

establishment of Messrs. Clowes, from which I shall read to you the following interesting account of the process of impressing coloured maps. To me, at least, the passage has all the freshness of novelty :—

"By his beautiful invention, the new artist has not only imparted to woodcut blocks the advantages of impressing, by little metallic circles, and by actual type, the positions, as well as the various names of cities, towns, rivers, &c., which it would be difficult as well as expensive to delineate in wood, but he has also, as we will endeavour to explain, succeeded in giving, by machinery, that bloom, or in other words, those colours to his maps, which had hitherto been laboriously painted on by human hands.

"On entering the small room of the house in which the inventor has placed his machine, the attention of the stranger is at once violently excited by seeing several printer's rollers, which, though hitherto deemed to be as black and unchangeable as an Ethiopian's skin, appear before him bright yellow, bright red, and beautiful blue! "*Tempora mutantur,*" they exultingly seem to say, "*nos et mutantur in illis!*" In the middle of the chamber stands the machine, consisting of a sort of open box, which, instead of having, as is usual, one lid only, has one fixed to every side, by which means the box can evidently be shut or covered by turning down either the lid on the north, on the south, on the east, or on the west.

"The process of impressing with this engine is thus effected. A large sheet of pure white drawing paper is, by the chief superintendent, placed at the bottom of the box, where it lies. The emblem of innocence, perfectly unconscious of the impending fate that awaits it. Before, however, it has had any time for reflection, the north lid, upon which is imbedded a metal plate, coloured *blue*, suddenly revolves over upon the paper, when, by the turn of a press underneath the whole apparatus, a severe pressure is instantaneously inflicted. The north lid is no sooner raised than the south one, upon which is imbedded a metal plate coloured *yellow*, performs the same operation; which is immediately repeated by the eastern lid, the plates of which are coloured *red*; and, lastly, by the western lid, whose plates contain nothing but *black* lines, marks of cities, and names.

"By these four operations, which are consecutively performed, quite as rapidly as we have detailed them, the sheet of white paper is seen successfully and happily transformed into a most lovely and prolific picture, in *seven* colours, of oceans, empires, kingdoms, principalities, cities, flowing rivers, mountains (the tops of which are left white), lakes, &c., each not only pronouncing its own name, but declaring the lines of latitude and longitude under which it exists. The picture, or, as it terms itself, "*The Patent Illuminated Map,*" proclaims to the world its own title: it gratefully avows the name of its ingenious parent to be *Charles Knight*.

"A few details are yet wanting to, fill up the rapid sketch or outline we have just given of the mode of imprinting these maps. On the northern block, which imparts the first impression, the oceans and the lakes are cut in wavy lines, by which means, when the whole block is covered

*blue*, the wavy parts are impressed quite light, while principalities, kingdoms, &c., are deeply designated, and thus by one process *two blues* are imprinted.

"When the southern block which is coloured *yellow*, descends, besides marking out the principalities, &c., which are to be permanently designated by that colour, a portion of it re-covers countries, which by the first process had been marked *blue*, but which by the admixture of the *yellow*, are beautifully coloured *green*. By this second process, therefore, *two* colours are again imprinted. When the eastern lid, which is coloured *red*, turning upon its axis, impinges upon the paper, besides stamping the districts which are to be designated by its own colour it intrudes upon a portion of the *blue* impression, which it instantly changes into *brown*; and thus by the single operation, *three* colours are imprinted.

"But the three lids conjointly have performed another very necessary operation—namely, they have moistened the paper sufficiently to enable it to receive the typographical lines of longitude and latitude, the course of rivers, the little round marks denoting cities, and the letterpress, all of which, by the last pressure, are imparted, in common black printer's ink, to a map distinguishing, under the beautiful process we have described, the various regions of the globe, by light blue, dark blue, yellow, green, red, brown, and purple."

THE SQUIRE.—Wonders will never cease, as Paddy observed when he saw the primary *Tee-totaller* refuse a gratuitous sup of potteen!

THE MAJOR.—Laird a-hoy, ther! Why, man, you seem to have been in *Cloud Land*, for the last five minutes! What work is that which you are delving into?

THE LAIRD.—It is "*The Days of Bruce—a story from Scottish history,*" by that clever Jewish lassie, Grace Aguilar. Puir thing! she's dead and gane noo!

THE MAJOR.—And what hand has the Hebrew damsel made of the "*Bruce of Bannockburn?*"

THE LAIRD.—The remark that Dandie Dinmont made anent the Gypsy, is applicable to Grace's story—there's baith bad and good about it!

THE SQUIRE.—Pray expound! as the man in the play says.

THE LAIRD.—Weel, ye see that sae far as a narrative o' facts is concerned, the thing is weel done. The reader, wha, to his misfortune, chances to be ignorant o' the matchless pages o' Tytler, will find many incidents weel worth the kenning. Generally speaking, too, the style o' the story is dignified, and the "*stage effect,*" as Crabtree wud ca' it, far from contemptible.

THE SQUIRE.—A pretty liberal amount of commendation! Now for the *per contra* side of the account.

THE LAIRD.—The main fault that I have to the tale is, that the personages thereof speak as if they were Lords and Leddies, and Priests and Generals o' the present day and generation! They want that indescribable raciness