

THE ANGEL LAMP, manufactured by Mintons, fitted with metal by Winfields.

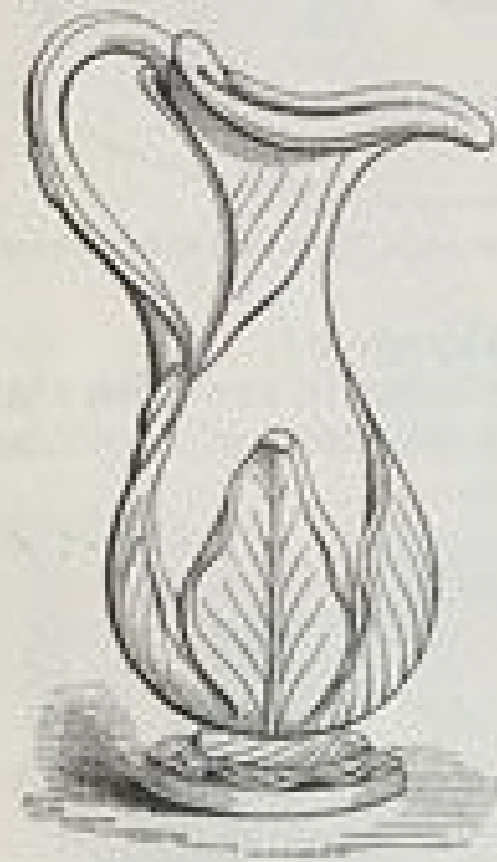


(Original 9 inches high, 6 inches wide at base.)

This is a happy thought by Mr. J. Bell, an angel bearing a lamp to light the hours of darkness; moreover, it forms a pleasing group in parian. But it reminds us too strongly of Thorwaldsen's angel, and likewise of the well-known French statuettes, which are undoubtedly the parents of this angel; rather, we presume, by the impression they have left on the eye of the designer than by any intentional or actual copying. We usually find that the whole thought of a work has not been spontaneous by some incongruity in the relation of the parts; in the figure before us, this is seen by the manner in which the lamp is borne: the action is common-place, and the drapery interposed between the hand and the lamp would, we think, have been better away. We are not quite satisfied with the treatment of the cloud on which the figure is based; but this presents a difficulty hardly to be overcome in solid form, and is sanctioned by many precedents.

Jug, *Arum pattern*, manufactured for Pellatts; exhibited at the Society of Arts.

We must at once enter a strong protest against the principle on which this jug is composed, since we find a growing disposition to impose on us the mere transfer of forms, found in nature, to metal or pottery, as ornamental design. The thing is merely a grotesque and a conceit, without beauty or felicitous suggestion. The first consideration, *utility*, is violated. The form is vulgar and unsuitable; the handle is so placed that it has no proper leverage to pour out the water; and although the artist has attempted the most literal use of the plant by making the cup of the flower form the mouth of the jug, he has not given sufficient thought or study to enable him to insert the stem at the bottom of the corolla, but has coarsely affixed it to the side. One lesson designers for all solid forms should have ever before them is, that it is useless attempting to make *bad forms* beautiful by any amount of ornamentation; and that until the form best adapted for the required purpose has been obtained, and that refined to its most graceful line, ornament had better not be added.



GLASS.

GLASS CANDELABRA, manufactured and exhibited at the Society of Arts by Hancock, Rixon, and Dunt.

Upon the design of this heavy piece of common-place we can by no means congratulate the above respectable firm, since it displays not only an utter

