

THE CRAYON.

NEW YORK, APRIL, 1858.

Sketchings.

THE VIRGINIA STATE MONUMENT AT RICHMOND.

The inauguration of the Washington monument at Richmond, erected by order of the commonwealth of Virginia, took place on the 22d February last.

Apart from the interest, nationally, which surrounds a monument erected as a tribute to the virtues and services of Washington, the Virginia monument is of special import to lovers of Art. The monument is the largest yet-erected in the country, and there is an aspect of unity about it; we see the father of his country, himself a son of the soil whereon his monument is planted, surrounded by statues of co-laborers born of the same national family, all of them men that are as dear to the entire land as they are to the State that honors them. This artistic demonstration of patriotism reveals noble ideas cast in imperishable material—ideas of gratitude and reverence, embodied on a grand scale by people of to-day, as an heirloom for posterity. The monument shows that there is earnestness in the present age; we see something more than vain words to demonstrate the sincerity of patriotic expressions. The State of Virginia displays in this monument a sign of the faith that is in her, by employing Art, the only language there is that is based upon the immutable laws of the universe. In the words of Senator Hunter:

"May a long succession of such chapters of monumental history continue to tell the tale of Virginia's greatness and glory."

We quote from the National Intelligencer a portion of its interesting summary of the proceedings at Richmond, attendant upon the inauguration.

THE PROCESSION.

The streets were filled at an early hour with military and Masonic bodies, mounted marshals, dragoons, and carriages for invited guests. Before the procession was formed, a splendid flag was presented to the Richmond Commandery of the Knights Templar by Mrs. GILL. The Richmond Knights Templar appeared mounted, with lances and splendid regalia.

The procession started punctually at ten o'clock, in accordance with the programme and arrangements of Major General TALIAFERRO, chief marshal, who also commanded the military escort. The infantry, artillery and riflemen were divided into two brigades, commanded by Cols. AUGUST and WALTON, and a squadron of dragoons commanded by Col. DAVIS. The brigades were subdivided into battalions, the first one being the Lexington Cadets. The second battalion was composed of the Richmond Volunteers and the State Public Guard, Capt. DIXON. The third was the Washington and Petersburg Volunteers, commanded by Major PETER BACON.

As the column moved along Main street, the veteran Lieut. Gen. SCOTT was continually cheered by the enthusiastic crowd that completely blocked up the sidewalks, while the ladies, from every window and balcony, acknowledged their veneration for him by the waving of handkerchiefs and clapping of hands, which the old General acknowledged by raising his chapeau.

After the military came the invited guests, in carriages; the Knights Templar of Richmond, Washington and Fredericksburg; the grand and subordinate lodges of Free Masons; delegations of the offi-

cers and soldiers of the war of 1812; the Odd Fellows, the Fire Department, and a variety of other organizations.

The procession was an imposing one, and had the sun only gleamed from sabres and bayonets, and glistened upon the rich regalia, the effect would have been magnificent. The line of march was from Twenty-first street up Main to Second, along Second to Broad, down Broad to Tenth, and thence to the Capitol Square.

THE CEREMONIES.

On entering the square, where the monument loomed up in majestic proportions, the equestrian statue shrouded from public gaze, the different bodies took their assigned positions. Soon, in response to a trumpet-blast, the signal-gun announced the commencement of the ceremonies.

Governor WISE, on behalf of Virginia, welcomed the invited guests and the vast assemblage congregated to witness the inauguration, in a most cordial and inspiring address, of which the following is a copy:

"COUNTRYMEN AND FELLOW-CITIZENS: Virginia has called the Nation, its Elders and Councillors; her sister States, their Governors, Lawyers and Judges; her own people and all the children of this Confederate Family of Freedom, to assemble this anniversary birth-day around the monument she has raised to the memory of that son whose wisdom, valor and virtue won the grandest, proudest, purest of all earthly titles—'FATHER OF HIS COUNTRY!' In her name I bid you, all—all welcome to the gathering around VIRGINIA'S MONUMENT TO WASHINGTON!

"Magic name! If none other under Heaven can draw us to each other, that talisman can touch the cord of union, and clasp us hand in hand, and bind us heart to heart, in the kindred heirship of one Patriot Father! Before that august name feud and faction stand abashed; civil discord hushes into awed silence; schisms and sections are subdued and vanish; for in the very naming of that name there is the sweet concord of love, veneration, gratitude, duty, patriotism and self-devotion; in it there is the harmony of peace, and the power only of victorious war, and the spell of order and liberty and law, and the strength and beauty of NATIONAL UNION. It typifies all that there is and ought to be of goodness, and greatness, and majesty in that country we call 'Our Country'—THE UNITED STATES OF AMERICA! and that country is the best type of its father.

"We will, then, this day gather together the national affections, and bind them as American fasces around the statue erected by the mother State to the father son!

"VIRGINIA!—

"Parent of valor cast away thy fear!
Mother of men be proud without a tear!"

"What a theme! What a scene for men and angels! May our God, in whose bosom he rests, who guarded him in our country's battles, and who guided him in our country's councils, vouchsafe that his spirit may continue to hover over the land he saved, and perpetuate it, peaceful, powerful, plentiful and free, through all vicissitudes of storm and sunshine, until earthly monuments shall moulder into dust, and humanity shall triumph over the probation of time, or time itself shall be no more!

"Many are here, but one is absent. The artist, Crawford, has been called away. He worked out of the clay; alas! his own form has gone back to it; and he modelled 'Revolution' the Henry, and 'Independence' the Jefferson, and he cast the Equestrian Statue, and mounted the Washington on the war-horse—and laid down his chisel. It was finished—it was enough; and he was called from his work to meet the great original, the 'hero and the sage' himself, in a land of spirits, where images are moulded not in clay, and monuments are not 'built with hands,' and are 'eternal in the Heavens!'

"His widow is here. She sees through her tears of the joy of grief a husband's masterpiece link his name, perennially, as bronze and

marble last, to all the worth of Washington! Gently, softly, tenderly we bid her welcome, but *not to mourn*. No! fame has already sounded:

"Crawford! thou art fallen . . .
 . . . and some limbs of sculpture fell with thee;
 But from the ranks of Virginia's chivalry
 A glory has burst forth, and matchless powers
 Shall make th' eternal grace of sculpture ours.
 Th' eternal grace! alas! the date assign'd
 To works, call'd deathless, of creative mind,
 Is but a speck upon the sea of days,
 And frail man's immortality of praise
 A moment to the eternity of time,
 That is and was and shall be, the sublime.
 The unbeginning, the unending sea,
 Dimensionless as God's infinity!"

"But my part is only to welcome you and introduce our chosen bards and orator, who will sing and say this day's story in stronger, sweeter strains than I can sing or say."

The Masonic exercises were then performed in accordance with the rites of that ancient order. ROBERT C. SCOTT delivered the Masonic address, which was a very impressive one.

JOHN B. THOMPSON, Esq., the gifted editor of the *Southern Literary Messenger*, read the initiatory poem, which is a most able and finished production. After a spirited introduction, reviewing the character of Washington, he gave a vivid history of the statue, with a tribute to the deceased sculptor, and a glowing description of his master-piece before them. In conclusion, he adjured all present to renew their vows of patriotism, and expressed a hope that when the statue should have mouldered into ruin, and the State which gave it birth should be waste and desolate—

"Our honored Commonwealth shall still receive
 The purest worship grateful love can give;
 Her praise according millions shall proclaim,
 And earth's remotest age shall bless VIRGINIA'S name!"

Then followed the noble oration by Senator HUNTER.

JAMES BARRON HOPE, Esq., then delivered the concluding ode, which was a patriotic and highly-finished composition. At its close, the statue was unveiled, and saluted by the military and the cheers of the assemblage, the artillery pealing forth a national salute.

The troops then wheeled into column, and paid a marching salute to the statue of the "first President and the first Lieutenant-General—George Washington." They were afterwards reviewed by Lieutenant-General SCOTT, attended by a brilliant staff.

THE MONUMENT.

Crawford's monument is considered his master-piece, and one of the greatest triumphs of American art. The basement is in the shape of a star, with six points, upon each one of which will stand a statue of one of those Virginians who so effectively aided the *Pater Patrie* by their eloquence, their genius or their swords. Patrick Henry, with his arms raised and extended, is energetically advocating independence; while Jefferson, in an attitude of earnest contemplation, holds in one hand a pen, and in the other the Declaration of Independence. When all of these figures are finished and in their places, the effect will be very striking.

In the centre of this group, and towering above it, is the colossal equestrian statue of Washington, which, including the charger, is twenty-five feet high. The great chiefestain is represented in full Continental uniform, at the critical moment in a battle. His horse is reined up, and partly thrown upon the haunches, as if suddenly checked while moving rapidly, while the rider "sits on the beast with majestic ease, and, as if something had suddenly caught his attention in the distance, he is pointing forward and rather upward with his hand, while his head and face are slightly turned to the left, and might indicate that he was either calling the object that had just struck his own eyes to the notice of his companions, or was giving a command to be executed at the spot to which he points. The figure

is erect, the chest thrown forward, the knees pressed to the saddle, the heel nearly beneath the shoulder, and the sole of the foot almost horizontal. The seat is a military and not a hunting seat, and the whole impresses the mind with the idea of perfect ease, calmness and command." So says G. P. R. JAMES, the novelist, who should be a judge.

At eight o'clock a grand illumination was generally commenced and kept up until ten, with blazing bonfires at various points. Some of the transparencies were admirably executed.

The following statement of the cost of the monument appears to be authentic. To the estimate should be added the expense of the foundation, superstructure, etc., amounting (we believe) to something like \$50,000.

COST OF THE VIRGINIA MONUMENT.

The pedestal is of rather an elaborate construction, forty-two feet high, with a winding staircase in the interior leading to the bronze plate on which the statue stands, round which there are openings, from which a view of the city may be obtained. The statue itself is twenty-six feet high, making the total height of the monument sixty-eight feet. Mr. Crawford's share of the work, and the prices paid for it, have been as follows:

For Equestrian Statue of Washington	\$30,000
For Statues of Jefferson and Henry, each	\$9,000 18,000
For two Shields representing the great seal and coat of arms of Virginia, each	\$2,000 4,000
For stars and wreaths	975
		\$52,975

In addition to this, there is yet to be paid for a Statue of George Mason (with a like sum to Randolph Rogers, Esq.)

..... 4,500

Making Mr. Crawford's total receipts

..... \$57,475

In addition to the foregoing, three statues in bronze, of Thomas Nelson, Jr., John Marshall and Andrew Lewis, are to be executed by the sculptor Randolph Rogers, who is to receive for them \$9,000 each. Mr. Rogers's entire bill will amount to \$31,500, which, added to that of Mr. Crawford, will make the total cost of the seven statues and the other bronze work, \$88,975.

THE ARTISTS' RECEPTION.

The last reception of the series for this season came off on the evening of the 12th February. A larger company than usual honored the occasion; more than eight hundred and fifty persons entered the saloon during the course of the evening. The ample collection of works of Art was even more attractive than before, consisting of larger and, generally, more carefully executed pictures, and a greater variety of subjects. We regret that our space admits of but a glance at the titles of the most prominent pictures: of Lawrence's works there was a portrait of Leigh Hunt, a crayon drawing of Carlyle, and one of Marcy; Staigg contributed several pictures, including a choice miniature of a lady; Stone had an unfinished but beautiful portrait of a lady, showing what we would like to see more frequently—for the sake of public instruction—a picture in one of its progressive stages. The landscape productions were numerous; W. Hart sent, among others, a view of the Cheney Homestead, the birthplace of Seth Cheney; Mignot furnished two South American scenes; Kensett contributed one of his quiet and tender evening scenes; Shattuck, Colman and the Hills, many sketches and small compositions; Cropsey, through the kindness of Mess. S. P. Avery and G. Vanderlipp, several studies from nature; Sonntag, a mountain scene; Durand, a study of a pine-tree; McEntee, a faithful study of trees. As a further installment of portrait-art, we noticed Greene's fine heads of Aspi-

ration and Evangelides the Greek, an ideal head by Rossiter, a portrait of a lady by Wenzler. Baker's contributions included a group of full-length portraits, in a picture of cabinet size, and two charming heads of children. There was a Sibyl labelled, "commenced by Seth Cheney in Florence, and finished by H. P. Gray." Colyer furnished a crayon portrait; Lazarus sent a fancy head, and Blauvelt three sketches in oil; Blondell had Shylock, a sketch; Carpenter contributed two portraits in oil, and Miss Freeman a crayon drawing of a lady. Among the figure-subjects, Hall contributed several works, one of them large, called the Snow Squall, besides several Shakespeare studies; the name of Mrs. H. P. Gray appeared by the side of a miniature group of Cupids; Bellows sent a moonlight scene, and a cabinet-picture called the Broken Pitcher; Edmonds was represented by Reading the Scriptures and a group characteristic of Rural Life; Hicks had a cabinet-portrait of a lady reading a letter by sunset light, and a landscape study with figures; Tait furnished a picture of two Indians in a canoe, one of them about to fire at a deer; Heine sent photographs of a marine subject, and a scene in Central America. Hays sent a dog asleep, but before ten o'clock the same dog woke up.

There were several attractions by non-residents. Among these we would mention a landscape by Lambinet, the property of J. A. Suydam, Esq., and a cabinet-picture by Duverger. There was a sketch by Cole, and a French picture called *The Nest*, loaned by Williams and Stevens. G. C. Lambdin, of Philadelphia, was represented by the invalid Mother, and Weber, of the same city, by a landscape. Oertel, of Washington, had a fine drawing of St. Paul, belonging to Dr. Quin. Edwin White was represented by a spirited sketch. In addition to the above were two pictures of special interest, one being an original Hogarth, and the other an original Wilkie, the latter being a study for the *Village Politicians*. The whole number of works contributed amounted to one hundred and fifty.

Considering that the progress of Art depends upon its social recognition, the series of receptions just terminated, strikes us as the most serviceable institutional effort in behalf of the cause that has occurred here within the last ten years.

EXHIBITIONS.

An exhibition of Art is projected in Charleston, S. C. A circular says:

"The Art Association has commenced under the most propitious circumstances, and its prospects are cheering and healthy. A permanent gallery, for the exhibition of Art, will be opened on the 1st of March, to which members of the association, with their immediate families, will have free access. Contributions of paintings and statuary, for exhibition, are respectfully solicited, and the greatest care will be bestowed upon them during the period they may be loaned, so as to protect them from injury. The hall selected for the 'gallery' is itself a safe building, being well secured, by metal roof and iron shutters, from danger by fire."

An exhibition is open at Washington—but we have no idea of its attractions—not even a catalogue.

From the catalogue of an exhibition of "Paintings and Marbles," now open in Albany for the benefit of the poor, we take some particulars of the group entitled *Landing of the Pilgrims*, designed and modelled by Palmer for the east pediment of the north wing of the capitol at Washington. The design embraces thirteen figures. These figures represent the most important among the pilgrim passengers of the *Mayflower*, and are intended by the artist to symbolize various qualities and virtues.

Brewster stands as the central figure, and he typifies *Hops*; on either side are Rose Standish and Mrs. White and child, who are intended respectively for *Faith* and *Charity*, and on either side of them, adapted to the inclination of the pediment cornice, appear Bradford as *Enterprise*, Standish as *Defence*, Priscilla Mullen and Boy as *Purity*, John Alden as *Adventure*, Robinson as *Reverence*, Little Girl as *Investigation*, Carver as *Mekness*, and a crouching Indian and a wolf at the extreme ends as *Danger*. The catalogue says: "As this work could embrace "only a limited number landed from the *Mayflower*, the artist "has selected from them such as would, in his opinion, best embody, typically, the spirit which actuated, guided and sustained them, together with the surroundings and associations." Among the remaining attractions of the exhibition are several landscapes by Hart, Durand, Kensett, Church, Doughty, Boughton, Gay, Cropsey and Huntington. Of figure subjects, Terry is represented by "Ruth and Naomi;" Gray by "The Apple of Discord;" J. T. Peele by "The Song of the Shirt," and other works; Chapman by "The Lazy Fisherman;" Edmonds by "Com. Trunnon and Jack Hathaway;" Huntington by "Piety and Folly;" Freeman by "The Italian Beggar Boy," etc., and Matteson by "Trial of a Young Girl for Witchcraft." The rest of the exhibition is made up of various works by modern European artists, including a portion of Dr. Magoon's fine collection of water-colors, together with an adequate installment of the "old masters."—An exhibition for the benefit of the Children's Hospital of Philadelphia is open in that city. The collection consists entirely of water-color paintings. We notice in the catalogue titles of works by many of the water-color painters of England, including some of the most eminent; Stanfield, David Cox, Copley Fielding, Richardson, Lewis, Mole, Rowbotham, Pearson, Woolnoth, Fripp, Jutsum, Cattermole, Buckley, Davidson, Finch, Philp, etc., etc.

We have also to chronicle an exhibition in Troy, according to the following letter from a correspondent:

Troy, March 18, 1858.

Dear Crayon:

There are some two hundred pictures on exhibition here, with eleven pieces of sculpture, by H. K. Brown, Palmer, Thorwaldsen, Ball Hughes and Canova, and a very delicate piece of wood carving of fruit and game, by T. W. Wallis, of England, said to be one of the finest in the country.

Of the pictures: there is *Catskill Creek*, by J. M. Hart; and *Death of Uncas*, by Cole, which is very effective; but owing to its position is not very easily seen, requiring close attention to distinguish the principal figure, who is clinging to a rock or crag, that he has reached after leaping over a chasm which separates him from his pursuer. On both sides, and in the background across a wooded valley are mountains; a thunder-storm is at the left, and the sunlight shining through the clouds from the right, illuminates the profile of a large mountain and part of the plain at its base. A *Sketch, in sepia*, by F. O. C. Darley is, as is usually the case, very expressive: the drawing indicates the time of cutting grain, as may be seen from the figures in the background. In the foreground are several sheep, and a figure of a girl holding the handle of a rake, the other end resting on the ground; she is turned towards a boy who is seated very carelessly on an old farm-horse, both being relieved by a large tree. The *Theft*, by James House, of Troy, represents some children stealing fruit from a wagon; and another picture, by the same artist, shows them in the act of eating it; while behind a wall is seen the teamster walking slyly, whip

in hand, to effect their punishment. A Forest Scene and Winter Scene, by L. R. Mignot, are very carefully finished productions. Study from Nature, by H. K. Brown, is a portrait; but hung so high as to be hardly distinguishable. The Falls of the Kaaterskill, by Cole, as seen from below, on the south side of the stream, is an interesting work. The foreground is made up of trunks of trees and rocks; below which is a small pool of water. The high fall is seen through an opening of the leaves and branches at the top of the picture. The Young Cook, by David de Noter; Interior, by Charles Veneman. Galileo before the Inquisition, by Earl; and Waffle Fête, by F. De Braeklaer, are works by foreign artists. The Cross, by Wier, in this collection is, I believe, the same subject as the large picture in the church of the Holy Cross, in this city. There are portraits of several of the late prominent citizens of Troy, and a number of "old masters." The collection so far has been very well attended, and will, no doubt, be a source of profit to the Young Men's Association, for the benefit of which it was made, the room being filled day and evening. To judge from the numbers apparently interested in Art-matters, it would seem that the CRAYON ought to receive great favor among them; it certainly should do so, and doubtless would, if more generally known.

THE Pennsylvania Academy of the Fine Arts, at Philadelphia, receive pictures for the spring exhibition until the 5th April. Let Philadelphia be remembered by artists; that city is remarkable for its encouragement of Art. The Academy and the public evince a greater love for Art, by purchases of pictures from their exhibitions, than any other city in the Union.

DOMESTIC ART GOSSIP.

CHICAGO, ILL., February, 1868.

Dear Crayon:

This city grows rapidly in population, and is much improved by the many fine buildings for commercial purposes and residences that are constantly in progress. In stores, brick with stone trimmings for fronts, is employed, also iron brought from New York and Philadelphia, and some stores are constructed of limestone, quarried in a section south of here from ten to twenty-five miles distant. The material last mentioned is of two hues: one a cool whitish-grey, the other a warm cream or buff, both surpassing in delicacy any stone in use in New York. On Michigan Avenue, which fronts on the expanse of the great lake waters, and on Wabash Avenue, immediately behind, are many handsome residences of the Fifth Avenue class. Some twenty architects practice here, and there is promise of a large field for them hereafter. The grade of the main streets, eleven miles in aggregate, has been raised five feet, and the streets present a very unfinished and temporary look; the street becomes very important, but its elevation dwarfs and belittles the buildings on account of many of the first stories being razed into basements. The depression of sidewalks necessitates numerous steps of varied series, from one to eight up and down, which gives some trial to invalid and timid pedestrians. House-raising by screw-power is going on, and sidewalks and streets will be hereafter more on a level; one large four-story store, contents and occupants, has already been elevated. Fine arts do not flourish much here at any time, and less now, under commercial embarrassments. There is no public gallery; there are some pictures by Durand, Kensett, Cropsey, and others, in private residences, and in New York some liberal commissions have been given for more. In Cooke & Co.'s bookstore is for sale Nahl's painting, Lady with Paroquet (dated 1850), in which much gay-colored still-life is carefully rendered;—price asked,

\$2000. The only painting besides this is a copy from Ranney's "On the Wing," by Wilson, of Philadelphia;—price \$500. There is shown at the same place a model in plaster, two feet high, of a monument commemorative of the firemen who lost their lives in Lake street, on the occasion of a conflagration. The design embraces pillar and base, with firemen's insignia, and is surrounded by a group of firemen rescuing an associate, while Death, with a dart, emerging from smoke and flame, is about to strike both. The monument, when completed in full size, will be thirty feet high, and will be placed in Dearborn Park. A portrait bust of Judge McLean, by Frankenstein, the sculptor, has been subscribed for, and copies are to be ready in May or June. It is spoken of as a characteristic likeness, and is ably modelled. Five portrait painters, of whom G. P. A. Healy has the widest reputation, reside here, also one "firm" of landscape painters, eight "general engravers," three wood engravers, eighteen daguerreotypists and photographers, two designers and modellers, eleven picture-frame and looking-glass makers, two plaster-image makers (Italians), and three ornamental plaster workers; these latter enumerations are taken from a new directory just issued, and you have them for what they are worth.

BALTIMORE, 28 Feb., 1868.

Dear Crayon:

There is in Baltimore a slow but general progress in the growth of a popular interest in Art. One of our artists, and one of talent, Harley, has just got into a capital studio, the *only* one, I may say, here—and the good effect of this beginning, I think, will be seen in the erection of a range of similar ones, somewhat after your New York idea in Tenth street. Reinhart has left us, and is in Washington for the winter. He has completed his three figures for the capitol and post-office; two of these, a "Hunter" and an "Indian," are, I hear, to be placed beside the clock in the House, a position which their beauties merit, and a proper change from their intended position beside the fireplace. The "Indian at a fountain," for the post-office is being cast. It is a very successful realization of Indian character. Mr. Newell, a successful painter of still life, has returned from Europe, and W. S. Tiffany is spending the winter engaged in making illustrations of the poets. Wood and Miller are busy. F. B. Mayer has three oil compositions on his easel. I am very glad to hear that Belmont has added the "Chess Players," by Meissonier, to his collection.*

BOSTON, March 17, 1868.

Dear Crayon:

WHEN the Beacon street Athenæum of Painting and Sculpture closed in November last, it was expected that an Art Exhibition would be held there during the winter months; but, owing to the hard times or some other reason equally good, nothing of the kind took place. Now the Spring has come the committee are making arrangements to open an exhibition on the first of May, when they will have among other new things a statue by Mr. Ives.—Ames is in Baltimore, painting full-length portraits.—Miss Clarke is painting landscapes from sketches made in Italy.—Wright exhibits, at Cotton's, a portrait of Hon. Josiah Quincy.—Barry has recently executed a crayon head of the "Diarist" of Dwight's Journal of Music.—Rowse is in town and engaged upon a likeness of Longfellow.—Several members of the Boston Art Club have finished pictures for the New York Exhibition, which they will forward immediately.—

* Such a report has been circulated, but it has no foundation. The picture has been sent back to Europe.—Ed.

Last week Messrs. Hunt and Griggs had a sale of paintings, which was quite successful.—Mr. Albert Bierstadt, late a student at Dusseldorf, is endeavoring to open an exhibition of pictures in New Bedford.—Ball Hughes delivered at the Meionaeon, on the third instant, a lecture on Sculpture, illustrated with diagrams. A highly intellectual audience of about three hundred persons listened to the interesting remarks of the artist with great attention. Mr. Hughes delivers his lecture in Dorchester this week, for the benefit of the Mount Bowdoin Association.—Workmen are employed putting in the bronze *bas-reliefs* by Messrs. Greenough and Ball, in the base of the Franklin statue, on School street. The Art Club and the Harvard Musical Association wish to have some demonstration made in honor of the late Thomas Crawford. Nothing has been decided as yet, but the plan meets with universal approval. *J.*

THE convention of artists called at Washington for the purpose of advocating the appointment of a committee by Congress, to take charge of national Art-matters, will have concluded its labors before this notice reaches the eyes of our readers. We await, therefore, the result of its proceedings. There can be no doubt as to what the Government *ought* to do; we have no precedent by which we can estimate what it will do. We understand the large Hall of Representatives will be tendered to the body of artists for their meeting. We wish we could be there to see if, as representatives of the people, the elect of the State, have any advantage over the elect of Art. We doubt it. If not, "potent, grave, and reverend seigniors," a nobler, more animated and intelligent conclave could not sit upon the national sofas.

THE American Institute of Architects celebrated the anniversary of their organization on the 22d February (see report of proceedings in another column). This institution has sprung into sound, healthy, practical operation in the course of one year, and in its connection with the broad cause of Art it presents one of the most encouraging institutional examples we have. The Institute desires to form a library; if, therefore, any of our readers can assist by contributions, they will be gratefully welcomed, and duly acknowledged by the Institute.

H. K. Brown is in Washington. He has modelled a bust of Vice-President Breckinridge, and is engaged upon a model for a statue of Calhoun.—There promises to be no lack of interest or variety in the approaching exhibition of the National Academy. Besides the pictures alluded to in our last gossip, in the landscape department of Art, there will be a large landscape by Kensett, a Newport scene, and one by J. M. Hart, a transcript of Putnam County scenery; Lake Nemi, by Gifford, will be another attraction in the same line, and one or two of Cropsey's works. Of figure-subjects there will be an important work by Merle, the painter of the Good Sister, that was such a favorite in the Belmont collection. J. T. Peele will have several subjects of domestic life; one work by Leutze will be there, if not more; also a morning scene on a Campagna stream called Malaria, by Hellingford, and Lang's Twelfth Night Procession, commemorative of the Century Festival. Edmonds will be represented by a humorous subject; Gray by one or two scripture subjects; Mount by late works, including a Bone and a Banjo illustration; Edwin White by one or more pictures.

Dear Crayon:

WILL you allow me, through the columns of your Journal, to express my thanks to Mr. Belmont and the gentlemen who have had charge of the exhibition of his pictures, for the opportunity thus

afforded of studying some of the finest works of modern European painters. To those artists and others who have not the good fortune of visiting Europe, such exhibitions are a real "God-send." I would also extend my thanks to the proprietors of the exhibitions of the French and English pictures recently open in this city. These exhibitions have afforded the American artists an opportunity of studying the excellence of European Art, and I feel persuaded the effect will be shown in their future works. The only regret expressed by almost every one who has visited them is, that they cannot always be accessible for contemplation and study. The crowds that have visited them, and the receipts (at least from the Belmont collection), show that the public are alive to works of Art. I understand there are other collections of equal merit in the possession of gentlemen of wealth and taste in this city, that have not been seen by the public. Would it be asking too much from the possessors of such works to allow them to be seen? I am aware that it seems like impertinence to ask gentlemen who out of their private means have got together a valuable collection of works of Art to throw their parlors open to the indiscriminate mass that will apply for admittance. But let these gentlemen call to mind the fact that in Europe noblemen and even crowned heads submit to this annoyance (if such it may be called) without a murmur. I would beg to suggest that they set apart certain days in the week or month, when, on obtaining a card from the proprietor, admittance would be granted; and that, if possible, their pictures be placed in a gallery and not in their parlors, which would not only place them where they could be seen to advantage, but where they could be seen without disturbing the family of the owner.

In throwing out these hints there may seem a degree of presumption in them which may give offence; but I sincerely hope they will be taken in a liberal and kind spirit, and lead to good results.

C. A. D.

PROFESSIONAL MODESTY.

"A just and reasonable modesty does not only recommend eloquence, but sets off every great talent which a man can be possessed of. It heightens all the virtues which it accompanies; like the shades in painting, it raises and rounds every figure, and makes the colors more beautiful, though not so glaring as they would be without it."—ADDISON.

Mr. Editor:

MODESTY, somehow or other, has always, like ivy to decaying walls, managed to cling most tenaciously to the real Art-student; so much so, indeed, that wherever we turn to a great and dazzling genius, we as surely encounter one whose timidity, sometime or other, had near ruined or extinguished his artistic reputation. So universal is this, and so commonly acknowledged by the world in general, that the merest tyros are too apt to assume this garb for their ascension into reputation; but, like the ancient ass, they always dexterously manage to bray under their disguise in the wrong place, and thus discover their true self. And why should one possessed of the least modicum of talent hide it under a mass of rubbishy stone, or confine it within an empty chamber? Rather should he push it along before him, and by dogged perseverance and skill, allow it to increase, as the snowball, by receiving accretion as it rolls.

I am led to these remarks by reflections upon the assurance of a friend of mine, who has endeavored to purge me of an embarrassing modesty; for, being a professor of the noble art of Architecture, I have ever desisted from puffing myself into notoriety. Indeed I am so sensible of the great esteem and value by the world placed upon modest worth, that self-denial of the good points I am morally convinced I am possessed of, induces me to hope for unexpected blessings, which invariably follow true modesty; the forbearance of which certainly should entitle the self-abnegating individual to the highest pinnacle of advancement and glory, for

"They who do much themselves deny,
Receive more blessings from the sky."

And I in common with all wise men, am happy in my own approba-

tion; happy, in that I do not sound my own gong for the numerous buildings I have designed, from the fire-and-thunder-proof meeting house to the Pantheonic or collegiate barn,—do not they speak for themselves? I am too sensible that the applause of the world makes the head dance, therefore, I cannot understand how Phocion could be so touched with the applause of an audience, as to inquire of a friend, "What slip he had made."

I am now, indeed, perched upon the topmost perch of Fame, and from which, throwing my eye around me, do I view with fatherly pride the numerous offspring of my prolific mind, noble monuments of artistic taste. Yon masterpiece of genius—a simple affair—glittering in the rays of the sun, as if beset with diamonds, is so wonderfully constructed, that not a principle, line, or detail can be traced to architectural works, in fact, I am never trammelled by the dictation of antique or modern times; it is this originality of conception which makes the great artist. We must so design a building that it should not appear what it really is. Now my eye rests upon Worth's needle, which I have placed in Miss McFimney's square; it is an obelisk located there, to suggest to that worthy maiden and her circumferential followers the sad truth that

"Extremes in Nature equal ends produce."

But my grandest scheme, and one which will carry my name down to posterity with unfading honors, is the plan I have developed for the erection of public offices for the misplacing and delaying of the people's letters. I propose to locate it at the lower angle of the Bowling Green (square), which for eligibility of site and ease of access is, I am persuaded, nowhere equalled in this town, unless, perhaps, by the lowermost angle of the Battery (square) or Governor's Island. The grand portico faces the south, and the curb-stone, and is flanked by a stone bull and bear, colored to life, but chained fast. On the private or north end I intend to locate the entrance for ladies; this is to be paved; a pair of grizzly bears will guard this entrance. An umbrageous and beautifully exquisite arcade, in airy style, will run on the west, if not prevented; whilst on the east I propose to put in windows for the use of the clerks; this will give the whole an impressive and open countenance. Each entrance is to have thirty-one steps in honor of the Union, and in every unoccupied space outside, and in the great central room I shall place fountains, which will be kept running by golden machinery. The first story will consist of one vast and superb room, the second story bedecked and finished in the most complete and scientific manner, will be occupied by the *état major*. The whole building will present to view exteriorly but one story, the almost insuperable difficulties of which I have dissipated in the most masterly and beautiful manner possible. I intend to decorate important points of the parapets and roof with revolving scowls, flapped caps, and knee-pans of new and varied designs; these will assume in a short time a rich, deep tint. In fact, this mighty structure will vie in splendor, and taste, and ingenious construction with anything ever yet accomplished. My guaranty to the public that it shall be perfect is, that I belong to no namby-pamby school, in which the capacity of my genius cannot be fully developed; that I have discarded long ago Gwilt and Chambers, and consider Angelo, Wren, Vitruvius, Palladio, & Co., as mere ancient ninnies; and that even in this very city I have piled up mammoth fronts upon the most slender and twiggy supports, that have twisted, and bent, and slid, and yet not destroyed the super-structure. The design of this celebrated building will be in my usual style, and so exclusive in its character, that I intend no one but myself shall understand it. It has been conceived in feeling, and brought forth with artistic handling.

All of which is respectfully submitted,

By your ingenious friend,

Prof. C. F. ASSUR, R.A., N.C.E., D.S.B.H., etc., etc.

N. B.—A rumor having got abroad that I am the architect of the empty monument in Trinity churchyard, of the Continental Bank, and the statue of Washington in Union Square, I beg humble leave to

deny the assertion, as I could not be guilty of begetting such specimens.

Prof. C. F. ASSUR, R.A., N., etc., etc., etc.

OBITUARY.

We regret being obliged to chronicle this month the death of Daniel Glasgow, Jr. Mr. Glasgow's talents as an artist, his youth and amiability, will cause his death to be sincerely lamented by a large circle of friends. Had Mr. Glasgow lived, he would probably have been excelled by none among us as a painter in water-colors. He died at Kilrea, Ireland, on the 29th January, of consumption, in the 24th year of his age.

Studies among the Beades.

The last published work by John Ruskin is called the *Political Economy of Art*. It is a matter of but little consequence as to what the thread is upon which Mr. Ruskin strings his thought-beads; it may be strong like a ship's cable, or as weak as a piece of tow-twine, and yet not be visible while one is contemplating the medley of forms, colors, and substances, which the string supports. The extracts we give, our readers will find of interest, either as containing desirable knowledge or opinions worthy of attention. First our eye falls upon a paragraph addressed to that merciless gorgon—the press,—over the shoulders of the public:

"A more important matter even than this of steady employment, is the kind of criticism with which you, the public, receive the works of the young men submitted to you. You may do much harm by indiscreet praise and by indiscreet blame; but remember, the chief harm is always done by blame. It stands to reason that a young man's work cannot be perfect. It *must* be more or less ignorant; it *must* be more or less feeble; it is *likely* that it may be more or less experimental, and if experimental, here and there mistaken. If, therefore, you allow yourself to launch out into sudden barking at the first faults you see, the probability is that you are abusing the youth for some defect naturally and inevitably belonging to that stage of his progress; and that you might just as rationally find fault with a child for not being as prudent as a privy councillor, or with a kitten for not being as prudent as a cat."

Perhaps the following will be of service to certain amateurs in quest of *too cheap Art*:

"You will, therefore, in the long run, get most for your money by buying original work; proceeding on the principle already laid down, that the best is likely to be the cheapest in the end. Of course, original work cannot be produced under a certain cost. If you want a man to make you a drawing which takes him six days, you must, at all events, keep him for six days in bread and water, fire and lodging; that is the lowest price at which he can do it for you, but that is not very dear; and the best bargain which can possibly be made honestly in art—the very ideal of a cheap purchase to the purchaser—is the original work of a great man fed for as many days as are necessary on bread and water, or perhaps we may say with as many onions as will keep him in good humor. That is the way by which you will always get most for your money; no mechanical multiplication or ingenuity of commercial arrangements will ever get you a better penny's worth of art than that."

And this:

"Never buy a copy of a picture, under any circumstances whatever. All copies are bad; because no painter who is worth a straw ever will