ART ITEMS.

—From the Springfield *Republican* we learn something about the proposed Art Museum at Boston:

The movement to open a grand museum of the fine arts for the public amusement, and as a school of drawing and modelling, has at last taken a very definite shape, and seems likely to result in something practical at once.

Soon after the reorganization of the American Social Science Association began, fifteen months ago, under Dr. Samuel Eliot and Mr. Villard, the Committee on Education resolved to make "art as a means of education" the subject of a special inquiry. A sub-committee was formed in 1869, consisting of Messrs. Chas. C. Perkins, W. R. Ware, E. C. Cabot, and Jr. M. Barnard, of Boston, and Mr. J. Q. A. Ward, the sculptor, of New York. This committee, on the 6th of December, presented a plan for establishing an institution which should serve the purpose of instruction in art.

In the meantime the proprietors of the Athenæum, in consequence of the bequest to their institution of a valuable collection of mediæval armor by the late Colonel Lawrence, and the generous offer of Mrs. Lawrence of $25,000 towards the expense of providing a suitable exhibition room, began to consider the project of a grand building for their accommodation, and it was decided to build such an edifice with the funds of the Athenæum and other money.

A few weeks since a meeting called for the purpose of consolidating these projects, chose a committee of five, consisting of President Eliot and Messrs. John A. Lowell, Charles C. Perkins, W. W. Greenough and W. R. Ware, with instructions to devise a working plan. A week later another meeting took place, at which the committee reported, through President Eliot. The report was accepted, and a committee chosen to petition the Legislature for a charter. A petition was drawn, the charter have since been prepared, and will be presented to the Legislature at once.

The corporators named are President Eliot, of Harvard University; President Rogers, of the Institute of Technology, and Messrs. John A. Lowell, Benjamin S. Rotch, Martin Brimmer, Otis Norcross, Samuel Eliot, William Endicott, Jr., W. W. Greenough, F. E. Parker, H. R. Kidder, J. T. Bradlee, G. R. Emerson, and Coolidge, T. B. Fetchen. It is hoped, as soon as the act of incorporation is obtained, to make application to the municipal authorities for the transfer to the new corporation of the lot—the same on which the Coliseum stood—given to the city by the State on condition that it be used either for a public park or an art building. For the rest of the money required to insure the construction of the museum, an appeal will be made to the public.

The scheme, as it stands at present, seems to be as follows: The corporation to consist of *ex officio* representatives of the city government, the Public Library, the Athenæum, the Institute of Technology, and of other persons without a representative character, the building to be of moderate dimensions, but so constructed as to be capable of successive extensions, in accordance with the growth of the museum. Part of the building will be occupied by a collection of casts from the best antique; another as a central repository for all collections of art treasures in possession of public and private institutions and individuals in Boston and vicinity that the owners may be disposed to exhibit publicly in the museum.

—PATINA OF BRONZE.—The term "patina" is used to designate a beautiful greenish coating which forms naturally upon the surface of bronze, especially that of copper particle, under the influence of the air and moisture; resulting in most cases of a carbonate of copper which adheres very closely, and not only imparts a beautiful appearance to the metal, but also protects it from further oxidation. The formation of this patina proceeds with varying degree of rapidity in different localities. In some places, especially in large cities, where coal is burned in considerable quantity, it does not develop itself, the metal assuming the appearance, rather, of a dirty cast iron. The difference in this respect has attracted the attention of a scientific body in Prussia, under the direction of which numerous experiments have been made; and it has been ascertained that the formation of a good patina was not dependent upon the composition of the bronze, although the time required for this development may have something to do with the percentage of the different ingredients. It was furthermore discovered that by occasionally washing articles of bronze, exposed to the atmosphere, applying oil, and afterwards rubbing off with a soft rag all of the dust could be removed, in the course of a few years a patina of the finest quality is developed irrespective of the location; and in this way the desired result can be, and actually has been produced on objects that had long refused to put on this exterior.

Physiognomy of Luggage.

A writer in *All the Year Round* says:

"Standing on the wooden pier at Folkestone, watching the sole dramatic incident of the place, the departing packet, there is no moment so exciting for the jaded voluptuaries of the place as when the three or four great trunks are seen rolling down along the rails. These huge trains hold the attention of the idlest loiterer, and each is halted by a yawning cavity in the pier, down which slopes, at an easy angle, a sort of Montagne Russe. Open fly the wooden doors, sailors and porters swarm round like bees at a hive's mouth, and fling themselves into the baggage warehoused within. This rattles on the ground with hollow thump and sharp clash of hasps and handles, while a shifting crowd stands each on a heading flight down the smooth inclined plane. There the philosophic critics in the studies just alluded to, will see a most curious panorama, and discover with wonder in how many shapes the human will manifests itself in the material lead of the notion-trunk.

"Something that will conveniently and securely hold the articles you bring with you; that is the aim. Yet the world seems to have run riot in fanciful devices. Some trunks are sized would be intelligible—some requiring larger, some smaller receptacles, according to the amount of their property; but the vagaries and devices that go flying down in wild chase of each other seem incomprehensible.

"So characteristic are these marks and tokens that, after a few weeks' training, the observer could almost sort them off, each to its proper owner. Here come a huge family of trunks and cases, bright and clean-faced, brazen-new, tall, gay ladies' trunks, covered like the roof of a house, with gorgeous labels in the metal corners, the pure yellow strappings without a coil; new portmanteaus, in black, shiny cases, and name of the proprietor on their sides; bags, with more strappings; and clean hampers. We look to the deck of the vessel, and see a tall, fat, gray father, in a white coat, surrounded by happy daughters, who are smiling on every one, looking to him with delight on the sea, impatient to be off; and we know that this is the first voyage to foreign parts. In three months those brilliant trunks will return bruised, battered, scratched veterans of the campaign. The Revue at the Ibis-de-fer de l'Ouest, with a real locomotive issuing from a tunnel, crossing the stage, turning half-way round during its progress, and disappearing after it five full-sized carriages, from which forty passengers descended. A second act, which is entirely ballet, represents entertainments in which we supposed to be given at the isthmus of Suez. Two English gentlemen, announced as Mr. and Miss Magilton, obtained a great share of the applause