

one of the spectators, who was a Neapolitan, a middle aged man, but excessively ugly. Struck with her charms, he determined to save her, and running immediately to the place of execution, declared his intention to marry the girl, and demanded her pardon, according to the custom of the country. The pardon was granted, on condition that the girl was not averse to the match. The Neapolitan then gallantly told the female that he was a gentleman of some property, and that he wished he was a king, that he might offer her a strong proof of his attachment. "Alas! sir," replied the girl, "I am fully sensible of your affection and generosity, but I am not mistress over my own heart, and I can not belie my sentiments. Unfortunately, they control my fate; and I prefer the death with which I am threatened, to marrying such an ugly fellow as you are!" The Neapolitan retired in confusion, and the woman directed the executioner to do his office.

EXTRACT.

A MODEST DEFENCE OF PORTRAIT PAINTING.

BY HARTLEY COLERIDGE.

Hogarth, in his Frontispiece to the *Artist's Catalogue*, 1761, has committed a very whimsical bit of allegorical jestiness. From a lion's head, surmounted by a burst of King George the Third, there issues a stream of water, (meant to indicate the royal bounty,) which flows into a watering pot—nothing more nor less; from which watering pot a pretty, plump, neat looking grisette, (such as we may see similarly employed in the suburban garden plots, that indicate the inextinguishable love of nature of the cockneys,) is watering three intertwining shrubs; one leafy and flourishing—the others bare, stunted, and moribund.—Now the pretty damsel whose robes succint are tucked up in a way that shows she is used to dirty streets, we are to call Britannia, and the three plants on which she is pouring the fluid favours of Majesty, are inscribed Painting, Sculpture and Architecture: the last is in good condition, but Painting looks as miserable as Wordsworth's thorn—all except one single branch which has withdrawn the sap and sustenance from its parent stem, and starved its brother branches; each of which is higher than itself. This monopolizing bough is Portrait Painting.

Hogarth was an awkward flatterer and seldom succeeded in allegory; but his satire is not often misapplied, and hardly ever feeble. In this instance, however, his shaft may be fairly described as "*in belle sine re.*" He

seems to have fallen into a common error—that the patronage of portrait starves the higher and more inventive branches of art. A notion sufficiently confuted by the fact, that Titian was a portrait painter. In truth it was the desire to preserve the lineaments of eminent individuals that first brought painting to Britain. The value we set on our friends' faces and our own, enables artists to live while they are acquiring the skill to execute their poetic conceptions. And to suppose that the taste for individual likeness produced an insensibility to general beauty, is as absurd, as to ascribe to the annuals and other periodical publications, the lack of profound erudition in our modern literature.

ORIGIN OF MILTON'S PARADISE LOST—Milton when a student at Cambridge, was very handsome. One day in the summer, overcome with heat and fatigued with walking, he laid himself down at the foot of a tree, and slept. During his sleep, two ladies passed by in a carriage. The beauty of the young student attracted their attention; they got out of their carriage, and after having contemplated his beauty some time, without his waking, the youngest lady, who was very handsome, took a pencil from her pocket, and wrote some lines on a piece of paper, and treacherously put them into his hand. The two ladies returned to their carriage, and passed on. Milton's fellow-students, who were seeking far him, observed this silent scene at a distance, without knowing it to be him, who was sleeping: on approaching, and recognizing their associate, they awakened him and told him what had passed. He opened the paper which was put into his hand, and read to his astonishment the following lines from Guarnieri:—

"Occhi, stelle mortali,
Ministri de miei mal;
Se chiusi in questo
Appeti che fa ecc."

"Beautiful eyes, mortal stars, authors of my misfortune, if you wound me being closed, what would ye not do if open?"

This strange adventure awakened Milton's sensibility: and from that moment, full with the desire of finding the unknown fair, he some years afterwards travelled through Italy.—The idea of her charms worked incessantly in the imagination of this wonderful poet, and to that in part is England indebted for the Poem of *Paradise Lost*.

Marriage, with peace, is this world's paradise—with strife, this world's purgatory.

THE ARTS.

"What cannot Art and Industry perform,
Where science plans the progress of their toil!
They smile at poverty, disease and storm;
And oceans from their mighty moulds recoil."

FOR THE CANADIAN CASSET.

PAINTING THROUGH PATTERNS,
OR THEOREM PAINTING.

This simple art, though there is but little to recommend it as one of the general branches of ornamental education, may still deserve some attention upon the presumption that it will tend to develop a more original talent, as a child in leading-strings will at length acquire confidence to walk without. Besides, the same rules may be applied to painting on wood, cloth, or plaster, and enable the ingenious housewife to daub her walls and ceilings in fresco, with as much satisfaction as the belle does the cushion of her toilet-basket. The process may be explained without engraved illustrations, though such assistance would greatly facilitate this lecture.

COPYING.

Accurate copies are readily obtained on transparent paper, with a lead pencil, by tracing the lines of the original as they appear through the transparent sheet. Fine letter paper is sufficiently transparent for most purposes, and coarser paper may be rendered transparent by oil, and when the original is extremely dim it may be spread upon a pane of glass and overlaid with the copy-paper; then exposing the glass to a clear light will enable the copyist to trace every line with ease: or a copy may be obtained upon the thickest paper by underlaying on a sheet coloured on one side with black mixed in oil, and spreading the original over the copy sheet, tracing the lines with a bodkin which must be applied forcibly; and the lines will thus be set off from the colored sheet casting an exact copy upon the sheet in contact. This process, when properly proportioned and dried into the colored sheet, will only set off by close impression. When a copy is to be obtained on an oiled sheet, by the first method, care must be used that the oil is thoroughly soaked in and rubbed off the surface, as the original would otherwise be soiled.

ANALYZING.

All copies must be analyzed, before patterns can be extracted, as follows: every article of the copy is to be thrown into its proper, respective pattern represented by a figure. For example, each leaf of a plant, or petal of a flower, is described by an outline rendering it a distinct section or article, though the same line may serve as a partial boundary to an adjoining section. Begin the analysis, then, by numbering some article of the piece with the figure 1, and distinguish as many articles with the same figure as may be found practicable, without any junction of the same numbers; for if two articles described on one side by the same line should be numbered alike, that line would be lost and the two articles undivided in the pattern. Next, number with figure 2, and so on, observing the same caution. Some pieces will require several figures, but judgment must be exercised in making such a distribution