ARCHITECTURE AND THE DRAMA.

THERE are many instances of the alliance of art to be found in the biography of prominent architects. Some divided their devotion at the shrines of Painting and Sculpture as well as of Architecture. And some again, turned their attention to the Thespian Art. Of the former, Michael Angelo was the most remarkable. Among the latter we find such men as Sir Christopher Wren, Sir John Vanburgh, Messrs. Jones, Nash, and, in our own day, Charles Matthews.

Sir Christopher figured in the character of Neanias, in a comedy called "Hey for Honesty, down with Knavery," performed in 1652, before the Elector Palatine and other personages of note. It was a quaint translation of the Plutus of Aristophanes. Whether the great English Architect made his appearance in other parts we know not, but this, at least, chronicles the fact that the drama had its attractions for him.

Sir John Vanburgh was the Architect of the original Haymarket Theatre, and was likewise its joint manager, with the well known dramatist Congreve. He wrote many successful plays, which, although abounding in wit and sprightliness, were only fit for the licentious times in which he lived, and could not be reproduced in this our day.

Mr. John Nash, once so well known and so bitterly criticised for his architectic monstrosities in London; such as the Langham Place Church, yclept "Nash's Candlestick," and various other outrages on taste which gave rise to the joke of the *Nashional* style, nevertheless had numerous admirers of his mode of filling the character of Lord Ogleby.

Mr. Jones, the "walking gentleman" of Covent Garden Theatre, once the most admirable of genteel comedians, as well as a successful professor of Elocution, was likewise a member of the architectural profession.

Mr. Charles Matthews is known to our play-goers as having delighted crowded audiences in the chief cities of the United States, not many years since. He was a pupil of the elder Pugin, and a young man of much promise in his first profession. Having received a good education, polished off with accomplishments, he made the ordinary tour of Europe, on the completion of his term of pupilage, with a view to studying the examples of various styles to be seen in the chief Continental cities. Finding on his return that his mother, just left a widow, was in indigent circumstances, and regardless of the repeated objections of his father to his "going on the stage," he looked only at the necessity of the case, and knowing the obstacle "youth" was to an architect, he donned the "sock and buskin," flinging the Five Orders (with his father's order) to the winds, and built up that reputation as a light comedian, of which he may truly be said to be his own architect. So that, we see in art, whatever phase it assumes, an attractiveness that will even cause him who professionally superintends upon the *scaffold*, to submit to be critically supervised upon the *stage*. And the same spirit which controls him in the compositions of architectural design, likewise inspires him in the elimination of dramatic character. In each his aim is to please, and where he is original, there is he an object of respect, in whichever profession he struggles for eminence. Sir Christopher Wren had a mathematical genius; so that his efforts in comedy must be looked upon as proofs at least, of great versatility, changing the temperament

> "From grave to gay, from lively to severe."

Sir John Vanburgh was not of a philosophic turn, and therefore changed with an easy grace the drawing-pen for the quill-dramatic.