

NATIONAL ACADEMY OF DESIGN.—In the advertisement of our last number of the opening of the schools of the Academy, the time of application for pupils to be admitted, was made to read *Wednesday* evenings. This is an error, and it occurred through the inadvertence of the proof-reader. The advertisement should have read, "on *Monday* evenings only," as it now stands.

We give in this No. the first part of *L'Orco*, a fantasy by the authoress of *Consuelo*, which we believe has never before been translated. Its exquisite imagination, and artistic treatment, as well as its subject, suggestive of art in its grandest achievements, make it remarkable among works of its kind. We need scarcely say that it is an allegory of the fall of Venice, in which the republican and artistic feeling of its authoress are equally manifest.

DOMESTIC ART GOSSIP.

The chief objects of interest in the *Art-world* at this season, are the studies from Nature made by our artists, during their summer rambles. Mr. DURAND has made several studies of scenery in the neighborhood of the White Mountains, mostly distant objects, of the usual character of his studies. A study of *Chocorua Mountain* is the most remarkable.

Mr. KENSSETT brings back a greater number of studies than heretofore, and it strikes us, of greater interest. Newport and North Conway are the localities illustrated by his pencil. The quiet aspect of the sea under the blaze of an August sun, is effectively rendered in his Newport studies, as well as many admirable foreground objects in the North Conway studies. The selection of objects in the latter is very happy. Owing to the lateness of the season, at which they were made the tone of these studies is peculiar, and the combinations of color are all very agreeable.

Mr. CASILEAR has a number of fine mountain studies, one of which, a study of Mount Washington, taken from a point nearer than any we have before seen, gives an excellent topographical view of it as well as a very impressive one, grand, lonely and lofty. He has also sketches on Lake George, and a picturesque view of the Catskill Fall.

Mr. SHATTUCK, a new name to us, contributes a large number of sketches to the "White Mountain" collection. They indicate a fine feeling for Nature, and many of them are beautifully executed. The studies of rocks, grasses, and field flowers, are truthful as well as earnestly painted.

Mr. EDWIN WHITE, has taken a studio in the Dechaux building, No. 709½ Broadway. Mr. White has a picture just finished, representing "Columbus receiving the Sacrament before embarking upon his voyage of discovery;" also a small picture called "The Antiquary," both of which will add to his reputation.

Mr. PALMER, of Albany, has in Mr. Church's studio a fine medallion head, which, although a

portrait, is sufficiently ideal in its treatment to be called an ideal subject.

Mr. HICKS is just finishing his portrait of Bayard Taylor, mentioned some time since in *THE CRAYON*.

Mr. LEUTZE has sent out a new picture, "The embarkation of Columbus on his first voyage of discovery." It belongs to Mr. Charles Gould, of Madison Square.

WILLIAMS, STEVENS, WILLIAMS, & Co., have on exhibition two pictures by Faed. "Shakespeare in his Study," and "Milton in his Study." We shall notice them and the Leutze in a future number.

NEW YORK, Oct. 30, 1855.

MESSRS. EDITORS: I was highly gratified by a visit made a short time since to the atelier of Mr. H. K. Brown. He is the sculptor to whom was committed the proposed bronze equestrian statue of Washington, for Union Park. The various parts of this colossal work were lying about the pavement not yet put together, though the entire upper portion of Washington was quite advanced, and in a tolerably fit condition to be seen. I think the head is nobly successful. It was, to be sure, late in the day when I saw it, and from a much nearer point than will be possible when the whole work is completed and erected. The famous cast of Houdon, which was in a great degree Stuart's guide, and which he so highly commended, was Mr. Brown's main reliance also. There was nothing stilted, nothing exaggerated, no unattainable folly in the way of heroics, aimed at and come short of, but a simple, quiet dependence on the inherent virtue of truth and simplicity. It is also gratifying to know that the proposed sum is already secured, and even an increase is contemplated, in order to procure suitable accompanying bas-reliefs for the pedestal. Its intended site is just where that isolated lamp post stands in the open space directly in front of the Union Square Hotel. It is unfortunately quite impossible to obtain one more eligible. And so the difficulties that have hitherto seemed insuperable, in the erection of these monuments, vanish one after the other. "And now let us hope that this noble example will be followed by all the sister cities of the Union. Why should not the Historical Societies of the several States take this matter into their hands, as they might do with evident propriety? There yet remain to be erected numerous monuments, of one sort and another, voted by the old Continental Congress. And it would take but a trifle of the wealth of our respective communities to defray the payment of these debts, already too long postponed. Americans are so absorbed in merely material pursuits, says the traveller from abroad, that they care for nothing else.

We might possibly take refuge from such a charge by replying, that statues are needed only for your fourth-rate men—as well set about commemorating the sun as Washington. Yet after all, good impulses are not to be repressed. The universal sense demands an embodiment, in some prominent public form, of our appreciation of great virtues and great services, while in turn the reflex action on the beholder excites the same ennobling sentiments that led to their original erection. Even looking at the matter in the least worthy light, that city which most abounds in beautiful works of art, will be the most frequented by travellers. For confirmation of this, look at the American emigration to Europe, and particularly to Italy, mostly drawn thither by the works of great masters, to whom it is due very much, that the grass does not overgrow the ancient thoroughfares of cities, whose glory is the possession of these works. Quite incidentally it leaked out the other day

in the newspapers, that some Western merchant, who had always been in the habit of making his purchases at Boston, came that year to our city, simply because he wanted to see Trinity Church, which was just then finished.—*Correspondence of the Charleston Mercury.*

"It is not possible," writes a correspondent, "to glance at the specimens of France, in ever so sketchy and superficial a manner, without taking note of the amount of architectural church-work, which is in progress everywhere. Decoration, too, seems to keep pace with reparation; and the glass-stainers and glass-painters of modern France must have 'a good time' (as the Americans say), just now, to judge from appearances. At Valence, on the Rhone, a new western town, in good Romanoesque style, is in progress. A day or two after I had been admiring this, on crossing from the Rhone to the Allier, signs of activity on a more ambitious scale presented themselves. The inhabitants of the pleasant town of Moulins have enough on their hands—a still new church (excellent in that loftiness, which we so obstinately deny to our buildings in England), is rising at the extremity of the place d'Allier, promising to turn out a simple specimen of early Gothic. Then the completion of the Cathedral Church—as yet only a choir—has been undertaken; and the foundations of nave and transepts are already laid. Nor does the latter seem to be a work of supererogation, if a traveller may judge from the crowded state of the building, as it stands, at high mass, on a Sunday. A more quaint crowd I have not often seen, by the way,—since the women of Moulins appear to take pride in wearing a bonnet more elaborate and surprising than the generality of national head-dresses—a sort of curled-up gipsy-hat, having privileges and edgings of its own, not to be described by male pen, clamped fast to the wearer's head, by a substantial strap of velvet. To return to matters of less perishable architecture, I have been anew struck in glancing at all this interesting new work, by one consequence of the pedantic humor of modern revivalism. The enchantment which many sincere persons have found in the study of detail, has led to a too general disregard of proportions and principles of construction. For instance, the two modern towers of St. Vincent's Cathedral, at Chalons-sur-Saône, though looking somewhat emaciated, are not bad of their kind. But, as if he had wished expressly to draw attention to their leanness, the architect has loaded the topmost story of both, with eight colossal figures, protruding from the piers; and as if to show that they stand there gratuitously, and without reason, he has denied them brackets to hold them up comfortably, or canopies to cover them,—though canopies are almost indispensable adjuncts to Gothic statues in the open air, when they are not used as terminals. The effect is disturbing to the eye, and the manner in which the holy persons are twisted up, in place of being ornamental, remind me of the excrescences outside that church at Munster, in Westphalia, where the licentious rioters who followed John of Leyden were pinned, like kites and other carrion, high up against the wall of the tower. This is only one among the many examples of ornament, by ignorance or incompleteness, converted into blemish, which modern attempts at Gothic may be known."—*Athenæum.*

ELGIN Cathedral is being repaired. Some strange restorations are spoken of, which, if effected, will be worse than ruin itself.—*Senti enters the Belchamber of Wallenstein, and finds him killed.*—by Herr Pilatz, has been bought by King Ludwig, of Bavaria, and placed, on the 13th of September, in the new Pinakothek at Munich. It is praised highly, especially on account of its powerful and harmonious coloring.—*Athenæum.*