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this discussion, as he understood it, was an endeavor to prove that the Gothic architecture of the 13th century presented the best *motives* for our own use and guidance, while the classic and other kindred styles were not to be recognized as schools for building in the present day. It had been remarked *in extenso* that, as we have a closer religious sympathy with the Gothic age than with any classic, this sympathy should extend to our architecture. Admitting the force of this principle, he would venture to assert that if in our ecclesiastical edifices it is proper to draw our inspiration from an age so expressive of religious enthusiasm as the Gothic, we should not for the same reason confine ourselves to this era in composing our domestic architecture. However much the childlike earnestness of the Gothic styles, their adoration, their beautiful worship, their candor and magnificence, however much these qualities may appeal to our religious sympathies, we seek in vain among these models for what may express domestic comfort and elegance. We do not desire about our homes those forms of monumental solemnity or tender simplicity in which the Gothic is so fertile. The invention and learning of architects are used at least as frequently for the composition of domestic as ecclesiastical edifices, and it is proper to make the past our school as much in the one instance as the other. This being the case, we must seek for some other era which has indicated in its buildings something nearer akin to our home feelings and to the refinement and luxury of our firesides. Mr. Van Brunt knew of no domestic architecture of the past whose grand plans were so expressive of these qualities and of the elegance and comfort which we desire, as that of Pompeii and Herculaneum. Compare it with the domestic architecture of the purest Gothic age, and we will, at once be struck with the intellectuality of the one and the barbarity of the other. In fact, nowhere can we find so entire an expression of intellectual refinement and luxurious elegance as in the modified Greek style of the Pompeian villa. He reminded the Institute how these qualities were expressed in the studied originality of every detail; and, bearing these things in mind, as well as the pliability and constructive truth of this style, he considered himself justified in the belief that no other was better fitted to enshrine the Lares and Penates of an intellectual and elegant people. He would add that in this, as in other instances, we are to fill ourselves with the sentiments and motives of the model, and not be content with the mere servile copying of it—a proceeding which would, of course, result in buildings unfitted for our use.

Mr. Upjohn recommended the study of all styles, for the purpose of adapting the beauty contained in them.

THE sciences of which the study affords the greatest exercise to the understanding are not those whose principles are the most fixed and demonstrable, as, for instance, natural philosophy or mathematics; but such as involve a degree of fluctuation, and require the balancing of probabilities, as political or mental philosophy, ethics, or human nature in its individual manifestations. To borrow an illustration from the fine arts: the former may be compared to the capitals of Corinthian columns, or friezes of regular proportions, which, however necessary or ornamental, demand no invention or fancy in the architect, but only adherence to a model, with a certain amount of mechanical skill. The latter resemble the arabesque or old Gothic embellishments, the draperies, and more intricate combinations of beauty, which require not only a wider range, but a loftier order of talent.—*Chulow.*

Foreign Correspondence, Items, etc.

HOLLAND—*Amsterdam.*—German artists have again achieved the greatest success at the annual exhibition at this place, especially with their *genre* pictures. Dunker's "Pawnbroker's Shop" created a sensation, and was sold a few days after the opening of the exhibition. The picture represents a woman of refinement compelled by pecuniary reverses to resort to a pawnbroker's shop. The distressed and embarrassed appearance of the poor lady, the Shylock's eyes of the greedy pawnbroker, the impudent stare of his clerk, two drunken fellows who loiter about in the shop—all combine to give an intense and remarkable aspect of reality.—Another picture, by Jordan, has also the merit of appealing to universal sympathies. It represents the funeral of the last-born child, displaying the sorrow of parent and grand-parents, and of the eldest brother, as well as the innocence of younger children, who playfully follow the hearse, carrying flowers, unable yet to sympathize with the mournful occasion.—Grund, of Baden-Baden, sent a picture representing a few precocious lads indulging in the luxury of smoking, giving not a very flattering although very truthful idea of the propensities of Young Germany.—A recent auction has rather given disappointment by the low prices at which many most exquisite paintings were sold. "A Falconry," by Philip Wouwermans, brought \$50; a remarkable Westphalian landscape by Van Borssum brought \$250; "A Girl's Head," by Greuze, sold for \$80; and an Italian landscape by Moucheron for \$70.

DORTRECHT.—The illustrious painter, Ary Scheffer, has bequeathed to the museum here a portrait of Sir Joseph Reynolds, painted by him, and various other works of art. A committee has been formed for the purpose of collecting funds for a monument to Scheffer.

DRESDEN.—One of the most distinguished engravers of modern times, Moritz Steinla, died Sept. 21 last at the age of sixty-seven. His best works are his engravings after Titian, Raphael, and Fra Bartolomeo.—The artistic world here is just now agitated by a most virulent theological controversy on the subject of Rietschel's monument to Lutlier. The question is whether to represent the great reformer with the cowl of a Roman monk or in the garb of a Protestant divine. At the Diet of Worms Luther actually wore his cowl, although he is usually represented with a cloak. Rietschel seems to question the propriety of substituting the latter for the former, but the probability is that he will decide on the Protestant garb as symbolical of Luther's historical mission.

ITALY—*Florence.*—The general topic of conversation in art-circles continues to be the recently discovered frescoes by Masaccio, in the church of Santa Maria Novella. They represent his celebrated picture of the Trinity, alluded to in Vasari's life of the great artist, and were discovered in the early part of 1857 on the occasion of removing the altar for the purpose of restoring the floor of the church. The study of these frescoes sheds new light upon other works of the same master, and of Masolino and Filippino Lippi in the Brancacci Chapel, and of Masolino's frescoes at Castiglione D'Olonza—a little town on the road from Milan to Varese.—The cause of the *Galleria Buonarroti* will soon come before the courts. This gallery, as those who are familiar with current events are probably aware, was established in the house inhabited by Michael Angelo, and the permanence of its existence was secured in the will of Cosimo Buonarroti; the secretary of the ministry of public instruction, who died

Feb. 12, 1859. The heirs who interposed obstacles to the will have been non-suited, but they intend carrying their cause to a higher court, and if they should receive a favorable verdict, the gallery, which is now one of the glories of the city, would be sold, and its treasures distributed to the highest bidders. A delightful contrast to this mercenary proceeding is to be found in the fact that one of the heirs, Professor Michela Buonarotti, has recently enlarged the gallery by presenting several autographs and designs of Michael Angelo.—Alinari, one of our best photographers, is engaged in bringing out an edition of fifty photographs after designs of Raphael, Leonardo, Perugino, Michael Angelo, Titian, etc., now in the Uffizi Gallery.

Rome.—Cornelius and Overbeck continue to reside at Ariccia, among the Alban Mountains. Overbeck has been in poor health for some time past, but is now doing better. A Swiss artist, Berger, has joined Cornelius at Ariccia, for the purpose of elaborating, under the master's eyes, an engraving of his celebrated "Lady Macbeth," which is said to be one of the best of the last works of the great German painter. Cornelius is now in his seventy-first year, and continues to work with the most unflinching energy and with unimpaired vigor.—Andreas Kolberg, a Danish sculptor, and pupil of Thorwaldsen, resident here, begins to attract great attention. His statue of a faun is most admired, as well as his sketch of a great bas-relief, representing Christ's entrance into Jerusalem.—An interesting lawsuit is on the tapis here. Louis Napoleon insists upon the removal to Paris of Volterra's celebrated picture of the Descent of the Cross in S. Trinita de Monti. He rests his claims upon the fact of the church having been built in 1494 by the French King Charles VIII., and having been restored in 1815 at the expense of the French Government. On the other hand, it is asserted that the picture was originally executed in fresco, at the expense of Elena Orsini, for the chapel built by her, and bearing her name. Subsequently it was thought advisable, for the better preservation of the picture, to paint it on canvas, and to remove it to another chapel. This, however, would not seem to affect Elena's right of ownership, and M. Pascerini, one of her descendants, and a lawyer by profession, has taken up the case, and we will soon hear of Orsini *versus* Napoleon *in re* Daniella da Volterra.

MADRID.—The queen has recently conferred decorations upon two Dutch artists, Ploysier and Calisch. The picture of the former, which gained him this distinction, represents a storm on the Dutch coast, and that of the latter the idea of Illusion—in the shape of a young lady returning from a ball, and ridding herself of her jewelry and finery. Calisch, has also been made an officer of the French legion of honor for having sent to Louis Napoleon a picture representing his father, Louis, King of Holland, arriving to the rescue of sufferers from an inundation. This picture has been purchased by Napoleon.

ENGLAND.—The official report of the Manchester Exhibition Committee states that the project was first suggested by Mr. J. C. Deane, on the 10th of February, 1856, and that on the 4th of May, 1857, every contribution was within the walls of the building. The aggregate of the works contributed is thus classified: 1,178 ancient pictures, 689 modern pictures, 386 portraits, 969 water-color drawings, 10,000 objects of art in the general museum, 760 sketches and original drawings, 1,475 engravings, 600 miniatures, 597 photographs, 63 architectural drawings, 160 pieces of sculpture. All expenses were defrayed by the receipts from visitors, but there was no surplus.

BELGIUM.—Gallait, one of whose works forms a gem in the Belmont collection, has lately completed a picture entitled "Prière après la Vendange"—a composition full of poetical sentiment. It represents a young mother, with a face expressive of a somewhat melancholy tenderness, holding a child in her arms, and whom she is teaching his first prayer, the little fellow just falling asleep, with his hands crossed. Reclining against the mother's knees stands a little girl, completing the group. The figures are illuminated by the warm glow of the evening sun, while vapors are seen to rise from the valley beyond upon which the group is relieved. The picture is remarkable for its execution and powerful harmonious coloring.

PARIS.—A LATE auction-sale in Paris of modern French pictures by artists whose works our public are more or less familiar with, gives some idea of their home valuation. A battle-piece by Bellangé brought \$220; "Le Rat qui s'est retiré du monde," by Decamps, \$600; Nymphs and Cupids, by Diaz, \$256; Encounter of a Lion and a Tiger, by Delacroix, \$180; "Le Lever," by Plassan, \$82; landscape by Th. Rousseau, \$31; an Ox and Ducks, by Troyn, \$276, etc.

TRINIDAD DE CUBA, Jan. 25, 1859.

I LEFT Cienfuegos for Trinidad on Sunday night at half-past twelve. It is a short sail of only sixty miles, and at daylight we ran into Casilda, the port of Trinidad. The city itself is three miles from the ocean, and is most beautifully situated on the slope of a hill. Back of it rise the mountains, nearly five thousand feet high; though fine in form, and of varied outline, they are too near, and they lose the delicate blue and purple that distance gives. This, however, is more than compensated by the valleys that penetrate them in every direction, and which fairly give one an idea of fairy-land. Trinidad is one of the oldest towns in Cuba, perhaps more thoroughly Moorish in its appearance than any other town except Principe; it is quite large, numbering some sixteen thousand inhabitants. Our hotel was formerly the residence of a grandee now gone to Spain, and is really a fine house. Its situation is magnificent; on the highest point it overlooks a large portion of the city, and beyond extends a vast plain, through which I can trace the blue windings of a little river as it seeks its way through mango and palm trees to the ocean. And then the ocean itself stretching out till it meets the horizon, its color of that deep blue we hear so much of and so seldom see. And then you can conceive of nothing more beautiful than the sky and cloud effects.

This morning I took a ramble that puts to shame any mountain excursion I have ever taken. I climbed up a hill over one thousand feet high, on which is an old convent, now in ruins. This place is known as the "Bijia." The view commands the whole town, the plain beyond, and the ocean for nearly one hundred miles. In the other direction one of the most glorious views in existence is spread out before you. You look up a valley bounded by mountains and hills for miles, with fields of cane of the most delicate green, such a color as is seldom seen, together with palm trees, dark and crispy, and sparkling in the sunlight. Concluding to make a descent on the far side of the mountain, we reached the "Valley of Happiness." The path looked promising, but we were soon brought up in a perfect wilderness. Imagine, if you can, coral rocks, loose and round, giving way at every footstep, a perfect thicket of brambles and vines, with wild pines and cactus, and prickly pears, and then myself, the excursionist, forcing his way through it.

On the very summit of the mountain I found imbedded in

the coral rocks sea-shells, marine plants, and seaweed, which had been covered with rocks, but now made visible by portions being washed away. To a man in health, and who could go about, a new world of beauty would be opened in this island. To an artist it would be an untrudled field. One could get enough for his expenses by merely painting views of estates. There is no taste or knowledge of art here; but a portfolio of sketches might be obtained, which would do as much for a landscape painter as South America has done for Church. Very few Americans get to Trinidad. At St. Jago the mountains are said to be higher than those of the latter place; the peak of Tarquin is, with the exception of the Andes, the highest on this side the Atlantic. The climate is fine, but the living execrable, except on some of the plantations, where, generally speaking, an American with suitable letters, can easily obtain an abiding place.. S.

THE CRAYON.

NEW YORK, ARCH, 1859.

Sketchings.

DOMESTIC ART GOSSIP.

LEUTZE'S return to this country enables us to welcome his presence as well as to chronicle his latest productions. The first in order is a sketch showing Washington in the battle of Princeton at the moment of victory. The British troops are indicated in the background; Washington, on a rearing horse, occupies the central position on the canvas, and is waving his hat, in the act of huzzinga to his followers that the "day is ours." Mr. Leutze proposes to paint the subject on a large scale. His second work is a story without a name, for the picture has no specific title; there are figures, light, and color, to denote pictorial melody, as there are sequences of tone and modulation in music to excite our thought—it is a pictorial "song without words." We see a cardinal, accompanied by a few attendants, advancing towards us, down a broad staircase, at the foot of which is a kneeling female presenting a petition, while half concealed behind a stone abutment of the steps is an elderly personage, evidently awaiting the result of her application. The scene is in the open air. A happy combination of flowers, costumes, and architecture, all bound together by a warm glow of sunlight and harmonious color, arouse in our minds all the associations we have connected with historical incidents of this class. The remaining pictures are a fine portrait of a Prussian officer and a group in full-length representing the artist's children. Added to the above, we would mention another work, lately completed, but which has been forwarded to Baltimore to W. T. Walters, Esq., for whom it was painted, illustrating a passage in Paradise and the Peri, from Moore's poem of Lalla Rookh. The sketch of Washington at Princeton has been purchased by N. B. Collins, Esq.; the story without a name, by Shepherd Gandy, Esq. Since Mr. Leutze's return, he has painted an admirable portrait of Mr. Lang.—Among late productions in our city that we have to chronicle, one of the most noticeable is Hicks' portrait of Dr. Kane. This picture—for it is a picture, something more than a portrait—is treated differently from the same subject painted by Mr. Hicks a few months ago. We see the intrepid navigator, his legs wrapped in a wolf's skin, seated in his cabin, engaged in writing up his

journal; two of his companions appear in the background, asleep, and around upon the walls hang guns, pouches, and scientific instruments; on one peg is suspended a red tippet on account of its color, red acting as a stimulus in these colorless latitudes, while on another peg is an engraving of Sir John Franklin, half concealed by a broken sword suspended over the print. The whole is illuminated by a single lamp on the left, its light falling strongest upon the head of Dr. Kane, which is the point of interest in the picture. The general effect of the picture is pleasing, owing to warmth of color and a feeling of repose suggested by the skillful employment of accessories. The picture is painted for the Kane family.—Rossiter and Mignot's Mount Vernon picture—or rather a finished study for it—is drawing near to completion. It will prove an attractive work. The mansion at Mount Vernon is represented with a group on the piazza, into which we look lengthwise; the group consists of Mrs. Washington and her daughter-in-law, who are sewing, and Washington and Lafayette, who are engaged in conversation. On the grass in the foreground are a servant and the two Custis children. Leaving the mansion, the eye wanders over the lawn to the trees, through which we catch glimpses of the Potomac River. The likenesses of Lafayette and the two children are from original pictures procured at Arlington; that of Lafayette represents him at the age of twenty-seven, which was his age at the time the picture now at Arlington was painted, and which Lafayette presented to Washington.

In landscape, Caslear has been very successful with Swiss scenery. He has lately finished a picture for Mr. Knodler (Goupil & Co.) which stands forth prominently by the side of his previous works, as well as among other various transcripts of this fascinating scenery. This picture is a composition, that reminds one of the magnificent views about Lake Lucerne. That indescribable charm which is associated with snow mountains, and especially the Alps, is most happily caught and expressed.—Gifford is about completing a "View from the Mansfield Mountain, Vermont." The picture is a vast panorama of hilly country, stretching away from the foot of the mountain to Lake Champlain; a rocky spur of the mountain intercepts the view on the right, while on the left, in the foreground, we have massive rocks with figures; a charm is thrown over the scene by placing it before us in the sunlight of a sultry summer afternoon.—Snydam has painted a second twilight scene, the time being about half an hour earlier than that of his picture of the "Windmill." A very simple scene, consisting of a low horizon, a clear evening sky, and a calm sheet of water, reflecting the harmonious color and light of the objects above it, is most poetically and truthfully rendered.—Kensett is painting a composition for R. L. Stuart, Esq. The picture is an upright. The scenery which suggested the picture is a view in New Hampshire, taking in the Saco and the White Mountains. Large trees rise from a wooded bank in the foreground, and relieve upon a serene sky; from this bank we look over a ravine in the middle distance, and a plain which stretches to the distant mountains, all enlivened by that delicate play of light and shade, which renders Mr. Kensett's pictures so attractive.—Nichols is engaged upon a view on the north side of the White Mountains; it presents a wilder and grander aspect of White Mountain scenery than is usually portrayed by our pictorial investigators of that region.—Hotchkiss has upon his easel a view of the Catskill Mountains towards sunset, which is a very successful work. The sky is especially noticeable for its luminousness.—Durand is engaged upon a large upright composition, represent-