

OBITUARY.

GEORGE JOHANN PAUL FISCHER.—The name of this artist, who died on the 12th of September, at the advanced age of eighty-nine years, must have passed out of the memory of the present generation. He was a miniature-painter of considerable repute more than half a century ago, and held the post of court miniature-painter to George IV. For many years his works were seen in the gallery of the Royal Academy, the last being contributed in 1852.

THEODORE BRUNI.—The *Moniteur des Arts* reports the death, in September last, of this Russian artist, at the age of seventy-five years. For many years he filled the office of Director of the Academy of Fine Arts in St. Petersburg, and since 1866 superintended the School of Mosaics, an art for which the imperial city is famous. Bruni's principal pictures are the 'Death of Camilla,' 'Christ in the garden of Gethsemane,' now in the emperor's collection at the Hermitage, the 'Brazen Serpent,' and some excellent copies of Raffaele's cartoons.

HERR SCHÖPF.—The German papers announce the recent death at Rome of the veteran artist, Herr Schöpf, whose co-operation with Martin Wagner and Pettrich in the painting of the friezes of the Valhalla early acquired for him an honourable place among the representatives of the Munich School of Art. Schöpf never at-

tained any very great reputation as a painter, but his original compositions, which for the most part deal with subjects of a lyrical and Anacreontic character, have always been popular in Bavaria, where he found a generous patron and warm friend in the art-loving king, Ludwig I., who to the end of his life continued to employ Schöpf in the capacity of adviser and commissioner in regard to the numerous artistic operations which he had organised.

M. CAMBON.—This famous French decorative artist died recently in Paris, at the age of seventy-four. Among his principal decorative works are those at the Nouvelle Opéra—'La Sylphide Janita,' 'Zerline,' 'Les Nocces Vénétiennes,' and 'Le Corsaire.'

JAMES FRANCIS DANBY.—This English landscape-painter died suddenly of apoplexy, on the 22nd of October. He was born in 1816, and was a son of the late more celebrated painter, Francis Danby, A.R.A. The father, says the *Academy*, founding his style partly on that of the potent genius John Martin, was famous for his striking effects of sunset, storm, lightning, &c.: the son also was especially a sunset-painter—not certainly of the first order, but of sufficient force and brilliancy to catch the attention and secure the admiration of many exhibition-visitors.

NOTES.

IN THE STUDIOS.—Edwin White, who has been pursuing his profession in Italy during several years past, returned home last spring, and has recently opened a studio in this city. While abroad, and residing in Florence, he made a large number of studies of the famous old edifices in that city and of the incidents connected with them. One of the most interesting studies of the series, which he has since reproduced in a picture, gives a view in the Bargello, and illustrates the scene of "Giotto painting the portrait of the poet Dante." This portrait, or the portrait made from the sketch, was discovered on the walls of the chapel, as is well known, after having been covered for two centuries with white-wash. Mr. White represents the poet Dante posing for Giotto in one of the apartments of the Bargello. The artist is seated before a window with his sketch-book open upon his knees. The picture is well composed and painted in a strong and vigorous manner. Another painting of historical interest gives a view of the interior of the Santa Maria Novello in Florence, with a sketch of Cimabue's celebrated painting of 'The Virgin,' which, after its finish by the artist, was borne from his studio by the Florentines in procession to the place where it now reposes. Of views on the Nile, Mr. White exhibits a sunset at Gergah, with the foreground in shadow and the domes and minarets of the old city strongly marked against the early evening sky. There is an impressive feeling expressed in the work which is very attractive.

Maurice F. H. De Haas has upon the easel a large picture of a wreck on the Long Island shore. The beach is drawn in perspective, with the surf breaking over it in long, curved lines. In the outer line of the breakers there is a stranded brig. Her masts and rigging are yet standing, and the crew and wreckers are busy on her deck in securing the cargo, a part of which is already piled upon the sandy shore. The sky is covered with drifting clouds which indicate the breaking of the storm, but the waves are yet high, and, wherever the white-caps show, the effect of the wind is vigorously felt in the shower of spray which is sent whirling over the turbulent water. In the foreground the beach is broad and flat, and the marks of the receding tide, as well as the texture of the sand and shells, with which it is strewed, are painted with great force. The distant part of the beach is also worked up with great

care, and the peculiar hazy effect of the atmosphere, which resembles drifting sand after a storm, is also a marked feature of excellence.

One of the latest pictures from the easel of Richard W. Hubbard is a scene in the Adirondack region, bordering on a mountain-lake. The picture is taken from a high point of view, and illustrates a broad extent of territory. The lake lies apparently at the feet of the spectator, and beyond it is a valley, bordered by rugged hills, through which plunges, in a series of cascades, a mountain-stream. There is a fine display of art in the treatment of this picturesque mountain-gorge, with its forest foliage and rock formation, and it illustrates in a marked degree the wild grandeur of the region. The water, too, is delineated with great power, and its quiet is disturbed by the rapids at the head of the lake, which send ripples of snow-white foam eddying over its surfaces. The sky is painted with rare tenderness and feeling. It is covered in part with transparent cloud-forms, and its delicate tones possess in a marked degree that suggestion of depth and transparency which is so impressive in Nature.

Mr. George H. Story's latest picture represents a wood-scene with figures. In the foreground there is a sweet-faced woman standing in a musing attitude in front of a white-birch tree. A dead bird lies at her feet, and her eyes are cast down as if mourning at its fate. In the distance, in the shadow of the forest, are two hunters, but they are pushed off, as it were, into obscurity, and do not disturb the tranquillity of the scene. Their presence is suggested, however, in the dead bird which they have killed and has fallen at the feet of the lady in the foreground. The form of the woman is clearly drawn, and every detail of forest *débris* and vegetation is painted with charming freshness and feeling. Another pretty subject, but of cabinet size, represents a boy in a well-worn red frock and barefooted wandering on the sea-beach with a tiny sloop under his arm. This subject is entitled "The Fisherman's Pride."

PICTURES AT MR. AVERY'S GALLERY.—Among the picture importers who have always maintained an elevated standard in their Art-selections is Mr. Samuel P. Avery, and a visit to his gallery, 88