

food at the very moderate cost, when they are eminently successful in the process, of about thirty pounds sterling per stone; or, a more pleasing view, as adequately representative of an important portion of the natural history of the county. Nothing could be more perfectly life-like or natural than these stuffed birds of Mr Dunbar. The great achievement presented by the Exhibition, however, in this department, was furnished by a German State. On no one object under the vast crystal roof—not even on the Koh-i-noor itself—did a greater tide of visitors set in, whether on shilling or on half-crown days, than on what were known, though not so entered in the official catalogue, as “The Comical Creatures of Wurtemberg.” The catalogue simply bore that Herman Ploucquet, preserver of objects of natural history at the Royal Museum of Stuttgardt, had contributed to the show, “groupes of stuffed animals and birds, nests of birds of prey, hawks pouncing upon owls,” &c. &c.; and certainly nothing could be more natural and true than these groupes. They were made to represent, with all the energy of life, the scenes so frequently enacted in the animal world. It was not, however, to the purely natural that the Exhibition owed its interest, but to the introduction of an idea long familiar to the poet and the fabulist, and which painting and sculpture, in at least some of their humble departments, have borrowed from literature, but which, to at least the bird and animal stuffer, seems to be new. Most of Mr Ploucquet’s groupes—though animals are the actors—represent scenes, not of animal, but of human life. The “*Batrachomaomachia*” of Homer, in which frogs and mice enact the part of the heroes of the Trojan war, and “make an Iliad of a day’s campaign,” furnished merriment to the old Greeks. Æsop and his numerous imitators followed in the same wake; until at length the representation of men under the forms, and bearing the characters, of animals, became one of the com-