

At an external life beyond our fate,
 And be, the new Prometheus of new men,
 Bestowing fire from heaven, and then, too late,
 Finding the pleasure given repaid with pain,
 And vultures to the heart of the bestower,
 Who, having lavish'd his high gift in vain,
 Lies chained to his lone rock by the sea-shore.
 So be it; we can bear.—But thus all they,
 Whose intellect is an o'ermastering power,
 Which still recoils from its encumbering clay,
 Or lightens it to spirit, whatsoe'er
 The form which their creations may essay,
 Are bards; the kindled marble's bust may wear
 More poesy upon its speaking brow
 Than aught less than the Homeric page may
 bear;
 One noble stroke with a whole life may glow,
 Or deify the canvas till it shine
 With beauty so surpassing all below,
 That they who kneel to idols so divine
 Break no commandment, for high heaven is
 there
 Transfused, transfigured, and the line
 Of poesy which peoples but the air
 With thought and beings of our thought
 reflected,
 Can do no more, than let the artist share
 The palm, he shares the peril and dejected
 Faints o'er the labor unapproved—Alas!
 Despair and genius are too oft connected."
 Those who are in error as to the practical
 mode of executing busts and statues the
 sooner they are undeceived the better, and
 that by a brief description of the process.
 But few materials are required. A model-
 ing stand, three feet six inches in height—
 fifteen to eighteen inches in diameter, round
 at the top—the top made of two inch plank,
 slightly convex on the surface of which
 revolves another piece of plank of the same
 dimensions, retained in its place by a dowel
 in the center—on the revolving piece is
 placed the skeleton two feet in height for a
 bust. The skeleton is made in various
 ways. Sometimes nothing more than a
 good piece of hickory two inches in diame-
 ter—made fast in a small block of wood at
 the base to prevent it from oscillating—the
 upper portion, which is to support the clay
 for the head, is perforated, into which are
 inserted small pieces of wood two inches
 in length, two or three inches apart, sharp-
 ened at the points.

Skeletons are made of iron, fastened
 to the revolving portion of the stand by
 screws, having a ball and socket joint in
 the neck to give any desired inclination to
 the head. By means of skeletons of wood
 statues are raised and farther frame work
 is constructed to support draperies, wires
 and pieces of wood to suspend arms and
 folds. When skeletons and clay are pre-
 pared, the Sculptor makes two or three
 sketches of his subject. The artist begins
 his work by cutting his clay into slices and
 beating it firmly around the skeleton—in a
 nude form larger than the intended model.
 Places his sketches before him, blocks out
 his work as far as the sketches permit—
 then he is ready for his subject, who sits
 as he would to a portrait painter. The mo-
 del is wrought with tools of Coco, Box
 wood, and the hand, until it grows into the
 desired form. The Sculptor turns his mo-
 del round and round—compares it with the
 living model—proves it in strong and weak
 lights, and when he conceives it to be true
 in proportion and expressing the wished-
 for sentiment, proceeds to clothe or drape
 it. All statues are modeled nude, then
 clothed, this insures correct proportion—
 symmetrical form, without which no dra-
 pery will appear natural. To insure grace-
 ful and flowing drapery, a cloak or robe of
 the texture of that to be represented is put
 upon a clay figure—the figure itself is fixed
 in the proper position and the robe arrang-
 ed until it falls in the desired manner—the
 general idea of drapery—the chief
 leading lines, are already determined, and
 from the robe the details are copied. When
 the model is completed, a mold in Plaster
 of Paris is made over the bust or statue—
 all the clay and frame-work are removed.
 The mold being made in two parts (for a
 bust) is carefully washed and put together
 and secured by a small cord. The cast is
 then made of finer plaster than the mold.
 With a small mallet and a few blunt
 chisels, such as used by marble cutters, the
 artist removes the mold, which peels
 readily off; when entirely removed the