

jury said, 'But you must first know the laws of the land do not admit a torture; and since Queen Elizabeth's time there hath been nothing of that kind ever done. The truth is, indeed, in the twentieth year of her reign, Campion was just stretched upon the rack, but yet not so but he could walk; but when she was told it was against the law of the land to have any of her subjects racked; (though that was an extraordinary case, a world of seminaries being sent over to contrive her death, and she lived in continual danger) yet it was never done after to any one, neither in her reign, who reigned twenty-five years; nor in King James's reign, who reigned twenty-two years after, nor in King Charles the First's reign, who reigned twenty-four years after; and God in heaven knows there hath been no such thing offered in this king's reign; for I think we may say we have lived under as lawful and merciful a government as any people whatsoever, and have as little bloodshed and sanguinary executions as in any nation under heaven.' The learned judge may have been mistaken when stating Campion to be the last person racked, for in Murden's state papers, as before observed, one Atslowe is mentioned to have been tortured four years afterwards. Mr. Baron Weston states that, upon a suggestion made to Queen Elizabeth of the illegality of the practice, it was discontinued in her reign; and thus we may account for Campion being racked with so little severity, as to be able to walk afterwards and to manage the conferences with protestant doctors during his confinement in prison."

We have at length brought this long article to a conclusion; but we cannot take leave of Mr. Serjeant Heywood, without unfeignedly thanking him for his truly interesting and instructive researches. His matter is curious without being tedious, his diction is chaste without being frigid; and, upon the whole, we know of no writer who, as far as we can judge from the specimen now before us, is better qualified to carry on to its completion what was so well begun by his departed friend.

ART. II. *Memorandum on the Subject of the Earl of Elgin's Pursuits in Greece.* Millar. 1811.

WHERE we to estimate the value of a literary publication by the extent of the work, or the ability of its execution, the subject of this article would not have obtained a place in this Review. Yet these few pages, loosely filled and badly written, with Mr. West's two Letters to Lord Elgin in an Appendix, excite reflections and hopes of no common interest. They create, at the same time, most pleasing and most painful sentiments, by bringing at once under our view the eminence and the abjectness of the arts. They present to us, however, a most interesting prospect of their revival, and of their triumphant success in Great Britain at no distant period of time.

This publication relates, that much has been performed by the exertions of Lord Elgin, in redeeming the specimens of sculpture and architecture which remained in Greece, and in transmitting them to England. On reading this splendid account, it is matter of some curiosity to know the name and character of the author. The publication is anonymous; yet, if the whole be not a fabrication, which incontrovertibly it is not, the writer, if not the hero, of the tale is some one mentally connected with his lordship; for he determines not only what Lord Elgin performed, but he presumes to specify what Lord Elgin "conceived." (p. 18.)

This folletto, or familiar of his lordship, begins by informing the public, that in the year 1799, when Lord Elgin was appointed his Majesty's ambassador extraordinary to the Ottoman Porte, he happened * to be in frequent intercourse with Mr. Harrison, an architect of eminence in the west of England; who had there given various very splendid proofs of his professional talents, especially in a public building of Grecian architecture at Chester. He proceeds to state that Lord Elgin wished to be informed by Mr. Harrison, in what manner the study of the architecture and sculpture of ancient Greece might be made most useful to the arts in England. Mr. Harrison answered, that the most exact measurement of Grecian buildings could never excite, in the young artist's mind, an adequate conception of the details, combinations, and general effect, without having before him some such sensible representation of them as might be conveyed by casts.

Mr. Harrison might better have said, that neither casts, nor even the originals in their unconnected state, could afford to an artist an adequate conception of the combinations or general effect of Grecian, or, indeed, of any other buildings.

Lord Elgin, in conformity to Mr. Harrison's advice, has executed, as far as circumstances would permit, all that was possible in this respect to serve the artists of Great Britain. When the originals could not be transmitted, he has produced the best evidence the nature of the case would admit; he has brought before the tribunal of artists attested copies—sensible representations of the works themselves. "Most of the bas-reliefs, and nearly all the characteristic features of architecture in the various monuments at Athens, have been moulded, and the moulds of them have been brought to London." (p. 6.)

* Why expressed as a casualty?

The entire charge of this undertaking was defrayed by Lord Elgin; this we think necessary to mention, for such was not his lordship's design at the commencement: as preparatory to his own actual proceedings, he applied to government to send out English artists of known ability, capable of collecting information concerning the existing specimens of architecture and sculpture in Greece (p. 9). This the government prudently declined. We make this remark emphatically, because we have heard that application has been again made to government, to purchase the relics of the arts gleaned by Lord Elgin's industry from ruined Greece; and that the request has been partly acceded to, though the parties differ considerably respecting the equivalent—government having offered 30,000*l.* and Lord Elgin requiring to be paid *only* what they cost him, that is, double or treble that sum. Whether this report be true or not, we cannot determine; but a suspicion arises, that though the professed motive for publishing this "Memorandum" be to promote a subscription to have engravings and casts made of the various articles brought from Greece, and thus to multiply their means of serving the artists and the arts in England, the latent purpose is to excite a popular feeling in favour of Lord Elgin's claims to remuneration. That Lord Elgin should be repaid, if his fortune will not permit him to enjoy the independent glory of presenting gratuitously these riches to his country, is undoubted; but this should be performed by his opulent countrymen, who delight in contemplating works of art, or who apply them to add loveliness to luxury.

We have heard it said, indeed, that the riches of England depend on the arts; and, therefore, such collections are of public importance. The opulence of England depends, in some measure, on the arts; and all things connected with them are of public importance. But, it may be doubted whether the arts of painting and statuary, to which the epithet 'liberal' has, perhaps, been too exclusively applied, are of such political consequence, that those at the head of state-affairs can be justified in diverting a portion of the national revenue to their indirect or probable advancement. Surely he must be a dilettante of the first water, to borrow the phrase of a great man and auctioneer, 'now no more,' who would have the produce of taxes, so hardly spared by the labourer and the mechanic, applied, in these times of debt and difficulty, to purchase fragments even of Grecian art.

For these spoils of Greece, not wreathed by war and violence, but fairly gained by industry and barter, the English are

greatly obliged to Lord Elgin. Without his exertions, many of the most precious specimens would have been transferred to France, whose agents had already removed some portions of Grecian magnificence to that country; and who remained at Athens, waiting the return of French influence at the Porte, to renew their operations.

Europe at large is indebted to Lord Elgin; for his efforts were not merely directed to a contest between England and France on this occasion, but between ignorance and art, between philosophy and superstition. The zeal of the early Christians in this respect co-operated with the triumphs of Mahomet; and the arms of his followers, in obedience to their religion, directly attacked every artificial resemblance of animate or inanimate nature. The iconoclastic fury of the Mahometans has not been extinguished after ten centuries of profligate indulgence in destruction. This, with other causes, has tended to make every succeeding age more deficient in the remains of ancient sculpture and architecture. To mention a single instance. When Wheler and Spon visited Athens in 1676, the temple of Minerva, called Parthenon, was entire; but in the year 1687, says Stuart (vol. ii. p. 5), "Athens was besieged by the Venetians under the Proveditore Morisini and Count Koningmark; when an unlucky bomb falling on this admirable structure, reduced it to the state in which we saw it." Stuart reached Athens in 1751. Let us however observe, that hostility to the arts is not among the crimes of the descendants of the ancient Greeks; they rejoice in their ancestry, and in many respects show themselves not unworthy of their progenitors. They cannot sing with Pindar, nor paint with Apelles, nor carve with Phidias; yet they cherish the arts with such fondness, that it is customary with the peasants to place, in a niche over the door of their cottages, any fragment of sculpture they discover in cultivating their lands. The same retrospective affection is declared in more important matters; for though they cannot make war on the Great King, or repel the aggressions of his successor, they talk familiarly of the exploits of their ancestry in the heroic ages. Here our fleet lay, said a Greek to Guy, a French traveller; alluding to the confederate armament that sailed to Troy in Homer's song. The spirit of Greece is not dead, it sleepeth. May it be England's glory, under God's providence, to complete the miracle; and rescue from their abasement that people, whose fathers, by their celebrity in every art, exalted humanity.

It is reasonable to suppose that the account of Lord Elgin's pursuits is favourably given by the author; and though we do