

Colonial Secretary's Office,
Sydney, 18th April, 1845.

SYDNEY STREETS AND SEMICIRCULAR QUAY.

With reference to the Government Notices bearing date the 6th day of January, and the 18th day of February, 1845, relative to the prolongation of certain streets to the Semicircular Quay, Sydney Cove, and to the opening of two other streets in connection therewith, and to the opening and making a portion of the said Semicircular Quay; His Excellency the Governor, in conformity with the provisions of the Act of Council, William IV., No. 11, intituled, "An Act for making, altering, and improving the roads throughout the Colony of New South Wales, and for opening and improving the streets in the towns thereof," having, on the 31st day of March last, brought under the consideration of the Executive Council, the objections made to the opening of certain of the said streets, is pleased, with the advice of the said Council, to declare, that it is expedient to prolong, open, and make the several streets and portion of the Semicircular Quay hereinafter specified, according to a survey and tracing thereof, to be seen in the Office of the Surveyor General, that is to say:—

- 1.—Macquarie-street, in prolongation of the present street, from Bent-street to the South Shore of Port Jackson, at the mouth of Sydney Cove.
- 2.—Phillip-street, in prolongation of the present street, from Bent-street to the Circular Quay, passing through the eastern end of the present Government House.
- 4.—Castlereagh-street, in prolongation of the present street, from Hunter-street to the Circular Quay, by the west side of the proposed wing of the new Custom House.
- 5.—Pitt-street, in prolongation of the present street, from Hunter-street to the Circular Quay, to a point near the north-east corner of Wilson's store, adjoining the stairs at the Queen's Wharf.
- 6.—Bridge-street, in prolongation of the present street, from Macquarie-place to Macquarie-street.
- 7.—Albert-street, leading at right-angles, from Macquarie-street to Phillip-street.
- 8.—Alfred-street, being in continuation of Albert-street, leading from the wharf to Pitt-street.
- 9.—Portion of the Semicircular Quay, commencing at the north-west corner of section No. 100, and bounded on the south by the Northern boundary of that section; on the west by the eastern boundary of the same section, to the northern side of Alfred-street; and again on the south by the said northern side of Alfred-street, to its intersection with the line in continuation of Castlereagh-street; and on the north and north-east by the waters of Sydney Cove, as shewn upon the plan deposited in the Surveyor General's office.

In reference, however, to the line proposed for the continuation of Castlereagh-street, it is to be understood, that the Government does not pledge itself to remove the building now used as the Treasury within a less period than five years, or until funds for the erection of another building shall have been provided by the Legislature.

By His Excellency's Command

E. DEAS THOMSON.

GUANO.

From the following document it appears that the Government of the Cape of Good Hope has adopted, simultaneously with our own Government, proper means to preserve for the public use and profit such deposits of this valuable manure as may be discovered within their respective jurisdictions. The pedantry, or rather the ribaldry of a contemporary, has suggested that the funds arising from this source should be designated the "stercoraceous revenues of the crown." We care not, as respects this colony, under what name they may be collected, so that they are saved from the rapacity of private adventurers, and applied to the public service; and in taking measures to effect this the Government merits neither praise, nor blame, it having simply performed an obvious duty.

Colonial Office, Cape of Good Hope,
5th November, 1844.

It having been recently ascertained that the island of Malagas, situated at the entrance of Saldanha Bay, within the Cape division, contains Guano of good quality, the Governor directed a survey of it to be made by an officer of the Surveyor General's Department, from whose report it appears that the Guano is deposited in the centre of the island, and covers a surface (nearly in a circle) of about eight acres. The Guano, which is in a flattened conical form, rises near the coast, about four yards high above low water mark, and gradually increases to a thickness at the top of the height or centre of the cone, to seven and eight yards. The Guano, on the island of Malagas may be removed under the following arrangement:—

1. Licenses will be issued by the Collector of Customs, in Cape Town, to masters of vessels of any nation, to proceed to the spot and remove the Guano upon payment to that officer of One Pound sterling per registered Ton (new measurement) of the vessel named in the license.
2. The master of the vessel to remove the Guano from the island to his vessel, without receiving any assistance whatever from the Government.
3. The Guano to be dug out in vertical portions from the surface or top of the field down to the rock upon which it rests, in such parts of the island as shall be pointed out by the Government Resident of Saldanha Bay.
4. The vessels employed can clear out from Table Bay for any part of the world allowed by the Navigation Laws. They will be provided with a surffiance to load Guano at Malagas Island, so as to enable them to proceed direct on their voyage from Saldanha Bay.
5. Should more vessels obtain license than can conveniently load at the same time, the Government Resident has been instructed to give them priority in loading in the order of the dates of their licenses.

The landing place on Malagas Island is on the eastern side. It is believed that the Guano can be removed in boats, without the aid of a stage; but should one be found necessary it will be erected by the Government without delay.

The anchorage for vessels of any size is at Hoetjes Bay, within Saldanha Bay, and distant about four miles from Malagas Island. Vessels loading may also safely anchor at North Bay, distant about two miles from the Island.

Samples of the Guano, a plan of Saldanha and Hoetjes Bay, shewing the position of Malagas Island, as also a plan of the Island of Malagas shewing the position of the Guano, may be seen at the Custom-house, Cape Town.

By his Excellency's command,

(Signed) J. MONTAGUE,

Secretary to Government.

NEW ZEALAND.

The following extracts from a letter written from Auckland by Mr. McCabe, formerly a merchant at Melbourne, and published in the *Port Phillip Herald*, contain some facts in addition to those published on the arrival of the *Slains Castle*.

March 18th.

The excitement is a little subsided; about 300 men have been sworn in special constables and armed; the barracks are being entrenched: additional buildings are in progress to receive the inhabitants; the Governor has issued notices, offering employment at 2s. 6d. per day to every one who will work on the fortifications; the *St. Louis* has sailed for the Bay to order the American whalers away, it being resolved, I believe, not to allow any vessels to enter the Bay; the public-houses are all ordered to close at six o'clock; a subscription has been opened for the relief of the sufferers, to which our Odd Fellows Lodge have subscribed £5; the lighter boats have been busy all day, conveying goods and passengers' luggage to the *Slains Castle*; a few cabins have been actually taken in the English whaler, about to proceed direct to England, so anxious are the parties to get away.

March 19th.

The excitement has further subsided to-day, by the prompt measures taken by the Government; the block-houses are fast in progress of erection on the heights commanding the town; the breastwork and trench at the barracks are fast approaching completion; the fern on the hills is being burnt off; a great number of the inhabitants have to-day commenced being drilled, and the Government are purchasing all the arms and ammunition they can find; the packing and shipping of goods is still continued and not a vessel in harbour has a cabin disengaged; the Government brig *Victoria* sails to-morrow for the southward settlements, and then proceeds to Hobart Town for assistance; the feeling of dismay is fast settling into stern determination; the *Victoria* has many more passengers than she can find berths for.

March 20th.

Intelligence has been to-day received from the Bay that nine Europeans, unfortunately left behind, have been tomahawked. The town is hourly filling by tribes professing to be friendly. I send you this day's paper, by which you will see that much of this misfortune has been brought on by mismanagement. Give my respects to all friends, and believe me to be,

Your's faithfully,

JOHN H. McCABE.

Economy in Sugar.—Experiment has proved that half-a-pound weight of refined sugar will give more sweetness than one pound of raw or moist sugar; besides the improved purity and delicacy of the liquid sweetened. This is especially the case in sweetening coffee.

with the rumour of an English "expedition" which is to upset the French rule, and the act of Captain Thompson gave so much countenance to this rumour as to induce one whole tribe which lived in friendly intercourse with the French settlers to retire into the country. About a week, however, after the departure of the *Talbot*, they returned to the settlement, bringing with them provisions.

When asked, after their return, why they had not more confidence in their French protectors, they said—"If we retire, when driven to act thus, it is not that we have ceased to be your friends. It is continually repeated to us that the French will not remain at Tahiti; that they will be speedily driven from it, and that no one will be spared who is found with them. You on the contrary do not menace thus when we retire, and you receive us kindly when we return. Then, as we are in dread of them, we retire" (i. e. during the presence of the English ships).

In quoting this reply the *Oceanie* adds—"This reasoning is sound; but how is it that the strangers, who thus deceive the natives, do not reflect that so soon as the latter have their eyes opened, there will be left in their minds an opinion not very flattering to their deceivers?"

The *Oceanie* of the 23rd February states that the flag which was cut down by the natives at Raiatea was sent by Queen Pomaré to the Regent Paraita at Papeite. It is stated in the same number that a strange whaler landed a quantity of arms and ammunition for the insurgents at Papenoo. M. Dutailis, commander of the *Uranie*, attempted to capture the whaler, but without success.

The fortifications of Papeite were progressing vigorously. The *Oceanie Française* complains bitterly, and apparently with justice, of the misrepresentations of the Australian and New Zealand press; the information given therein being furnished, it asserts, by persons as unprincipled in character as they are hostile to the French government.

The *Oceanie* is a literary curiosity in its way, being printed in lithography; but it is well edited, and its articles are conceived in a tone and spirit which might be imitated, with advantage, by those who are opposed to the cause which it espouses. It may be regarded as the official organ of the French government in Oceania, which if it be the barbarous government which it has been represented to be, has the tact of performing its acts with an air of benevolence which its adversaries do not appear to have yet learnt to assume.

There were stationed in the archipelago on the 23rd February the following ships of war: *French*—At Papeite, the frigate *Uranie*, Captain Bonard; the corvette *La Meurthe*, Captain Lefrapper; the armed steamer *Phœton*, Capt. Maissin; the schooner *Sultane*, Capt. Bouard; the schooner *Papeite*, Captain Lavoissière—At Carravao, the corvette *Ariane*, Captain Dutailis. *English*—The armed steamer *Salamander*, Captain Hamond.

Trade was brisk. A cargo of French cloths—the first of its kind—had arrived, and was bought up almost instantaneously by the natives, who admired the colour and texture.

SONNETS DEDICATED TO SENATORS.

NO. XVI.

WENTWORTH'S COUNCIL DREAM.

After a brimstone speech in Council made,
Great Bill grew drowsy. First one eye he closed,
Then 't'other; and when both were shut, he dozed.
And as he dozed—behold, a Mabbish jade
Call'd Blow the-bladder, hovered o'er, and laid
On his sick fancy a wide-bloating Vision.
Himthought, the Rod of Gipps's d—d decision
Snapt in his gripe at last, wherefore he said—
Now! now, if not a "Cannibal Island King,"
A "Marquis Carabas," at least, I'll be
Beyond the Boundaries here!—But ah, the spring
Which then he made to grasp his Phantasy,
Awoke him, wondering, from that glorious doze—
And he had clutched instead—"the Doctor," by the
nose.

MARTIN GALVIN.

SQUATTER SONGS.

NO. IV.

A "GRIEVANCE" FIFTY MILES LONG.*

Full fifty miles of hill and dale
Were Squatted at once by one Squire Dead-nail—

(Chorus.) A capital grazing-ground
finder, O!

And for this vast Tract, in acquittance clear,
He has hitherto paid just ten pounds per year—

(Chorus.) What a capital grazing-ground
finder, O!

And so, at the Government's penetration,
Whenever he rode o'er his beautiful Station,
With a "fun-poking" look
Tow'rd his Super., he took—

(Chorus.) Oh, such a deuce of a
Grinder, O.

But Stanley's Regulations now
Will cut his great Run into ten, I vow—

(Chorus.) Could any ten cuts be
unkinder, O!

And when a cool *hundred*'s the yearly dump
He'll have to dub down if he sticks to the
lump—

(Chorus.) Ah, could any ten cuts be
unkinder, O!

Why then, at the Government's penetration,
Whenever he rides o'er his multiplied Station,
With an outwitted shake
Of the noddle, he'll take—

(Chorus.) The deuce a bit of a
Grinder, O!

What wonder then, that Squire Dead-nail
To thresh in the *Atlas* hath hired a Flail—

(Chorus.) A capital right-handed
winder, O!

But never a word, I warrant, they'll hear
Of the Part he sublets yielding *ninety* a year—

(Chorus.) From this capital right-
handed winder, O!

Nor of how, at the Government's penetration,
When erewhile he rode o'er his fifty mile
Station,

He was wont, while he'd shake
With sleeve-laughter, to make—

(Chorus.) Oh, such a deuce of a
Grinder, O!

* As it is confidently anticipated that these Songs, so soon as the series shall have been completed, will be republished under the special patronage of the Squatocracy, in the shape of "Tegg's Warbler," it were better, perhaps, that they should all bear specific titles as above. Let No. 1, then, be called "Bush Morality"; No. 2, headed with this motto from Esther—"And Haman told them of the glory of his riches (pastures), and of the multitude of his children (sheep)"; adding, however, "Yet all this availeth me nothing, so long as I see Mordecai the Jew sitting at the king's gate." and to complete their christening as far as yet published, let No. 3, be entitled, "A prime case against the Government, if well got up."—(Author's Note.)

GREAT BRITAIN.

The London Gazette of the 18th December contains the following announcement:—

WHITEHALL, DEC. 18.—The Queen has been pleased, by and with the advice of her Privy Council, to appoint, the Most Rev. Father in God John George Archbishop of Armagh and Primate of all Ireland; the Most Rev. Father in God Richard Archbishop of Dublin; the Most Rev. Archbishop William Crolly; the Most Rev. Archbishop Daniel Murray; the Right Hon. John Hely Earl of Donoughmore, K. P.; the Right Rev. Bishop Cornelius Denvir; the Hon. and Very Rev. Henry Pakenham, Dean of St. Patrick's, Dublin; the Right Hon. St. Patrick Bellew, Bart; the Right Hon. Anthony Richard Blake; and the Rev. Dr. Pooley Shouldham Henry, to be Commissioners of Charitable Donations and Bequests for Ireland.

Of these commissioners four are members of the established church, five are Catholics, and one is a Presbyterian.

NEW ZEALAND.

The intelligence received by the *Terror* and the *Lady Leigh* is not important. No further aggressions had been made by the natives, but fears were still entertained by the inhabitants of Auckland, who had formed themselves into a militia to the amount of 700. The chief Heké had been engaged in warfare with another chief named Nené, whose son had been killed by Heké's party at the battle of Kororareka. The chief of the Ngtatiwhata tribe had refused permission to Heké to pass through their territory for the purpose of attacking Auckland. All business appears to have been at a stand.

Gold, silver, and copper money had all disappeared equally from circulation.

Debenture notes as low as 5s. were passing, and notes of individuals were issued and taken as low as a penny. The salaries of public officers were in arrears.

Governor Fitzroy's new property tax having completely failed, and the old customs duties had been re-enacted

SUPREME COURT.—(CIVIL SIDE.)

THURSDAY.

(Before their Honors the three Judges, in Banco.)

The Bank of Australasia v. Thomas Chaplin Breillat, Chairman of the Bank of Australia

Mr. Broadhurst moved that the rule might be made absolute.

Mr. Windeyer appeared on behalf of the defendant to shew cause against the rule, and was followed by Messrs. Darvall and Fisher on the same side.

The Solicitor General appeared in support of the rule, followed by Messrs. Foster and Broadhurst.

The court was of opinion that the motion should be granted, and the trial was fixed for Thursday, the 5th day of June.

CUMBERLAND ELECTORAL LIST.—An open court for the purpose of revising the electoral list of the electors in the electoral division of the county of Cumberland, in the police district of Sydney, will be held at the Police Office, George-street, on Monday, the 12th May, at nine o'clock in the forenoon.

LITERARY REGISTER.

SQUATTER SONGS.

NO. III.

bought five thousand sheep on tick,
And took them straight away
To where through herbage green and thick
The Wybong's waters stray;
And there, amid a mighty scope
Of clear and bevil ground,
And swelling with delusive hope,
I called my shepherds round;
And sung that song to squatters dear,
Like Archy Boyd so clever,
I'll found a fleecy Earldom here
For me and mine for ever.

But soon I found the Run was cleft
By water-courses strange—
But thirty miles unto the left
Would take me in a Range;
And so, upon that very night,
Ere I could gain repose,
I wrote unto Sir George for right
To drive where'er I chose:
Then sung that song to Squatters dear,
Like Archy Boyd so clever,
I'll found an Earldom somewhere here
For me and mine for ever.

But ah! that cruel man of blame,
Just then, had ta'en in hand
Some anti-earldom-founding claim
That touched upon the land!
And while my case before him lay,
For one whole month there fell
Such rain, that on the twentieth day
The stream began to swell!
While I, poor man! was singing clear,
Like Archy Boyd so clever,
I'll found an Earldom somewhere here
For me and mine for ever.

The waters hemm'd the Run; then spread
Its surface wholly o'er:
Their drowning charge the shepherds fled,
(I fled the day before!)
And now, why I no sheep have got,
I'll have it proved by Lowe,
Is clearly through Sir George—and not
The Wybong's overflow!
And why that song to Squatting dear,
And Archy Boyd so clever,
Is changed to—There's no Earldom
here
For thee and thine for ever.

BIOGRAPHY.

LAPLACE.

PIERRE SIMON LAPLACE was born at Beaumont en Auge, a small town of Normandy, not far from Honfleur, in March, 1749. His father was a small farmer of sufficient substance to give him the benefit of a learned education, for we are told that the future philosopher gained his first distinctions in theology. It does not appear by what means his attention was turned to mathematical science, but he must have commenced that study when very young, as, on visiting Paris at the age of about eighteen, he attracted the notice of D'Alembert by his knowledge of the subject. He had previously taught mathematics in his native place; and, on visiting the metropolis, was furnished with letters of recommendation to several of the most distinguished men of the day. Finding, how-

ever, that D'Alembert took no notice of him on this account, he wrote that geometer a letter on the first principles of mechanics, which produced an immediate effect. D'Alembert sent for him the same day, and said, "You see, sir, how little I care for introductions, but you have no need of any. You have a better way of making yourself known, and you have a right to my assistance." Through the recommendation of D'Alembert, Laplace was, in a few days named Professor of mathematics in the Military School of Paris. From this moment he applied himself to the one great object of his life. It was not till the year 1799 that he was called to assume a public character. Bonaparte, then First Consul, who was himself a tolerable mathematician, and always cultivated the friendship of men of science, made him Minister of the Interior; but very soon found his mistake in supposing that talents for philosophical investigation were necessarily accompanied by those of a statesman. He is reported to have expressed himself of Laplace in the following way:—"Géometre du premier rang, il ne tarda pas a se montrer administrateur plus que médiocre. Dès son premier travail, les consuls s'aperçurent qu'ils s'étoient trompés. Laplace ne saisissait aucune question sous son vrai point de vue. Il cherchait des subtilités partout, n'avait que des idées problématiques et portait enfin l'esprit des infiniments petits dans l'administration." Bonaparte removed him accordingly to the *Sénat Conservateur*, of which he was successively Vice-President and Chancellor. The latter office he received in 1813, about which time he was created Count. In 1814 he voted for the deposition of Napoleon, for which he has been charged with ingratitude and meanness. This is yet a party question; and the present generation need not be hasty in forming a decision which posterity may see reason to reverse. After the first restoration Laplace received the title of Marquis, and did not appear at the Court of Napoleon during the hundred days. He continued his usual pursuits until the year 1827, when he was seized with the disorder which terminated his life on the 5th of May, in the seventy-eighth year of his age. His last words were, "Ce que nous connoissons est peu de chose; ce que nous ignorons est immense." He has left a successor to his name and title, but none to his transcendent powers of investigation.

The name of Laplace is spread to the utmost limits of civilization, as the successor, almost the equal, of Newton. No one, however, who is acquainted with the discoveries of the two, will think there is so much common ground for comparison as is generally supposed. Those of Laplace are all essentially mathematical: whatever could be done by analysis he was sure to achieve. The labours of Newton, on the other hand, show a sagacity in conjecturing which would almost lead us to think that he laid the mathematics on one side, and used some faculty of perception denied to other men, to deduce these results which he afterwards condescended to put into a geometrical form, for the information of more common minds. In the *Principia* of Newton, the mathematics are not the instruments of discovery, but of demonstration; and, though that work contains much that is original in a mathematical point of view, its principal merit is of quite

another character. The mind of Laplace was cast in a different mould; and this perhaps is fortunate for science, for while we may safely assert that Laplace would never have been Newton had he been placed in similar circumstances, there is also reason to doubt whether a second Newton would have been better qualified to follow that particular path which was so successfully traversed by Laplace. We shall proceed to give such an idea of the labours of the latter as our limits will allow.

The solution of every mechanical problem, in which the acting forces were known, as in the motions of the solar system, had been reduced by D'Alembert and Lagrange to such a state that the difficulties were only mathematical; that is, no further advances could be made, except in pure analysis. We cannot expect the general reader to know what is meant by the words, *solution of a Differential Equation*; but he may be made aware that there is a process so called, which, if it could be successfully and exactly performed in all cases, would give the key to every motion of the solar system, and render the determination of its present, and the prediction of its future state, a matter of mathematical certainty. Unfortunately, in the present state of analysis, such precision is unattainable; and its place is supplied by slow and tedious approximations. These were begun by Newton, whose object being to establish the existence of universal gravitation, he was content to shew that all the phenomena which might be expected to result, if that theory were true, did actually take place in the solar system. But here, owing to the comparatively imperfect state of mathematical analysis, he could do little more than indicate the cause of some of the principal irregularities of that system. His successors added considerably to the number of phenomena which were capable of explanation, and thereby increased the probability of the hypothesis. Lagrange, the great rival of Laplace, if we consider his discoveries, and his superior in the originality of his views, and the beauty of his analysis, added greatly to the fund; but it was reserved for the latter to complete the system, and, extending his views beyond the point to which Newton directed his attention, to shew that there is no marked phenomenon yet observed by astronomers, regarding the relative motions of the planets or their satellites, but what must necessarily follow, if the law of gravitation be true. We shall select a few instances of the success of his analysis. The average motions of Jupiter and Saturn had been observed to vary; that of the former being accelerated, and of the latter retarded. This fact, which Euler had attempted in vain to explain, was linked by Laplace to the general law, and shown to follow from it. A somewhat similar acceleration in the moon's mean motion was demonstrated to arise from a small alteration in the form of the earth's orbit, caused by the attraction of the planets. A remarkable law attending the motions of the satellites of Jupiter, viz.—that the mean motion of the first satellite, together with double that of the second, is always very nearly equal to three times that of the third—was so far connected with the general law, that if, in the original formation of the system, that relation had been nearly kept, the usual attractions, instead of altering it,

LITERARY REGISTER.

I LOVE HIM SO.

I love Him so,
That, though his Face I ne'er might see,
In the assurance that he loved me,
My virgin Heart would glow
With pulses sweeter than the sweetest be
Which colder Ones can know.

I love Him so,
That to my Thought, 't were sweet to sleep
Even in Death, believing he would keep,
With solemn steps and slow,
In Sabbath Memory my Grave, and weep
For Her who slept below.

I love Him so,
That all desires, when he is by,
Shrink even from the import of a sigh:
As Flowers unseen that grow,
Being mute, must so remain; as in Sky
Are Stars which none may know.

CHARLES HARPUR.

THE FIRST GREAT AUSTRALIAN POET.

Glorious His lot whom Poesie shall name
Her first High Priest in this so sunny Clime,
Though thereby clothed as with a Robe of Flame!—
With her Creations of the Olden Time
Much conversant, and by their bulk sublime
Moulding new matter, let him build to Fame;
Quarrying from Nature's everlasting frame
The sculptured beauty of his lofty Rhyme.
Then mirrored ever in his polished page
Shall glow his Countrywomen's lustrous eyes;
And Future Patriots a righteous rage
Thence catch or stimulate—the Brave, and Wise,
And Lovely, so, beneath his native skies,
Hallowing his Memory from age to age.

CHARLES HARPUR.

BIOGRAPHY.

TITIAN.

TIZIANO VECELLI was born of an honourable family at Capo del Cadore, a small town on the confines of Friuli, in 1480. He soon manifested the bent of his genius, and at the age of ten was consigned to the care of an uncle residing in Venice, who placed him under the tuition of Giovanni Bellini, then in the zenith of his fame as a painter. The style of Bellini though forcible is dry and hard, and little credit has been given to him for his pupil's success. It is probable, however, that Titian imbibed in his school those habits of accurate imitation, which enabled him afterwards to unite boldness and truth, and to indulge in the most daring execution, without degenerating into mannerism. The elements of his future style he found first indicated by Lionardo da Vinci, and more developed in the works of Giorgione, who adopted the principles of Lionardo, but with increased power, amenity, and splendour. As soon as Titian became acquainted with this master's paintings, he gave his whole attention to the study of them; and with such success, that the portrait of a noble Venetian named Barbarigo, which he painted at the age of eighteen, was mistaken for the work of Giorgione. From that time, during some years, these masters held an equal place in public esteem; but in 1507 a circumstance occurred which turned the balance in favour of Titian. They were engaged conjointly in the decoration of a public building, called the Fondaco de Tedeschi. Through some mistake that part of the work which Titian had executed, was understood by a party of connoisseurs to have been painted by Giorgione, whom they overwhelmed with congratulations on his extraordinary improvement. It may be told to his credit, that though he manifested some weakness in dis-

continuing his intercourse with Titian, he never spoke of him without amply acknowledging his merits.

Anxious to gain improvement from every possible source, Titian is said to have drawn the rudiments of his fine style of landscape painting from some German artists who came to Venice about the time of this rupture. He engaged them to reside in his house, and studied their mode of practice until he had mastered their principles. His talents were now exercised on several important works, and it is evident, from the picture of the Angel and Tobias, that he had already acquired an extraordinary breadth and grandeur of style. The Triumph of Faith, a singular composition, manifesting great powers of invention, amid much quaintness of character and costume, is known by a wood engraving published in 1508. A fresco of the Judgment of Solomon, for the Hall of Justice at Vicenza, was his next performance. After this he executed several subjects in the church of St. Anthony, at Padua, taken from the miracles attributed to that saint.

These avocations had withdrawn him from Venice. On his return, in the thirty-fourth year of his age, he was employed to finish a large picture left imperfect by Bellini, or, according to some authorities, by Giorgione, in the great Council Hall of Venice, representing the Emperor Frederick Barbarossa on his knees before Pope Alexander III. at the entrance of St. Mark's. The Senate were so well satisfied with his performance, that they appointed him to the office called La Senseria; the conditions of which were, that it should be held by the best painter in the city, with a salary of three hundred scudi, he engaging to paint the portrait of each Doge on his election, at the price of eight scudi. These portraits were hung in one of the public apartments of St. Mark. At the close of 1514 Titian was invited to Ferrara by the Duke Alphonso. For him he executed several splendid works; among them, portraits of the Duke, and his wife, and that celebrated picture of Bacchus and Ariadne, now in the British National Gallery.

The first works executed by Titian after his return to Venice, prove that he had already accomplished that union of grand design with brilliant colouring, which was designated by Tintoret as the highest perfection of painting. His immense picture of the Assumption, formerly in the church of Santa Maria Gloriosa, exhibits, in the opinion of Canova, and of Sir Thomas Lawrence, various excellences, such as have never been combined in any single performance, but by Titian himself. The Virgin, whose figure relieves dark on the irradiated back-ground, seems to ascend amid a flood of glory. She is surrounded and sustained by angels of ineffable beauty, and the disciples below are personifications of apostolic grandeur. It is related that the Monks, for whom this picture was painted, objected to it on account of its apparent reality; but the voice of public admiration soon made them sensible of its merits, and they refused a large sum offered for it by the Imperial Ambassador. Such a report of this work was made to Leo X. by Cardinal Bembo, that Titian received an invitation to Rome from the Pontiff, with the offer of honourable appointments. A similar proposal from Francis I. of France, whose portrait he painted in 1515, he had already

declined; but he yielded to the temptation of visiting Rome, being not less anxious to see the great works of contemporary genius, than the wonders of ancient art. He did not, however, carry his purpose into effect at this time, but remained at Venice; and thus secured to her the possession of those noble works, which, when they were produced, formed the brightest ornament of her power, and even now, when her other glories are set, confer upon her an imperishable distinction.

To recompense in some degree his relinquishment of this invitation, Titian was employed by the Senate to paint the Battle of Cadore, fought between the Venetians and the Imperialists; a splendid production, which perished when the Ducal Palace was burnt. About this time was painted the fine altarpiece of the Pesari Family returning thanks for a victory over the Turks. This picture, as an example of simple grandeur, has been contrasted by Reynolds with the artificial splendour of Rubens; and Fuseli alludes to it as constituting the due medium between dry apposition and exuberant contrast. The sublime picture of S. Pietro Martire was painted in 1523. Of this it is difficult to speak in adequate terms, without the appearance of hyperbolic panegyric. The composition is well known by engravings; but these convey only a faint notion of the original, which unites the utmost magnificence of historical design, with the finest style of landscape painting. The gorgeous hues of Titian's colouring are attempered in this picture by an impressive solemnity. The scene of violence and blood, though expressed with energy, is free from contortion or extravagance; grandeur pervades the whole, and even the figure of the flying friar has a character of dignity rarely surpassed. Two pictures on the same subject, the one by Domenichino, in the Academy of Bologna, the other by Giorgione, in the British National Gallery, if compared with that of Titian, convey a forcible impression of the difference between first-rate genius and the finest talents of a secondary order. The picture of Giorgione is, however, most *Titianesque* in colouring.

In 1526 the celebrated satirist Aretine, and Sansovino the sculptor, came to reside in Venice. With these distinguished men Titian contracted an intimacy, which was the source of great pleasure to him, and ceased only with their lives. When Charles V. visited Bologna in 1529, Titian was invited to that city, where he painted an equestrian portrait of the Emperor. Charles, not only an admirer but a judge of art, was astonished at a style of painting of which he had formed no previous conception: he remunerated the artist splendidly, and expressed his determination never to sit to any other master. On returning to Bologna in 1532, he summoned Titian again to his court, and engaged him in many important works, treating him on all occasions with extraordinary respect and regard. It is affirmed, that in riding through Bologna he kept upon the artist's right hand, an act of courtesy which excited such displeasure among the courtiers that they ventured upon a remonstrance. The answer given by Charles is well known, and has been since ascribed to other monarchs: "I have many nobles in my empire, but only one Titian." On leaving Bologna, Titian accompanied Frederic Gonzaga, Duke of Man-

would tend to bring it nearer the truth. We can here do no more than mention the analysis of the phenomena of the tides, one of the most important and most brilliant of Laplace's performances. Indeed, there is no branch of Physical Astronomy, we might almost say of physics in general, which is not materially indebted to him. Superior to Euler in the power of conquering analytical difficulties, he is almost his equal in the universality of his labours.

The great work of Laplace is the "*Mécanique Céleste*," a collection of all that had been done by himself or others, concerning the theory of the universe. It is far above the reach even of the mathematical reader, unless he has given a degree of attention to the subject, which few, at least in our day, will exert. But Laplace was an elegant and clear-headed writer, as well as a profound analyst. He has left for those who possess the first elements of geometry, a compendium of the *Mécanique Céleste*, in the "*Système du Monde*." This work is free from mathematical details, and may be recommended as the best exposition of the present state of our knowledge of the solar system.

But if it be said that Laplace was much indebted to the labours of Lagrange and others, for the methods which form the basis of the *Mécanique Céleste*, which is undoubtedly true, we have a splendid instance of what might have been expected from him under any circumstances, in the "*Théorie des Probabilités*." The field was here open, for though the leading principles of the science had been laid down, and many difficult problems solved, yet some method was still wanting by which sufficient approximation might be made to problems involving high numbers. In the theory of chances the great complexity of the operations required, soon renders the application of the clearest principles practically impossible; or, we should rather say, would have done so had it not been for the researches of Laplace. His work on this subject is, in the opinion of some, even superior to the *Mécanique Céleste*, as a proof of the genius of the author. The difficulties above described disappear under an analysis more refined and artificial than any other which has ever been used. The mathematician may or may not read the *Mécanique Céleste*, according to whether he would wish or not to turn his attention to physical astronomy; but the analyst must study the *Théorie des Probabilités*, before he can be said to know of what his art is capable. The philosophical part of his work, with its principal results, was collected by the author in the "*Essai Philosophique sur les Probabilités*," in the same manner as those of the *Mécanique Céleste* were exhibited in the *Système du Monde*.

The mathematical style of Laplace is entirely destitute of the simplicity of Euler, or the exquisite symmetry and attention to the principles of notation, which distinguishes that of Lagrange. We may almost imagine that we see the first rough form in which his thoughts were committed to paper; and that, when by attention to a particular case, he had hit upon a wider method, which embraced that and others, he was content to leave the first nearly as it stood before the generalization opened upon him. His writings abound with parts in which the immediate train of investigation is dropped, either not to be re-

sumed at all, or at a much later period of the subject. He seems, like the discoverer of a new channel, to have explored every inlet which came in his way, and the chart of his labours consequently shows the unfinished surveys on either side of the main track. This habit is no fault, but quite the reverse, in a work intended for finished mathematicians, to be the storehouse of all that could be useful in future operations: but it makes both the *Mécanique Céleste* and the *Théorie des Probabilités* present almost unconquerable difficulties to the student. These are increased by the very wide steps left to be filled up by the reader, which are numerous enough to justify us in saying, that what is left out in these writings would constitute a mass our times as great as that which is put in, and this exclusive of numerical calculations. When we add that those two works are contained in six quarto volumes, which hold more than two thousand five hundred pages, some notion may be formed of the extent of Laplace's labours.

Joseph Bonaparte.—*Died.*—July 28, at Florence, aged 78, Joseph Bonaparte, Count de Surveilliers, *ci-devant* King of Naples and King of Spain, and the immediate elder brother of the late Emperor Napoleon. "The life of the former King of Naples and Spain is well known; we shall, therefore, merely give a sketch of it in a few words. Joseph Bonaparte was born in 1768, at Corte, in the island of Corsica; he attended his brother in his first campaign of Italy in 1796. Having been appointed a member of the legislative body, he was distinguished for his moderation and good sense, and gave proofs of generous firmness, when he undertook to defend General Bonaparte, then in Egypt, against the accusations of the Directory. Under the consulate he was a member of the Council of State, and one of the witnesses to the treaty of Luneville. On the accession of Napoleon to the empire, the crown of Lombardy was offered and refused by him. A few days after the battle of Austerlitz he assumed the command of the army destined to invade the kingdom of Naples, penetrated without striking a blow, to Capua, and, on the 15th of February, 1806, he made his entrance into Naples, of which kingdom the Emperor appointed him Sovereign. The Government of Joseph as King of Naples, though short, was not sterile. In the space of less than two years he drove the English from the kingdom, re-organised the army and navy, and completed many public works. In 1808 he proceeded to occupy the throne of Spain. We shall not enter into a recital of the circumstances which produced the fall of his throne, but we must say that King Joseph courageously contended against the elements of dissolution with which he was surrounded, and abandoned Spain only at the last extremity. On his return to France, he took the command of Paris, and, faithful to the orders of the Emperor, he accompanied the Empress Regent to Chartres, and subsequently to Blois, after the invasion of the allies, and assembled around her all the disposable troops. After the abdication of Fontainebleau, Prince Joseph Napoleon was obliged to withdraw to Switzerland. He returned to France in 1815, the same day the Emperor arrived at Paris. After the battle of Waterloo, he embarked for America, where his brother,

whom he was never more to see, appointed to meet. In 1817, the state of Jersey, and in 1825, the legislature of New York, authorised him to possess lands without becoming an American citizen. The Count de Surveilliers did not return to Europe until 1832. After the Reform Bill was passed he determined to quit the United States, and to proceed to England, where he resided several years. A painful malady, which required a milder climate, obliged him to demand permission of the Foreign Powers to fix his residence at Florence, where he breathed his last. He was attended on his dying bed by his brothers, Louis and Jerome. There remain of the Emperor's brothers but the two latter princes, Louis, formerly King of Holland; and Jerome, formerly King of Westphalia. Prince Louis is now head of the family."—*Journal des Débats*.

Longevity of Authors.—Bishop Huet observes that it is an unfounded prejudice to imagine that the pursuit of literature is injurious to health. Studious men are as long-lived, in general, as others. The *literati* of the French *Ana* were long-lived: two-thirds of them passed the age of 76; and as many of them attained the age of 90 as died under 60. Thus, St. Evremont passed the age of 90; Chevreaux, that of 88; Valesius 85; Longarue, 82; Poggio, 79; and Duchat and Ségrais, 77; Furetière died at 68, and Cardinal Perron at 62. Archbishop Sancroft died at 77, Bishop Gibson at 79; Newton, Waller, and Clement XII. passed the period of 80; and Bishop Hough, Dr. Tancred Robinson, Cardinal Fleury, Sir John Maynard, and Sir Christopher Wren, exceeded the age of 90. Bishop Huet himself was a remarkable instance of health and longevity in a very studious man. Though his studies directed him to the church, he did not enter into holy orders till he was 46 years of age. He was Bishop of Avranches 14 years; and having spent the remaining 20 years of his life in devotion and study, he died in his 91st year.

Printers' Wives.—When Dr. Franklin's mother-in-law first discovered that the young man had a hankering for her daughter, that good old lady said she did not know so well about giving her daughter to a printer—there were already *two* printing offices in the United States, and she was not certain the country would support them. It was plain young Franklin would depend for the support of his family on the profits of a third, and this was rather a doubtful chance. If such an objection was urged to a would-be son-in-law, when there were but two printing offices in the United States, how can a printer hope to get a wife now, when the last census shows the number to be 1557!—*New York Sun*.

Troglodytes.—The Paris *Globe* states that M. Geoffrey de St. Hilaire in his lectures at the Jardin des Plantes, lately presented several individuals (not living) of the Pithesian race, known as Troglodytes. From their organization, form, facial angle, and disposition of the eyes, he observes, they resemble men, and might seem to be negroes reduced to brutes, or the negroes would be but Troglodytes of a superior race. These Troglodytes are found, as their name imports, dwelling in caverns in the forests of Nigritia, or else in huts covered with leaves. The negroes call them men of the woods; but men of science refer them to the monkey class.

tua, home to his own state; where, besides painting portraits of the Duke and his brother the Cardinal, he ornamented an apartment of the palace contiguous to the rooms painted by Giulio Romano, with portraits of the twelve Casars, taking his authorities from medals and antique marbles.

In passing through Parma, on the road to Mantua, he first saw the works of Correggio, who had been engaged in painting the dome of the cathedral. So little was that great man's genius appreciated, and such was the ignorance of his employers, that they had actually dismissed him as inadequate to the task he had undertaken; nor was he allowed to resume it, until the lavish admiration bestowed on his work by Titian, had taught them better how to estimate his talents.

On returning to Venice, Titian found that a strong party had been raised in favour of Pordenone. He expressed no slight indignation at the attempt to exalt that painter to an equality with himself. Pordenone, nevertheless, was an artist of considerable powers, although certainly not qualified to compete with such an antagonist. The number of pictures which Titian continued to execute, would far exceed our limits to enumerate, and is so great as to excite astonishment; more especially as there is little evidence in his works that he was much assisted by inferior hands. In 1543, when Pope Paul III. visited Bologna, Titian painted an admirable portrait of him, and received an invitation to Rome. But he was unable to accept it, having engagements with the Duke of Urbino, whose palace he accordingly enriched with portraits of Charles V., Francis I., the Duke Guidobaldo, the Popes Sixtus IV., Julius II., and Paul III., the Cardinal of Lorraine, and Solyman, Emperor of the Turks.

Truth, it appears, rather than embellishment, was sought for in the portraits of those days. Titian's portrait of Paul III. is executed with uncompromising accuracy. The figure is diminutive and decrepit, but the eyes have a look of penetrating sagacity. His Holiness was greatly pleased with it; and, as a mark of his favour, made offer to the artist of a valuable situation in a public department; which Titian declined, upon finding that his emoluments were to be deducted from the income of those who already held possession of it. He obtained, however, the promise of a benefice for his son Pomponio. Aretine thought his friend illiberally treated by Paul, and did not scruple to publish his opinion on the subject.

In 1545, when the Venetian Senate was compelled by the public exigencies to lay a general tax on the city, Titian was the only person exempted from the impost,—a noble homage to genius, which attests at once the liberality and the wisdom of that government. In this year, Titian having completed his engagements with the Duke of Urbino, and being, through the Cardinal Farnese, again invited to Rome, determined on a visit to that city; and he set out, accompanied by his son Orazio, several pupils, and a considerable number of his domestics. He was received at Urbino by the Duke Guidobaldo II., and splendidly entertained for some days. On his departure, the Duke accompanied him from Urbino to Pesaro, and from thence sent forward with him a suite of horses and servants, as far as the gates of Rome. Here

he was greeted with corresponding honours, and lodged in the Belvedere Palace. Vasari was, at this time, in the employment of Cardinal Farnese, and had the gratification of attending the great artist about the city. Titian was now engaged to paint a whole length portrait of Paul III., with the Cardinal Farnese and Duke Ottavia in one group. This picture is at present in the Museo Borbonico; and is a fine example of that highest style of portrait painting, which is scarce less difficult, or less elevated as a branch of art, than historical composition. An "Ecce homo," painted at the same time, does not appear to have excited that admiration which his works usually obtained. The taste of the Roman artists and connoisseurs had been formed on the severe examples of Michael Angelo, Raphael, Polidoro, and others; so that the style of Titian was tried by a new and conventional standard, to which it was not fairly amenable. It was insinuated that his chief excellence lay in portrait-painting. Vasari relates that, in company with Michael Angelo, he made a visit to Titian at the Belvedere, and found him employed on the celebrated picture of Danae. Michael Angelo bestowed high commendations on it; but, as they went away, remarked to Vasari on Titian's inaccurate style of design, observing, that if he had received his elementary education in a better school, his works would have been inimitable. Nothing, perhaps, has tended more than this anecdote to give currency to a belief that Titian was an unskilful draughtsman; an opinion which, if tried by the test of his best works, is utterly erroneous. There is not perhaps extant on canvass a more exquisite representation of female beauty, even in point of design, than this figure of Danae; and, with due reverence to the high authority of Michael Angelo, it may be doubted whether his notion of correct design was not tinctured by the ideal grandeur of his own style; which, however magnificent in itself, and appropriate to the scale of the Sistine Chapel, is by no means a just medium for the forms of actual nature, nor adapted to the representation of beauty. Michael Angelo however frequently returned to look at this Danae, and always with expressions of increased admiration.

After a residence of two years at Rome, Titian returned to Venice, taking Florence in his route. The first work on which he engaged after his return, was a picture of the Marquis del Vasto haranguing his troops. He likewise began some altar-pieces, but finished little, being summoned in 1550, by the Emperor Charles to Vienna. The princes and ministers assembled at the Imperial Court were astonished at the confidence with which Titian was honoured by the Emperor, who gave him free access to his presence at all times, a privilege extended only to his most intimate friends. The large sums which the Emperor frequently sent him, were always accompanied with the courteous assurance that they were meant to testify the monarch's sense of his merits, not in payment for his works, those being beyond all price. On one occasion, while the Emperor was sitting for his portrait, Titian dropt a pencil; the monarch picked it up, and presented it to him, saying, on Titian's apologizing in some confusion, "Titian is worthy to be served by Casar." The same jealous feeling which had been

evinced towards him at Bologna, again manifested itself; but the artist, who amidst his loftier studies had not neglected the cultivation of worldly knowledge, found means to obviate envy, and to conciliate, by courtesy and presents, the good will of the whole court. It was at this time that Charles, sated with glory and feeling the advances of infirmity, began to meditate his retreat from the world. This intention, it is said, he imparted to Titian, with whom he delighted to confer concerning the arrangement of a large picture, which he then commissioned the artist to paint, and which he intended to be his companion in his retirement. The subject was an apotheosis, in which Charles and his family were to be represented as introduced by Religion into the presence of the Trinity. At Inspruck, whither he accompanied the Emperor, Titian painted a superb picture, in which Ferdinand, King of the Romans, and his Queen Anna Maria, are represented with the attributes of Jupiter and Juno, and round them are the seven princesses, their daughters. From each of these illustrious ladies, Titian received a jewel each time they sat to him. Here also he collected portraits for the apotheosis.

On the Emperor's departure for Flanders, Titian returned to Venice; where, soon after his arrival, he offered to finish the works which were wanting in the great hall of the council. This offer was cordially accepted by the Senate; and he was empowered to select the artists whom he thought best qualified to be his coadjutors. He nominated Paul Veronese and Tintoret, nor did those great painters feel themselves humiliated in working under his directions. In 1553 the Emperor Charles returned to Spain, and being at Barcelona, nominated Titian a Count Palatine of the empire, with all the privileges, authority, and powers attached to that dignity. He also created him a Knight of the Golden Spur, and a noble of the empire, transmitting his dignity to his legitimate children and descendants. Crowned with these honours, and with faculties scarcely impaired, Titian had now reached his seventy-fifth year; and it would be difficult to select a man the evening of whose life has been more fortunate and happy. He still found in the practice of his art a source of undiminished pleasure; his works were sought by princes with emulous avidity; he was considered the chief ornament of the city in which he dwelt. He was surrounded by friends distinguished by their worth or talents; he had acquired wealth and honour sufficient to satisfy his utmost ambition; and he was secure of immortal fame!

But at this period, to most men one of secession from toil, Titian engaged in new undertakings with as much alacrity as if life were still beginning, and the race of fortune still to run. He enriched Serravalle, Braganza, Milan, and Brescia, with splendid works, besides painting a great number for the churches of Venice, for different noblemen, and for his friends. Phillip II. of Spain showed no less anxiety to possess his works, than Charles his father had done: and nowhere perhaps, not even in Venice, are so many of his pictures to be found, as in the palaces of Madrid and the Escorial. When Rubens was in Spain, he copied Titian's picture of Eve tempting Adam with the fatal fruit, nobly acknowledging that he had only

PIRACY AND MURDER IN THE WEST INDIES.

THE POMONA OF GLASGOW.

It is our melancholy task to record a sanguinary act of piracy and murder committed in the West Indies, on board a British vessel, by a piratical schooner of great force, by which the vessel was nearly destroyed, and most of her crew barbarously put to death. The information has reached us from a party who has arrived in England within a few days from Havannah, and may be relied on as authentic.

The circumstances attending the horrid catastrophe are briefly these:—On the 8th of August, late in the evening, a Spanish brigantine arrived at the Havannah, last from Vera Cruz, on the Spanish Main, having on board the second mate and three of the seamen of the Pomona, a British merchant brig, which unfortunate individuals were a portion of the crew of the above ill-fated vessel, which was attacked on the 15th ultimo, at the break of day, in the Gulf of Florida, by a large piratical schooner, carrying about twenty guns, and full of men. The Pomona, which was commanded by Captain Andrew Munro, belonged to Glasgow, from which port she sailed on the 13th of May, bound to Port Morant, Jamaica. She was a fine craft of 320 tons burthen, and proportionally manned. After loading at the above port she sailed for Europe on the 26th July, with the intention of proceeding through the Gulf of Florida by the leeward passage. She laid to, off the Grand Caymans, for turtle, and when off Corientes, on the morning of the 29th, a suspicious vessel was discerned on the larboard quarter, distant about three leagues, being nearly under cover of the land. At this time the Pomona was not making more than three knots, there being only light airs (as usual in these latitudes), with a strong westerly current. The suspicious vessel gained upon the Pomona, and when within reach of glasses, it could be discerned that she was not a merchant vessel, but an armed schooner, with three raking masts, full of men. She showed no colours, and it was now evident that she was one of those desperate marauders so justly dreaded by all merchant vessels sailing in those parts. It was the intention of Captain Munro to make for the Havannah; but, owing to the rapid sailing of the schooner, he found he was so far to leeward that, to make that port, he must come almost within gunshot of his adversary. Under these circumstances, every rag of canvas was set, and the best means of defence was resorted to. The crew of the Pomona consisted of the captain, two mates, eleven seamen, and two boys; she had only two small carronades, and a very few old cutlasses. About three in the afternoon, the Havannah being distant about nine leagues, and the Pan of Mantanzas on the coast of Cuba, bearing S. W. by W., about four leagues, the schooner was not more than two knots astern. It was now, to use a sea phrase, nearly a 'clock calm,' and Captain Munro found it useless to attempt escaping, but was fully aware of the dreadful situation he was in from the desperate characters that manned such vessels. The pirate, on nearing the Pomona, showed Spanish colours, and it was then discovered that not less than from one hundred to one hundred and fifty men were on board, most of whom were men of colour, and all armed with cutlasses. She was

a beautiful craft, with a large gun on a pivot between the main and foremasts; painted yellow on the starboard side, and black on the larboard. She hove to on the larboard side of the Pomona, within two pistolshots' distance, having previously manned three boats, who neared the Pomona, saying that they wanted provisions and money. Captain Munro finding things desperate, and defence useless against such a force, offered all reasonable demands, if no personal violence was offered on board; but in the minds of these desperadoes no sympathy or mercy is found. The boats' crews soon got possession of the decks of the Pomona, when Captain Munro called the crew aft, demanding a parley with his enemies, who would not, however, listen to any terms, but continued a scene of butchery and plunder. The unfortunate Captain Munro, and the chief mate Mr. Gough, were the first who fell victims, both being killed in the partial conflict between the crew and the pirates, who immediately took possession of the cabin and the vessel, whose decks were now covered by blood-thirsty villains. Several of the Pomona's ship-company were killed and wounded, and some threw themselves overboard to escape the fury of their desperate assassins. The remaining few, after the most cruel treatment were bound with cords, and left in the fore-hatchway, by the pirates, who, having plundered the vessel of all they wished, cut away the topmasts, destroyed the rigging and sails, and scuttled her in several places. The unfortunate vessel was fallen in with a few days after the massacre, when she was water-logged, and nearly in sinking state. The second mate and the three seamen, after the pirates left the vessel contrived to extricate themselves, and were found by the brigantine in a deplorable state. The poor fellows were kindly treated at the Havannah, the British Consul stipulating for their return to any British Island when recovered. The Pomona belonged to Messrs. McDougall and Co., merchants and ship-brokers of Glasgow. It was her fifth voyage, two of which she had been commanded by Captain Munro, who was a married man. Information of the dreadful catastrophe was forwarded to Port Royal, Jamaica, when the Iphigenia frigate went in search of the pirate, who is supposed to have gone into some port on the Florida coast. The Pomona was reduced to such a complete wreck that no hopes could be entertained of her preservation, but two vessels were despatched from Kingston, in order, if possible, to save part of her valuable cargo of sugar and rum. After the massacre of the captain, mate, and men, their bodies were thrown overboard. This is the third act of piracy which has been committed in the West Indies within the last six months.—*Lloyd's Weekly Newspaper.*

Meeting of the Bishops.—The *Times* publishes the following important notice from a correspondent:—"The Archbishop of Canterbury has announced his intention to summon a meeting of the Bench of Bishops, in consequence of the unhappy schism, which at present agitates the Church of England, in order to deliberate and determine upon the rubrical observances to be enforced throughout the various dioceses of England over which his Grace has jurisdiction. It was originally intended that the meeting of the

prelates should be held at Lambeth Palace, in the approaching Ember Week, previous to the ordinations, but the melancholy death of the mother of the Bishop of London has caused the postponement of the contemplated meeting. As yet, it is therefore undetermined whether the assemblage of the Bench of Bishops shall take place about the period of the annual convocation of St. Paul's, or whether the synod shall take place at the commencement of the ensuing month of January. The issuing of the recent pastoral letter of the Bishop of Exeter has caused fresh excitement among the laity, and a new source of embarrassment to the Church: it is, therefore, not at all improbable that an early day will be determined upon by their lordships, so that the feverish controversies relative to the gown and surplice, and the weekly offertory, may be finally disposed of. In connexion with the above subject, meetings of the rural deans of the various archdeaconries are now being assembled, and minutes of their proceedings will be forwarded to their respective bishops, in which will be explicitly stated the manner and form of celebrating Divine service in the different parochial churches, as well as the compliance with the rubric by the clergy in their deanery. It is currently reported with some degree of authority, that his Grace the Archbishop of Canterbury will, at the deliberations of the Episcopal Bench, propose a conciliatory course to be pursued relative to the observance of the rubric, so that a due regard may be paid to the scruples of the laity relative to innovations in the Church service which may give offence to the congregation. In this measure, it is also said, his Grace of York fully concurs."

New French Conquests.—The *Constitutionnel* has a long and rather temperate article upon the reported addition to the French Protectorate in the Pacific of the Wallis Islands—an acquisition which it truly contends will either involve France in a serious misunderstanding with this country, or produce only a repetition of the disavowals and "humiliation" which formed the sequel of the Tahiti conquest. All these evils, adds the *Constitutionnel*, are the more imminent, as the Wallis Islands lying nearer to Australia and New Zealand than Tahiti does, the interests of Great Britain are more nearly involved, and the opposition both of the English government and the missionaries will be more violent. It is, moreover, suggested, that the islands in question are included in Mr. Pritchard's consulate, and that the French authorities will therefore find themselves once more in presence of that formidable personage.—*Times, Dec. 16.*

The Bayonet.—It has long been a desideratum to fix the bayonet securely, so as to prevent the possibility of its being struck off in action, and many inventions and experiments have been tried in different services for the attainment of this desirable, and important end. We are happy to be enabled to announce that object has been attained, and that the entire infantry of our army will be furnished with springs to secure the bayonet on the firelock. New arms are not to be issued from the ordnance stores, but the springs are to be forwarded to the respective regiments, where they are to be adapted to the musket by the Sergeant Armorer, who is to receive an extra allowance for this additional duty.

made a Flemish translation of an elegant Italian poem. It is said by some of Titian's Biographers, that he himself made a visit to Spain; but this has been clearly disproved. The most important works which he executed for Phillip II. are the pictures of the Martyrdom of St. Lawrence, and the Last Supper. In the first, three different effects of light are admirably expressed; the fire which consumes the saint, the flame of a tripod placed before a pagan deity, and the glory of a descending angel. This picture is said to be equal to any of his earlier productions. The Last Supper betrays signs of a feebler execution, which is, however, atoned for by more than usual purity of design. Titian in this work partially imitated Leonardo da Vinci, but in the spirit of congenial feeling, not as a plagiarist. To this picture, which he began at the age of eighty, he devoted the labour of nearly seven years. For Mary of England, Phillip II's consort, he painted four mythological subjects, Prometheus, Tytius, Sisiphus, and Tantalus, the figures as large as life, and conceived in the highest style of grandeur.

In 1570 died Sansovino the sculptor. Aretine had paid the debt of nature some years before, an event which sensibly affected Titian; and this second loss plunged him into such affliction, that his powers it is said, from that time imperceptibly gave way. We learn, however, from Ridolfi, that the Transfiguration on Mount Tabor, which he saw when in good condition, was ably executed. Some visions from the Apocalypse, in the monastery of St. John, painted about the same time exhibit vivid imagination and fine colouring.

Henry III. of France, being in Venice in 1574, paid Titian a visit, accompanied by a numerous train. The venerable artist, then in his ninety-fifth year, received the monarch with dignified respect; his fine person was scarcely touched by decrepitude, his manners were still noble and prepossessing. In a long conversation with the King, he adverted, with the complacency natural to an old man at the close of so splendid a career, to honours which he had received from the Emperor Charles and King Ferdinand. When Henry, in walking through the galleries, demanded the prices of some of the pictures, he begged his Majesty's acceptance of them as a free gift. In the mean time the courtiers and attendants were entertained with a magnificence, which might have become the establishment of a great prince.

Titian had nearly attained his hundredth year, when the plague, which had been raging some time in Trent, made its appearance in Venice, and swept him off, together with a third part of the inhabitants, within three months. He was buried in the church of the Frati; but the consternation and disorders prevalent at such a period, prevented his receiving those funeral honours which would otherwise have attended him to the tomb.

In comparing Titian with the great artists of the Roman and Florentine schools, it has been usual to describe him as the painter of physical nature, while to those masters has been assigned the loftier and exclusive praise of depicting the mind and passions. The works on which Titian was most frequently employed, appertaining to public edifices and the pomp of courts, were certainly of a class in which splendid effect is the chief requisite;

but can it be said that the painter of the Ascension of the Virgin, and the S. Pietro Martire, was unequal to cope with sublimity and pathos? May it not be asked with greater justice, on the evidence of those pictures, whether any artist has surpassed him in those qualities? Even in design, on which point his capacity has been especially arraigned, Titian knew how to seize the line of grandeur without swelling into exaggeration, and to unite truth with ideality. Of all painters he was most above the ostentation of art; like Nature herself, he worked with such consummate skill that we are sensible of the process only by its effect. Rubens, Tintoret, Paul Veronese, were proud of their execution; few painters are not,—but the track of Titian's pencil is scarcely ever discernable. His chiar-oscuro, or disposition of light and shade, is never artificially concentrated; it is natural, as that of a summer's day. His colouring, glorious as it is, made up vivid contrasts, and combining the last degree of richness and depth with freshness and vivacity, is yet so graduated to the modesty of nature, that a thought of the painter's palette never disturbs the illusion. Were it required to point out, amidst the whole range of painting, one performance as proof of what art is capable of accomplishing, it is surely from among the works of Titian that such an example would be selected.

CHARLES KEMBLE'S READINGS OF SHAKSPERE AT THE COURT OF QUEEN VICTORIA.

(From Punch.)

My very dear Mr. Punch,—Delighting in the interest you have always manifested for the progress of literature and the arts, cherished and honored as they are by our beloved mistress, the Queen, I hold it to be no other than my duty to forward to you, and through you to the whole universe, the subjoined report of my labours, up to the present time, at Buckingham Palace, for the production of Shakspeareanity throughout the court.

Her Majesty received me with the greatest cordiality, and Prince Albert, by the very attentive manner with which he listened to me, shewed an example of decorum which I am sure was not lost upon the inferior people. He is evidently a young man of good natural understanding, although the unfortunate prejudices of his station may have hitherto caused him to neglect his Shakspeare for the more frivolous pursuit of rabbit shooting and sitting for five hundred portraits. Nevertheless, the many questions he put to me respecting Shakspeare, namely, as to where the poet was born,—whether he had been apprenticed to any business—whether he died married or a bachelor—whether he had really invented mulberries—with other curious interrogatives, all showed to me that the mind of the Prince was at least hungry for a better knowledge of the moral master. Indeed, I have every hope from the interest already awakened in the royal breast, that Prince Albert will, in a short time, wholly renounce the idols of the opera; and as a most convincing proof of his belief in Shakspeare, sit out the *Petruchio* of Mr. Webster.

I shall now, Mr. Punch, proceed to give you a few cases illustrative of my success in Queen Victoria's court, heartily hoping that they will be multiplied ten thousand fold. For most charitable reasons, I suppress the names, giving only the occupation of my neophytes.

A Maid of Honor, Age 23.—Had certainly heard of Shakspeare, when a little girl, and before she came to court; but had seldom had her attention called to the subject since. Did not know where he was born. Believes that he was dancing master to Queen Elizabeth. Thinks she has heard it said that he was a low man, and wrote very bad English; for that reason was advised never to hear him except in Italian at the opera. Knew an opera called *Otello*; was sure she knew it, because Grisi and Lablache played in it! Had certainly heard of the Swan of Avon; believes that she once saw it in the zoological gardens. It was a white swan.

[I am happy to inform you, Mr. Punch, that such has already been my success with this benighted young woman, that she has broken a very pretty plaster statue of Rubini on her dressing table, and every night takes her rest with the family Shakspeare under her pillow.]

A Woman of the Bedchamber, Age 32.—Had heard of Shakspeare several times. Saw *The Murder of Macbeth* once; was sure it was *The Murder of Macbeth*, for a Mr. Charles Kean played the principal part. Never went to the play; no, never; that is, except on a royal visit, which was as good as never. Remembers to have seen Mr. Balfe's *Falstaff* at the opera; liked it very well; but thought *Falstaff* at the play-houses only fit for low people. Remembers to have heard of *Romeo and Juliet* when a girl. Never looked into Shakspeare; it was not considered proper. Had seen General Thumb three times; kissed him on each occasion. Once heard part of the *Tempest*; thought *Caliban* a disgusting creature; had seen and liked the *Ojibbeways* very much.

[I assure you, Mr. Punch, so great has been my influence over this darkened individual, that she has not visited the opera these ten days, and, as a proof of her conversion to Shakspeare, has expressed herself ready to go even to the Victoria to endure him.]

A Gentleman of the Bedchamber, Age 40.—Had heard of Shakspeare, but thought him a bore. Had seen *Hamlet* once; he didn't mean the silversmith, but *Hamlet*, the Duke of Denmark; thought it very dull and unsatisfactory. What had *Hamlet* to complain of? Wasn't he a Prince, with a devilish fine girl to marry, and all that? Thought there was no interest in *Hamlet*; liked something that touched the feelings; for instance, admired the *Maid and Magpie*.

[Judge my delight, Mr. Punch, when, after only three interviews with this forlorn individual, he was found devouring Shakspeare raw at the Pavilion.]

An Equerry, Age 27.—Had, in his time, heard of Shakspeare; might have been a slap-up fellow in his day, but was too slow for these times. Once saw the *Merchant of Venice*; old *Shylock* was a bill-discounter of the tribe of Levi. Never went to the play. Never missed Charlotta Grisi.

[This gentleman, after only two readings, dismissed twenty pictures of the pets of the ballet from the walls of his bed-room, and promoted to his dormitory a magnificent bust of Shakspeare.]

Such Mr. Punch, are a few of my conversions at the Palace. As I proceed in my labours you shall hear more; meanwhile, believe me, your's, with fervent admiration and respect,
CHARLES KEMBLE.
Garrick Club, May 7.