

No more the sacred window's round disgrace,  
But yield to Grecian groupes the opening space.

\* \* \* \*

And now I view, instead, the chaste design,  
The just proportion, and the genuine line ;  
Those native portraitures of Attic art,  
That from the lucid surface seem to start ;  
The doubtful radiance of contending dyes,  
That faintly mingle, yet distinctly rise  
'Twixt light and shade ; the transitory strife,  
The feature blooming with immortal life ;  
The stole, in causal foldings taught to flow,—  
Not with ambitious ornaments to glow ;  
The tread majestic, and the beaming eye,  
That, lifted, speaks its commerce with the sky ;  
Heaven's golden emanation, gleaming mild,  
O'er the mean cradle of the virgin's child.

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Thy powerful hand has broke the Gothic chain,  
And brought the bosom back to truth again,—  
To truth, by no peculiar taste confined,  
Whose universal pattern strikes mankind."

—October 15, 1851.

#### SECOND ARTICLE.

I FOUND the various articles of the Exhibition ranged under the four great heads of raw materials, manufactures, machinery, and the fine arts. In the first department I saw the *stuff*, whether furnished by the bowels of the earth or produced on its surface, on which man has to work ; in the second, that into which, for purposes of use or of ornament, he succeeds in fashioning it ; in the third, his various most ingenious modes of making dead matter his fellow-labourer and slave in the task of moulding the stubborn materials into shape and form ; and in the fourth, his strainings after something higher than mere utility, and his wonderful ability of creating a perfection in form and expression greater than that