

# Notice.



## THE BRYANT MEMORIAL.

On November 3rd, 1874, the eightieth anniversary of the birthday of William Cullen Bryant, a committee of friends and admirers waited on the octogenarian editor and poet, presented a written testimonial of respect, and received an appropriate reply. This committee had been organized for the purpose of presenting Mr. Bryant with some tribute of respect, and a commemorative vase of original design and choice workmanship had been decided on. It was impossible to obtain even the designs before Time's relentless hand brought on the eightieth birthday, and therefore the committee simply noticed their intention in the address, and immediately after their visit took active measures to fulfil their promise.

Designs were asked for from the whole craft of silversmiths, and amongst the number received, that of Mr. James H. Whitehouse, of the house of Tiffany & Co., New York, was accepted, the work completed in about a year's time, and the vase put on exhibition at the Centennial, where it now remains as a specimen of United States art. We have not room for a full description of this vase, and must be content with enumerating a few of its principal features.

It is made of silver and is entirely covered with a fretwork of apple-branches and their blossoms; beneath this and forming the finer lines of the fret, are the primrose and amaranth. On the body of the vase thus enriched are six medallions, of which the portrait bust forming our *frontispiece* this month is chief. One represents Poetry con-

templating Nature, and another, Bryant as "The Journalist," in which occupation the waste paper basket is given its due prominence. He is also pictured as the "Translator of Homer," as being "Dedicated to Poetry" by his father, of whom in after years he writes,

"For he is in his grave, who taught my youth  
The art of verse, and in the bud of life  
Offered me to the muse."

In another medallion he is represented as "The Student of Nature."

Mr. Samuel Osgood, in *Harper's Monthly*, gives the following interesting description of the *repoussé* system of silver beating followed in the manufacture of the vase:—

"The *repoussé* style begins its task by working the surface from within outward by means of snarling-irons, which have two horns very much like those of an anvil, and, like an anvil, they rest upon a block. One of these horns is made to touch the proper point on the inner surface of the vase, and the blow is given not directly upon this horn, but upon that opposite, which, when struck with skill, sends its vibrations to the other horn, which is in contact with the metal. By these vibrations the surface is raised to the due elevation so gradually and yet so vigorously as to secure the result without breaking or weakening the metal. When the bowl is thus shaped from within to the requisite form for the intended projections, it is filled with a composition of pitch and other ingredients; and then the workman changes his course, and begins his more difficult task of working the projecting