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place it in one of the chapels of the new Cathedral.

The relic possesses a rare interest. Its history is as follows: Some years since, Mr. Lester, formerly U. S. Consul to Genoa, while engaged in visiting different places of note in that city, came upon a monk who was carving out of a solid piece of ivory a crucifix, upon which he had spent many years of labor, and to the perfection of which he gave his undivided attention. Mr. Lester became particularly interested in the sculptor and his work, and he purchased the crucifix. Mr. Lester then sent it for inspection to the renowned Powers, with directions to have the figure improved if possible. After retaining it six months, Mr. Powers returned it, stating that it was a most perfect work of art, and could not be improved. When Mr. Lester arrived in this country, he sold the work to the Cosmopolitan Art Association for ten thousand dollars. The Association afterwards put it among a list of premiums at an annual lottery. The figure fell into the hands of a schoolmaster in Lancaster county, from whom it was purchased by the deceased, from whom no money could repurchase it. From the size of the crucifix it is inferred that the ivory was the trunk of an animal which existed ages hence, as no elephant in modern times could supply an equal amount of tusk. The ivory, when found, was a black mass, like coal. The second coating was of a yellowish tinge, and the last a pure milk white. Those who have seen the figure applaud it as well worthy of the admiration of every lover of the beautiful. The veins in the body are distinctly visible, and every muscle and ligament are in exact positions.—*N. Y. Evening Post.*

MILLS' STATUE OF WASHINGTON.

At the inauguration of the statue of WASHINGTON, Mr. CLARK MILLS, the artist, made the following explanatory remarks:

"This statue was intended for a greater elevation than it has; but the appropriation was inadequate to carry out the original design, namely, forty feet. It was intended that the pedestal should be in three stories, representing the three great epochs of our history. The first to represent the country as it appeared when first discovered, and inhabited by the Indians: the second to represent the dawn

of civilization; the third representing the great revolutionary epoch, with Washington's generals, all represented in life size, in full relief, and the whole surmounted by the equestrian statue of the Father of his Country.

The incident selected for this statue was at the battle of Princeton, a description of which can be found in "Upham's Life of Washington," page 230, where Washington, after several ineffectual attempts to rally his troops, advanced so near the enemy's line, that his horse refused to go farther, but stood and trembled while the balls which were fired tore up the earth under his feet; and amid this scene sat collected the hero—the instrument in the hands of Providence to work out the great problem of Liberty. The likeness is a faithful representation of a cast taken from the living face of Washington, in 1785, at Mount Vernon, by M. Houdon. This cast was placed over the door on a bracket in Washington's library by his own hand, until permission was given him to use it for this noble object. The uniform is a *fac-simile* of the one worn by Washington, and now in the Patent Office. The trappings of the horse are taken from the paintings of the truthful artist and patriot of the Revolution—Trumbull.

ART-GOSSIP.



ARTISTS are unusually busy, notwithstanding the picture market is rather overstocked. Our best painters are, as a general thing, well supplied with commissions, and, as a consequence, pictures from their hands are harder to get than usual. Growing reputation always makes a demand for the artists' labor. We have known many instances of pictures, painted by the artist in the days when he could not sell his works even for a beggarly price, to sell for larger prices and be in great demand after the press and public had begun to talk of him. It is evident that many reputations have increased of late; for, besides there being vastly fewer of certain pictures on the market, their price has also lately been enhanced fully one half. This speaks well for the success of the leading laborers in the vineyard of canvass, and proves that there is patronage for those who succeed in gaining a position and a name.

The great number of sales of pictures held in the city, during the past three months, has served somewhat to supply the floating demand for art-works of a medium character—neither very good nor very bad; consequently this class of pictures is rather unpromising property to the artist. Still, the artists paint on, evidently in the hope of making up by numbers what they must sacrifice in price. A better plan, in a trade point of view, would be to paint fewer pictures, and thereby command better prices. Art will be as inevitably governed by the laws of trade as silks and corner lots; an overstock depreciates prices—a scant supply enhances them. This, doubtless, will become apparent, even to those who preach so much of "high" art—which, apparently, means high prices for any and every thing which may be painted by a certain selected few of the elder race of artists. Many are taking this sensible *trade* view of the matter, and have resolved to paint less canvass over, and to give up more time to each individual work—a course which may render their pictures less common but the more prized.

James Hart has completed his large picture of "Placid Lake." It is a superb work—deeply colored, strongly handled, clearly toned, and pervaded by the very spirit of beauty. This artist has struck out a style which may be pronounced original. It excites the same lively sensation in the mind that we experience in gazing upon a landscape where all the lights and shadows and purest colors contribute to produce a series of novel impressions, yet which are all harmonious and pleasing in the fullest degree. His study of nature—of *American* nature—evidently has been intense; everything is rendered with a fidelity at times wonderful; yet there is no mere painstaking imitation apparent, for the artist catches the spirit, as well as substance of tree, flower, water, hill and field, and reproduces it in all his works. His pictures are strongly, unmistakably *American*, and seem to identify the artist as one of those to whom we are to look for the creation of the American School of Landscape Art. It is to be regretted that "Placid Lake" could not have had exhibition in some good gallery especially prepared for it.

T. Buchanan Read is at present in Philadelphia. He has painted but little this winter. His portraits of Henry W. Longfellow and Dr. Holmes are in his