

VARIOUS

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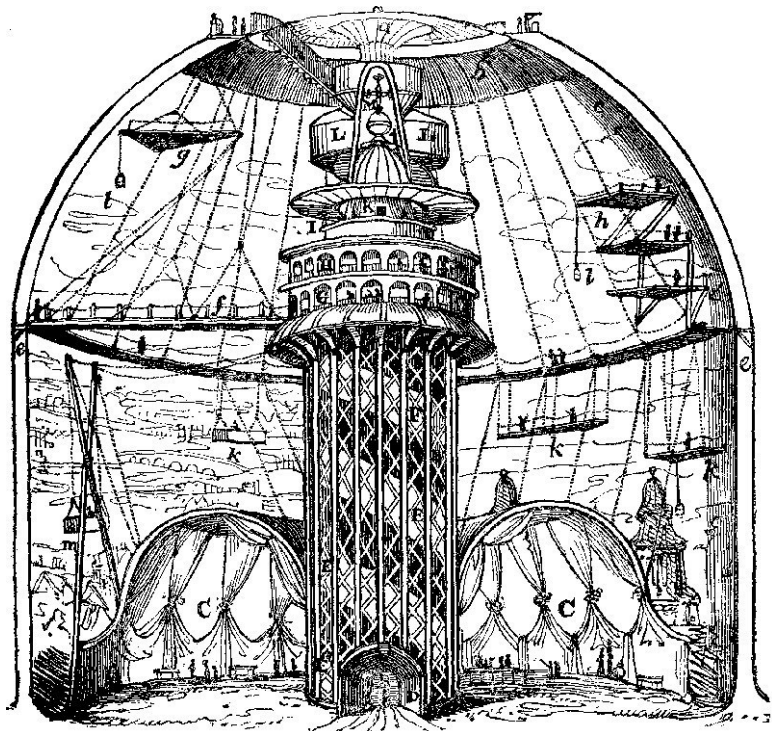
*The Mirror of Literature, Amusement, and Instruction / Volume 13, No. 356,
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Interior of the Colosseum



References to the Engraving.

A. Column or Tower in the centre of the building, for supporting the Ascending Room, &c.

B. Entrance to the Ascending-Room.

C. Saloon for the reception of works of art.

D. Passage leading to the Saloon, Galleries, and Ascending-Room.

E. F. Two separate Spiral Flights of Steps, leading to the

Galleries, &c.

G. H. I. Galleries from which the Picture is to be viewed.

K. Refreshment-Room.

L. Rooms for Music or Bells.

M. The Old Ball from St. Paul's Cathedral.

N. Stairs leading to the outside of the Building. *a. b.* Sky-lights. *c.* Plaster Dome, on which the sky is painted, *d.* Canvas on which the part of the picture up to the horizon is painted. *e.* Gallery, suspended by ropes, used for painting the distance, and uniting the plaster and the canvas. *f.* Temporary Bridge from the Gallery G to the Gallery *e.* from the end of which the echo of the building might be heard to the greatest advantage. *g.* One of Fifteen Triangular Platforms, used for painting the sky. *h.* Platforms fixed on the ropes of the Gallery *e.*, used for finishing and clouding the sky. *k.* Different methods for getting at the lower parts of the canvas. *l.* Baskets for conveying colours. &c. to the artists, *m.* Cross or Shears, formed of two poles, from which a cradle or box is suspended, for finishing the picture after the removal of all the scaffolding and ropes.

Mr. Hornor, in his colossal undertaking, has "devised a mean" to draw us out of the way; and a successful one it has already proved. As a return for the interest which his enterprise has excited, we are, however, induced to present its details to our readers, as perfect as the limits of the MIRROR will allow; and for this purpose we have been favoured by Mr. Parris with the drawing for the annexed cut.

In No. 352, we gave a popular description of the interior of

the Colosseum; but the reader's attention was therein directed to the splendid effect of the panorama or picture, whilst the means by which the painting was executed have been reserved for our present Number. This we have endeavoured to illustrate by the annexed engraving; and the explanation will be rendered still clearer by reference to No. 352, wherein we have given an outline of the difficulties with which the principal artist, Mr. Parris, had to contend in painting the panorama. We, however, omitted to state an obstacle equally formidable with the *reconciliation* of the styles of the several artists engaged to assist Mr. Parris. This additional source of perplexity was the great change, almost amounting to the vitrification of enamel colours, which occurred in the hues of the various pigments, according to the point of view, and the immense distance of the canvas from the spectator.

Besides furnishing the reader with the construction of the apartments, galleries, and ascents of the interior, the engraving presents some idea of the scaffoldings, bridges, platforms, and other mechanical contrivances requisite for the execution of the picture.

The spiral staircase, it will be seen, leads to the lower gallery for viewing the picture. Unconnected with the intermediate gallery, there is a communication from the lowest gallery to the highest, and thence to the refreshment-rooms and exterior of the dome. The ascent to the second price gallery is by a spiral staircase under those already mentioned. The column, or central erection, containing these staircases and the ascending-room,

is of timber, with twelve principal uprights seventy-three feet high, one foot square, set upon a circular curb of brickwork, hooped with iron, and further secured by bracing, and by two other circular curbs, from the upper one of which rises a cone of timbers thirty-four feet high, supporting the refreshment-rooms, the identical ball, and model of the cross, of St. Paul's, Mr. Hornor's sketching cabin, staircase to the exterior, &c. Without the circle of timbers already described, is another of twenty-four upright timbers; and between these two circles the staircases wind. The architectural fronts of the galleries form frame-works, through which the spectator may enjoy various parts of the panorama, as in so many distinct pictures.

The cut and appended references will explain the devices for painting better than a more extended description; for mere words do not facilitate the understanding of inventions which in themselves are beautiful and simple. To heighten the effect, our artist has, however, introduced light sketchy outlines of the campanile towers of St. Paul's, the city, and the distant country. Mr. Parris's task must have been one of extreme peril, and notwithstanding his ingenious contrivances of galleries, bridges, platforms, &c. he fell twice from a considerable height; but in neither case was he seriously hurt. His progress reminds us of other grand flights to fame, but his success has been triumphant, and alike honourable to his genius and enterprise. In short, looking at the present advanced state of the Colosseum, Mr. Hornor and his indefatigable coadjutors may almost exclaim in

the words of Dryden,

"Our toils, my friend, are crown'd with sure success:
The greater part perform'd, achieve the less."

DORCHESTER

(For the Mirror.)

St. Peter's church, Dorchester, is a handsome structure. There is a traditional rhyme about it which imports the founder of this church to have been Geoffery Van.

"Geoffery Van
With his wife Anne
And his maid Nan
Built this church."

But there was long since dug up in a garden here a large seal, with indisputable marks of antiquity, and this inscription:—"Sigillum Galfridi de Ann." It is therefore supposed, with some reason, that the founder's name was Ann.

A great number and variety of Roman coins have been dug up in this town, some of silver, others of copper, called by the common people, King Dorn's Pence; for they have a notion that one king Dorn was the founder of Dorchester.

HALBERT H

FIRE AT YORK CATHEDRAL

(For the Mirror.)

Ut Rosa flos florum
Sic est domus ista domorum.

Such was the encomium bestowed on the venerable pile of York Minster by an old monkish writer; but, alas! what a change is there in the space of a few short hours; what a scene of desolation, what a lesson of the instability of sublunary things and the vanity of human grandeur! The glory of the city of York, of England, yea, almost of Europe, is now, through the fanaticism of a modern Erostratus, rendered comparatively a pile of ruin; but still

"Looks great in ruin, noble in decay."

This is the third time that this magnificent structure has been assailed by fire; twice it has been totally destroyed; but, like another phoenix, it has again risen from its ashes in a greater degree of splendour. A period of nearly seven hundred years has now elapsed since the last of these occurrences; and the

present fabric has but now narrowly escaped sharing the fate of its predecessors.

The damage which the Minster has sustained is not, perhaps, of so great a magnitude as, from the first appearance of the fire, might have been anticipated. The destruction is principally confined to the *choir*, the roof of which is entirely consumed. The beautiful and elaborately carved *screen*,¹ which divides the choir from the nave, and forms a support for the organ-loft, has escaped in a most wonderful manner, a few of the more projecting ornaments being merely detached. The organ, an instrument scarcely equalled in tone by any other in Europe, is totally destroyed. The oaken stalls,² together with their richly carved canopies, have likewise perished. The altar table, which stood at the eastern end of the choir, on a raised pavement, ascended by a flight of fifteen steps, is likewise consumed, and the communion plate melted. The beautiful stone screen, which separated the Lady's Chapel from the altar, has not suffered so materially as

¹ This elegant and curious piece of workmanship, the history of which is involved in uncertainty, bears the marks of an age subsequent to that of the choir, and was probably erected in the reign of Henry VI. It is in the most finished style of the florid Gothic, containing niches, canopies, pediments, and pinnacles, and decorated with the statues of all the sovereigns of England, from the Norman Conquest to Henry V. The statue of James I. stands in the niche which tradition assigns as that formerly occupied by the one of Henry VI.

² These stalls or seats which were formed of oak, and of the most elaborate workmanship, occupied the side, and western end of the choir: they were surmounted by canopies, supported by slender pillars, rising from the arms, each being furnished with a movable misericordia.

was at first imagined. This elegant specimen of ancient sculpture is divided into eight pointed arches, and elaborately ornamented with tracery work: the lights were filled with plate glass, through which a fine view of the great eastern window was obtained; some pieces of which still remain uninjured.

Such are the principal parts of the cathedral which have suffered. The books, cushions, and other movable effects, from the northern side of the choir, were fortunately rescued, together with the brazen eagle, from which the prayers were read. The wills, and other valuable documents, were also preserved.

The choir, the destruction of which we have just related, was built by John de Thoresby, a prelate, raised to the archiepiscopal chair in 1532. On this building he expended the then enormous sum of one thousand eight hundred and ten pounds out of his own private purse. The first stone was laid on the 29th of July, 1361; but the founder died before its completion, as is evident from the arms of several of his successors in various parts of the building, particularly those of Scrope and Bowet, the latter of whom was not created archbishop until the year 1405. It was constructed in a more florid style of architecture than the rest of the fabric. The roof, higher by some feet than that of the nave, was more richly ornamented, an elegant kind of festoon work descending from the capitals of the pillars, which separated the middle from the side aisles; from these columns sprung the vaulted roof, the ribs of which crossed each other in angular compartments. The magnificent window, the admiration of all

beholders, occupies nearly the whole space of the eastern end of the choir; it is divided by two large mullions into three principal divisions, which are again subdivided into three lights; the upper part from the springing of the arches are also separated into various compartments. It contains nearly two hundred subjects, principally scriptural. The painting of this window was executed about the year 1405, at the expense of the dean and chapter, by John Thornton, a glazier, of Coventry, who, by his contract, was engaged to finish it within three years, and to receive four shillings per week for his work; he was also to have one hundred shillings besides; and also ten pounds more if he did his work well.³ On the exterior of the choir, immediately over the window, is the effigy of John de Thoresby, mitred and robed, and sitting in his archiepiscopal chair, his right hand pointing to the window, and in his left holding the model of a church. At the base of the window are the heads of Christ and the Apostles, with that of some sovereign, supposed to be Edward III.

We will now bring this article to a close, by quoting the words of Æneas Sylvius, afterwards Pope Pius II., in praise of York Cathedral. He says, "It is famous all over the world for its magnificence and workmanship, but especially for a fine lightsome chapel, with shining walls, and small, thin-waisted pillars, quite round."⁴

³ Vide Drake's Eboracum, p. 527.

⁴ We thank our intelligent antiquarian correspondent for this article, which, he will perceive appears somewhat, abridged, as we are unable to spare room for further

S.I.B

THE VINE

FROM THE GERMAN OF HERDER

(For the Mirror.)

On the day of their creation, the trees boasted one to another, of their excellence. "Me, the Lord planted!" said the lofty cedar;—"strength, fragrance, and longevity, he bestowed on me."

"Jehovah fashioned me to be a blessing," said the shadowy palm; "utility and beauty he united in my form." The apple-tree, said, "Like a bridegroom among youths, I glow in my beauty amidst the trees of the grove!" The myrtle, said, "Like the rose among briars, so am I amidst the other shrubs." Thus all boasted;—the olive and the fig-tree—and even the fir.

The vine, alone, drooped silent to the ground! "To me," thought he, "every thing seems to have been refused;—I have neither stem—nor branches—nor flowers,—but such as *I am*, I will hope and wait." The vine bent down its shoots, and wept!

Not long had the vine to wait; for, behold, the divinity of earth, man, drew nigh; he saw the feeble, helpless, plant trailing its honours along the soil:—in pity, he lifted up the recumbent

shoots, and twined the feeble plant around his own bower.

Now the winds played with its leaves and tendrils; and the warmth of the sun began to empurple its hard green grapes, and to prepare within them a sweet and delicious juice.

Decked with its rich clusters, the vine leaned towards its master, who tasted its refreshing fruit and juicy beverage; and he named the vine, his friend and favourite.

Despair not, ye forsaken; bear—be patient,—and strive.

From the insignificant reed flows the sweetest of juices;—from the bending vine springs the most delightful drink of the earth.

THE SKETCH-BOOK

THE BATTLE OF NAVARINO.—BY AN OFFICER ENGAGED.

(Abridged from No. 2, of the United Service Journal.)

We had been cruising off the coast of the Morea, for the protection of trading vessels, and to watch the motions of the numerous Greek pirates infesting the narrow seas and adjacent islands. For fourteen months we had been thus actively employed, when the arrival of the Albion and Genoa, from Lisbon, hinted to us, that some coercive measures were about to be used against the Turks, to cause them to discontinue the exterminating war they carried on against the Greeks, and to evacuate the country pursuant to the terms of the treaty of July, 1827. The prospect of a collision with the Turkish fleet appeared to be very agreeable to the ship's crew, as they had got a little tired of their long confinement on board, and anxiously looked for a speedy return to Malta to get ashore, which they had not been able to do for upwards of a year. We again proceeded on our protecting duty, and parted company with the admiral in the Asia. In about six weeks we returned, and found that many other British vessels had joined the Asia, whilst the squadrons

of France and Russia added to the number of the fleet, which altogether presented an imposing attitude.

The Turkish and Egyptian fleets had arrived from the unsuccessful attempt in the Gulf of Patras some time before, and lay off the Bay of Navarino, before they finally entered and took up a position within the harbour. While the Ottoman fleet lay off the bay, the Turkish troops were said to have committed many unjustifiable outrages on the defenceless inhabitants of the country adjacent to Navarino; information of these oppressive acts was conveyed to the British admiral, and, it is believed, formed the grounds of a strong remonstrance on his part, addressed to the Turkish commanders, which hastened the collision between the two armaments. These facts were generally known throughout the fleet, and a "*row*" was eagerly expected.

About the beginning of October we had returned from our cruize; the men, ever since we had been in commission, had been daily exercised at the guns, and, by firing at marks, they had much improved in their practice.

Before entering the bay, the Ottoman fleet lay at the distance of ten or twelve miles from the Allies. They appeared numerous, with many small craft. Most of them bore the crimson flag flying at their peak, and on coming closer, a crescent and sword were visible on the flags. Their ships looked well, and in tolerable order: the Egyptians were evidently superior to the Turks.

Little communication took place between the Allied and Turkish fleets. The Dartmouth had gone into the bay twice,

bearing the terms proposed by the allied commanders to Ibrahim Pacha. No satisfactory answer had been returned by the Ottoman admiral, whose conduct appeared evasive and trifling, implying a contempt for our prowess, and daring us to do our worst.

The Dartmouth having proceeded for the last time into the bay, with the final requisitions, and having brought back no satisfactory reply, on Saturday, the 20th of October, 1827, about noon, Admiral Codrington, favoured by a gentle sea-breeze, bore up under all sail for the mouth of the Bay of Navarino. A buzz ran instantly through the ship at the welcome intelligence of the admiral's bearing up; and I could easily perceive the hilarity and exultation of the seamen, and their impatience for the contest.

Our ship's crew was chiefly composed of young men, who had never seen a shot fired; yet, to judge from their manner, one would have thought them familiar with the business of fighting. The decks were then cleared for action, and the ship was quite ready, as we neared the mouth of the bay.

The Asia led the fleet, and was the first to enter the bay, followed by the ships in two columns. This was about one o'clock, or rather later. Abreast of Sir Edward Codrington was the French admiral, distinguished by the large white flag at the mizen. Then came the Genoa and Albion, followed by the Dartmouth, Talbot, and brigs, along with the French and Russian squadrons, in more distant succession. Every sail was set, so that the vast crowd of canvass, that looked more bleached and glittering in the rays of the sun, and contrasted with the deep blue unclouded sky,

presented a magnificent and spirit-stirring spectacle. The breeze was just powerful enough to carry the allied fleet forward at a gentle rate, and as the wind freshened a little at times, it had the effect of causing the ships to heel to one side in a graceful, undulating manner,—the various flags and pendants of the united nations puffing out occasionally from the masts. The sea was smooth, the weather rather warm, and the air quite clear. As we neared the entrance of the bay, the land presented all around a rugged, steep appearance towards the sea. In the distance, the mountains were visible, of a light blue, with whitish clouds apparently resting on their summits. The town and castle of Navarino presented a bright, picturesque look, and some spots of cultivation were to be seen. In the interior there rose in the air what looked like the smoke of some conflagration, and such we all believed was the case, as the Turkish soldiery had been employed in ravaging the country, and carrying away the inhabitants. An encampment of tents lay near, close to the castle, and large bodies of soldiers were easily discernible crowding on the batteries as we approached. We were about five hundred yards distant from the castle. The breadth of the entrance was about a mile.

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