in his time, he applied himself to the study of actual life. Instead of the expressionless faces of the pseudo-classic, he gave vitality and energy.

A sculptor who was much talked of in his day was Pietro Tenerani (1789-1869), a native of Torano near Carrara. He worked for some time as assistant to Thorwaldsen. Later these two sculptors jointly accepted a commission for the monument of Eugène Beauharnais, and as Thorwaldsen wished to suppress the younger man’s name, they quarrelled and finally separated. Tenerani visited Munich and Berlin, where he enjoyed the patronage of Frederick William IV. During the disturbances of 1848 and 1849 he was obliged to leave Rome with his family, in consequence of his sympathy with the Papists and his friendship for Count Pellegrino Rossi, who was assassinated in 1848. Amongst Tenerani’s works are a statue of Count Rossi, a monument to Pius VIII. in the sacristy of St Peter’s, “ The Angel of Resurrection ” in the Friedenskirche at Potsdam, a low relief in the church at Castle-Ashby, Northamptonshire, and “The Descent from the Cross,” in the Torlonia chapel in St John Lateran. The last-named reveals the close study of nature so characteristic of his work.

The most distinguished Piedmontese sculptor of this period was Marochetti, who is referred to above in connexion with the British school.

Although Vincenzio Vela (1820-1891) was Swiss by birth, he was Italian both by adoption and in his sympathies. In 1838 he won the prize offered by the government to the students of the Lombard-Venetian provinces of Austria, and became known by his statue of Spartacus. His chief works are a statue of Bishop Luini at Lugano; Desolation, at the Villa Gabrina, Lugano; William Tell, at Lugano; the Alfieri and statues of Dr Gallo at the university, and of Cesare Balbo, all at Turin; the statues of Tommaso Grossi and Gabrio Piola at the Brera, Milan; Dante and Giotto at Padua; Joachim Murat at the Certosa, Bologna; and Cavour at Genoa. His masterpiece is the seated figure of Napoleon at Versailles.

After Bartolini, sculpture in Italy slowly developed along the lines of “ naturalism ” suggested by that leader. Perhaps the greatest activity and advance are to be recorded around Naples, a city till then of subordinate importance in art. Tommaso Sotari (b. 1820), who may be regarded as one of the group belonging to Naples, produced work which is hardly distinguishable from that of Vela. His statue of Carlo Poerio, which occupies an important position in Naples, is characteristic of his work. He was followéd by several sculptors whose works betray but little originality except in some cases in the forcing of qualities they wished to accentuate, and the selection of daring or dramatic subjects—qualities which reveal the true character of the Neapolitan. The work of Raffaele Belliazzi, another Neapolitan (b. 1835), like that of Solari, is full of conscientious study, but his naturalism shows no genius. Among his works are “ The Sleeping Boy,” in the Gallery of Modern Art, Rome; “ A Woman and Child,” and two terra-cotta busts at Capodimonte. Emilio Franceschi (1839-1890) and Achille D'Orsi (b. 1845) both belonged to the Neapolitan group of sculptors. Though the former was not a native of Naples, he resided there from 1869 until his death. But while Franceschi was influenced to a very large extent by the Neapolitan school, D'Orsi broke away from it and created a distinctive style of his own. He studied in Rome, and in 1876 returned to Naples, where he produced “ 11 Cabalista,” followed by “ The Parasites,” the latter establishing his fame by its singularity both of subject and treatment. It represents two gluttons in a state of extreme intoxication. The group is remarkable as showing D'Orsi,s powers of characterization.

A man of perhaps greater original thought was Francesco Jerace, who seems to have been entirely free from the “ academic ” small- ness which characterized the followers of the naturalistic movement. He was bom at Polistena in Calabria in 1853. His work bears the impress of his personality and his rather marked aloofness from his contemporaries. He is the author of the monument to Mary Somer- ville, the English mathematician, which is in the Protestant cemetery at Naples; Vittoria Colonna, exhibited at the Brera, Milan, in 1894; and the Beethoven exhibited at Venice, 1895. At Bergamo there is a statue of the musician Donizetti, which was placed there in 1897.

Vincenzo Gemito was born at Naples in 1852 of parents in a very humble position. He picked up a living in various occupations until, at the age of fourteen, he entered the studio of Emanuele Caggiano (1866). He worked hard and to some purpose, for two years after he modelled “ The Gamester,” which is at Capodimonte. This work shows evidence of astounding precocity. Hû work is

realistic, but forcible and more alive than that of many sculptors of his day. Gemito was supremely confident of his powers, and in a manner this was justified by his early recognition both amongst critics and the public. He designed a statue of Charles V. for the façade of the Royal Palace at Naples. A small figure of a water- carrier upon a fountain is now in the Gallery of Modern Art at Rome; in the same gallery are his statuette of Meissonier and a terra-cotta figure of Brutus.

A sculptor of quite a different class of subject is Costantino Barbella, born at Chieti in 1853, who gave his entire attention to pastoral subjects, dealing with the costumes, types and occupations of the folk among whom his early life was spent. In the Royal Villa at Monza is a replica of his three peasant girls—a group in terra-cotta. In the national gallery at Rome there are a group of “ The Departure of the Conscript,” “ The Conscript’s Return,” and another called “ April.”

For some years the activity amongst what may be called the Sicilian group of sculptors was headed by Benedetto Civiletti (b. Palermo, 1846). Civiletti was a pupil of Úupré, but his work bears little impress of his master's influence; it is characterized mostly by its force and meaning of gesture and facial expression. His statue of “ The Youth Dante ” at the moment of the first meeting with Beatrice, and his seated figure of “ The Young Caesar ” are both works which successfully show his power of pose and facial expres­sion. He is the author also of the famous Canaris group, “ Christ in Gethsemane,” “ The Dead Christ,” a group of the siege of Misso- longhi, and a group of seventeen life-size figures representing the last stand of the Italians at the massacre of Dogali.

The family of Ximenes of Palermo is noted on account of the three of its members who each became well known in the world of art: Empedocle, the painter. Eduardo, the writer, and Ettore, the sculptor. Ettore was a pupil of Morelli. His earliest work of note was a boy balancing himself upon a ball which he called “ Equili­brium.” He also produced “ La Rixe,” “ Le marmiton,” “ Cuore del Re,” “The Death of Ciceruacchio,” “Achilles,” and many others. His statue of “ Revolution ” is one of his best works.

Giulio Monteverde’s work is conspicuous for its gaiety and sparkle, but though he has had some influence upon the recent sculptors of Italy, his work follows the naturalistic precepts laid down by his predecessors. A group of his own children, full of vivacious merri- ment, is in the Palazzo Bianco at Genoa; a “ Madonna and Child ” is in the Camposanto, and a statue of Victor Emmanuel stands in the square in the centre of Bologna.

Ettore Ferrari of Rome (b. 1849) is another sculptor whose work shows remarkable care and love of what is called finish. He has produced the statues “ Porcari,” the medieval revolutionist, “ Ovid,”

"Jacopo Ortis,” “ A Roman Slave,” “ Giordano Bruno,” in the Campo di Fiori, and “ Abraham Lincoln,” in the New York Museum.

To the Roman group of sculptors also belongs Ercole Rosa (b. 1846). That he was a man of considerable talent is shown by his group of the Cairoli at Rome and his monument of Victor Emmanuel near the cathedral at Milan. Emilio Gallon, who studied at the Florence academy, is the author of the colossal statue of St Peter on the façade of the cathedral at Florence. He won the competition for, and executed, the Garibaldi monument at Rome.

A sculptor who is looked upon as the leader of the Venetian school is Antonio dal Zotto (b. 1841), a follower of Ferrari, at whose hands he received much of his training. He won the *prix de Rome* offered by the academy, and in Rome he met and Became a friend of Tenerani. Being a man of independent views, however, he was but little affected by Tenerani’s work. He was then twenty-five years old, and after spending two years in Rome and in other centres of artistic interest, he returned to Venice, where he produced a statue of St Anthony of Padua, one of Petrarch and another of Galileo. In 1880 he completed his statue of Titian for the master’s birth­place, Pieve di Cadore, and in 1883 he finished the figure of Goldoni in Venice. He is author also of a statue of Victor Emmanuel and a monument of Tartini the violinist, the former in the memorial tower on the battlefield of S. Martino near Brescia, the latter in a public square at Pirano.

Turin boasts many sculptors who are known throughout the country. Chief of these is Odoardo Tabacchi (b. 1831). He is the joint author with Antonio Tantardini of the Cavour monument at Milan. He has modelled several subjects of a lighter type, such as “ The Bather,” exhibited in Milan in 1894. Lorenzo Bistolfi, a younger man, conquered recognition chiefly by his composition of "Grief Comforted by Memory.” Amongst other Turin sculptors must be mentioned Luigi Belli, author of the Raphael monument at Urbino, and Davide Calandra, whose “ L’Aratro ” is in the national gallery at Rome.

As everywhere in western and central Europe, national sculpture in Austria during the first half of the 19th century was altogether influenced by the classicism of the Italian Canova—in Austria perhaps more than in other countries, since two of Canova’s most important works came to Vienna in the early years of the century: the famous tomb of Marie Christine in the Augustinerkirche,