help had some glass made, which, while it was still soft, was put through a number of processes to render it as poor (from the manufacturer's point of view) as possible, and as good (from the artist's) as possible. They put some of this into a window, and found, to their great joy, that it fulfilled all their expectations. In this way what is now known as "antique glass" was invented. Mr. Winston and his manufacturers at first took out a patent on the process; but this has long since run out, and such glass now is made everywhere. There are various kinds of this antique glass, as machine rolled, hand-rolled, hammered, etc., according to the different ways of treatment used to get the irregularities.

This invention of the so-called antique glass is the principal feature of modern stained-glass manufacture: for it proved us able to compete with, if not excel, our ancestors in this beautiful art. About three years ago, Mr. John La Farge and Mr. Louis Tiffany both conceived the idea of introducing the manufacture of stained-glass windows into this country. To be sure, some church windows had been made in this country prior to 1879, but they were of no moment artistically, any of any value usually being imported. Mr. La Farge and Mr. Tiffany both make a kind of glass they call opalescent, which is streaked with white. Their methods are secret, or secured by patent; but it is reasonable to suppose that the white streaks are due to the presence of stannous oxide in the coloring matter. Of late, stained glass has come to be very extensively used in the decoration of private dwellings. One of Mr. La Farge's windows for this purpose — that for the house of Henry Marquand, Esq. — was a most gorgeous piece of coloring and excellent composition. The subject was a rose-tree blowing in the wind. The blending of the blue of the sky and the greens of the plant was most happy, while the spot of interest lent to the design by the light rose in the centre was a very effective piece of composition. No paint whatever that I could see was used, the shading being obtained by an actual modelling of the flowers themselves, by moulding them. This window was on exhibition last fall at the Art Museum, and no doubt many of my readers saw it for themselves. In our own city, Mr. Frederic Crowninshield has been the pioneer in stained-glass work. His first work is a representation of St. Christopher crossing the stream with the child Jesus on his shoulder, and is placed in the Sunday-school room of the First Church. In this window he adopted throughout the Asiatic convention of flat tints without any modelling at all. From the point of brilliancy, it was a great success; yet it cannot be denied that there is a flatness about the whole composition which is a little disappointing. In his other window, in the same room, the subject of which is the youthful David, he has erred a little in the other direction, and put too much enamel on his figure of David. The great charm, however, of all Mr. Crowninshield's windows, is the excellence of the drawing. The rest of the glass in this building (that in the church itself) is of English manufacture, and all excellent; especially a gressaille, out of the centre of each pane of which a dab of the black enamel has been taken. This makes innumerable little bright spots all over the window, and the effect is highly pleasing.

One of the most famous of the English firms, at present, is Clayton & Bell. Any impression which might be gained from the work they have sent to this country, however, would be far from favorable. All the glass in the New Old South is from their shops. There is one little window, though, in the south transept of the First Church, which redeems their reputation. Its subject is the Prodigal Son. It is very small, not measuring more than two by three feet; but notwithstanding its diminutive size, it is almost entirely a mosaic window, and some of the leading exhibits beautiful workmanship.

Among the curiosities of modern glass work is the using of the stands of broken wine-glasses for bull's-eyes. Bull's-eyes were formerly the part of a piece of crown glass where...