workman; and you find, as always, when you are fortunate enough to be admitted to such intimacy with real earnest life, that you are gaining from it far more than from any formal conversation. So what Hawthorne calls "that icy demon of Weariness, who haunts great picture-galleries," never is met here; that is unfailing entertainment in this rich collection, among which we must not pass unnoticed the quaint, odd, graceful designs for vases, for silver ornaments, and for fontainns, or the cases with the studies of the landscape artists.

It is rather curious that the nucleus of the collection is due to the same Vasari who built the gallery, and who made a considerable collection of sketches, preparatory to writing his "Lives of the Painters." This passed into the possession of the Medici, who made large additions to it, so that it is now said to comprise about twenty thousand drawings, of which only a part have, within the last few years, been exhibited to the public.

The July number of The Technologist has the following articles on engineering, manufacturing, and building subjects:—"Our Railroads," "The Future," "Improved Steam

dent's Lamp," illustrated; "Improved Vacuum Pan," full page illustration; "Dust-ventilation of Lead," Frederick Prince, Jr., illustrated; "Alizarine;" "Wooden Railways;" "Hydraulic Mortar from Dolomite Limestones;" "Nails for Out-door Work;" "The New Masonic Hall," full page illustration; "Lightning Rods;" "Artificial Refrigeration," full page illustration; "Foundations on Wells;" "Moving Light Buildings," illustrated; "Cottage Design," illustrated; "Good Sharp Sand;" "Putting Saws in Order;" "Drying of Timber;" "Publishers' Announcement;" "Important;" "The Barometer;" "Boats," illustrated; "Cost of Life Insurance Compared with its Advantages;" "Duty of Policy-Holders in Mutual Companies;" "Life Insurance the Safeguard of our Homes;" "Morality of Life Insurance;" "News Summary;" "Book Notices;" "Answers to Correspondents;" "Business Notices."

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Capital Stock of the Company....\$10,000,000 Land Grant, pronounced value of 8,000,000 First Mortgage Bonds..... 1,500,000 \$19,500,000

The remaining portion of this Loan now for sale at 97 1/2 and accrued interest in currency. Can be had at the Company's Agencies in New York, TANNER & CO., Bankers, No. 49 WALL Street, or W. P. CONVERSE & CO., No. 54 PINE Street. Pamphlets, Maps, and all information can be obtained at either of the above-named agencies.

The attention of Capitalists and Investors is particularly invited to these Securities. We are satisfied they are all that could be desired, and unhesitatingly recommend them.

TANNER & CO., FISCAL AGENTS, No. 49 WALL STREET, NEW YORK. W. P. CONVERSE & CO., COMMERCIAL AGENTS, No. 54 PINE STREET, NEW YORK.

ALEXANDER G. CATELL & CO. PRODUCE COMMISSION MERCHANTS. No. 30 NORTH WATER STREET, PHILADELPHIA. ALEXANDER G. CATELL, ELIHU CATELL.

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