

artist, and good evidence of the value of Parisian study.—Wood, of Baltimore, who exhibited last year "The Baltimore News Vender," has sent to the exhibition of this season a figure of an old woman—"La Chiffonnière"—one of those odd and picturesque subjects which are familiar to Paris. The old woman wears a straw hat, and carries a large basket on her back; she has just found a spoon in a pile of rubbish, and seems surprised at her good fortune. The picture is carefully painted, and equally characteristic with Yewell's picture, of the advantage of study in Paris.

Of our artists abroad, we hear as follows: In London, Professor Paul P. Duggan was quite unwell—"just able to be about."—Crospey had sold his picture of the "Backwoods" at Glasgow. Some recent works from him will shortly be forwarded to this country.—John T. Peele, from the Isle of Man, sends five new pictures, which may arrive in time for the N. Academy Exhibition.—In Paris the young American artists are studying zealously. E. H. May had sold his picture of the "Italian Boy" at auction. It was purchased by Mr. Jones, of New York. He is now finishing, for the French Exhibition, a picture of "Francis the First at Prayer." May thinks of returning home this season.—Rothermel remains until July.—Edwin White has nearly completed his large work—"Washington resigning his Commission," and for a gentleman of Chicago has progressed with the "Landing of the Huguenots in Florida." He has also made a study of "Washington reading the burial-service over the body of Braddock." He leaves Paris in May for the United States.

An auction-sale of paintings, under the auspices of Messrs. H. H. Leeds & Co., took place on the 16th and 17th of March, and the following prices were obtained for the prominent pictures by American artists: "Umbagog Lake," 15 × 54, by Coleman, \$51; "Sketch," 7 × 9, by D. Johnson, \$28; "Landscape," 15 × 19, by Sonntag, \$30; "White Mountains," 7 × 9, by Crospey, \$25; "Winter Scene," 16 × 19, by Oertel, \$58; "Waiting for the Fishing Boats," 27 × 32, by Dana, \$70; "View on the Lehigh," 25 × 30, by Oddie, \$98; "Scene on the Hudson," 20 × 34, by Nichols, \$97½; "Winter Scene," 24 × 36, by Currie, \$165; "White Mountain Scenery, 22 × 37, by Shattuck, \$95; "Coming to the Point," 25 × 30, by Mount, \$185; "Campagna," 18 × 24, by Inness, \$27½; "American Scenery," 18 × 26, by Gifford, \$47½; "Grey Hood," 25 × 30, by W. O. Stone, \$72½; "A Gipsy," 29 × 36, by Lazarus, \$95; "View near Bethlehem, Pa.," 34 × 55, by Boutelle, \$90; "Fruit of Temptation," 30 × 26, by Mrs. Spencer, \$97½; "The Opera Box," 12 × 15, by Hall, \$72; "The Youth of Columbus," 20 × 34, by Rossiter, \$105; "Forest Scene," 10 × 12, by Hubbard, \$50; "The Bottle," 18 × 22, by Eastman Johnson, \$102½; "Winter Scene, N. H.," 40 × 53, by Mignot, \$345; "Mont Blanc," 18 × 24, by Cranch, \$57½; "View on the Hudson," 34 × 28, by W. M. Brown, \$87; "The Sea Shore," 40 × 60, by O. T. Dix, \$76; "Morning and Evening," 9 × 16, by Williamson, \$20 each; "Lake Champlain," 12 × 18, by Gay, \$36; "The Robin," 12 × 9, by Boughton, \$100; "Landscape," 20 × 30, by Casilear, \$305; "Landscape," 36 × 27, by Mathews, \$50; "The By-way," 16 × 22, by Bellows, \$85; "Miles Standish" (eight drawings), 24 × 28, by Ehninger, \$328; "Prometheus," by Cole, \$370; "Genevieve," 18 × 30, by Crospey, \$160; "Landscape," by Doughty, \$160; "The Flute Player," 14 × 18, by Edmonds, \$125; "The Lady Artist," 11 × 13 by G. C. Lambdin, 145; "The Violet Wreath," 10 × 12, by Stearns, \$21; "Lake in the Hills," 40 × 60, by W. Hart, \$295; "Winter Scene," 24 × 36, by Mignot, \$245; "Autumn

Scene," by the same, \$300; "Ars Celare Artem," 29 × 36, by Ehninger, \$200; "Moonlight Frolic," 24 × 36, by Hays, \$200; "The Rhymers," 23 × 30, by Lang, \$145; "Priscilla," 36 × 46, by Rossiter, \$190; "The Fishing Party," 38 × 54, by Stearns, \$160; "The Falls of Niagara," 40 × 50, by Weir, \$450; "Landscape," 10 × 14, by James Hart, \$57½; "Study," 17 × 22, by Elliott, \$66½; "The Fawn's Leap," 25 × 36, by Kensett, \$275; "Dismal Swamp," 32 × 50, by Gignoux, \$530; "Lake George," 40 × 62, by Casilear, \$510; "Tribute to Cole," 32 × 50, by Church, \$510; "A Mountain View," 24 × 30 by Durand, \$345; "Twilight," 12 × 14, by Suydam, \$40; "Cattle Grove," 37 × 38, by Darley, \$100.

Of the works by foreign artists, the "Florinde," by Winterhalter was knocked down at \$3,150; "A Cattle Piece," by Verboeckhoven, \$2,200; "Haman before Asherusus," by Van Schendel, \$295; "Turkish Washhouse, 11 × 14, by T. Frère, \$100; "The Young Student," 14 × 18, by Lanfant de Mentz, \$205, etc.

ALBANY.—Palmer has lately completed several works, the last of which is a bust of Commodore Perry. This bust is modelled a little larger than life. The drapery consists of the folds of a storm-cloak, so arranged as to display the collar, on which appears the insignia of the Commodore's rank. We believe the sculptor never saw the Commodore, and had only photographs to guide him; but with these he has succeeded admirably, securing a likeness that is satisfactory, besides stamping the bust with the spirit of a brave old commander. The bust belongs to Mr. Belmont. Another of his works is a medallion of Mrs. Dudley, the liberal founder of the observatory at Albany. Apart from its being a faithful characteristic portrait, the medallion is of artistic interest on account of the management of the hair, and a peculiar cap. Palmer has sketched a subject in miniature for a large-sized bas-relief called "Remorse." It represents a half-nude female upon a couch in a sitting posture, and supporting herself by her right arm, the drapery having fallen from her shoulders in the act of rising. Her face betokens that tumult of the conscience which has banished sleep, an expression that is further intensified by the action of the hand, which nervously clutches the pillow from which she has lately arisen. This work is in a new vein for Mr. Palmer, and one that offers a fine scope for his powers. "The White Captive," a companion statue to the Indian Girl, draws near completion. The figure is entirely nude. As a sign of captivity, the hands are tied together behind the back, one of them resting upon the stump of a tree, over which hangs the night-dress which the captive is supposed to have worn when dragged from her bed and carried off by Indians. The merits of this figure are decidedly more pronounced than that of the Indian Girl; it is larger, and is more intelligently modelled, especially in respect to some of the subtle beauties of form which are generally overlooked by sculptors. Another of Mr. Palmer's works is called "The Young Peasant." A little girl holds in her hands a bird's nest, from which, we imagine, its little tenants have but lately flown. The sad expression of the child's face is admirable; the drapery is simple, and for finish, none of the sculptor's previous works surpass it.

PHILADELPHIA.—Richards has just completed a large landscape for Mr. Gardner, of Baltimore, which is considered by artists as a great advance on his former works. The careful studies of this gentleman during the last summer are now showing forth in his works.—Hazeltine has made a great stride in his later works, having thrown off the peculiarities of his Duseldorf training, and got a little more Italian warmth.—Perry's