

VOLUME XXII.-NO. 213.

NEW PORLIOATIONS.

PHILADELPHIA, WEDNESDAY, DECEMBER 16, 1868, -TRIPLE SHEET.

LETTER FROM EDINBURGH.

Appearance of the City-The Public

Buildings-Celeprated Monuments-

Beauty of the Town-Historical

Houses in Canongate and Cowgate

Streets-John Knox and Bos well. [Correspondence of the Philadelphis Byening Bullo'in]

EDINBURGH, SCOTLAND, November, 30, 1868.-

Edinburgh the capital of the Stuarte, and from its

resemblance said to be the "modern Athens" is

certainly one of the most beautiful cities of the

world. It is exceedingly clean, and although in

presses one with its solidity, substantiability an'

general air of comfort and finish. Everyone wil

admit that the site is one of the most striking of

any of the capitals of Europe. It is principally

situated upon three ridges or hills

running__almost__parallel, and __having

west end of this street, on a bold, rocky preci-

pice, stands Edinburgh Castle with its time-worn

are located the principal hotels and finest stores,

while on the south side are the Gardens. Sir

Walter Scott's monument, and several beautiful

buildings devoted to art and science. The views

from Carlton Hill or Edinburgh Castle are de-

cidedly fine, and from either, a bird's-eye view can

be had of the whole city and surrounding

Traced like a map, the landscape lies

There Arthur's Seat; and gleaming through Thy Southern wing, Danedin blue! While in the orient, Lammer's daughters,

A distant giant range, are seen, North Berwick Law, with cone of green,

At night, from these elevated points, the city

And Bass amid the waters."

In cultured beauty stretching wide; There Pentland's green acclivities; There Ocean, with its azure tide;

country.

In culinary fore the name of 'Francatelli. we believe, is that of an bonored prophet. The simple fact that he was long the chef in the Queen's kitchen is commendation enough when we consider the gormandizing refinement inherent in the House of Hanover. His" Modern Cook" is a masterpicce of (in the American edition) 585 octavo pages, containing nearly fifteen hundred separate recipes for every kind of French, English, German and Italian disb, whether plain and bourgeois, or artistic and luxurioasly ruinons. French exactness in statement makes his most | general appearance not very ancient-looking, imintricate explanations lucid and comparatively casy to follow. The weights and measures are those familiar to us. Sixty-two useful wood-cuts are intersporsed. This manual of a science on which hange all our health and well-being, has reached in Loudon a pinth edition, from which Messrs. Peusson & Bros. have republished a far cheaper and more accessible American issue.

HANDBOOK OF FAMILY KNOWLEDGK. Mr. Charles Desliver, No. 1229 Chestnut street. has forced into one dense volume of about seven hundred pages the whole art and mystery of cooking, nursing, behaving, housekeeping and everything else that enters into the modern science of life, not forgetting the ability to be at need a complete letter writer. The economy-dopariment and the epistolary department are formed of well-known and approved standardson these vital themes, while the Kitchen Cabinet Minister is the beaming Soyer of Crimean fame. The volume condenses more experience and wisdom than we have often seen in so portable a form.

Mr. Desilver publishes, in a rather orna mental octave, a compliation from Buffon, Goldsmith and the elder naturalists, which the author, Mr. O'Nelll, calls "Glimpses of Animated Nature." There are nearly three hundred cuts dispersed furough the four hundred and odd pages of the work, the whole being fronted by a stupendons chromo, in which a gorilla appears to be contemplating a sort of Bicke au Bois leg-ballet executed by a flamingo as première danscuse, assisted by a company of menageric-beasts at the back of the stage or cage. This volume, so gay, and "to much of it," would expand any boy's heart for a Christmas gift.

Peter Parley's lives of Columbus, of Washington and of Franklin, bound together into one cheap volume, form excellent family reading for the young, besides being well adapted for element. ary schools. The illustrations are the good old familiar ones, (which some of us would but loathly exchange for better art,) bearing so marked an air of having been printed off some well-peed butcher's block .-- The "Columbus's used for a frontieplece (we beg to explain to the youthini and implicit reader) is from a painting by Parmigiano, and was really copied from some Italian gentleman's face flourishing about a century after the great discoverer. Published by Desilver.

Prof. Corton's interlinear translation of Juvena! hus the excellence of being an pied du lettre; every word has under it its exact equivalent, the difference between the Latin and English sequence being indicated by figures. Gifford's life of Juycual introduces the edition. It is excellent for schools or private study. Published by Desilver.

a Girard's Will, neatly printed in octayo, Stepl

mains of many notable men; and what is very curious, the equestrian statue of Charles IL, owing to some change, is supposed to stand, directly over the grave of John Knox.

But we will leave Canongate street, assuring the reader that "My Aunt Margaret's Mirror" and Chronicles of the Canongate will be read with a much more thorough zest after a day's walk from Edinburgh Castle to Holyrood. Canong its is situated on one of these ridges already allu fed to, while Cowgate street is in the valley running parallel with it, and also extending from Holy-rood Palace to the old grass market near Edinburgh Cartle. This street is crossed by two bridges, called George IV. and South Bridge. A view from elither is as near an acquaintance as you wish to make with this narrow, thickly-po-pulated alley. These bridges are upwards of 100 fect above the level of this street, and far above the roots of its curiously-ballt houses. The view has been compared to a prep into the "nether world," and a walk along this well po-liced but pestilential street will clearly demon-strate how essy it is for intemperance to make

from its clevated points extensive, varied and beautiful views. Through the centre this section a hell. Cowgate, in the reign of James V., was the real-dence of the *elite* of Scotland, now the hant of dealers in second-band furniture and old clothes —the most miserable street in all Kdinburgh, and rons a deep, wild ravine, which separates the Old from the New Town, and gives place to the com bined railway and station. This valley or ravine is said to be the most densely overcrowded street once contained a lake called the Nor' Loch, and in the whole world. Some of the descendants of decayed old families continued to live in this was considered a great deformity, but has been converted into beautiful pleasure grounds street until a very recent period, and their dwellings were known by their large brass door knockers and whitewashed sleps. The old brass, called Princes Street Gardens, and crossed at tendifferent places by large wide bridges and mounds. highly polished door knockers are still a mos Princes street is the principal and finest street conspictous object of attraction on the doors of the better clars of people, and give them a good in the city, and runs parallel with this valley on the New-Town side; it is a mile in length, quite old time-honored appearance. straight, and has a southerly exposure. At the

PENNSYLVANIA HISTORICAL SOCIETY.

Heraldry, as Adapted to the United battlements: at the east end. Carlton Hill with its. states-transactions of the Histo-rical society of Ponnsylvania. Nelson and other monuments: on its north side

At a stated meeting of the Historical Society of Pennsylvania, held Monday evening, December 14th, 1868, Charles J. Lukens, Erg., Associate Editor of "The Architectural Review," read a paper on "HERALDER, AS ADAPTED TO THE UNITED STATES," of which, without confining ourselves strictly to the order of the Essay, we give the

more sallent points. Mr. Lukens commenced by remarking: That, in the general acceptation the most uscleas branch of human knowledge is heraldry; in its blazoned array, held in contempt by the astute, but tricky and seliah Louis XI, of France, as the but provession of the selicity but tricky and selfish Louis XI. of France, as the "trumpery of red, blue and green;" and in its genealogical aspect; sneeringly characterized by Voltaire, as "the science of fools with long memories;" yet in its essential, symbolical na-ture, necessarily used by the nations of the earth; and, consequently, destined to last as long as there should exist communities of men. One of the so-called most useful sciences. Here, and

one of the confected most useful aclences, Her-aldry and Seamanabip, are peculiar, in having each an out-branching nomenclature, far more coherent, systematic, and complete, than any other branches of human acquisition. Both have appears to be beautifully illuminated because of the honses of the lower class being so high and densely inhabited, each room having its occupants, with the necessary light. In point of architecturo the city presents a de-cidedly imposing appearance, whether we regard the almost Philadelphian symmetrical proportions of the streets of the New Town, or the wild, their fantasticalities; but, in the main, the mind at once grasps, their principles, and retains their technical terms. In its essence, Heraldry is almost entirely em-

crunky and picturesque disorder of the streets and buildings of the Old. The public buildings are not overwhelming in bodied in chromatic pictorial symbols; and-by the simple, rapid presentation and definition of several hundred illustrative shields-it would be their magnificence, but more characterized by chaste design, many of them adhering to old styles of architecture, such as Doric and Ionic, several hundred illustrative shields—it. would be quite possible, in the course of a single two-nours' stitug, to give those present, previously totally unacquainted with it, an exact apprehen-sion of its essentials but not a comprehension; the later depending upon a retentive memory and a keen judgment, practiced in the subject; whereas the former would spring from the general intelli-gence of the andience. But much less time would be eccupied. styles of architecture, such as Dorie and Ionic, having had for their architect Playfair; and, as with many of the houses and other buildings, are built of a dense grayish-white stone, which is of such a non-absorbent character as to retain a clean appearance for a long time. Tao color is not white enough to glaringly offend, nor sombre enough to be gloomy. The houses of the poorer class are tall and ungainly, but picturesque-look-ing, heing cight to deven stories high and let The use of Heraldry is the formation of flags,

signale, &c., for the purposes of commerce, pa-rade and war-which must be instantly recogle, as far as the eye can reach

-Thus, the Historical Society of Pennsylvania should appoint an Honorary Committee of Conference, to communicate, npon the subject, with the different other Historical Societies of the Union, with the various State governments, &c. Duion, with the various State governments, &c. On this committee should be appointed such 'x-perienced and competent heralds as William G. Miscon and Robert Lovet', Jr., Esqs, and such amateurs as Edward Armstrong, Esq., and others. The esselfs thimself, as an innovator, loug fami-lisr with the underlying principles, and pretty well grounded in the practice of Heraldry-would esteem it an inestimable opportunity and a high honor to be one. Such a Committee, or concurring Association of Committees-at once of much public benefit-would ultimately give the world a standard authority upon the subject in their Final Report. in their Final Report. How stands the case now? The best informed

gentlemen in the community can tell you nothing gentlemen in the community can tell you nothing with certainty as to the coat of arms of their own States: A competent herald-painter gets an or-der for a court-house panel, or a regimental standard, and does not know where to look, for the authentic data. And the administration of a State cannot point to the establishing resolution of the arms of its commonwealth. In fine, everything connected with the subject is abso-nt-ly at see. at ses

The Librarian (Rov. Mr. Shrigley) gave a very full report of the contributions made to the So-ciety since the November meeting. Among the objects of particular interest is a very fine old clock, made in Scolland, and presented to the Bistorical Society by Messre. Conover and James, of Oxford Lodge. It is an excellent pieze of workmanship, and keeps time very correctly. Could the members of the Society secure a more commodious hall, easier of access, they

would very soon have one of the most prosperous literary Societies in Philadelphia.

The decease of George W. Fahnestock was an-nounced, and the Council was requested to pre-pare an oblivary notice of the deceased, who had been for many years an influential member of the

Secley. The meeting was then adjourned, Dr. Coates having occupied the Chair, the President being necessarily absent.

TRE FINE ARTS.

Berlin; Its Frescoes; Its Museams. Having previously given a good deal of attentention to the interesting devolopment of mural art in Berlin, under King Ludwig, we should scarcely feel justified in omitting the following interesting summary furnished by a contributor to the Saturday Review. It gives an interesting tableau of the results achieved by a modern Pericles determined to make an Athens of his capital and stock it with Phidlases.

BERLIN AS AN ART FOCUS

Prusia is ambitious in arts as in arms, and Berlin, the capital of the new German Confeder-ation, has determined to make herself the great art centre in Northern Europe. The city, singu-larly ill-situated for beauty or picturesque effect, bas done her best to supply what nature denied. "Unter der Linden," though unable, like our own Regent streekto withstand either weather own Regent streets to withstand either weather or criticism, may be accepted as a somewhat pleasant art compilation of shops, trees, and cafes. Berlin evidently has been gos up as a show; she has done much in the way of facading; the arts are on public promenade in her streets, and are drawn up with military dignity and precision in her ner shreens, had and predian in her open squares: the gods, including of course Frederick the Great, defy the elements, and in winter, Minerva, snowclad as a peasant in Iceland, sustains the dignity of classic art in shivering state. We incluse to think that modern art-or, rather, modern architecture-has in Berart - or, rainer, movem archiveture - has in Ber-lin missed its way; it has turned its back con-tem processly on old German nationality in order to coupet with the Italian Cinquesento; and the offspring of the alliance is pseudo-classic corrupt

gained for Bavaria its one "grand prix." It is impossible, within the compass at our command. to do justice to these grand compositions exe-cuted in "water glass," We may, however, say that the painter's object has been-in a series of riz compositions, each some thirty feet long, and comprising ever one hundred figures above life-size-to seize upon sallent turningpoints and to elucidate certain cpochs in the vorld's progressive civilization. The epochs chosen are the "Tower of Babel," "Era of the Greeks," the "Destruction of Joras-lem," the "Battle of the Huns," the Crusades," and the "Era of the Reformation." Kaulbach's free and easy reading of bistory, and the latitudinarianism of bist creed, have in Germany given occasion to considerable cavil. The best apology is that the artist is ex-clusively the artist; that he is not the divice, to teach dectrines and dogmas; but, like Shak-speare or Goethe, the dramatic poet, to seek in the world's history noble characters, stirring action and grand scenic cituations. Raffaelle, it is believed, in the composition of the "The-ology," the School of Attens," the "Poesia," of bis time; we know that our own painters and culptors who attempted the decoration of the Houses of Parliament were assisted by a Royal Commission of which such men as Lord Macau-lay, Mr. Hallam and Lord Mahon were members. It would be interesting to know what help it any, Kaulbach sought from the learned Professors of the Berlin University. Athenian artists scores of the Berlin University. Attenuat artists were ascenstomed to hold close intellectual relationship with the poets and philoso-phers of their period, and Kaulbach, who in a great measure is a self-made man, could ill afford to sever his art from the critical acumen and profound research which in Germany have served to elucidate, and sometimes to undermine, the very historic "eras" which the painter has

portrayed. Yet, fortunately, it is possible for for these pictures to be postically true, though bistorically false. Thus it may be agreeable to the eye and conformable to decorative ends that such compositions should be nicely balanced and evenly distributed; yet it is hard to conceive that historic epochs: such as the overthrow at Babel, the recitations of Homer, or the preaching of Luther, could have invariably been enacted in a circle. Painting in a circle, like anguing in a circle, cannot but involve failactes. The art of Kaulbach, in short, may possibly be imaginative: poetic, academic, classic, and a thousand great things beside. But this one thing is certain, that the manner is eminently artificial. The same charge, and not wholly without reason, has been made against the more claborate and possibly overforced compositions of Raffaelle. The works of Kaulbach beyond doubt eather under the want of across conviction; the artist pays the inevita-ble penalty of serving, not two, but twenty, masters; he seeks to be all things to all men. And the consequence is that these marvel-lous and matchless creations in Berlin would fall to satisfy Greeks of the time of Phidias, would not seem housest and earnest to devout spiritual painters of the middle ages, and do not commend the meturalistic schools which in Germany are now rising to dominion. Kaulbach, in fact, is universal to a fault; painters more partial and less prolific have greater strength in narrower

beres We wish it were possible to give here an ade-We wish it were possible to give dere an add-quate idea of these imposing mural decorations, the crowning product of the modern German school. We have already spoken of the general idea or conception, and we have incidentally indicated the art character of it e, work and the position which that work has made for the painter himself. A few words may fitly be added on these latter points. We would say that Kaulbach, in his-toric styles, stands on frontier-likes between toric styles, stands on frontier-lines between classic territories, Rensissant epochs, and mod-ern times. Thus the offspring of the painter's imagination is hybrid. A Venus from his pencil his charbionable coquette, Pudicizia a courtesan; his cherubs are Cupids his Christs Apollos, his Madonnas Junos, his Jehoyaha Jupiters. Hence it will casily be understood that the great German has slight claim to the nuile of a religious artist; and herein he difers from the great Italian painter to whom other-wise he is akin, for be it remembered that Raftaelle, oven after the year when Ruszin tells of his apostacy, painted the divine "San Sisto." Kaulbach's genius, indeed, is sometimes even the converse of serious and sedate; into the midst of bistoric scenes the most solemn, the minter is accustomed to thrust a bumor essentially German, and absolutely grotesque. So indomitable indeed is the comic sense within his mind, that the broad farce of "Reineke Fuchs," which some hold to be the artist's master product, he would not acrupte to place on Olympus of the Mount of Transfiguration. It must be confessed that the ancient: Greeks and the middle age. Ital-ians did sot permit themselves such license. But cosmopolitan Kaulbach aspires to something more universal than Michael Angelo or Da Vinci; his art is at once Cisalpino and Transsipine, it is at home with Albert Durer and Martin Schön, it migrates to distant lands, it passes our English Channel in kindred with Hoarth and Leech, in fellowship with Obaucer and Shakespeare. Yet it is no injustice to add that Kaulbach, in thus distending himself to universality, and striving to be the equal of the great-est of men collectively, incurs the danger of be-coming less than the least individually. Such in fact has always been the penalty paid by eclecticiam. THE NEW MUSEUM The Treppenhaus in the New Museum, aims, in common with the most pretentious of German revivals, to gain united force through the comined master arts of architecture, sc alpture, and painting. The structure is designed expressly to receive the decorations, and consequently orna-ment holds its due place in the concerted whole, and performs just its appointed function and no more. The architecture is perhaps rather more mongrel than we could desire; it is of the scenic and illicit school of Schinkel, whe, like Klenze in Munich, has done much both to make and to may the city surrendered to his genius. The mar the city surfacements to the genus. In polychrome asplied to this architestonic stair-case is not, like that in Munich, Byzantine or mediaval, but is rather allied to classic and Pompeian styles. Indeed, the single and subal-diary figures which Kaulaach has made to float on a field of chocolate are directly Pompeian in color as in ireatment. As usual, the figures on grounds tell best decoratively. Altogethe gold or the coloring is a success, though, as usual in like Gar-man revivals, its relations show more of science and hard intellect than of intuition and emotion; the tones are apt to be crudo, hot, and yet repel-lently dead and cold. Still, as we have indicated, the whole composition, as if under a strong effort of the reason and the will, has been forced into a not unpleasing propriety and agreement. THE WATER-GLASS METHOD. It might be interesting, did space permit, to discuss the relativo merits of freeco and of that new process of "wasser-gias" of which Kaulbach is the most experienced manipulstor. It is un-derstood that both Kaulbach and Piloty give to the new method a preference over the old, while other German artists still adhere to the aucient historic mode. It is our belief that each mate-rial has its specific advantages; fresco possesses rial has its specific advantages; fracco possesses more brilliance, transparency, purity; water glass, with a certain opacity and blackness, as exemp-lified under Kaulbach's treatment in Berlin, gains in compensation more detail and finish, more mitty in light and shade, more of atmos-pheric distance and asrial perspective. Ket it is scarcely an injustice to say that, while, an Italian "fresco puro" may be compared to the best old window-painting, these "wasserglas" works may be likened to windows of the new Munich school. It will be remembered that on Munich school. It will be remembered that on the foilure of frescoes in the House of Parliament, Mr. Maclise, at the instigation of the Prince Consort, went to Berlin to learn from Kaulbach the newly invented process. Ton years sco he reported to "the Commissioners of the Fine Arts" that he had closely inspected "five large and otherwise notable subjects," also "colossal alle-gorical single figures, painted in the new materisl, and owing their permanency to having been impregated with water-glass. Of these works it may indeed safely be said may indeeu ~ form a lt m they sorles that

PRICE THREE CENTS.

the noblest embellishments of one of the grand-est halls which architecture has as yet dollarated to the development of a kindred att; and here, loo, is to be viewed to perfection how gran-ecendently imposing are the results when the two arts are harmoniously combined." This irribute from the great mural painter in England to big German brother in arts is concerned. to his German brother in arts is generous, and scorcely over-colored. We may add that the pictures which Mr. Maclise saw in process of painting in the autumn of 1858, are now, in the autumn of 1868, in perfect preservation; those first executed are as fresh as the most recent. We cannot here enter into further details, and would only, in conclusion, say that the prayer which the devoted inventor of "wassergias" uttered shorily before his death seems to have obtained an onswer in Kaulbach's completed work. "Foffer," wrote Dr. von Fuchs, "to my friends many of whom ascieled the materially in my difficulties, ny ocep-felt gratitude at the conclusion of my lubors. But, before all, I thank God, who gra-ciously allowed his weak and aged servant to finish the preceding investigation of water glass and its application, so, far, that others may build upon the foundation I have laid. To the Giver of all good be thanks for all joys and sufferings experienced! May His blessing be upon: the work !"

ART ACTIVITY IN BEREIN Berlin, in other directions than those above in-dicated shows an activity and enterprise. In the arts worthy her position as the capital of a united Germany. Since our previous visits the vast cartoons of Cornelius have been massed and thrown into an exhibition. In a Town Gallery are collected specimens of modern. German art, and during the present autumn there has been held in the Royal Berlin Academy which offern banging space three times as great as our own Academy—an exhibition of more than a thousand works representative of the present aspect of the divers schools of Germany. Berlin, indeed, notwithstanding mili-tary supremacy, has been, and still is, s strong focus of art labor-an art workshop fa-mous for its crudito products and critical acument even more than for its originative power. The scene of Waagen's and Kugler's life labors was laid in Berlin; and now Grimm, the writer of the latest and fullest memoir of Michael Angelo, and Woltmann, who has made himself a name by his studies on Holbien, sustain the reputation long enjoyed by the city for critical research. In not another capital in Europe is there closer reci-procity between art creation and criticism, be-tween art products and art philosophics tween art products and art philosophies.

The Late George W: Fahnestock, of Philadelphia.

The St. Paul (Minnesota) Despatch, of the Sth. inst., contains the following appreciative notice of a lamented citizen of Philadelphia;

Among the victims of the ill-fated steamer United States, which burned at Madison, Ind., on Friday night last, are Dr. George W. Fahnestock and daughter, of Philadelphia.

It is, with the keenest of sorrow we pen this item, one which will sadden the hearts of numbers item, one which will sadden the hearts of numbers, of our citizens, who became acquainted with the deceased during his solourn in this city in 1866-7, and highly esteemed him for his nobility of char-actor, his generous and liberal disposition, and his modest and amiable bearing. As an acquaint-ance remarked this morning: "I never in my life knew a more thorough gentleman in every particular" — a testimonial to this worth, which will be warning assented to be all who were an will be warmly assented to by all who were so

fortunate as to know him. Mr. Fabuestock was a son, of the well-knowin B. A. Fahnestock, of Palladelphia, who amased hisroe fortune and died in 1862. He was born Rept. 23, 1828, at Chambersburg, and was conse-quently 45 years of age. He was married, in 1845, to Miss Grace Ensey. Of this union only one child was born-Miss Grace E. Fahnestock, who, at the are of 20 years much har death as there at the sge of 20 years, met her death as above stated. All of Mr. Fahnestock's brothers and sizters are now dead, and his aged mother alone

with a short blography, is a kind of civic lesson useful for us all, as published by Mr. Desilver. Mr. Desilver finally obliges us with a couple of fresh, large photographs-one the old familiar "Oh!" (boy impressing a star on Ice with the end of his spine, surrounded by a constellation of eggs and apples); the other new to us, and called 'The Politicians."

ABT I. EMS.

-A new picture by Titian has been discovered in Venice. It formed one of an old collection, in the poesession of the Mocenigo family, but was in such a condition that the artist's name was not suspected, until the operation of cleaning the pleaner brought it to light. The subject is Christ, supported by the Gross, and extending his hands in blessing over the sphere of the earth, The picture is now exhibited in the Venetian Academy.

-The monument to Mozart, in a cemetery near Vienna, has been outrageously despoiled. is supposed by persons who admire the master not wisely but too well. The medallion por-trait of Mozart, a candelabrum and an inscrip-

-ine widow of the famous schuler performance necker, best known in this country by reduced copies of his "Ariadne," died recently in Stutt-gart, having survived her husband twenty-seven years. She bequeathes to the national gallery in Stuttgart all the works of art which formerly belonged to Dannecker.

-A German photographic expedition has gone to Egypt for the purpose of making a complete collection of views of the ancient monuments collection of views of the ancient monuments and inscriptions. The first attempt in photo-graphing subterranean chambers by means of the magnesium light, was made at Memphis, in the presence of M. Marietto, the discoverer of the buried city. It was entirely successful, and the best results are expected when the same process is applied to the Theban tombs.

-The veteran of German artists, the painter John Martin von Rohden, died recently in Rome, at the age of ninety-one.

-Count Platen, the poet, who died at Syracuse In Sicily, is to have a monument there. A colos-sal bust, in marble, has just been completed by the sculptor Schöpf, and is now exhibited in the Villa Malta, in Rome—the former residence of the Ex-King Ludwig, of Bavaria.

-The Bavarian painter, Piloty, whose large picture of "Nero" attracted so much attention a the World's Fair in London, in 1862, is exhibiting a new painting in Berlin. The subject, is taken from the history of the Thirty Years' War. It represents an abbess and her nuns endeavoring to save their convent from the irruption of a

to save their convent from the Hruphan troop of plundering soldiers. —An unusual number of American artists are spending this winter in Rome. In addition to those who permanently reside there—the sculp-tors Story, Rogers, Miss Stebbins, Harriet Hos-mer, Miss Foley and Mozier; the painters[Terry, With Ruchanan Read, Vedder, Coleman, Wild and Hotchkies-there will be a large accession to the number of temporary residents. Church and Blerstadt; Gifford and McEntee; Yewell, Loop and other painters, and Launs Thompson, sculptor, have taken sudies for the winter. Long-fellow and Oyrus Field, with their families, will also form part of the American colony there.-Puntam's.

HOBAOE GREELET purposes to write, during the year 1869, an elementary work on Political The year 1889, an elementary work on Political Economy, wherein the policy of Protection to Home Industry will be ex plained and vindicated. This work will first begiven to the public through successive issues of THE NEW YORE TAIBUNE, and will appear in all its editions—DAILY, \$10; SEMI-WERKLY, 24; WEBKLY, \$2 per annum.

The Spanish Episcopal bench is said to be proparing to celebrate a grand religious act, by the assembling of a General Council at Toledo to The assembling of a General Contain a block the deliberate on the new situation in which, the Church is placed by the revolution, and by the proposed proclamation of the principles of reli-gious liberty. It is proposed that each bishop should afterwards communicate to their clerzy, in a sort of provincial synod, the decision which may be arrived at.

-Paris doctors are puzzled by a new disease, writers' palsy, which they ascribe to the use of steel pens.

ing, being eight to deven stories high, and let out by flats or stories and rooms-on the tene-ment principle. The same house is owned aby so many landlords that it is impossible for the government to get rid of them, and they still stand as they have stood for several hundred

years, breeding crime, misery, disease and death. The city is getting rid of them one after an-other, but she needs a Napoleon to remove them all from the face of the earth at once. To an American, these tenement houses appear to be the only drawback to the beauty and healthfuiness of this otherwise beautiful and healthy city. They are so tall that the sun rarely, if ever, gets into their cold, damp courts and alleys, and the women and children look pale, feeble, and morally and men-tally depraved. Still, under able health officers, these places are twice daily policed, and rendered as comfortable as bad ventilation and overcrowd-

ing can make them. The great charms of Edinburgh, which few on no cliics of our great land can boast of, are its monuments erected to great and good men, who have made their names and their country and city both historic and celebrated. There are upwards of eighteen in all, and among the best is the one of eightern in all, and among the best is the one to Sir Walter Scott (situated in Princes street) which was designed by a young architect named George M. Kemp, who died just before the struc-ture was completed. It is a splendud Gothic tower, 200 feet high, very elaborate, having a stair of 287 steps conducting to the top, from which there is a good view. Underneath the can-opy is a statue of Scott, and the principal niches opy is a statue of scott, and the principal inches are occupied by statues of some of Scott's princi-pol characters, such as Prince Charles, Mag Mer-rikes, Lady of the Lake, George Heriot and the Last Minstrel. I confess to a great weakness for statues or monuments erected to those who have rendered themselves great, their country cele-brated, and benefited their fellow-men. Royalty has done much in this direction to perpetuate royalty; and how much more necessary should it be for republicans, who live by the will of the people governed, to do likewise to perpetuate, a love for free government and veneration for those who have by their assistance made their country known and respected.

There should not be a city in our land which has not its statues of Washington and Lincoln, with a small fund once a year to decorate them with immortelles and evergreen. Napoleon does this, ard why?---to perpetuate and keep alive in the French people a love for the magical name Na-poleon, a name which is now thoroughly iden-tified with French greatness and unity.

Philadelphia has had many citizens besides, who might thus have been honored, and our plain squares and parks, rendered, much more stirac squares and profitable to those of our successors who will some day, be expected to work out the problem of free government. Still we have made, some progress, as our mational cometories will be lasting monuments to testify to the devotion of a loyal people. I conceive a still greater les-son could be learned—one breathing more of peace and forgiveness—at the same time serving as a warning—if our rebel dead were collected in those cemeterics, and on their monuments writ ten, "Sacrificed, battling to destroy free govern-ment." I am not alone in such a wish, as I know no instance during the whole way where medical officers made a distinction between Union and Confederate soldiers after the great leveller "Death" had set his icy stamp upon

hem. There are two curious old streets running parallel with Princes street in the old town, called Canongate or High and Cowgate streets. High was once considered the finest street in Europe, but its greatness has departed. It leads directly from the Castle to Holyrood, and upon it are situated some of the principal buildings and residences of the old-time people. A few of the quaint old houses still remain, which will carry one back to the time when they were inhabited by the wealthy and fashionable of the Court of the Stuarts; now, however, generally occupied by the poorest and most destitute. On this street situated the houses of the old reformer, John Knox, David, Hume, Boswell, and many others, making the walk from the Castle to Holyrood one of the greatest interest to the antiquerian, and showing also the mutability of all things and showing also the mutability of all things earthly. Here also still stands old St. Giles's Church, dating away back to 1259, and although unfortunately restored, yet showing traces of its ancient curious. Gothic architecture. This old relic has witnessed some of the most memorable scenes in the history of Scotland, and from its pulpit John Knox made some of his hardest hits against Popury and the unfortunate Mary Queen of Scotts. Its motion complete contains the reof Scots. Its ancient cometery contains the re-

The essence of Heraldry consists in extreme simplicity and distinctness of figures, and sharp color contrast. Whenever these attributes are

color contrast. Whenever these attributes are wanting, the device is a jailurs. Amongst the heralds, White, (Argent,) and Yellow, or Gold, (Or.) are called METALS; and Red, (Gutes) Bine, (Azure) Black, (Sables) Green, (Vert, or Sinople.) Purple, (Purpure,) Orange, (Tenny,) and Orimeon, (Sanguine.) are termed COLORS; but the last three are little used. In addition they have certain conventional, but simple arrangements of figures and colors of which the checker board is a good popular inwhich the checker board is a good popular in-

stince-known as Funs. The whole surface, either of a shield or flag, is denominated the Field; and any object upon it is

designated as a Charge. As, by inde, Metal cannot be charged upon Metal, Color upon Color, or Fur upon Fur, all, who are able to distinguish colors by name, will see, that whatever is thus conformably devised, must not only be very agreeable to vision, as a detached ensign, but also very distinct. Objects are also allowed in the natural colors,

Objects are also allowed in the natural colors, then known by the word Proper, and—as a shield can have no proper color—always relieved upon White or Yellow; but these are never so success-ful, for the purpose, as the arbitrarily tinctured figures, because, be it remembered, the intent is not to make pictures, but symbols. If any one of these colored symbols, or coats-

of arms, is devised heraldically, heralds have a concise and certain technical method of describing it, so that any one, acquainted with the science, can, without the slightest pictorial as-sistance, reproduce it exactly, even if he has never seen or heard of it before, simply from the

description. Heralds have, also, an arbitrary system of lines and dath, whereby they can perfectly convey, to the initiated, in an uncolored engraving, the exact colors of any armorial bearing. Any one of you, who-by a fortuitous combination of lucky yernts-lis the happy possessor of a silver half-dollar, will observe, that the *chief*, or upper straight band of the shield on the breast of the American eagle, is engraved in borizontal lines, whereas, some of the stripes, or pales, are en-graved in perpendicular lines, and others are left plain. This, if not a mere die-sinker's conventence, would seem to be at least accidental; but such is not the case. To the educated eye, these lines, and these clear spaces, say, as clearly as if in words: for the *chief*, or band, *blue*; for these lined *pales*, or stripes, *red*; and these uneugraved vales are white.

pales are while. When arms are merely sketched, heraids make small dots in the various parts; and run single lines thence, out of the shield, to a word, or an abbreviation, on the margin, noling the tincture; or, if the space is large enough, the letter signify-ing the tincture is placed upon the object itself, zs A. for Argent, O. for Or, and G. for Guiss. Tricking is the technical name for this mode. There should then always he at least a few

Tricking is the technical name for this mode. There should, then, always be at least a few gentlemen educated in hereditary Heraldry, be-cause the old need of distinguishing between par-son and person, in monarchical constriles, gave the variety of figure, position, &c., so available now, for National, State and associational pur-poses, although personal heraldry should never, and will never be of any influence in our republic, ave as bistorical, for the nation, and asmilatic save as historical, for the nation, and annalistic

or reminiscential, for its families. The gentlemen managing the American Revolution, were, of course, measurably familiar with Heraldry. Hence, almost all the arms of the ori-Horaldry. Hence, almost all the arms of the ori-ginal thirteen States are well devised, as to figure that is, they are distinct. But, from the days of the Continental Congress to this instant, there have been gradually increasing failures, in de-yising the arms of the admitted States, because, of for a while the howenium movers in the at first, for a while, the inventing movers in the legislature were less and less informed upon the subject, and, latterly, they seem to have known nothing whatever, helplessly supposing a coat of arms to be a mere crowd of confusedly jumbled figures, or else a landscape hopelessly undeci pherable at any moderate distance.

To add to the amazement, there seems to be only tradition for the *tinctures*, or, popularly, colors, of the armorial bearings of the old thirtion States.

It is time something effectual is done, under It is time something electual is done, under compotent advisement, by statute, through the different legislatures: In the original States cor-inciting and confirming the figures, so they can be described heraidically as well as popularly, in the several institutory or confirmatory acts; and in the admitted States, while rotaining as far as

Renalesance, and a hodgepodge mixture, the polygiot of all styles. Thus, naturally, people of true art instincts prefer such unpretending and unspolit towns as Dresden, Bamberg and Nurem-

berg. ITS MUSBUM.

Berlin is more happy in what she has collected than in what she has created; the contents of her Museums are of more worth than the buildings Materials are of more worth than the buildings themselves. The Old and New Mneeunes, in their general scheme and arrangement, have de-servedly been held as models; the chronological classification instituted by Dr. Wangen obtains wide approval; and the catalogue prepared by the crudite Doctor served as a precedent to Sir Charles Excited and Mis Wormum for the pre-Charles Eastlake and Mr. Wornum for the pre-Charles Eastlake and Mr. Womum for the pre-eent admirable catalogue of our own National Gallery. Perhaps in no eity can the systematic study of the schools of painting, and the history of art generally through its monuments, be prosecuted with greater advantage than in Berlin. Strangers are usually struck with the treatment of the Egyptian antiquities collected by Lepsius at the instigation of Bansen. The building has been designed and decorated in keeping with its con-tents; sarcophagi, mummies, inscriptions, &c., are disposed within temples and tombs. Analo-goas modes of treatment were in the interests of gous modes of treatment were, in the interests of popular instruction, rather than of historic truth, adopted, it is well known, at Sydenham; but Vr. Owen Jones frankly admits that "the most per-fect specimen of Egyptian art we remember to have seen is the tomb which Dr. Lepsius removed from the neighborhood of the Pyramide, now in the Berlin Museum." In other departments also the moral decorations are made to serve as consonant historic background. Thus in the "Sale Grecque" are "Peintures do muraille par MM. Schirmer,

are "Peintures do muraillo par IAM. Schirmer, Biermann, Schmide, Graeb et Pape;" among the scenes depicted are "Tombeaux en Lycle," "Syracuse avec. l'Acropole et le Temple de Minerre," "Egine avec. le Temple de Jupitor," "Intérieur de l'Acropole à Athènes," "Intérieur du Temple de Jupiter à Olympe," "Athènes avec l'Acropole." Of course these temples are painted in great measure on conjecture, and, like the various, reconstructions of the Boman Forum, can only be accepted as approxi-mations to truth. Still the image is approxi-ing a still the intellect, at least of the second state in the still the image is a second state in the still the image is a second state in the second state s people, cannot but be instructed; but the scenic effect gained is striking, and the art is sufficient for the occasion. It were fulle to recommend the adoption of like mural decora-tions in the British or, the Kensington Messemms, simply because we have no artists in England by whom they could be carried out. The miserabl whom they could be carried out. The miserable failure of the wall-paintings at Westminster has, we lear, put a stop for many a year to any national or municipal schemes of mural paint-ing. In Germany frescoes have stood fairly well-and it is hoped that the new ''wastergias'' process will stand still better. In Berlin wall-paintings have found their way even is to private dwellings, as in list they are trained artists rank and as in Italy there are trained artists, rapid and certain of hand, masters of pictorial and decora-tive effect, who will in short space and at small

cost cover the sides of a room or a corridor with bold panoramic compositions. Of a higher order far are the grand series of pictures we will now describe—the wall-paintings executed in "water glass" by Kaulbach, in the "Treppenhaus" of the Berlin New Museum.

KAULBACH. Wilhelm von Kaulbach, in his yonth a scholar of Cornelius in the school of Dueseldorf, has now, at the mature age of sixty-three, won the very highest position among living painters. The artist's studio is at this moment once more in the Academy of Munich, but his greatest achievo-ments are in Berlin. The New Museum in that city, of which we have already spoken, contains a vast "Treppenhaus." On the "Staircase" Kaulbach, in coulation of Raffaelle in the Stanze of the Vatican, has developed a great pictorial scheme, which, in its ambitious range, claims to illustrate the history of the world, and to shadow forth the destiny of the human race. Twenty-four engravings of these large and complex compositions are now before us. The pictures them-seives, which we have known while in execution,

Mr. Fahnestock was carefully educated, and in every respect was an accomplished gontleman. Inheriting great wealth (acid to be at least half a million dollars) he had little or no taste for pleasure, the empty show of wealth, and ostentations display of fashion. His taste ran in a more nao-ini direction of From his boyhood he had an absorbing passion for study and antiquarian pur-suits, and in them he spent his whole leieure time. In the pursuit of an old fossil or curiosity—a rare pamphlet, or a scarce book, was his sole delight, and with his ample means and leisure, he soon amassed one of the finest private collections in the country. He never alluded to it in a boastful way himself, but from others we learn that his library was exceedingly valuable and quite large, too. His pamphlet collection seems to have been his pet. Everywhere he could, he purchased collections, ranging from/ thousands his death, 50,000 pamphlets on American history, exclusive of his bound volumes. Some of the rarest and oldest of these cost him several dollars each. The whole makes an almost unri-valed collection. A short time ago he told us "When I think I have got my little collection complete enough, I intend to bind them up and present them to some public institution." But his generous plans are left incomplete, unless he has by will made provision for the emergency. So large was his collection, and so extensive was the scale on which it was carried on, he was compelled to keep a private Scoretary and Librarian, who attended all the book sales, buying, fre-quently over all other bidders, books desired by His donations to public libraries were also very

190

liberal. To several Eastern Societies he gave large glift. To our Minnesota Historical So-ciety, in which during his stay he became greather Interested, his donations were almost princely. This year alone, his donations of books, pictures. and money must amount to \$1,000. And he was still devising liberal things for us. Everywhere he traveled, he urged his friends to send donn-tions to it. In the death of such a man, our

whole State is a loser. He spent nearly a year in our city for the benofit. of his wife's health—who was far gove with consumption. During this, time a number of our citizens became acquainted with him. In August, citizens became acquainted with him. In August, 1867, his wife died. Since then he has princi-

While in our city, many whom he casually met and felt interested in were made to feel his gendand fait interested in were made to for ins grand roaity-always so quiety and kindly bestowed, that no pride was offended, and no rofusal could be made. He muss have spont two or three thousand dollars here in benevoient acts alone, and donations to churches. Wherever he went through life, his principal aim seemed to be to do good. Wealth for him was but a means of doing this—and thousands, bound to him by no tis but leve for his amiable character and noble qualities, and gratitude for his generosity to them, will hear the announcement of his death with, deep

Sorrow, We have deemed this tribute due to him as a benefactor of an whole State, by his glito to one of its institutions—and regret that it is so imperfeet and unworthy.

र इन्द्रेदे इन्ह erion.

The constaliation of Orion, with the "studded", belt" as Scott calls it, worn by the imaginary colossal figure which the ancient astronomore, marked out on the starry heavens, is now in turk sight in the evening. The following connet, more terso in expression and nobler in thought than connets are apt to be, appeared in the Atlantic Monthly for February, 1867. It is worth reading by these who make a study of the constellations, and these who do not. and those who do not. ORION.

Three worlds he wears as bosses on his belt,

Three works he wear as obsets on his chi, Never unghred; mortals theirs hay down; Great Aaron his; Moees in Moab folt The Bovereign Hand his high cetate discrows; Kingagnd great men, or clad in mail or gowo, Disroke and and die; but lo! from year to your Those barded worlds the mutual distance own Which Adam saw when Night came up the schere.

sphere. Ged's golden compasses there measure slift. Night unto night by this great symbol shows Far forth this counsel: Ever be the same, Planted by God, and fear not shame nor lit. "Canst loose Orion's bande?"—this to thy fu "Canst loose Orion's bande?"-this to thy fues, O faithful soul! nightly the heavens proclaim.