

Travels in the South Seas, with ice thrown in *ad libitum*. The portrait purporting to be of Sontag, one of Kane's officers, was altered from a portrait of a high-wayman in the *National Police Gazette*. An engraving representing the occultation of Saturn, was produced by altering an eclipse of the sun from an old geography. There was more of the same sort. If this is the way Philadelphia publishers bring out the crack books of the season, they deserve to be as world-famous as the Philadelphia lawyers."

ADDISON'S PORTRAIT.

Among the favorite literary Englishmen of the eighteenth century, it might surely be assumed, with unhesitating confidence, that none is better known to us, in all that pertains to his life and social habits, and above all to his external appearance, than Addison. His portrait, engraved and re-engraved, is familiar to all of us; his statue forms one of the fitting ornaments of Poet's Corner, in Westminster Abbey; his features have been commented upon by successive biographers, and brought under review in the graphic essay of Macaulay, as those of a face well-known to all men. Yet it would seem that we have been hoaxed, or hoaxing each other all along. The "Addison" of the portraits and of Poet's Corner is no Addison at all; and the critics are now busy proving that the *Sir Andrew Fountain*, who has been masquerading under the name of Addison, in Westminster Abbey, for half a century, is nevertheless no charlatan, but a very respectable gentleman, thrust in there deservedly enough, though by no deed of his own.

"It is not very long," says one writer, "since the curious incident occurred of a portrait, sold in a private collection, which had long been catalogued as a 'King of Denmark,' being discovered to be an engraved portrait of James II. of England. Within these few days another discovery in portrait-lore has been made which will excite no little surprise, and some regret perhaps, amongst cognoscenti. At Holland House, as we all know, is a portrait long supposed to be that of Addison, which has been prized as one of the gems of the art collection of the noble owner. So highly was it esteemed in this light that when some years ago Mr. Leslie was employed by the late Lord Holland to paint the portraits of his Lordship and Lady Holland, the Addison picture was also included, occupying a prominent position in the foreground. And further, so excellent a likeness was this portrait considered, that when, under the auspices of the late Lord Holland, an agitation was got up which resulted in the production of a statue of Addison for Westminster Abbey, the Holland House portrait was adopted by Sir R. Westmacott, as the authority for his work. Now it happens that this portrait turns out to be no portrait of Addison at all. On a visit recently made to Holland House by Mr. Fountain of Narford, himself a distinguished collector, he identified the picture as a counterpart of a portrait of his ancestor, Sir Andrew Fountain, which had long been in possession of the family. In addition to a portrait, of which the Holland House portrait is probably a copy, Mr. Fountain possesses a miniature repetition of the same original by Zincke, and a full length of Sir Andrew, in his robes, as Lord Chamberlain to Caroline, Queen Consort of George II., and in all these works the likeness is strikingly identical. How the