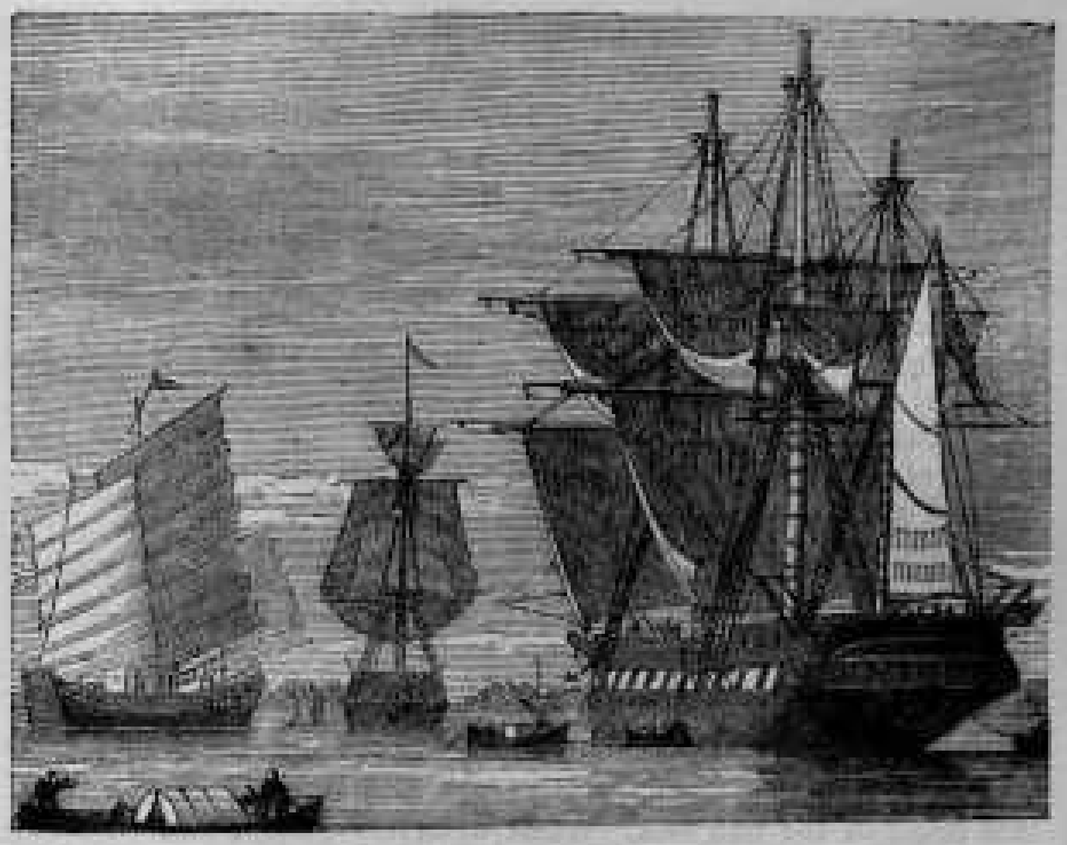
loads of stone or iron through otherwise inaccessible places; it blasts the cliff that no amount of manual labour could remove; shatters the rock that has withstood man and the elements for ages. And, lastly, gunpowder is the potent influence of the pyrotechnic artist: rockets, star galaxies, and fountains of fire—we must bid adieu to them all, if we take farewell of gunpowder.

IN THE FOUNDRY, WOOLWICH.



OFF THE COAST OF CHINA.

CHAPTER XIII.

PALISSEY, BOTTGER, WEDGEWOOD, AND THE CERAMIC ART.

CHINA is or has been the great emporium for the manufacture of the article which bears its name, but who was the original inventor of the art of making vessels of earthenware or china it is impossible to ascertain. In the early ages of the world the labours of the potter are found in use; and in the paintings of ancient Egypt, and in the writings of the inspired penmen, we find frequent reference to the subject: in the former, the workman is shown at his work; in the latter, his occupation is employed as the medium of illustrative teaching. Those of our readers who have visited the British Museum, London, will probably be able to recall the singular-looking pictures of the land of the Pharaohs, and will remember that the arts and sciences

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