

Walford's Card of Greek Syntax, 1s.

— English Grammar, 1s.

Walpole's (Horace) Correspondence, 8vo, cloth, vol. 7, 10s. 6d.

Wilkinson's (W. M.) Spirit Drawings, post 8vo, cloth, 5s.

Williamson (W.) On Diseases of Infants, 32mo, cloth, 1s. 6d.

Woman's (A) Thoughts about Women, post 8vo, cloth, 10s. 6d.

ARTICLES AND COMMUNICATIONS.

RHINOCEROS REMAINS FOUND IN NORFOLK.

To the Editor of the Literary Gazette.

SIR.—The specimens of rhinoceros-horn described by Sir Thomas Beever in the 'Literary Gazette' of December 12th, and subsequently transmitted to the British Museum for my examination, belong to a species of two-horned rhinoceros now existing in Africa, and known as 'Sloane's rhinoceros' (*Rhinoceros Kettoa* of Smith and Gray).

No. 1 is a front horn of an immature animal.

No. 2 is a front horn of an older individual.

No. 3 is the back horn of, apparently, the same individual.

They are in the usual recent or unchanged state, and I am not aware of any condition of soil in Great Britain which would preserve in such state the horns of an extinct species of rhinoceros.

Only in perennially frozen soil, such as exists in Siberia and Behring's Straits, has the soluble material of which the entire horn of the rhinoceros consists been preserved.

In the fossiliferous beds containing rhinoceros remains in Norfolk and other parts of England, as in the corresponding temperate latitudes of Europe, the bones and teeth are the sole parts which resist decay and become fossilized.

Pallas' account of the discovery of the carcass of the extinct *Rhinoceros tichorhinus*, with skin, hair, wool, horns, and flesh, in the frozen soil of Viloui, province of Jakoutzk, will be found in his 'Voyages dans l'Asie Septentrionale,' 4to, 1793, pp. 130-132, and an abridged translation of it in my 'History of British Fossil Mammals,' p. 350.

I am, &c., RICHARD OWEN.

British Museum, December 28th, 1857.

THE LITERATURE OF THE ART TREASURES EXHIBITION.

I.

CONSIDERED apart from war and politics, the nineteenth century, as far as it has gone, may be described as the Age of Exhibitions. Whoever remembers Burford's Panorama in the Strand, occupying the site now converted to the uses of a theatre; or Miss Linwood's Gallery in Leicester-square, which, we have a strong suspicion, must have existed in Hogarth's time, as the great town delight of the country-folk, to whom picture-tapestries were little short of miracles; or the Automaton Chess-Player, who was never known to be beaten by mortal man; or the Invisible Girl, whose inscrutable intelligence mocked the curious, and inspired the credulous with awe; or the Wax-Works, astounding in their cadaverous expression and tawdry furniture, that flourished long before the plastic hand and dramatic skill of Madame Tussaud had given vitality to that branch of artistic industry; or the spun glass shows, where locks of the finest hair, true lovers' knots, sedan-chairs, sailors dancing hornpipes, cats, dogs, birds, and, indeed, a thousand other things, were produced by the ingenious operator before your eyes, out of sheets and scraps of glass—an entertainment which, alas! the diffusion of scientific knowledge has deprived of its charm, even for the million; who ever remembers these popular resorts in the days of their glory, will be at no loss to comprehend at a glance the change that has come over the scope and character of our public exhibitions within a period of seven or eight years. The England of today is, in this respect, separated by a wide and profound abyss from the England of the first half of the century. It is not merely that we have made extraordinary progress, but that we have entered into a new region. We have not merely improved upon the past; we have laid under contribution the entire mysteries of science and art, and rendered them familiar to the multitude in the easiest and most practical forms, and by the most accessible means. The sight-seer of the present time is a wholly different person from the sight-seer of twenty years ago, in the extent of his information, the

Remarkable as was the perseverance that succeeded, against a vast number of obstacles, in collecting these treasures, still more remarkable was the energy that achieved success in so incredibly short a time. To the projector of the exhibition is due a national recognition of the zeal and ability with which it was finally accomplished; and we hardly know whether Mr. J. C. Deane is better entitled to historical fame as the person who conceived the bold project of emptying the galleries and museums of the nobility, the universities, and the public establishments into a temporary shell at Manchester, for the edification of the people, or as the indefatigable "Commissioner," who, by untiring enthusiasm, which seems to have been incapable of fatigue, and singular skill in the art of persuasion, effected his object with a celerity almost as startling as the conception itself.

Of the exhibition nothing remains to be said in the way of critical exposition. If the subject was not exhausted by the notices of the press, it was at least sufficiently traversed for all general and popular purposes. But there are some suggestive incidents in connexion with it, which have not been touched upon, and should not be wholly overlooked. The most conspicuous of these is furnished by that motley collection of "Catalogues," "Peeps," "Walks," "Guides," "Hand-books," and other explanatory helps, which may be said to constitute the literature of the Art Treasures.

In most cases, an annotated catalogue on a large scale, and a cheap summary of its contents for the public at large, suffice for all the necessities of museums and art-galleries. But at Manchester, so varied were the objects of interest, and so much special explanation did they require, that the general catalogue, prepared, we presume, under the auspices of the Committee of Management, was felt to be totally inadequate to the wants of the occasion; and the consequence was, that several guide-books, great and small, were got up and sold within the building and outside the doors during the whole term of the exhibition. We have been at some pains to make a complete collection of these; and purpose, as a final record of one of the most memorable achievements of the