

ference to the picture itself, one would imagine that S. E. Waller's 'Home?' (453) in spite of its suspicious note of interrogation, implied also something "homely;" but in this old Jacobean mansion

"There is no sign of home,
From parapet to basement."

The speckled deer nibble familiarly at the vine which wanders at random over the front of the house, and a young fawn looks with innocent inquiry at the lord of the manor, who, having dismounted from his horse, pushes open the half-unhinged iron gate and stays his steps there, overcome for a moment by the sight of the desolation that has come to his ancestral home. Mr. Waller is, we believe, a young artist, and if he is always as happy at expressing the sentiment which suggests itself to him as he shows himself here, he will soon make his individuality felt.

'The Athlete,' in bronze, wrestling with a Python, by Frederick Leighton, which gives character and importance to the lecture-room this year, is nobly classic in feeling, yet full of such realistic detail as modern anatomical knowledge demands. We have no space to enter into special criticism. Larger experience in modelling might, here and there, have given greater appearance of mere surface-freedom; but no increase of manipulative practice would have added to the grandeur and completeness of Mr. Leighton's 'Python-Slayer,' any more than would the most perfect finish have increased the awe with which we gaze on the reclining figures on the tombs of the Medici in the Sacristy of San Lorenzo. Under the Chantrey bequest the Academy authorities have secured Mr.

Leighton's work for the sum of two thousand guineas. Under noble inspiration, also, must Lord Ronald Gower have worked before he could have arrested, as it were on the very threshold of death, two such figures as are in the Sculpture-Gallery. Last year he exhibited an ideal head of 'Our Saviour on the Cross,' which might have been conceived by Alonzo Cano in the religious rapture of a vision, so exceedingly sad was its expression. This year he turns with increase of success to secular history, and gives the world renewed assurance of being a great sculptor. The white marble form of Marie Antoinette, attenuated and tall, with head erect and face sublimed, as she leaves with stately step the Prison of the Conciergerie on the day of her execution, is startling in its vividness; and were one to come upon the figure suddenly in a moonlit room he would draw back and say he had seen a spirit. His other work is in bronze, and holds the place of honour in the Sculpture-Gallery. It represents a warrior of the old Imperial Guard lying wounded to death on the battle-field; but who, hearing the approach of the foe, with his right hand for a lever, lifts himself partially and painfully from the ground, and, grasping his musket, looks over his left shoulder with the grand defiance of Prometheus on his face, and hurls at the enemy with one final life-effort, "La garde meurt, et ne se rend pas!" The words may be apocryphal; but their spirit is characteristic and accepted as gospel. All the military details of dress and accoutrement are given with religious fidelity, yet the ideality and grandeur of the figure remain untouched.

NOTES.

EDWIN WHITE, N.A.—Edwin White, N.A., died suddenly at Saratoga Springs, on the 7th day of June, in the sixty-first year of his age. He was born in South Hadley, Massachusetts, and showed a taste for Art-studies at a very early age. When twelve years old he began to paint, and his ambition to become an artist was stimulated at the time by the arrival in his native town of a travelling portrait-painter, who took an interest in his work, and gave him some instruction in the use of colours. His first regular course of study began in Hartford, Connecticut, when in his twentieth year, under the direction of a Mr. Hewins, a local artist of some repute. A few years later he went to New York, where he put himself under the instruction of the venerable John R. Smith, and also studied in the schools of the National Academy of Design. He now made rapid progress in his studies, and was recognised as one of most brilliant young painters of the time. During the existence of the Art Union many of his paintings were distributed under its auspices. In 1849 he was elected an Academician of the National Academy of Design. Mr. White was married in 1841, and during the years of his early wedded life he determined to go to Europe as soon as his means would warrant the undertaking, to continue his studies; and in 1850 he went to Paris. While there he studied under Picot, and also in the Académie des Beaux-Arts. Two years later he went to Düsseldorf and studied with Carl Hübner. Lessing, at that time, was the great leader of the Düsseldorf school, and while there he was Mr. White's firm friend and adviser. After leaving Düsseldorf, Mr. White visited and studied in Florence and Rome, and finally returned to Paris in 1856, and sailed for home in the following year. His first pictures painted before going abroad were: 'Age's Reverie,' 'The Death-bed of Luther,' 'Milton's Visit to Galileo in Prison,' and 'The Old Age of Milton.' While in Florence he painted 'Pocahontas informing John Smith of the Conspiracy of the Indians,' for the late General Kearney, of New Jersey; and in Rome, 'Michael Angelo in the Atelier of Titian,' for the late General Wadsworth. In the winter of 1857-'58 Mr. White returned to Europe. He painted when in Paris his great picture of 'Washington resigning his Commission,' for the State of Maryland, for which he received \$6,000. He returned home in 1860. On his return to New York he worked steadily at his profession, and gathered around him a large class of pupils. In 1869 he again went to Europe, and after a brief stay in Antwerp he settled in Florence, where he remained until 1875, when he returned home. His health began to fail from that time, and he accomplished very little work.

Mr. White's knowledge of Art was very great, and he was an assiduous student. His aim was the illustration of historical events, and, if he was not always successful, none can dispute the earnestness of his efforts. During his career, or until his return from Europe in 1875, his pencil was never idle, and he painted a great number of pictures, which

are scattered all over the United States. Some of his best-known paintings are 'The Requiem of De Soto,' painted for the late Simeon Draper, of New York; 'The Evening Hymn of the Huguenot Refugees,' in the collection of the late Mrs. Lee, of Boston; and 'Washington reading the Burial-Service over the Body of General Braddock,' owned by Mr. Henry K. Sheldon, of Brooklyn. Mr. White's greatest historical composition, which was left unfinished at his death, represents 'The Signing of the Compact on the Mayflower.' By his will he gave the latter picture to the Art-Gallery of Yale College. To the Metropolitan Museum of Art in New York he left his picture of 'The Antiquary;' to the South Hadley Seminary, in Massachusetts, his picture of 'Leonardo da Vinci and his Pupils;' and to Amherst College, where he was made a Master of Arts in 1855, his 'Sabbath of the Emigrants.' He also left a collection of cartoons, sketches, and a picture, with orders to have them sold for the benefit of the poor of the Church of the Holy Communion in New York. Mr. White was possessed of great amiability of character, and he engaged the respect and friendship of the entire profession. He was quiet and refined in his manners, and the subjects illustrated in his pictures were always attuned in sentiment with some lofty motive which reflected the purity of his mind and heart.

BOSTON.—The gallery of the Museum of Fine Arts, which has become a place of general popular resort, and the opening of which on Sundays has had perceptibly good results, has been rearranged for the summer. The pictures have been rehung, and already it is apparent that the gallery is inadequate to its purpose. Many additions have been made within the past month or two, some of which are worthy of note. Especially so is a very striking canvas from the brush of Courbet, the French painter, an idea of which may perhaps be got from its name, 'The Huntsman and Dogs.' Courbet's genius for magnificent greens was never more finely displayed; while the figure of the huntsman, and the vividly expressive attitude and drawing of the dogs, show that most rich and skilful colouring is not his only talent. Among other recent additions worth mentioning are several from the gallery of the late H. E. Magard: 'The 'Lunatic,' by Merle, a strange, wild female figure; an 'Italian Beach and Castle,' by Troyon; a 'Funeral Procession at Venice,' by Brion; and a very picturesque scene, portraying a team standing in the shadow of a barn, the scene being laid in now much-heard-of Wallachia. Several pictures, among them a scene on the Loire, by Daubigny, and one on the Nile, by Fromentin, have been added to the gallery by Mr. John C. Phillips. Duverneck's study of 'A Circassian,' and several small landscapes by Corot, have been presented to the museum by Miss Hooper; and the same lady contributes a very striking landscape by Lafarge, representing a series of pastures with grazing sheep, the perspective of which is especially worthy of admiration.

Other notable pictures have made their appearance in the gallery, among which we may note a 'Marguerite,' by William M. Hunt, and 'Washerwomen' and 'Woman milking,' by Millet, loaned by Mr. Brimmer. Mr. Hunt's idea of Marguerite is scarcely that of most readers of "Faust," and he has somewhat departed from the poet's setting of the piece by placing Marguerite plucking the leaves of the daisy in an open grain-field. While the conception is open to criticism, however, the execution is so fine as almost to lead one to forget it. Millet's 'Washerwomen' is full of the mellow glory of this artist's best landscape style. It is an evening scene by a river, and "all the air a solemn stillness holds." The picture has a powerful charm, for it is rarely that an artist catches, as Millet has done here, the very spirit of that brief, solemn period when twilight is just deepening into night. Millet's other picture is less impressive, and proves his versatility by contrast. . . . Most of the Boston artists of note have deserted their studios for congenial retreats where to catch new inspiration and fresh materials from Nature; and it will be some time before anything new can be looked for in the galleries.

NAPLES.—The Naples Exhibition continues to interest the public, and the number of its visitors is still large, although it is no longer a novelty, and the awarding of the prizes has removed the suspense and curiosity which lent a greater zest to the occasion. For paintings Tusquets and Gérôme received diplomas, not prizes, since they are strangers, and the exhibition is only a national Italian one. To Michetti and Palizzi 4,000 lire each were assigned; to Pagliano, Fiore, De Chirico, Cammarano, Netti, and Busi, 2,000 lire; to Boschetti, Toma, Ferroni, Signorini, Joris, Venturi, Carlandi, and Mancini, 1,000 each. To the best water-colour and miniature artists diplomas only were given. Ercole Rosa obtained the first prize, 4,000 lire, in sculpture; and the second, 2,000 lire, was given to eight others—D'Orsi, Amendola, Belliazzi, Franceschi, Grita, Ferrari, Bigi, and Fantacchiotti. In architecture, Castelli and Calderini received the first award, 1,000 lire each; to three others the second, 400 lire, was assigned; and still a third, of 200 lire, to other three for their plans. In examining the works appraised, whether they were each the best absolutely of their class, may be a question, but that they merited much praise is not to be doubted. The Italians themselves admit that the paintings of Gérôme and Tusquets are the best in the exhibition. Thus these representatives, the former of French, the latter of Spanish art, have at once, with each a single work, shown an unquestioned superiority, spite of the excellence and number of the paintings by Italian artists. St. Jerome, leaning his head upon the lion he had tamed and made his companion, is the subject Gérôme selected in which to show the Italians his power. It has given him the occasion to demonstrate his artistic acquaintance with the human and animal form, as well as his rank as a colourist. The lion is larger than life, thus forming a more imposing contrast, and giving a more symbolic character to his association with the aged, spiritualistic saint, whom he regards with an almost human and affectionate expression. The painting of Tusquets is of so interesting and winning a character as to absorb the thoughts rather with the poetical scene represented than with the skill of the artist. It is entitled 'The Conca of Ave Maria.' Two women are filling their *concas* at a fountain. One, leaning against the parapet and waiting for her quaintly-formed vessel to fill, is in deep meditation, while the other is raising to her head the already water-weighted utensil, and is about to return. It is sunset. The sky's blue is broken with white clouds, beginning to be tinged with rose and gold. The two at the fountain are in shadow, as also the whole foreground, standing out, however, with remarkable clearness against the light shades behind.

ROME.—The Minister of Public Instruction has published the programme of competition for the new National Exhibition Palace to be constructed in Rome. An area of 6,000 square metres has been assigned to the edifice along the Via Nazionale, from the church of San Vitale towards the Via della Consulta. A part of this space is to be left open for the exhibition of works outside of the building. The principal front is to be towards the Via Nazionale, but there are to be four, and two stories, one a ground-floor, suitably raised above the level of the street, and a first story. The edifice will contain halls for the exhibition of works of painting, sculpture, architecture, and kindred arts, and for the use of the modern gallery. They will be continually lighted, avoiding, as far as possible, reflected lights. The access and passages for circulation must be ample; and the building is also to contain offices of administration, the *locale* for the jury, rooms for the habitation of the custodian and porter, for the dispensing of tickets, &c. In the part below the ground-floor will be places for storage, for fire-pumps, &c. The competitors must send their plans to the Minister of Public Instruction not later than the last day of November next, each plan to have a motto or epigraph, to be reproduced upon a small package containing inside

the name of the author. A prize of 8,000 lire will be given to the originator of the best plan. A committee of artists, comprising Bompiani, Desanctis, Jacovacci, and Marucchi, have presented themselves to the syndic of Rome to confer upon the plan of the edifice.

Just now, the visits of the pilgrims, and their gifts to the Pope, are exciting great interest at Rome. The entire *loggia* of the *Carte Geografiche* in the Vatican, and another adjoining *loggia*, are filled with these presents, many of which are really artistic. Naturally, there are only objects of a religious signification. Chasubles (the outer priestly garment, with a hood and large gilt cross on the back), of every kind and color; surplices, worked by patient nun-hands; capes, embroidered in colours upon gold plating, in which the art of the fourth century is rivalled—all are arranged upon the long walls of the *loggia*, resembling, in the blending of so many colours, a rich Oriental bazaar. The presents are divided into compartments as numerous as the donating nations. In the French section, prominent is the gift of the marshal-president—a magnificent tapestry-hanging. At one portion one would seem to be before the showcases of the Bocconi Brothers. There are portmanteaus of cloth, enclosing all that is necessary for celebrating mass. At the end of the *loggia* is the candlestick-lustre presented by the Venetian Catholics. It is a pyramid, bearing eighty-four torches, in three stories. On the base, in the centre, amidst draped arms rising above baskets of flowers, gracefully arranged, is the tiara. On the four sides are: 1. The Lion of St. Mark; 2. The words "Pio IX—Venezia Cattolica;" 3. The escutcheon of the Society and "Società Musaici di Murano;" 4. "A Pio IX nel Giugno, Giubileo Vescovile di Pio IX." The tiara is of silk, in the papal colours—yellow and white. The final destination of this graceful candelabrum is the hall of the Princess Mathilde or the Library. The gift of the "Sons of Catholic France" is a huge piece of furniture, to contain the Bull of the Dogma of the Immaculate Conception in all the languages into which it has been translated. It is surmounted by a statue of the Virgin, crowned with a diadem studded with diamonds and pearls. The woods, precious metals, mosaics, paintings, bas-reliefs, intaglios, and architectural ornaments, make it very rich and ornamental. The chair brought by the pilgrims of Marseilles and Limoges, to serve as a pontifical throne, is of ancient oak, carved and gilded, with medallions, portraits, and luxurious upholstery. Here and there, to break the monotony of the chasubles, there are Turkish carpets, caskets of odorous wood, inlaid tables, Bordeaux and other exquisite wines.

TURIN.—An Art Exhibition was opened in May at Turin. It consists of about 400 works, the majority oil-paintings. There are several water-colours, but few works of sculpture. The critics mention with especial praise three large paintings that would do credit to any exhibition: 'The Wife of Claude,' by Francesco Mosso; 'Wandering Actors' (a study of dogs), by Pietro Morgari; and 'A Shipwreck,' by Enrico Junck. Among the *genre* pictures most approved are 'An Unexpected Visit,' by Gonin; 'Between the Ancient and the Modern,' by Gilardi; 'The Representative of Fashion upon the Alps,' by Luigi Bianchi; 'In Search of a Document,' by Volpe; 'Goethe and Bettina Brentano,' by Marchisio, &c. Of the marine-paintings are particularly mentioned: 'Polyp-Fishing,' by Biscarra; 'The Calm,' by Ciardi; 'The Grotto of the Capuccini at Finalmarina,' by Marzorati; 'A Dock-Yard at Yport,' by Stefani. Of the landscapes: 'Upon the Shore of the Lake,' by Calderini; 'A Morning without Sun,' by Petiti; 'Solitude,' by Pittara; 'April,' by Avondo, &c. There are several portraits, successful in likeness and execution, by Clara, Crosio, and Morgari, while the principal marbles are the 'Infantile Sport' of Borghi, and the bust 'Aspiration' of Trabucco. It was so large that the case containing it could not pass through the tunnels, but had to be transported by military arrangements over the carriage-roads.

Turin has finally received the equestrian statue of the Duke of Genoa, modelled by Balzico and cast in Florence.

PICTURE-SALES.—The last season, namely, the winter of 1876-'77, was very remarkable for the number of its Art-sales. According to the returns of the auctioneers, the total amount of money expended was more than one million and a half of dollars. It is well understood, however, that all of the sales reported were not real, the works being bought in by the owners. It is safe to assume, notwithstanding, that more than one million dollars' worth of pictures changed hands for cash during the winter. The most important sale was that of the John Taylor Johnston gallery, which brought in the aggregate \$327,792. This was the largest sale of paintings ever made in this country. The Leavitts made twenty-five sales during the winter, which footed up about \$400,000. Among the other collections sold were Claghorn's, for \$75,000; Henry N. Smith's, \$75,000; Seabury's, \$30,000; Evans's, \$35,000; Beaumont's, \$21,000; Charles Knapp's, \$60,000; and Frost's, \$35,000. There were several sales of works by the old masters which were reported at high prices, but they did not bring enough returns to their speculative owners to pay the cost of framing.