

viduals, and are now in places of honor in public or private collections, but the effort to secure the whole collection, or even the whole of its most important component parts, failed, mainly for want of a proper understanding among those who were most competent to appreciate its special merit and most anxious to make it the foundation of a real art museum. Not long after, it was sold piecemeal and scattered far and wide in sales in London and Paris. Castellani himself was the Italian commissioner to the last Paris exposition, and was always glad to see Americans there at and his own house in Rome. Down to the very last, he was busy with urging on political reforms, education, and municipal and local legislation in Italy, and with his own antiquarian work.

His place cannot easily be filled. It was difficult to specify the particular quality that made him so popular and so successful. His study of the Etruscan silver and gold smith's work has restored an art that was almost lost, and the paper read before some of his friends in Philadelphia, at the time of the Exhibition, is still referred to as a happy illustration of art applied to industry. To be a jeweller implied with him a knowledge of mineralogy that made him a welcome guest at the Academy of Natural Sciences, where he held his own with Leidy and Vaux and Clay and Leidy. He was one of the first and earliest of Fortuny's friends and admirers, and the special sympathy that existed here between such a collector as Mr. William Stewart and such a diligent and admiring student as Ferris, busy reproducing Fortuny in his etching, soon had renewed spirit in Castellani's active praise of the great artist, who had then only lately died. On all sides Castellani found and made friends, and the charm of his personal presence will be revived by the news of his untimely death. It is to be hoped that some of his intimate associates will preserve his best and most characteristic features in a memoir, for he stood in the closest relations with men of the highest importance for art, for letters, for archaeology, in England and France, and he had no small influence on politics in its broadest and most liberal sense in Italy. Philadelphia owes him no small obligation for the sacrifices of time and money made by him in his share of its Centennial Exhibition, but he was only mindful of the hospitable and friendly kindnesses shown him here, and he never for an instant spoke as if the indebtedness were not entirely on his side for the lessons he had learned during his stay in this country.

His native shrewdness in distinguishing the most characteristic of local features was shown in his choice of Haverford College as the school and home of his young son, who was here with his parents during the Centennial. There certainly could be no more instructive lesson by way of comparison than the life and tone of that institution for a youth of such parentage and about to resume his studies and work abroad. The Castellani—for husband and wife were one in their pursuits and sympathies,—were welcome guests in many of the attractive excursions offered to the foreigners at the Exhibition, and no one can forget the scene of their first sight of Niagara, when the wife, full of the sentiment and enthusiasm characteristic of her French nationality, burst into tears. She will now have the consolation of sympathy in her sorrow from all who knew the manly traits of her noble husband, his patient endurance of political persecution, and his modesty in success. Of all the lessons taught by the Centennial, none will be more enduring than the recollection of the varied treasures of the Castellani collection. Those of its art examples that are now preserved here will be treasured for the sake of its former owner, for each item of the long list bore the impress of his wide knowledge and broad sympathy in all the kindred fields of art and archaeology. With him these were the growth of years of profound study and the reflection of a fulness and depth of knowledge that had a range limited only by the conditions of history, and coextensive with all its study implied.

J. G. R.

THE LATE E. C. MONK.

Mr. E. C. Monk, advocate, of this city, died at his residence, Ste. Anne de Bellevue, on the 6th inst., in the 35th year of his age. Although ailing for some time his sudden demise was an awful surprise to his many friends. The nature of his disease was general paralysis. The funeral took place on the morning of the 8th inst., from Bonaventure Depot, at nine o'clock. The pall bearers were: Capt. Campbell, C. C. Geoffrien, Q. C., G. Ahern, J. Hall, R. G. de Beaujeu, A. C. Pincouault; the chief mourners being Judge Monk, father of the deceased, and Mr. Edward Murphy, his father-in-law, his brothers Charles and Debarzsch with his little son, also Charles Drummond, his first cousin, and Mr. Monk, of St. Therese, his second cousin. Then followed his numerous friends, including the members of the Bar and Fish and Game Protection Society, which altogether swelled the cortege to several hundreds.

MISS CHAMBERLAYNE.

We are sincerely glad to hear at last something that we can absolutely rely upon about Miss Chamberlayne, the American beauty, and about the attentions paid her by the Prince of Wales. A reliable correspondent writes as follows: "Miss Chamberlayne still continues in

the graces of the Prince of Wales, and is, I am positively informed, on most friendly terms with the Princess. Friends of her family say that either her father or mother, and generally both are in the room whenever the Prince calls. He is on the most intimate footing with them and seems to have taken the whole family into his affections. He admires Miss Chamberlayne beyond everything, and tells her friends that she should have been born a duchess—that her manner and bearing is all that the manner and bearing of the highest titled lady should be. When it was reported last winter that the Prince had gone to Cannes to see Mr. Gladstone, that was merely a blind. He had gone to see Miss Chamberlayne. Whenever he is in the same place that she is he dines with her every day. When he enters the room, the father, mother and daughter rise and make a profound obeisance. Then ceremony is thrown aside and he is the same as any other man. The Prince of Wales is admitted to be one of the most fascinating men in Europe, and his attentions to a young lady, be she ever so much of an American and a republican, are very likely to turn her head. It is said that so far she regards him simply as a friend, and, knowing the nature of American girls, I can well believe this to be true. Miss Chamberlayne seems to be in favor with other members of the Royal family, as she has recently made a long visit to the Duke and Duchess of Albany. The Chamberlaynes are well-to-do Cleveland people, and are evidently flattered by the attentions of a Prince. The friends of the family who told me these particulars say that the father and mother speak most enthusiastically of His Royal Highness. They think that he is the most unsophisticated as well as the most agreeable man they have ever met."

THE FOUNDER OF PHOTOGRAPHY.

The announcement made that a bust of Daguerre is to be unveiled in his native village of Cormeilles, recalls the achievements of the founder of the art of photography. Daguerre, who was the inventor of the process known by his name, was born at Petit Brie, near Paris, in 1789. He first distinguished himself as a scene painter by the happiness of his effects of light and shade. The Chapel of Glenthorn, at the Ambigu Theatre, and the rising of the Sun, in "Les Mexicains," were greeted by the audience on their first production with unbounded applause. Daguerre then conceived the idea of the diorama. The series of enormous pictures of cathedrals and of Alpine scenery, which produced almost the effect of illusion upon the spectator, and, diversified as they were by magical changes of light, were exhibited with decided success in Paris in 1823. Daguerre's active coadjutor in this was Mr. Bouton. In 1839 the views were brought to London, and the well-known diorama in the Regent's Park was erected for their exhibition. About the year 1830 Daguerre began to make researches and experiments in photography, in conjunction with Mr. Niépce, but the latter died in 1833. The patience and ingenuity of the survivor at length perfected the grand desideratum of rendering indelible the authentic image and signature of nature. The Daguerreotype—a picture formed on a metallic plate by the chemical action of light—was now an actual fact. There was great excitement in the French Academy of Sciences in the session of 1839, when Mr. Arago announced the discovery. Specimens of the results obtained were exhibited in Paris, to the wonder and admiration of all classes, the learned as well as the illiterate. The Chamber of Deputies granted a pension of 6,000*fr.* to Mr. Daguerre on condition that the process should be made public. The liberality of the French Government was much applauded. The fame of the new invention quickly spread throughout Europe. An Englishman named Talbot, by independent experiments, also obtained photographic pictures by a different process; but it was conceded that the honour of priority belonged to Daguerre. The latter continued to make experiments and improvements in the art as long as he lived, and published two short treatises on the subject. His system of opaque and transparent painting was published by the French Government, along with the processes of the Daguerreotype. It was believed that the chemist Niépce had contributed much to the initial results of Mr. Daguerre's investigations, and other workers in the art since have, of course, surprisingly advanced it. It required 20 minutes to take a view when Mr. Daguerre originally published his process, whereas now portraits and views can be taken instantaneously. Daguerre died in 1851, in his 63rd year.

VARIETIES.

THE following directions are given for removing finger marks from and restoring lustre to highly polished but much defaced furniture: Wash off the finger marks with a cloth, or better, a chamois skin wet with cold water, then rub the surface with sweet oil mixed with half its quantity of turpentine. A liberal rubbing with this mixture will prove effective.

THE *Book-Seller* makes an interesting comparison under the title, "The Humanities in England and France," of the productions in Greek and Latin grammars, dictionaries, and translations of the classics, archaeological and linguistic works, etc., relating to Greece and Rome, in which comparison France takes a disproportionate lead not flattering to England.

Mr. Whitelaw Reid was the only editor present at the first dinner given Lord Coleridge by Mr. and Mrs. Eliot F. Shepard. Two or three other editors, notably Mr. Dana and Mr. Hugh Hastings, who were invited to meet the lion of the hour on the occasion of the second dinner, when the list included many less distinguished people, declined—presumably from pique that they were not considered of sufficient importance to be asked to the first dinner. The capture of the Lord Chief Justice by Mr. Shepard was a big social triumph for the Vanderbilts.

General Edward G. W. Butler, who was a friend and companion of General Jackson, is living a hale and hearty old age in St. Louis. He has in his possession many autograph letters from General Jackson, whom he regards as the greatest man who ever lived. It is, perhaps, not generally known that on the establishment of the Confederacy at Montgomery, General Butler was offered the position of Commanding-Chief of the forces to be raised by President Davis. Besides the Jackson letters, General Butler has in his possession an interesting batch of correspondences from General Zachary Taylor and from General Robert E. Lee.

A delicious chocolate and bread pudding is made by following this rule: Dry and grate two coffee cups of bread or break into fine crumbs until you have this quantity; mix with it twelve tablespoonfuls of grated chocolate. Heat to the boiling point one quart of rich, sweet milk. Pour this over the chocolate and bread. When it has cooled a little add the beaten yolks of four eggs, with sugar to your taste. A little vanilla is also always an addition to the unflavored chocolate. Put this in a pudding dish, and bake for one hour. When done, spread the white of the four eggs over the top, having first beaten them stiff and added two tablespoonfuls of powdered sugar to them. Set back in the oven and brown slightly.

Says *The Boston Gazette*: "President Arthur's son has been having a lively lark up in Canada, according to all accounts. If the young man don't simmer down he will become as 'distinguished' as the son of another President of the United States. It is related that John Van Buren that while his father was President he was rebuked by the 'old gentleman' for some of his wild tricks around the city of Washington, and was told that his conduct was bringing disgrace upon his father's Administration. 'I would have you to understand,' replied the young man, 'that your Administration don't amount to much, anyway, and as for yourself, you will never be heard of in history except as the father of John Van Buren.'"

"So engrossed was Judge Black's mind," says *The Philadelphia Record*, "during his life with the many duties which such a career as his crowded upon his attention, that he paid little attention to his personal appearance. Unless the fact was forced upon him that his wardrobe demanded replenishing he would never notice it. He never ordered a suit of clothes himself, and disliked to change an old and comfortable suit for a new and stiff one. His clothes were made by a Philadelphia tailor, who was compelled to resort to a strategy to capture the Judge when a measure was to be taken. A member of the family always looked out for those things, and usually the first intimation the Judge had of a new suit would be when it was sent to him, and further persuasion had to be employed to get him to put it on."

A poor relation, says Charles Lamb, is the most irrelevant thing in nature; a piece of impertinent correspondence; an odious approximation; a haunting conscience; a preposterous shadow, lengthening in the noontide of your prosperity; an unwelcome remembrance; a perpetually-recurring mortification; a drain on your purse; a more intolerable demon than your pride; a drawback upon success; a rebuke to your rising; a stain in your blood; a blot on your scutcheon; a rent in your garment; a death's head at your banquet; Agathocles' pot; a Mordecai in your gate; a Lazarus at your door; a lion in your path; a frog in your chamber; a fly in your ointment; a mote in your eye, a triumph to your enemy; an apology to your friends; the one thing not needful; the boil in harvest; the ounce of sour in the pound of sweet.

This American branch of the house is under the management of Mr. O. M. Dunham, formerly of the American News Co., by experience and capacity well fitted for his position. A meeting of peculiar interest to celebrate the commencement of the new co-operative concern was held at Exeter Hall, London, on June 8th. Mr. and Mrs. Petter and Mr. and Mrs. Galpin entertained seven hundred and fifty of their employes and many visitors, and provided them with a banquet. The Right Hon. W. E. Forster, M.P., presided, and made a speech which was received with great enthusiasm. Mr. Petter and Mr. Galpin followed. All three gentlemen explained to the employes the peculiar advantages to them that are likely to accrue from the new organization begun under such brilliant auspices. Shares in the company have been purchased by three hundred workmen in the establishment to the amount of two hundred thousand dollars.

THE London publishing house of Cassell, Petter & Galpin was recently reconstructed under the new title of "Cassell & Co., Limited," as a co-operative enterprise, so organized as to permit its workmen to invest in the capital of

the house and to share in its profits. The result of the scheme will be watched with a great deal of interest. The firm was founded more than thirty years ago by John Cassell, a Lancashire carpenter with literary tastes and full of schemes for the improvement of English workmen. At the time of Mr. Cassell's death in 1865, there were five hundred men employed at the extensive printing-house in Belle Sauvage Yard, London. The chief lines of work of the firm are illustrated, fine-art and educational books, and juveniles. For some time, the works published in America were manufactured in London, but now a great deal of manufacturing is done here and more than one hundred sets of plates have been made in this country.

THERE is honour among thieves. A day or two since a young gentleman and an old gentleman were walking together along Oxford street. The old one from the Provinces let his handkerchief hang out of his pocket, innocently oblivious of the world's views as to appropriation of articles ill-guarded, and the young one, thinking to give him a lesson, whipped it out in a quiet way and transferred it to his own. They had not walked half a dozen yards further before the amateur pickpocket felt himself touched on the shoulder, and at the same time a gold watch and chain were slipped into his hand, a voice whispering at his ear, "I did not know you were one of us." The young fellow looked instinctively at his waistcoat, felt in his pocket, and perceived that he had been relieved of his watch and chain. He looked at those which had been put into his hand, and saw that his own had been returned to him. He had the same amount of honor as the thief, and did not turn upon him.

THERE is a laxity in the practices of artists of Continental Europe that would not be tolerated in this country,—nor, for that matter, in England. Hans Makart's large painting, "Diana's Hunting Party," has achieved wide celebrity. But Herr Makart seems to have taken a liberty in the treatment of his figures that if practised by an American painter would have raised such indignant protest as to impair if it did not ruin the reputation of the artist. The huntresses are studies in the nude, drawn with a beauty of line and color that charms the eye. The picture is an undoubted masterpiece. But each nymph is in face the portrait of a beautiful Viennese. One has the features of the wife of the English Ambassador in Vienna, another those of the wife of a Russian nobleman, another those of a prominent Austrian actress, and so on. It would be unsafe for an American or English artist to place on nude bodies the heads of women prominent in society, but nothing seems to have been said in Vienna against the indecency of Makart.

MR. F. GUTEKUNST, of Philadelphia, whose work in photography and allied arts has a wide and deserved reputation, has been giving especial attention of late to the prototype, that ingenious process by which a thoroughly permanent picture—fadeless, that is to say,—is printed in ink directly from the glass. The result is an absolute pictorial *fac-simile*, not only imperishable, as we may use the word, but which through the new Gutekunst processes is given a sharpness and harmony of outline and shading not possible to produce in any other way. Naturally so, since a picture thus produced is not a copy, but the thing itself. Many fine examples of this process have been put forth lately; but a large plate of the Capitol buildings at Washington, just issued, is perhaps the most notable triumph of the phototype yet achieved. It would hardly be possible to praise this plate too highly. It has all the brilliancy of the best line engraving, combined with the nameless tone of the photograph. Evidently an art that can do work so beautiful and so commercially practical as this has an immense future.

WE have seen some very pretty work done with pressed ferns something in this manner: The second method given might be used for fans, the edges and handles being done with gold. First, they can be used to make screens or windows pretty, by gumming or otherwise fastening them in artistic designs on glass, and then having a piece of glass put over them. Windows which have an objectionable outlook can be screened in this manner. Tables and chairs may also be ornamented with them in this way. First, thoroughly clean them, then paint them well and evenly with ordinary black paint, and while the paint is still wet and freshly done, gently drop the ferns on in the position you wish them to occupy. To do this satisfactorily, you must make your design beforehand, as when once the pieces are put on they must lie, or the marks would show, and the fern perhaps be broken. This, however, is quite easy, as a careless, graceful arrangement is best. This ferns must be pressed a little where possible without touching the paint. If, when the paint is dry, any of the ferns do not seem firm, a little of something to stick them must be put underneath. When all are dry and fixed, varnish with one or two coats of good varnish. Finish, if wished, with a little gold paint in the moldings and around the edges. When all is carefully set and hard, polish carefully several times at intervals with furniture polish. This takes off the unpleasant stickiness, and care should be taken not to place anything in the way of paper or light things on the new paint. With care and an occasional fresh coat of varnish, the work will last a long time. It certainly looks very pretty, and has the recommendation of costing but very little.