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characterisation displayed in the delineation of the different types of peasant-life amid the groups that stand around. There are marine views by Clays, and a snow-scene by Coosemans, and a fine painting of an alert and keen-eyed dog by Alfred de Dreux, which picture is called 'The Sentinel.' Here is Jacquel's well-known picture of 'The Puritan's Daughter,' rendered so familiar to us by photographic reproduction—a half-length of a tall, fair, serious-looking maiden in a stiff, quaint dress of sober colours, holding her father's hat and sword. There are several good examples of the talent of Alfred Stevens, the Belgian artist, among them his 'Love-Letter,' and a charming little picture entitled 'After the Bal-Masque,' which shows us a lively little maiden in a costume half Highland and half *vivandière*, and with her domino trailing over her arm, in the act of putting her key in the key-hole of her bedroom-door. It is broad daylight, and the candle flickering against the wall looks but dim and yellow in the full lustre of day. Two landscapes by De Nittis, one a hot stretch of white road under the glare of an Italian sun, and the other a marsh lying glassy and reed-grown

under a grey sky, flecked at the edges of the clouds with gold, and with a single wild-fowl flying over the surface of the water, are peculiarly fine and impressive.

As I go away, I return to cast a last glance at Fortuny's 'Choosing a Medal,' and at the fine Zamacois, 'The Court Favourite.' The first picture haunts me with its play of opaline light, the shifting prismatic tints of a dragon-fly's wing, or of the most lustrous mother-of-pearl, while the Zamacois is warm and glowing, like a ruby.

For lack of space I must perforce leave many of the noteworthy features of this fine collection undescribed—the water-colours by Fortuny, and Ricos, and Arcos, the sketches and illustrated letters, of which Mr. Stewart possesses a priceless volume, the fans painted by Detaille and other great artists.

Many of the pictures, also, I have been compelled to pass over without even so much as a glance. At some future day I may return to this noble collection.

LUCY H. HOOPER.

## OBITUARY.

**MR. FREDERIC C. LEWIS.**—This accomplished artist, who was the youngest son of F. C. Lewis, the late eminent engraver, died suddenly at Genoa, on the 26th of May last, on his return from India, at the age of sixty-two. Mr. Lewis not only inherited the artistic genius for which his family has so long been distinguished, but he likewise possessed and cultivated an ardent taste for literature and love of travel. Few modern travellers, indeed, could compete with him in the extent and varied interest of his wanderings. He commenced his artistic career when little more than a boy, and was for some time a pupil of Sir Thomas Lawrence. At the age of twenty-one he left England, carrying with him very flattering letters of introduction from many of our most distinguished statesmen and other personages of distinction, as he journeyed through Asia Minor into Persia, and thence to India, the latter country being the field of his labours for many years. He was there commissioned by all the native courts, under the auspices of the resident British authorities, to depict on canvas the durbars and other public ceremonies which characterised them: by the engravings of those large works he is chiefly known in England. Subsequent to his stay in India he visited every quarter of the globe in a spirit of research and inquiry on the subjects which engrossed his mind, collecting notes on ethnology, Buddhism, &c., &c., with a view to their future publication and illustration from his own sketches; this intention was, however, unhappily frustrated by the unforeseen pecuniary misfortunes and broken health of his later years. He was ever deemed an ornament to the distinguished circles to which he was kindly welcomed, as well from the elegance of his taste and manners as from the vast and varied store of knowledge he possessed, and which he was always ready to communicate with an originality of thought and language, and retentiveness of memory, delightful to his listeners.

**THOMAS L. ROWBOTHAM.**—The Institute of Water-Colour Painters has lost an efficient member in this artist, whose death occurred on the 30th of June, at the age of fifty-two. Mr. Rowbotham's works are landscapes, painted in a pleasing and popular way, and enlivened with figures, generally of sufficient size to take a prominent place in the composition. His works during the past few years have been largely introduced into the United States.

**ALOYSIN JUVARA.**—This famous Italian engraver died at Rome on the 30th of May. Among his best plates those of 'The Madonna della Regia,' after Raffaele, and 'St. Carlo Borromeo,' after Mancinelli, a modern Italian painter, have the highest reputation. Signor Mancinelli exhibited two pictures of sacred subjects in our International Exhibition of 1862, 'The Virgin and Child,' and 'The Immaculate Conception.' Juvara also sent some of his engravings to South Kensington at the same time—all of them portraits—as Pius IX., the Marquis Santangels, Rubens and Van

Dyck, Rembrandt, and General Filangieri. In 1868 the Academy of Berlin conferred on him a gold medal, in addition to which he was at various times the recipient of seventeen other medals, all of them being awarded as testimonials to his skill as an engraver.

**CHRISTIAN RUBEN.**—The death of this eminent painter occurred at Vienna on July 9th, after a long illness. Ruben is best known to the public as the painter of a picture entitled 'Ave Maria,' which being tender and graceful in feeling, and happily reproduced, has been extremely popular ever since it first appeared at the Munich Exhibition in 1835. Ruben, who had studied under Cornelius ever since 1822, was a successful artist in 1841, when he was called to Prague to reform the Art Institute in that city, a task for which he showed himself well fitted. After eleven years of this work, however, Ruben migrated to Vienna, there to undertake a directorship of the Academy of Arts in the Austrian capital. This post he held for twenty years, at the end of which time he retired, leaving a school of rising artists behind him as witnesses to his zeal and industry. This excellent painter and true lover of art was born in 1805 at Trier, and was, therefore, in his seventy-first year at the time of his death.

**LOUIS ANTOINE BARYE.**—This illustrious representative of the French romantic school of sculpture died July 27th, aged eighty years. He was born in Paris, and served his apprenticeship with a steel-engraver. When drawn by conscription to join the army, he entered the engineers, and was commissioned to draw plans and model reliefs. After 1814 he entered the studio of the painter Gras, and followed the courses of the Ecole des Beaux-Arts. He took part in several competitions, and won a prize of the second class. He belonged to a poor family, and worked in jewellers' shops. In 1827, however, he was enabled to exhibit some busts; but his reputation was chiefly made at the following *salons* by his studies of wild animals, to which he gave a character that has never been surpassed, or even equalled. He once showed, in a group of 'Theseus fighting with the Minotaur,' his twofold talent of expressing the forms of men and of animals. His success in the presentation of the latter has caused his high qualities as a portrait-sculptor to be forgotten. He has, however, executed several statues of men on horseback, and has given a proof of his great decorative talent in four groups—the 'Peace,' 'War,' 'Force,' and 'Order,' which crown the angles of two of the pavilions of the new Louvre. He became a member of the Académie des Beaux-Arts in 1868. He was also a painter, and painted various wild animals in water-colours—lions, tigers, boars, and stags—with great power of drawing and very vigorous colour. These water-colours have a rare charm of their own, and many of his brother artists have wished he had oftener painted them. They had all learned to

revere Barye. Gérôme came to him for his lion in 'The Martyrs.' The animal is just loosed from his cell, and emerges into the glare and sunlight of the vast amphitheatre with its countless thousands, and the pomp and pageant of a Roman holiday. It was Barye who made him blink and pause before that strange, unwonted spectacle. Any one else would have made him spring upon his Christian prey. Barye leaves to his memory many enduring monuments. It is not thirty years since he sold his casts almost, one might say, as does an Italian who hawks his clumsy images on a board, but since that his genius has been recognized. An important collection of Barye's works is in the Corcoran Gallery at Washington; and Mr. John Taylor Johnston, of this city, has some of his bronzes.

HENRY LABROUSTE.—One of the most eminent architects of the French school, Henry Labrouste, member of the Institute, is also dead. He was born in Paris in 1801, the younger brother of

an architect and a man of distinction, who was the head of the Collège Sainte-Barbe, famous for its liberal traditions. He entered the studios of Vaudoyer and of Lebas, and in 1824 gained the grand prize of Rome. His studies, executed while he was a student, of the Temple of Neptune at Pæstum, have remained famous. He was commissioned in 1843 to rebuild the library of Saint-Geneviève near the Pantheon, which was originally installed in the buildings of an old convent. He resolutely broke with the academical traditions, and produced a building at once original and elegant, and perfectly adapted to the requirements of study and to the convenience of the public. He was denounced as a romantic, but the applause of public opinion was so general that the Institute found itself compelled to offer him the chair left vacant by the death of Hittorf. He was a man of most liberal mind, ever open to new attempts, and lent the protection of his name and authority to the schools which professed modern science, notably the school founded by M. Emile Trélat.

## NOTES.

BRUSSELS.—M. Godecharle, the son of a Belgian sculptor, has, it is reported, left the sum of \$120,000 for the purpose of promoting the art in his country. The interest of that money, which would amount, it is calculated, to \$6,000, is to be divided into prizes to be given annually to the best Belgian sculptors.—The Belgian Government has decided that the works of foreign artists are to be admitted into the forthcoming exhibition in Brussels, which opens next month.

PARIS.—The managing council of the Louvre has recently acquired and placed in the hall of antiques a magnificent vase not less than eighty centimetres in height. It is a large *amphora* with interlaced handles of supremely graceful design. It is not Etruscan, as is the greater portion of works of its class in this museum, but derives higher honours from Greece, and pretensions associated with the age of Pericles. Its circumference is profusely embellished by paintings, in red and white tints upon a black ground, and represents a great mythological scene, a gigantomachia, or battle of gods and giants. Here war-chariots and bounding steeds, centaurs, heroes and divinitors, mingle in crowded confusion, through which, however, Venus, in supreme victory, guides the car of Love. This indeed is an acquisition.

PISA.—Our contemporary, the *Academy*, announced some short time ago that an interesting discovery had been made in this city. The noble family of Pesciolini possessed at Pisa one of the handsomest palaces in the city. It contained some interesting works of Art, among others a statue of St. John, given to Donatello. This palace, long uninhabited and neglected, was sold to the Count Rosselmini, when the statues were submitted to the judgment of the sculptor Signor Salvini. He pronounced the supposed Donatello to be a statue by Michael Angelo, and in all probability that St. John which, as Vasari relates, was sculptured by the great master for the Duke of Urbino—that is, Lorenzo de Medici, father of Catherine of France. A number of sculptors and other artists have seen it, and there is not a dissentient voice among them; all are agreed that it is a work of Buonarotti. The Count Rosselmini liberally allows it to be seen, in this resembling his countrymen generally, who have so much pleasure in allowing natives and strangers to see the works of Art which they possess.

TORONTO, CANADA.—The Board of Education in the city of Toronto have introduced the study of sculpture and painting into the normal-school course, and will hereafter make it a leading feature.

THE SUMNER STATUE.—Twenty-seven designs for the proposed Sumner statue were sent in, in response to the invitation of the committee having the matter in charge, and placed on exhibition in the new post-office building in Boston last month. Among the competitors were Turini, an Italian sculptor, Gould, Milmore,

Perry, Annie Whitney, Harriet Hosmer, Story, Marshall Wood, of London, Randolph Rogers, Alexander Pope, John Rogers, and others. It is the intention of the committee to select the best three of the models, and to award a prize of \$500 to each of the authors, even should it not be decided to adopt their models. None of the designs show any great originality or merit, and it would not be surprising if all were rejected. The statue is to be of marble or bronze, and is to cost about \$20,000.

THE LONDON ARCHÆOLOGICAL INSTITUTE.—A very curious silver-gilt coin cup was recently exhibited before the Archæological Institute by Mr. Morgan. It is ornamented with silver coins of the Dukes of Brunswick-Luneburg and Wolfenbüttel, of the latter part of the seventeenth century, disposed in four bands round the cup, each band containing nine coins. They are all pieces of six Marien groschen, about the size of a shilling; the surface of one of them is smoothed down and engraved with an escutcheon surmounted by a helmet. At the bottom of the cup is inserted a thaler of Augustus, Duke of Brunswick, of the Wolfenbüttel line (1636-1666).

A STATUE OF LORD BYRON.—A statue of Lord Byron was executed many years ago by Thorwaldsen, which the poet's friends desired to place in Westminster Abbey, but the dean and chapter of that day refused to admit it. The statue lay for some years in the vaults of the Custom-House, in London, but is now in the library of Trinity College, Cambridge. It is said to be a good likeness, and at one time it was designed to procure a duplicate of it instead of a new statue.

THE ADULTERATION OF OILS AND PIGMENTS.—Mr. Holman Hunt, R.A., who has long felt great interest in the purity of oils and pigments used by artists, and appealed on the subject to the Royal Commission on the Royal Academy, 1863, has lately taken up the matter with renewed ardour. He has ascertained that, to such an extent is the adulteration of oils now carried, especially in respect to poppy and linseed oils, the seed itself is adulterated by admixture before it reaches this country. This is apart from what takes place here. It is almost impossible to get pure linseed, much more pure linseed-oil. The present mode of obtaining pure oil is to pick the seed before crushing, a costly process for separating the desirable from the undesirable seed. This might, doubtless, be effected by the same means that well and ill shapen shot are separated. Mr. Hunt lately caused a so-called choice specimen of vermilion, sold by an eminent artist's colour-man, at a good price, to be analysed, and it was found to be adulterated with red lead to the extent of twelve and a half per cent.

ENGLISH NATIONAL PORTRAIT-GALLERY.—The Trustees of the English National Portrait-Gallery acquired at the sale of Mr. Pickersgill's collection of paintings at the rooms of Messrs. Chris-