

which they have seen. A bronze statue is not only one of the most significant and durable tributes which can be offered to the memory of a deceased statesman, but it has been rendered by historical associations one of the most appropriate also. In the present instance, the treatment of the work is worthy of the subject, and if it should be cast of the dimensions proposed, it would prove as lasting as the Canal which CLINTON projected, and for all time to come, elevate the character and dignity of American art.

"Without attempting to analyze the merits of this model, it may be proper to notice the successful manner in which the difficulties of the modern costume have been surmounted. The dress of the day is represented with sufficient accuracy to identify the epoch, while at the same time the laws of grace are not violated by it, nor is the expression of character weakened or subdued.

"The undersigned cannot doubt that the evident and great merit of this design will readily secure the subscription of a sum sufficient to complete the work."

A strong reason for subscribing to this undertaking is its practicable character. There is every reason to expect the successful accomplishment of a project which requires the outlay of the small sum above mentioned, while the raising of one or two hundred thousand dollars for similar purposes would be impossible. Let the less expensive work be finished first, and we doubt not that its erection would advance, instead of retarding, the completion of more costly monuments. At the very time the Clinton Monument Committee were renewing their efforts, (which had been suspended by the prevalence of the cholera, and other circumstances,) an undertaking was set on foot to raise money for a costly equestrian statue of Washington in the city of New-York. Through the exertions principally of a well known and highly esteemed merchant, a considerable amount was raised, which, however, is not nearly sufficient for the purpose intended. The result is, that both schemes will be much more difficult of execution than if they had not been urged forward simultaneously. As the Clinton Monument was projected several years since, and may be much more easily executed than the other, we think it would have been proper to have given it the preference. We would not, however, be understood as saying a word against the Washington statue. The proposition reflects the highest honor upon the merchants of New-York who have subscribed to it so liberally. Our objection applies only to the point of time at which its claims have been urged, and which has made it conflict in some degree with another most noble and praiseworthy undertaking.

MOVEMENTS OF ARTISTS.—We understand that Mr. DURAND has painted a large number of pictures since his return to the city, which will nearly all, we presume, be exhibited in the new rooms of the Academy. Mr. CHURCH has lately finished a large picture representing a *Sunset among the Hills*, which is thought to be one of his best works. Mr. WHITE has nearly completed an historical scene, in which Queen Catharine and Woolsey are introduced. CROSEY has painted several works from sketches taken abroad, and also a few American subjects. RANNEY has finished two characteristic scenes—the *Last Bullet* and *The Halt on the Prairie*. These various works will probably all be exhibited shortly, either at the Academy or in the Art-Union Gallery. MATFESON is about to move from this city to Sherburne in the valley of the Chenango. PEELE has changed his abode from Clifton Park to Catskill, and RANNEY from Weehawken to this city.

THE VIRGINIA WASHINGTON MONUMENT.—The people throughout the country seems to be awakening to the importance of Monumental Art in its influence upon public life. The legislature of the State of Virginia, sometime since, appropriated one hundred thousand dollars for the erection of a commemorative tribute to Washington. A large number of models were offered, from which the design for an Equestrian Statue, by Mr. CRAWFORD, was selected. We publish in another column this artist's description of his intended work. We should think that the star form of the base would detract

somewhat from the appearance of solidity and simplicity which the substructure of so large a monument would seem to require. Not having seen the model, however, it would be improper for us to criticise it. Every lover of high Art must unite with us in admiration of this noble act of the Legislature of Virginia. It is worthy of the lofty position which her past history has given to her among the family of States. Let others follow her example, and we shall soon take our proper rank among the nations in a department of human effort in which several of the smallest kingdoms of Europe are now our superiors.

The corner stone of the Monument was laid at Richmond on the 22d of February. President Taylor was present with a large assemblage of citizens from every part of the country, and the work was commenced under the most favorable auspices.

AMERICAN ARTISTS ABROAD.—Mr. LEUTZE remains in Düsseldorf where he is engaged upon his large picture of *Washington Crossing the Delaware*. He was also painting not long since a pleasing composition illustrating the story of *Francesca di Rimini*, from Dante. He has sent home a striking picture, of which the subject was taken from a popular German ballad, and also a landscape. Both of them will be exhibited at the Art-Union. WOODVILLE is also at Düsseldorf. A contributor in another column has given an interesting account of his progress, and mentioned a superb head which will also be shown in our Gallery. Among other pictures in progress by this artist we hear of *The Burial of an Emigrant at sea*, *Old seventy-six and Young forty-eight*, and *The Game of Chess*, all of which are subjects well adapted to his peculiar talents. MESSRS. HALL and JOHNSON are in Düsseldorf. GLASS remains in London, where he is engaged upon a large composition from *Don Quixote*. FREEMAN and TERRY are still in Rome. BROWN, the landscape painter, was, at the last accounts, living quite secluded in the neighborhood of Albano. A letter from MOZIER, the sculptor, written at Florence, has been lately published, giving an account of the American Artists there. He says:—

"It is now two months since I returned to Florence, and I have got fairly at work in my studio. It took me some time to prepare the heads I modelled in New-York for the marble. They are now all draped and in the hands of workmen, and I am at last busy on my statue of 'Rebecca.' It is my first attempt at a life-size figure, but I have had this subject so long in my mind, and have made so many small studies of it, that I anticipate no great difficulty in working it up to my conception of the character. I am trying to represent her at the moment she is first accosted at a distance by the messenger of Abraham, who finds her at the well with her pitcher on her shoulder, filled with water. Her step is stayed and her eye arrested by the servant's salutation as he ran to meet her, saying, 'Let down thy pitcher, I pray thee, that I may drink.' The time and action, I hope to show, are not badly chosen, but by-and-by I will let you see and judge for yourself in New-York.

"Florence is full of American artists this winter, many of them new-comers. Greenough is in his new and beautiful studio, where his group, 'The Rescue,' for our government, is fast progressing in marble. Since I left Florence he has finished two exquisite bas-reliefs, and is now remodelling his head of Christ, and finishing a fine statue of David. Powers is still at work on his model of 'America.' I have not seen it, but am told it is better than either of the three statues he has heretofore made. It is a colossal female figure, with the left hand holding a liberty cap high and dry, while with her right foot she is smashing George the Third's crown into a perfect 'cocked hat.' He has been about two years at it, and when done it will doubtless be good.

"Chapman—glorious Chapman, is here, and working like a beaver—perfectly captivated, as every man should be, with Florence, and winning golden opinions from every one who comes in his way. Rogers, a young sculptor of promise, is living in Florence also. Like myself, he is a runaway from Pearl-street. You may expect to see some beautiful things from his studio ere long. Wotherspoon, the landscape painter, is also here; Goold, a portrait painter; Galt, a young Virginia sculptor; Adams, the famous wood-engraver; and others, whose particular talents I have not yet discovered."

AMERICAN ARTISTS GOING ABROAD.—Among them may be mentioned PAGE, who intends to remain in Europe for a year or two: We look forward with much curiosity to the influence of foreign galleries upon so original an artist and so intelligent an observer. We hope that the public may be permitted to see, in the productions of his pen, as well as pencil, the character of these impressions. Mr. PAGE has received quite a number of commissions for pictures to be painted abroad—among others one for the Art-Union. EDWIN WHITE, whose works we have had occasion to commend for their pleasing color, will go to Europe this spring. EHNINGER, and IVES, the sculptor, will shortly return thither, and we hear that BOUTELLE also contemplates a visit.

ENGLISH OPINIONS OF AMERICAN ART.—In the London Art Journal for February, is an engraving of the *Greek Slave*, and a descriptive notice, from which we extract the following:

"While admitting the truth that genius exclusively belongs not to age nor race, and that its elements are as likely to dwell in the minds of the untutored savage as in the more favored inhabitant of a civilized state, the first sight of this statue—coming from the hand of a sculptor whose country has hitherto made comparatively little progress in this, the highest department of Art—afforded us no little surprise, but it also gave us infinite pleasure. We had not even heard of the name of Hiram Powers, and were consequently astonished to find so fine a work from one whose fame had not already reached the shores of England. But we subsequently learned that Mr. Powers had been studying for a considerable time in Florence. In his studio here, Captain Grant saw a small model of the 'Greek Slave,' in plaster, and was so struck with the beauty of the subject, that he immediately gave a commission to the sculptor to execute it in marble. It is still in the possession of that gentleman, who congratulates himself, and not without reason, upon having one of the most chaste and classical compositions of modern sculpture. Certainly his taste and judgment in thus bringing to light, and securing, a noble production of Art, cannot be too highly commended."

We think, by the way, that the engraving is not a very flattering representation of the Greek Slave. It seems to possess that thinness and length of limb which in Europe are popularly ascribed to our countrymen. The same journal speaks of Mr. F. O. C. DARLEY, as "one who may fairly take his stand by the best of those of European celebrity in his style," and says of the **OUTLINE ILLUSTRATIONS OF RIP VAN WINKLE**, published by the Art-Union, that "the conception of these subjects, though but outlines, is admirable; they are full of point and humor, with an absence of every thing approaching to vulgarity; the drawing of the figures is careful and accurate, and would confer credit upon any school. While America has artists capable of what we find here, we may rest assured that Art, of the best kind too, is making rapid advances in that country."

We venture to predict that the *Youth and Legend of Sleepy Hollow* will attract still greater admiration abroad.

PAUL DE LA ROCHE'S NAPOLEON.—Our readers will be gratified to learn that this interesting work of Art is to remain permanently in this city, having been purchased by a gentleman residing here, of whose drawing-room it forms one of the most attractive ornaments.

THE HUNTINGTON EXHIBITION.—We have learned with pleasure that this exhibition, of which a critical notice appears in another part of our journal, has been quite successful. While we agree fully with what our critic says in respect to Mr. Huntington's power in color, we think he hardly estimates sufficiently high that artist's success in representing character and feeling.

ART AND ARTISTS IN EUROPE.

MESSRS. GRANET AND PAPETY.—These distinguished French artists have lately died. M. GRANET painted a view of the Interior of the Capuchin Church at Rome, which had such success that he repeated the subject, with slight variation, fifteen times. We think that the famous *Capuchin Chapel*, which was so