

race on his potter's wheel, out of the dark clay of the Nile. The Assyrians and Babylonians used *terra cotta*, baked earth, *i.e.*, clay, as a material to write on, and entrusted to its faithful keeping their public archives, their historical annals, astronomical computations, religious dedications, title deeds, bills of exchange, and all important transactions. On two of the cylindrical terra cotta books now existing can be read Senacherib's campaign against Judah; on two others is recorded Nebuchadnezzar's dedication of the great temple to the seven planets; and we are also indebted to its being written on this indestructible material for the history of the Assyrian monarchy.

In Greece, the ceramic art was pursued with an intensity of devotion, which requires the fine Greek organization, inspired with the Greek mythology, fully to appreciate. It was at Samos and at the Athenian Ceramicus, where the spirit of abstract form revealed itself to its votaries, and was embodied in those immortal works of Phidias, Myron and others, which have been preserved by the potter's art as types of perfect beauty for all time.

Three thousand years ago, the ancient Etruscans, probably of the same race, and inspired by the same spirit, developed those matchless forms of classic purity which are the models of our English potters.

The most celebrated painters of ancient and modern times have vied with each other in adorning the productions of the potter, and this happy union of sculpture and painting has found patrons wherever it has been known. Kings and queens, philosophers and statesmen, have been found amongst its most enthusiastic promoters and collectors, ever since its reappearance in Europe at the beginning of the fifteenth century. The dukes of Urbino, to establish a kind of pottery in their duchy, made great sacrifices. Henri II. and his consort Catherine de Medicis, were also great patrons of the ceramic art. Every one acquainted with the romantic history of ceramics will feel grateful to the memory of this royal couple for their affectionate protection of Palissy, at the revocation of the edict of Nantz. Bernard Palissy was painter, chemist, sculptor and potter of the noblest type, who died in prison rather than have liberty at the expense of conscience.

Elizabeth, and Catharine II. of Russia, Maria Theresa and Charles III., and a host of others, were zealous patrons of the art as well as collectors of its specimens. The celebrated pottery of Sèvres owes its perfection to the influence of Madame Pompadour over Louis XV. Connoisseurs all know the connection of Madame Dubarry's name with

that establishment, for it is the name of its most admired colour.

The King of Prussia thought a set of Dresden ware, with battle pieces painted on it, worthy the acceptance of the Duke of Wellington after Waterloo. George IV. was a large collector. The Queen has an extensive collection, and there are numerous rare specimens in Marlborough House. There are also known to be in England over two hundred private collections, besides the public ones at the British Museum, at the Museum of Ornamental Art, and at the Museum of Practical Geology.

LITHOGRAPHY.

Board of Arts and Manufactures Certificate.

The art of lithography has been practised in Canada for several years past, but principally in producing works of but ordinary artistic interest, such as maps, bank cheques and notes of hand, commercial labels, &c. A few creditable productions have, however, been issued: such as the chromolithograph of Paul Kane's Indian scenes, by FULLER & BENCKE, of Toronto; a diploma for the Toronto Mechanics' Institute, designed and lithographed by SANDFORD FLEMING, and printed at Scobie's lithographic press; a large folio show card for the British America Assurance Company, designed and lithographed by J. MOSER, Toronto, and printed at the lithographic press of W. O. Chewett & Co. These, with a few others, are all that have been produced here worthy of being mentioned.

The demand for first class productions has heretofore been so very limited as to have afforded but little encouragement to this class of artists; and, generally speaking, when anything very good has been required, instead of encouraging those amongst us who were striving at the same time to promote a proper taste and secure for themselves a suitable reward for their labours, our citizens have gone to the United States, or to Europe, to obtain what they required and ought to have had executed here. We are glad to be able to write that, in our opinion, this will be no longer necessary, as we have both the artists to design and those to carry out their designs, in this city. We would here instance a certificate just completed for the Board of Arts and Manufactures for U. C., to award to candidates successfully passing the annual examination of the Board.

This certificate is on a centre-tinted ground, 14 inches by 10 inches, and was designed expressly for the Board by Mr. R. C. Todd, decorative artist of this city. Near the top of the design is a well executed vignette representing the official seal of the Board, composed of the arms of the