

# THE STUDIO

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### THE STUDIO.

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### AN IVORY CASKET.

PRESENTED TO CHRISTOPHER COLUMBUS BY FERDINAND AND ISABELLA.

In our notice of the Gabalda Collection we said nothing of the most important object there, because we intended to speak of it in connection with a photographic copy making for us, and which we publish this week as a frontispiece to *THE STUDIO*. This is an ivory casket, said in the Catalogue to have been presented to Christopher Columbus by Ferdinand and Isabella after his return from his third voyage. As to the question of authenticity we have no opinion to express beyond saying that there is nothing unlikely in the statement: the casket is entirely worthy of a monarch's offering; it is a work of the time, and both in execution and design a masterpiece of its kind.

Our plate will give a good general notion of the form of the casket and of its ornamentation. The casket is entirely of ivory, and has once been decorated with a colored design on the mouldings, and the ground relieved with gilding. Very distinct traces of both color and gilding remain. The design of the casket is peculiar: it consists of a smaller box placed upon a larger, and the form given to these divisions recalls that of the Roman sarcophagi, from some of which it might almost be suspected that the bas-reliefs on the sides and ends have been literally copied, while the recumbent figure on the lid of the upper box surmounting the whole has been suggested by the many figures in the same position on the Etruscan sarcophagi. The detail of the ornament, though executed with great delicacy, is somewhat heavy in character, as is the design of the casket itself taken as a whole, but there can be no doubt that it belongs to the fifteenth century, to a period before the artists of the Renaissance had freed themselves entirely from the imitation of Roman models, and evolved from their study of the remains a style of their own. The origin of the casket would seem to be Italian: the

inscription on the inside of the lid says that it was made in Naples: the figures at the angles have a German look. Inside the lid of the main box a plate has been fastened, on which the following inscription in capital letters has been inlaid:

PRINCIPES ELISABETH  
CASTELLÆ REGINA ET  
FERDINANDVS ARAGO-  
NIE REX PER NOSTRVM  
GONDISALVVM A CORDO-  
BA TIBI CHRISTOPHORO  
COLON HOC OFFERVNT  
MVNVS NEAPOLI CON-  
FECTVM ANNO + MDIII

"The Princes, Elizabeth Queen of Castile and Ferdinand King of Aragon, offer to thee, Christopher Columbus, by the hands of our Gonsalvo at Cordova, this gift, made at Naples in the year of our Lord 1503."

### THE ACADEMY OF DESIGN EXHIBITION.

THE sixty-fifth exhibition of the Academy of Design shows, once more, the absolute need there is for a reform in the rules regulating the admission of pictures. The production of pictures has reached such proportions in these latter days as almost to amount to a plague, and it certainly seems the duty of an institution like the Academy to do something to set an example of moderation and discrimination. Yet here are close upon seven hundred works, counting in the few pieces of so-called sculpture, filling closely all the four rooms and the corridor, and ranged high on all the walls; and out of the whole lot there are certainly not one hundred that have any serious claim upon public attention. There are here, perhaps, enough pictures of reasonably good quality to comfortably fill, without skying or flooring, either the North or the South room; the rest have no right in an exhibition made by the first art academy in the country. Both for the sake of the artists and for the comfort of the public, it ought to be made very hard indeed to get a picture into these exhibitions; and it is a pity that the building was not so designed that smaller exhibitions could be held when necessary, without making it evident that only a portion of the space at command was occupied. However, we are well aware that these suggestions are Quixotic. The Academy is glad to see its walls filled with pictures, and the public likes to get the worth of its money in quantity, at least; while any severity on the part of the Committee of Admission would be resented by the rejected artists and their friends, and would

like enough result in another split, or in a succession of such splits as carried off the founders of the Society of American Artists. So, all we can do is to wish that committees could be made to harden their hearts, and that the labor of finding the grains of wheat hid in these bushels of chaff could be somehow lessened. We shall begin the sifting process next week, and can only hope that we may find more wheat and less chaff than our visit on Thursday promised.

#### THE GABALDA COLLECTION.

LOVERS of Spain and things Spanish will have enjoyed the week's exhibition of the Gabalda collection at the rooms of the American Art Association. There were pictures and pictures—every one of the five galleries filled from floor to ceiling with oil-paintings by "old masters" and by newer hands, with water-colors and miniatures; there were *confadors* and cabinets, and carved chests, chairs and tables, pedestals, and wood-carvings, tapestries and embroideries, laces and fans. There was also pottery in profusion: more Moorish dishes—and good ones—than are often seen brought together in one room in these days, with old glass and old tiles—almost everything, in short, with an art side to it made in the Peninsula, except, oddly enough, leather!

The pictures, being in such abundance, naturally call for first mention, and certainly there were a great many interesting canvases and panels among them. The lower room, the first on entering, was filled with paintings by the "old masters," and this was the least valuable part of the collection, though, even here, there were several good pieces. One of them, indeed, was a masterpiece, "The Crucifixion," ascribed in the catalogue to Velasquez—an attribution which, taken with the generally mistaken names attached to the pictures in this room, had, no doubt, much to do with the neglect of this capital work at the hands of those who reviewed the exhibition in the newspapers. The subject was treated in a purely naturalistic fashion, without mystical attributes or symbolism of any kind: the body of Jesus hanging dead upon the cross, relieved in startling reality upon a ground of solid dark. We say in startling reality, because, although the picture was but small, the force of the execution made it impressive out of all proportion to its size: it drew the eye from across the whole gallery and killed every picture in the neighborhood. The learned and expressive drawing, the luminous coloring, were the veil of a tragic sentiment of abandonment such as Albert Dürer or Morales might have expressed, though with far less heroic beauty; and the long meshes of dark hair falling from under the crown of thorns, and shading one side of the face, was another indication of the Spanish origin of this remarkable picture. A portrait of a lady called Doña Mariana was a work still showing enough good painting to please the not too exacting spectator. The cleaner had done his worst, but something of the brilliancy of the flesh-painting and the harmony of the tones remained to hint at what the picture might once have

been. Near it was a "Portrait of a Man," attributed to Goya, a small head, far more than clever; but, though falling short of master's work, it would be looked at, and lost but little after a six-days acquaintance. Next to this head was another smaller picture with the name of Velasquez—the "Infanta Marguerita"—where nothing was left but the dress, painted with a fine flowing brush and delicate flower-like coloring, and the great shoulder-knots and breast-knots of jewels most enjoyably set forth. The head and face, however, had been cleaned out of all recognition, and little was left of what had once been a beautiful picture. Upstairs the art exhibited was almost exclusively modern, and offered the visitor an unusual opportunity to study the general tendency of the minor artists of the Peninsula. Of the more important names there were few examples. It would certainly be a paying experiment to bring to this country pictures by the Spanish artists of our own day, who, in their own sumptuous and spectacular manner, with abundance of learning and picturesque details, are searching for subjects and finding them in their national history. There was little here to indicate that any art exists in the Spain of to-day but the trivial and the inane, though this swarm of pictures, hardly any of them more than sketches, gave proof enough of cleverness and dexterity out of the common. And they had the merits, uncommon in these days of imitation, pilfering and borrowing, of independence of foreign models in their execution, and of faithfulness to national types. Sauntering through their galleries we felt ourselves on Spanish ground, and making acquaintance with a scenery and a people new to us. In the upper rooms there were several pictures that were of interest sufficient to make it worth while to remember them: a small water-color sketch by Goya, "Heads of the People," a corner of a crowd seen in full sunlight, throwing strong shadows down on swarthy faces from sombrero and beretta; "The Baptism of Mlle. Clairin" depicted an incident recorded in the memoirs of the great actress of Louis XVI.'s time. We are told that at a masked ball she was brought into the room in her nurse's arms and received a mock christening in champagne at the hands of a harlequin. This drawing by Marlet was a rich and spirited work, charmingly lighted and full of color and movement: the baby in its nurse's arms, the centre of a crowd of richly dressed people, under floods of light softly streaming from crystal lustres. Marlet was one of a dozen or so French artists represented, in name at least, in the collection. Very few of these pictures did any credit to their supposed authors. The best of them, the only one worthy of serious attention, was the portrait of himself (if a back view of a man may be called "a portrait") by C. F. Daubigny. It represented the artist sitting on a low stool in front of his easel, and putting the finishing touches to a landscape in its frame. This picture was painted in a sturdy, off-hand fashion, and had an interesting anecdote connected with it. "Its foundation," says the catalogue, "was a study of the interior of his studio, painted by Daubigny when the color and tone of his surroundings happened to strike him. One day a visitor, see-

ing him at work in his blouse and old hat, remarked in a jocular spirit that he did not look like a man capable of painting pictures. Moved by the same spirit, Daubigny next day inserted his own portrait into this study, and sent it as a portrait to his patron." As for the "Corots," the "Troyons," the "Jacques," and the "Diazs," the less said about them the better—either the artists never saw one of them, or they were the sweepings of their studios. The only real interest in the exhibition lay in the Spanish pictures, which even at their worst—and there were some that called aloud for an extra superlative of badness—spoke Spanish plain. The most prolific and vigorous of the landscapists, Juan Roig y Soler, is an artist of great merit, and his pictures added not a little to the liveliness and interest of the exhibition. Soler is a native of Barcelona, where he was born in 1857, and he studied with Rico, to whose style of painting his own has a strong resemblance, while marked, nevertheless, with a decided individuality. We get from his pictures a vivid and cheerful picture of Spanish life in sea-board cities—in Barcelona the Beautiful, or Valencia, Villanueva, Tarragona, and in the half-deserted, stagnant ports of Llausa the sleepy (*Llausa la soñolenta*) and Blanes and Masnou. The large picture, "Barcelona the Beautiful," was very striking. It showed the town stretching along the shore, the wharves crowded with shipping, sailing-vessels and smaller craft, with a noble steamer rearing her proud bulk above the lesser sail, while the nearer water flashed with the white wings of the fishing-boats, and the Mediterranean gave back the reflection of the whole bustling gay scene in her tranquil expanse of blue to match the deep blue of the sky. It was impossible not to be interested in the work of Soler, although, as it seemed to us, he is hampered by his material. Water-color would suit him far better than oils, and indeed nearly all these modern Spanish pictures are too painty for thorough enjoyment. José Domingo, who has done some fine things in his day, was represented here by five pictures; but, though they all showed the hand of a man accomplished in his art, they were but sketches, and of no great value or interest. The water-colors by José Villegas were better than his oils, but none of them did justice to his talent, of which we have several first-rate examples in this country. The large painting by Enrique Serra, "Latium," was an effective though too 'theatric' a performance. It shadowed forth the decay of ancient Latium, the long line of the ruined aqueduct stretching with its rows of arches over the desolate Pontine marshes, and in the foreground the Capitoline wolf and the twin children on a pedestal encircled with a festal procession sculptured in high relief. The combination was fantastic, and by its want of reasonableness injured the effect of what might easily have been made an impressive picture. In the upper gallery two paintings by L. M. Barbasán, of Saragossa—studies of fruits—were much remarked for their free and vigorous handling, although, like so much of this modern Spanish work, the painting was dry and inclined to chalkiness. But, unless we are much mistaken, we shall hear from Mr. Barbasán again.

The furniture, tapestries, stuffs, pottery, and curiosities of one and another sort belonging to this collection were of far more value than would have been supposed after reading what the newspapers had to say about them. The whole lot was contemptuously set aside as rubbish, whereas in every department there were excellent examples; and certainly, as we have said, there have never been seen in this country so many or so good Moorish dishes of lustre-ware, nor so many carved chests, nor so many of the cabinets, or *contadors*, as the Spanish call them, and of which we have of late years seen a few very handsome ones in this country. This piece of furniture, peculiar, we believe, to the Peninsula, consists of a movable chest, filled with drawers and resting on a stand expressly intended for it, and, since it has no top, useless for any other purpose. A large lid, the size of the face of the cabinet, turns up and covers the drawers, or turns down, and, when supported on two rests that pull out from the stand, makes an ample desk for writing. Something in these desks recalls the wooden chests, either plain or gorgeous with lacquer, used by the Japanese as trunks; and we have their analogue also, perhaps their descendants, in the writing desks which have come down to us from Colonial times in this country, many of them brought over from the old country. These *contadors* were often covered with leather or with velvet, ornamented with nails or with metal hinges, key-plates, and fastenings profusely gilded, and often, when the wood was left uncovered, painted in rich colors with floriated designs and heraldic emblazonments. So much instruction as well as amusement is to be had from a collection like this that it seems a pity it should be snubbed so unmercifully, particularly in a city so poverty-stricken as our New York, where we have no public collection from which one can learn anything in these directions.

#### THE TERRA-COTTAS OF TANAGRA AND ASIA-MINOR. ARE THEY FORGERIES? A LETTER FROM SALOMON REINACII.

THE *Nation* of March 27 publishes the following letter from Mr. Salomon Reinach in relation to the Tanagra figurines and the groups from Asia-Minor. It will be found interesting reading in connection with the letter from Mr. G. L. Feuardent, in THE STUDIO for March 15.

SIR: I perfectly agree, in the main, with Mr. Stillman, the more so as I was the first to point out in the *Nation* (October 1, 1885) the fraudulent character of the terra-cotta groups. Since the publication of my two papers in the *Classical Review* (1888, pp. 119-123, 153-155), where I summed up the whole controversy and stated the complete literature of the question, I have come to the conviction that the single terra-cotta figures sold as Asiatic, Tanagræan, Corinthian, and the like are in very many cases the work of the same forgers who make up the now rather discredited large groups. Sitting and reclining females, Victories, and *astragalizousai* are particularly to be suspected. I have quoted some conspicuous forgeries

of these types in a late number of the *Revue Archéologique* (July, 1889, p. 128).

Where I do not agree with Mr. Stillman is when he says that the large groups are imported from Smyrna. Indeed, I sternly deny this, having published in the *Revue Archéologique* (1886, vol. II, p. 92) the official record of the seizure to which Mr. Stillman alludes. These groups had been shipped at the Piraeus on board a French steamer going to Marseilles; the cases which contained them were examined and found to originate from the shop of a celebrated Athenian dealer, now deceased. A curious proof of this was that one of the groups was wrapped in a sheet from a periodical to which the learned dealer in question was the only subscriber in Athens. It has never been possible to retrace the *provenance* of any group farther east than Athens, and I am absolutely sure, from private information, that no group of any artistic value has ever been fabricated at Smyrna. Both Hamdi Bey and Baltazzi Bey have repeatedly investigated the matter on the spot and come to the same conclusion as myself.

I have lately received some hints as to the names and nationality of the clever artists who produce that highly interesting series of forgeries. The question may arise, Why does the Greek Government not prosecute them? But the answer to this question is an easy one: The forgers are the best auxiliaries to the stringent but little-observed laws which prohibit the exportation of Greek antiquities. It is a real good fortune for the Greeks that, when the law is infringed in the matter of terra-cottas, nine times out of ten it is but apparently infringed, the smuggled object being no antiquity at all. Every forgery sold to an enthusiastic but ignorant amateur tourist keeps a genuine antique inside the country. I have even been told that forged groups have already been offered at the Hellenic court as diplomatic presents! Be that as it may, some of these groups are so prettily made up that they will certainly maintain a serious value in the market, even when the fraud shall be—as is not yet the case—generally acknowledged.

Yours truly,  
Salomon Reinach.

#### "THE DESCENT OF THE GYPSIES."

FROM THE PICTURE BY DIAZ IN THE SECRETAN COLLECTION.

THIS picture, formerly in the Laurent-Richard collection, is one of the Hundred Masterpieces exhibited in Paris in 1883. Like the greater number of Diaz's pictures, this is a small canvas, measuring only twenty-three inches by seventeen. It is one of his most characteristic works, and one of his earliest: it was painted soon after he had left the porcelain-manufactory, where he had been put as an apprentice, and, quarrelling with his master, had flung himself upon the world to wrest a living from it if he could. In the almost squalid poverty that followed this rash action, Diaz had won to his assistance a picture-dealer and artists' colorman named Desforges, who had been pleased with some of the young man's

sketches, and had supplied him with materials for painting. The first important result of his efforts was "The Descent of the Gypsies." He took it to Desforges, who attempted to sell it, but it was in vain that he offered the picture to his customers: no one would look at it, even at the low price of 500 francs; and after keeping it for some time in the vain hope of a purchaser, he asked Diaz to take it away. This was despairing news for the young artist, who had hoped to discharge his debt to Desforges by the sale of the picture; but at the last moment a purchaser appeared in the person of M. Paul Casimir-Pereire, who so admired the picture that he gave the artist three times his price for it. It deservedly ranks among the best of Diaz's paintings, nor is it likely that in this generation the admiration for it will diminish. No engraving can do more than suggest to those who know the painting of Diaz the coloring of the picture: and it is in the coloring alone that the beauty of the work exists; since the subject is nothing. A crowd of gypsies, or people whom Diaz chose to call gypsies to account for the varied and brilliant color of their costumes, are pouring through a narrow defile and spreading themselves over the open ground. Two dogs lap water from a spring that wells from the hillside, and at the left of the picture a mother is sitting holding an infant on her lap. The picture is lighted by the rays of the setting sun which break through the trees and blend all these rich colors into a harmonious whole, as satisfying to the eye as a handful of gems or a bouquet of flowers, and as unrelated as these lovely objects to anything beyond or above the sense.



COLUMN FROM THE PALAZZO DUCALE.

#### RESTORATION OF THE PALAZZO DUCALE, VENICE.

THE mere structural history of the Palazzo Ducale of Venice can be briefly told, although it is rich in that human interest which has given historians and poets never-ending subjects.

The first palace was built in 820 upon the same spot the present building now occupies. This first structure, which was destroyed during a sedition, was

replaced by another, 150 years later, by the Doge Pietro Orseolo. A century and a half later, the great fire, which consumed nearly a third of Venice, destroyed Orseolo's work. The Palace, which took its place was, in its turn, also laid in ruins by the same element, and it was replaced by one built by Marino Faliero in 1354, the designer being Filippo Calendario. Very little of this structure remains except the two large halls of the Maggior Consiglio and Scrutinio, the rest of the palace dating from the re-construction commenced in 1424, under Doge Tomasso Mocenigo. The family of Bon or Buono, called Tagliapieri, or stone-cutters, executed the principal part, the most eminent of which family, one of the sons, Bartolommeo, left his name inscribed on the most beautiful portion of the *Porta della carta*, or main entrance on the Piazzetta side. To these Bons belong the whole beautiful colonnades, and the passage leading to the Great Inner Court, but much of the court itself is of later date, the interior having been damaged by a shell, and two successive fires, in 1574 and 1577, which also destroyed the principal apartments. In those fires paintings by Giovanni Bellini, Carpaccio, Pordenone and Titian, commemorating the Republic's glories, were destroyed.

Palladio, who was called in consultation, feared to attempt the restoration of the calcined and riven walls, or to repair the several shattered columns and arches, and therefore proposed to rebuild the whole palace. The Senate, however, determined not to innovate, but to retain the fabric as much as possible in its ancient form. In the repairs and alterations which were effected in the interior cortile, the style of the later Italian renaissance was introduced.

The plan of the building as it now stands is an irregular square; the two sides fronting the Piazzetta, and the *Mole*, on a line with the *Riva dei Schiavoni*, are supported upon double ranges of arches. The columns of the lowest tier of arches are partly imbedded in the pavement, which in 1732 was raised about a foot in consequence of the inundations to which the Piazzetta and Molo were subject. This gave them a very clumsy appearance.

It was discovered that the mean level of the sea had risen about three inches in every century. So that these columns, having been erected five centuries, about fifteen inches of the lower part of them were concealed, owing to the continued raising of the pavements.

The absolute necessity of repairing this magnificent Palace, which seemed slowly but surely going to complete decay, became apparent to the authorities and to all lovers of art a score or more years ago, but it was not until about thirteen years prior to the present date that active measures were adopted. In 1876 the then Queen of Italy assisted at the ceremony of placing the new base for the "Judgment Corner" column, and the work of restoration has been diligently pursued ever since. The total cost has been \$170,000—no great sum, considering the magnitude of the task. The work has been executed under the direction of Signor Forcellini, assisted by Signor Vendrasco. The new works consists of new foundations and bases of columns on the Piazzetta, or west-side; new cornice



COLUMN FROM THE DUCAL PALACE.

above the arcade, on which the upper columns of the Loggia rests; eleven new columns, counting from the "Judgment Corner," and six new capitals to the same, and the strengthening of several capitals by internal bands of copper.

In the upper Loggia, on the Piazzetta side, there have been placed eight new columns and thirteen new capitals. On the "Mole" façade, in the lower Loggia, the column foundations and bases, and the cornice above the arches, are all new; in the upper Loggia eleven new columns have been placed along with fourteen new capitals. In addition to these, new foundations for the ancient wall have been inserted bit by bit until a firm bottom was reached; Da Ponte's ugly arch was taken down, and two little columns, which carried the larch beam, have been restored, as they were found to be damaged by fire and water, and the old larch beam, which was placed in position in 1344, has been replaced by a new beam, composed of four larch beams bound together by iron, and upon this beam the Paradise Wall now rests; and two iron rods, running south and north, now hold the corner firm. The wooden beam which ran from Da Ponte's arch to the fig-tree corner, carrying the damaged beams of the Maggior Consiglio, has been removed.

In making these restorations, perhaps the most important in an artistic sense ever undertaken, a great deal of patience, an immense amount of ingenuity, and a thorough appreciation of the responsibilities involved, were necessary. All the new capitals have been cut from casts taken from the original, the workmen also having the originals before them. These valued specimens of fine stone-work are all carefully preserved in the Palace. The work of under-pinning, owing to the enormous weight to be supported was very difficult, and many of the timbers' ends, employed as bearers, had to be left; their removal being excessively hazardous after the structure had imposed its weight upon them. The substitution of a new column for an old one generally occupied ten days, and, after the new column was in place, fine wedges of copper were driven in, one after the other, until the hammer's blows were felt on the battlement just

above the column. The same method was pursued with the new capitals.

The worst settlement of the building was discovered at the Ponte della Paglia, because the Palace, not having been built on piles, but on a bed of very hard clay, the water of the canal, which debouches there, had softened the soil, and some of the wall at the angle, had been built upon foundations dating from the times of the Emperor Otho. The fire of 1577 had calcined the stones and injured the beams, supporting the upper Loggia, and the floor of the Maggior Consiglio above. The heads of these beams, which carried the upper Loggia, the *tressa del Paradiso*, the eastern wall of the Saladel Maggior, upon which Tintoret had painted his "Paradise," had also suffered by the infiltration of water and had become rotten.

#### THE ROYAL SOCIETY OF PAINTER ETCHERS OF LONDON, ENGLAND. ANNUAL EXHIBITION.

THE eighth annual exhibition of the Royal Society of Painter Etchers is almost more noticeable for the collection of fine Rembrandts here shown than for the contribution of contemporary artists. The examples of the great master have not been chosen for "rarity of state or impression, but as furnishing instructive differences of style and *technique* at different periods" of his practice. Some of these specimens are very fine, and are well worth a visit. Mr. William Strang sends some dramatic work, such as "The Salvation Army," a "Woman Burning Weeds," and "Taking the Oath." Mr. Edward Slocombe's "The Grand Place, Antwerp," Mr. Axel Herman Haig's "Old Town of Wisby," and "The Lagoons, near Venice," a brilliant work by Charles Sturm van Gravesande, show interesting architectural effects.

#### ANCIENT EMPLOYMENT OF ALABASTER IN ARCHITECTURAL DECORATION IN ENGLAND.

AT a recent meeting of the Antiquarian Society of Cambridge, England, Prof. Middleton commented upon a fragment of an alabaster retable from Milton. "During the fifteenth century a great many churches in various parts of England seem to have purchased for one or more of their altars a retable made of the beautiful white Derbyshire alabaster, which is now very scarce and only attainable in very small pieces. A considerable number of these retables in a more or less fragmentary state still exists; and they form very common items in ecclesiastical inventories of the fifteenth and early part of the sixteenth centuries, under various names, such as "alabaster tables, tabuls or tabylls," "tabulae de alabastro," "tablementes," "retables," and "alabaster tabernacles with images." From their great uniformity of style it is evident that in most cases they were produced by one school of carvers; and a large number have clearly come out of the same workshop. This strong

uniformity of design is to be seen not only in the style of the faces and the lines of the drapery, but also in the minute details, such as the methods of distinguishing each saint by his special symbol. The same similarity of treatment is to be found in the application of gold and color with which they are all decorated—especially the patterns on the dresses, the "powdering" on the backgrounds, and the manner of representing the ground in open-air scenes with conventionally-treated groups of flowers in red, white, and yellow on a rich green background, which seems intended to suggest a grassy sward. The gilding is very rich and effective, much thicker leaf being used than is now the custom; and it is very freely used for the hair of saints and angels, for borders of drapery, for angels' wings, and other ornamental purposes. If a whole background of a relief is gilt, the surface is relieved (in most cases) by being sprinkled with a series of little round bosses, modelled in the very delicate *gesso* or plaster, mixed with white of egg, which formed the "mordant" for the gold leaf. This fine plaster is a pure sulphate of lime, obtained by burning waste fragments of the same alabaster of which the reliefs themselves were made—an exceptionally pure variety of what is now called "plaster of Paris." The pigments used for the painting are very rich and harmonious in tone. Ochre colors are used for the quieter reds, yellows, and browns; mercury vermillion for the brilliant red; and a magnificent smalto blue, made of a powdered vitreous enamel, colored with a copper oxide—exactly the same as the jewel-like blue which was used by the early painters of Egypt and Greece. It is interesting to find that the Monk Theophilus, who wrote in the twelfth century (or earlier) a treatise on painting and other arts (*Diversarum Artium Schedula*), advises the painter who wants to get a specially fine blue to collect *tesserae* of deep blue glass from some ancient Roman building, and then to grind these *tesserae* into powder, which will make, he says, the best possible blue pigment. In general design these retables seem usually to have consisted of a large central figure—such as that of the Madonna and Child in the Whittlesford example—with, at the sides, single figures of saints of a medium size, placed between reliefs of subjects with figures very minute in scale. The relief is usually very high (*alto-rilievo*), in many cases the figures are so much undercut as to be almost "in the round" or detached from the ground. The fragment which I exhibit to-night is that of an angel supporting a standing figure of the Virgin in a *vesica*-shaped auricle (*mandorla*). Part of this auricle with gilded rays and a bit of the brilliant blue robe of the Virgin is all that remains of the principal figure in the panel. In design this panel must have resembled the relief carved over the doorway on the south side of the presbytery of King's College chapel—the only non-heraldic piece of sculpture in the chapel, very beautiful in design, though sadly injured by Puritan iconoclasts. The coloring on this fragment, which is said to have come from Milton Church, is exceptionally well preserved, especially the flower-sown sward on which the angel stands, and the crimson of the angel's wing. The gold leaf on the hair and the borders of the drapery is also very brilliant, owing to

the extreme purity of the gold. Other fragments from Milton, evidently parts of the same retable, are preserved in the Archaeological Museum. These fragments (like those of the Whittlesford retable) were fastened to their place by small loops of copper wire, fixed in the back of each slab of alabaster by melted lead. In some cases these retabiles were framed in elaborately moulded woodwork, gilt and painted like the alabaster; they were frequently fitted with two wooden doors, thus forming a triptych, which during Lent could be closed, in accordance with the canon which required all pictures, reliefs, or statues of saints to be concealed from view throughout the whole of Lent. When there were no doors, this was done by coverings of linen or silk, on which symbols of the Passion were sometimes painted. "Steyned clothes for Lent," as these were called, are very common items in old church inventories. In wealthy churches each important image had its own set of "steyned clothes," the most important of all being that which was used to cover the great Rood on the Choir-screen. In spite of this white, translucent alabaster being so beautiful a substance, and so easy to work, it does not appear to have come into use in England at a very early date. Almost, if not quite, the earliest example of its use for any important purpose is to be seen in Westminster Abbey—the tomb of Prince John of Eltham, who died in 1334, on the south side of the sanctuary, in St. Edmund's chapel. The monument consists of a very fine portrait-figure of the prince, lying on an elaborate altar-tomb. The effigy itself and the small figures of mourners in the panels of the base are all of the purest white alabaster, originally gilt and painted."

[Chaucer, it may be remembered, with his fine taste and his delicate feeling for color, uses this material for the temple that Theseus, in "The Knight's Tale," builds for Diana.

"And northward in a touret on the wall,  
Of alabastre white and red corall,  
An oratorie riche for to see  
In worship of Diane of chastitee  
Hath Theseus don wrought in noble wise."

ED. THE STUDIO.]

#### PORTRAIT-PAINTERS AND WHAT THEY TEACH US.

WITHOUT the aid of the portrait-painter how little we should know of the costumes of our predecessors. We read of the "partlet" of the Tudor age, of the "ruff" of Elizabeth, of the flounces and furbelows of the Stuarts, but would reading about them enable us to realize what these articles were like or to judge of their effect on the wearers thereof? The portrait-painter is a greater help to us in the matter of costume than missal or manuscript, than tapestry or monument, and he may teach us many things beside. "Holbein is our earliest authority for the real every-day aspect of English society." In an essay on "Dress," reprinted in 1852 from the *Quarterly Review*, a detailed comparison was made between the works of some of our most noteworthy

portrait painters; and, if we follow its lead, we shall learn that all Holbein's women appear to be old, all Vandyke's to be young, Lely's to be "anything but innocent," those of Sir Joshua Reynolds to be noble and benevolent. Holbein's costumes show the deep stomacher, the partlet, the full sleeve, the ruffle falling over the hand, the stiff diamond-shaped cap; the colors were decided, the ornamentation of jewels and gold thread. The style was peculiarly suitable to advancing age and to waning charms; it concealed all the defects, and it was in accordance with the idea of the period, that from fifty years and upwards was the only sensible time of a woman's life. Also the stiff and decorous style suited the gravity of the period, and the importance of the changes that were passing over England. Holbein was born in Basel in 1498, and went to England in 1527, furnished with introductory letters from Erasmus to Sir Thomas More. Holbein remained at Chelsea with Sir Thomas for nearly three years, when Henry VIII., happening to see Holbein's pictures, was so struck with them that he immediately took the artist into his service. To Holbein we owe that celebrated picture of Sir Thomas More and his family which gives us a glimpse of the Chancellor's domestic life, and helps us to understand its charm. To the same artist we are indebted for some interesting historical pictures, amongst them are Henry VIII. and his family, "comprising, as that picture does, four persons who were, in their turn, sovereigns of England." "The meeting of Henry VIII. and Francis I. of France at Calais." This picture has a curious story attached to it. During the commonwealth, the Parliament proposed to sell it to the King of France. In order to defeat this intention, the Earl of Pembroke secretly cut out the head of Henry VIII. When this was discovered the French declined the purchase. The Earl preserved the head, which was replaced after the Restoration, and so skilfully was it done that it can only be perceived by viewing the picture in a certain light. Holbein died of the plague in London in 1554.

How different from Holbein's are the costumes bequeathed to us by Vandyke! Instead of the high dress on back and shoulders, and the partlet, which covered all that the gown left bare, the dress was very low, "with a rose by way of a tucker." Instead of the full close sleeves, bare arms; instead of the stiff petticoat, rich flowing drapery; everything was as different as possible. Whereas "covering" had been the distinguishing feature of the costumes of Holbein's sitters; ease and exposure of head, throat and arms marked those of Vandyke. This style suited the young, and the young only; indeed it is said that Vandyke never painted any very old women, excepting the Infantas of Spain and Margaret of Parma. The standard of woman's age had fallen from fifty to fifteen. But, though the costume was airy and girlish, there were heroines in those days; and one of the most remarkable, Margaret, Countess of Derby, comes to us from the hands of Vandyke, in a dress ten years younger than her age. Vandyke was born at Antwerp in 1599, but his greatest works were executed in England, where he was knighted by Charles I. He

died in London, England, in 1641. Lely is remembered for the "Beauties of Charles the Second's Court." The distinguishing feature of their costume is "a confusion of drapery," "a profusion of gown put about the knees, but a great falling off above, as if it had slipped from the shoulder and tumbled into the lap." The curls hang looser and longer than in Vandyke's time. "It is the low head with loose wandering tresses, more than any other feature of the dress or undress, which, from the days of the sirens of mythology to those of Charles II.'s 'glorious gallery,' has most undeniably revealed the Delilah." All Lely's look young and fair and merry, but none in the least innocent. Evelyn frequently mentions Lely's pictures. Of that of Annie Hyde, Duchess of York, he says: "I walked to Lely's, the painter, where I saw among other rare things the Duchess of York, her whole body sitting in state, in a chair, in white satin." Of the Countess of Castlemaine's portrait Evelyn says: "I went to Mr. Lely's, and here, among other pictures, saw the so much desired by me picture of my Lady Castlemaine, which is a most blessed picture." England in Charles the Second's reign was below all other nations in art: there was not in that reign a single English painter. Lely was a Westphalian; he died in England in 1680.

In the portraits by Sir Joshua Reynolds, are to be seen the close-fitting dress, made high on the shoulders and low in the front, tight sleeves finishing at the elbow with a ruffle, long waists, skirts descending in heavy folds, plenty of rich lace, the face and forehead totally free of hair, which rises in an enormous pile direct from the forehead, and is intermixed with jewels or feathers. The impression given by the portraits of the women of that generation differed greatly from the effect of Lely's portraits. The writer of the essay before referred to "felt intense satisfaction that there should have been a race of women who could dress so decorously, so intellectually, and so becomingly. The costume offered nothing to catch the vulgar or fix the vicious. Everything was pure, noble, serene, benevolent." The dress was suited to grand and graceful movements. The head gear did not admit of nodding, wriggling or romping, or being forward and flighty, but it did admit of graciousness, sweetness and earnestness. It suited the domestic life and fashion of the day; it did honor to the times. As Lely's portraits reflect the tone of Charles the Second's court, so Sir Joshua's reflect the improved code of morality that prevailed in the Court of King George III. and Queen Charlotte. Sir Joshua Reynolds was born at Plympton, in Devonshire, England, in 1723 he was knighted by George III. He mixed with the most distinguished literary men of the day with Johnson, Burke, Goldsmith, and Garrick, and founded the literary club of which they were members. His works on painting show good taste and judgment, and a perfect acquaintance with the works of the great masters. Sir Joshua Reynolds died in 1792, and was buried in St. Paul's Cathedral in London, England.—*E. H. Hathaway, in Ladies' Treasury.*

#### PRESENT AND FUTURE ART-EXHIBITIONS.

THE forty-second exhibition of the Art-Club of Boston, Mass., opens on April 5th and closes on April 26th.

M R. F. A. BRIDGMAN has a collection of his recent pictures and studies on view at the Fifth Avenue Art-Galleries, New York.

A N art loan exhibition was opened in Rockville, Conn., at Doane's building, on March 25th, for the benefit of the Boys' Club. The paintings, which number one hundred and seventy-two, are the work of local amateurs, and some of them would do credit to professional artists.

T HE Pottery Club of Cincinnati, Ohio, gave its tenth annual reception at the Lincoln Club, Eighth and Race streets, on Thursday, March 27, 1890, from eleven to five o'clock. Miss Mary Louise McLaughlin, the president of the club, made the design that decorated the cards of invitation.

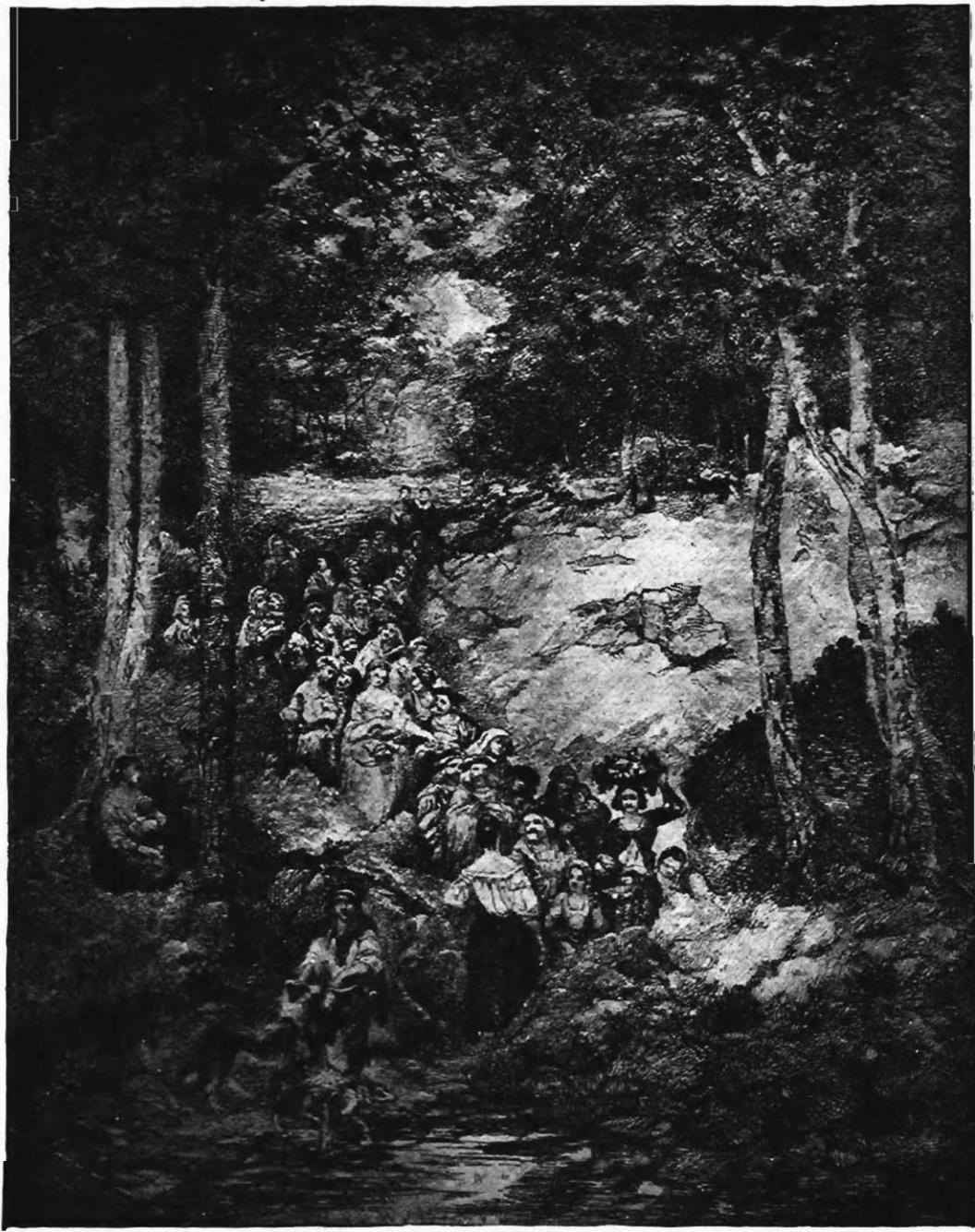
C ARDS are out for the reception and private view of the sixty-fifth annual exhibition of the National Academy of Design of New York, Wednesday evening, April 9th. The Press view was on Thursday, April 3d. The exhibition opens to the public on April 10th and continues until May 17th.

T HE twenty-fifth Industrial Exposition of the Mechanics' Institute, at the Mechanics' Pavilion, of San Francisco, Cal., will open on Tuesday, August 19, 1890, and close on Saturday evening, September 27. The Board of Trustees announces that medals of gold, silver and bronze, and diplomas, will be awarded to exhibitions from every department of invention, art, industry and the natural resources of the Pacific Coast. The music will be made a feature this year, and a programme by a band of fifty performers will be rendered each night.

M R. B. C. OSSON'S exhibition of engravings after a new process which has excited so much interest in Boston, Mass., has been transferred to New York. The process employed by Mr. Clossen and which he calls his own invention—is said to combine the good qualities of engraving in intaglio and of wood engraving, in relief plates.

T HERE would seem to be some mystification here, if we may judge from the following paragraph from the Memoir written by Mr. S. R. Koehler for the Catalogue of the recent sale of Mr. Juengling's proofs, etchings, paintings, and studio-effects:

"He tried, moreover, to utilize wood for intaglio engraving; that is to say, he produced blocks in which the incised lines, and not the surface, received the ink. Naturally the proofs only were printed from the block, an electrotype being used for the edition. His most ambitious effort in this direction was 'The Smoker,' after Muhrman. The original block, and



THE DESCENT OF THE GYPSIES

FROM AN ETCHING AFTER THE PAINTING BY DIAZ.



the electrotype made from it, he presented to the U. S. National Museum, where they are now on exhibition. It may be well to state here that Mr. Timothy Cole has made similar experiments, and that a question of priority has been raised. It is quite likely, however, that neither derived the idea from the other, but that both conceived it independently. One of Juengling's very first experiments is a little bit of a winter-view, an impression from which he sent to a friend with the following inscription engraved upon it: "Merry Christmas and a Happy New Year. J. F., '84."

THE American Art Association of New York will have no "prize fund" exhibition this year, but will instead open their galleries on Easter Monday with a display of works by "representative American artists." J. Wells Champney, William M. Chase, Charles Melville Dewey, C. Harry Eaton, F. K. M. Rehn, Frank D. Millet, Robert C. Minor, H. R. Poore, Frederic Remington and Carleton Wiggins, are the artists exhibiting, and no doubt the collection will have a certain interest, though it can hardly be expected to present much that is novel in subject or treatment. And considering that all but three of the exhibiting artists have pictures in the show at the Academy, it may be thought superfluous in them to set up a side show of their own.

AT Messrs. Frederick Keppel & Co.'s rooms are to be seen three drawings by Legros, signed and dated 1888. They are heads, and are executed on a prepared paper with the silver-point. This method has been but little used since the time of the Italian Renaissance, when it was employed, among others, by Raphael, Leonardo da Vinci, and Albert Dürer, who, perhaps, learned it in Italy. Many beautiful drawings in silver-point by these masters exist in public and private collections, and have always had a great charm for amateurs. There is something in their delicate elusiveness that recalls the beauty of the daguerreotype—a beauty more and more appreciated as the cheap vulgarity of the photograph—telling all it knows at once—is forced upon us. To work successfully with the silver-point, a man must be perfect in draughtsmanship, since erasure is impossible: the stroke once made with the point, remains, and attempts to rectify an error by the addition or correction of lines would only add confusion to mistake. Seen in the same room with Mr. Closson's labored and characterless plates, it may be that these drawings seem more beautiful in their purity and singleness than they would if otherwise neighbored. It is interesting, beside, to see them in the same room with examples of a brand-new process by which artists may hope to communicate with the public directly, and not through the medium of another pair of hands and eyes. Of course, in the hands of a Legros, a Haden, or a Marsh, the method employed by Mr. Closson might produce a result equal in its way to these drawings by Legros, but at present there is no comparison between them.

## AMERICAN NOTES.

THE Art-Students' Association of Boston, Mass., had an informal reception last Tuesday evening at their studio on Dartmouth Street.

IT is said that Mr. Fred L. Ames, of Boston, Mass., has the finest collection of paintings of the French school in this country, except, perhaps, the one in Baltimore belonging to Mr. Wm. T. Walters.

THE ivory jewel-casket from the Gabalda collection, of which an illustration is given in this week's Studio, was purchased at the sale by Mr. William Schaus for the sum of \$1,125. We are glad it has fallen into such good hands.

MORTIMER MENPES, a Canadian artist and the well-known advocate of dry-point etching, has brought out a plate of "Rembrandt's Model," which is said to be one of the most notable plates issued for some time past, and a true translation in black-and-white of the drawing and light-and-shade of the great master.

IT is settled that there will be no exhibition by the Etching Club, of Brooklyn, N. Y., until next season, Mr. Field's offer of the use of his Brooklyn gallery for the purpose having been declined. But the exhibition will be made next year, and the etchers will make their show jointly with that of the water-color painters, the corridor being set apart for their plates exclusively.

THE committee in charge of the erection of the Soldiers' and Sailors' Monument at Newport, R. I., respectfully announce that \$1,025 is needed to pay for the Soldiers' and Sailors' Monument, which is to be dedicated with imposing ceremonies the week preceding Memorial Day. Everybody, the state, the city and the residents of Newport, has done well, and a word of praise is certainly due to the members of the Grand Army.

THE United States Treasury Department has denied a request for the free entry of an oil-painting of foreign production, upon which the owner, a resident of this country, has already paid duty and now proposes to export for the sole purpose of having its originality proved by experts. Under the regulations of the department foreign merchandise of a dutiable character is liable to duty upon each and every importation thereof, without regard to the fact that duty was paid on the original importation.

SOME of the public-spirited citizens of Brooklyn, N. Y., are moving to endow their city with an institute of arts and sciences. Their plans are devised on a generous, not to say magnificent, scale. There are public lands lying east of Prospect Park, a tract of very high ground, which the incorporators of the institute will ask the city to grant for their purposes at a nominal rent. On this ground they propose to construct adequate buildings for a museum, art-gallery

and library, and they have already set on foot a movement to secure for this purpose a million of dollars.

**A**N opportunity will be offered the friends of the Art Students' Association, of Boston, Mass., on Friday evening, April 11th, to witness some of the tableaux from the Art Students' Festival, which occurs on the 10th inst. These will be given in Y. M. C. A. Hall, on Boylston street. This is to be the only chance offered to the friends of the association to view the tableaux, as the festival, which is to represent the cortège of Lalla Rookh in the Valley of Cashmere, is opened to members alone, owing to the limited space of the Dartmouth street studio connected with the Art Museum, where it will be given.

**M**R. LESLIE GIFFEN CAULDWELL, who has recently had a marine picture accepted at the new Meissonier Salon in Paris, has conceived the project of establishing at the French capital a gallery for the exclusive display of the works of American artists, and as a first step in its realization recently opened his large studio in Boulevard Raspail for a special exhibition of this nature. His invitation to his brother artists of the American colony were universally accepted, and more than one hundred and forty-five works were shown. Our consul at Paris, Major Rathborn, and his accomplished wife are taking a warm interest in the project.

**T**HREE is to be an attempt made to revive the "Association of Canadian Etchers" that some years ago held such a successful exhibition of American and English etchings in the rooms of the Society of Artists of Ontario, Canada. The reason that we have had no repetition of this exhibition has been the great expense of importing specimens and the difficulty of getting proofs of plates produced in Canada. The old members are as enthusiastic as ever, but the heavy duty payable on etchings coming into Canada, even when by Canadian artists, hampers the business of production, and our artists find it more satisfactory to carry their plates over to New York and dispose of them to publishers there, than to attempt to publish them in Canada. The newly revived association will, if possible, have the printing done in Toronto, and so save expense and duty.

**S**AVANNAH, Georgia, was the birthplace of an excellent sculptor of animals, a man whose work is recognized as meritorious abroad as well as at home. The sculptor in question is Captain Edward Kemeys, jr. He was born in the Forest City, of northern parents, who soon after removed to the North. He joined the Union army in 1862, and served through the war. It was while on the engineer corps of the Central Park that Captain Kemeys first discovered his talent for modeling animals. Mr. Kemeys's "Still Hunt," in Central Park, is his most appreciated and vigorous work, excellent in pose and animal character. Mr. Kemeys's group of wolves is in Fairmount Park, Philadelphia. He has exhibited in the Salon and in London. Among his works are colossal heads of horses and dogs for Mr. Cornelius

Vanderbilt's stables, the buffalo-heads for the Produce Exchange, a buffalo-head for the new Omaha bridge, and "American Cougar and Her Young," of which, as our readers will remember, a plate was published in THE STUDIO.

**T**HE talk of disbanding the Artists' Fund Society of Brooklyn, N. Y., is not likely to result in anything more than talk, for there are trust-funds in its possession that somebody has got to look after, but the field of its operations is restricted, and there will be no more sales of pictures for the increase of the fund. A considerable number of the members have taken their share of the assets and have withdrawn from it, so that the money available for the help of ill and impoverished painters will not be large. The Artists' Aid Society, however, has secured a fresh hold and has just been fitted out with a new constitution and some new members. It is virtually a continuation of the Artists' Mutual Aid Society that faded away a short time ago, and is comparable to the mutual insurance societies now so much in vogue, an assessment of \$10 being laid to cover the amount due to a member's family at his death. To meet incidental expenses a small permanent fund will also be carried. A good feature of the new society's work is its management of estates of members and disposal of their studio-effects after death.—*Exchange*.

**T**HE Beacon Society of Boston, Mass., dined at the Vendôme, Saturday evening, March 29, and, after the dinner, was entertained by Prof. Morse and others, who took for their text "The Influence of Art Museums on Communities." President Francis W. Breed presided, and there were present about fifty members with some twenty guests. President Breed in a short address, introduced the subject and pronounced the first speaker as one of the highest authorities on art, Prof. Morse, of Salem. Prof. Morse, in a most interesting address, spoke of the influence of art on the intellectual growth and material prosperity of a country, and contended that, viewed even from the grosser standpoint—Does it pay?—the answer must be in the affirmative. He instanced as examples the great art-centres of Europe; the immense sums expended in their collections being more than recouped by foreigners who come to view them. Dr. Samuel Eliot, next introduced, spoke of the beginning and growth of the Art Museum, of the good it had accomplished in the past, of the future benefits to accrue from it, and in closing appealed to the company as business men to come forward and sustain it. He also made a most appreciative reference to the largest benefaction the museum had ever received as coming from a purely business-man—Harvey D. Parker.

**W**HILE a considerable portion of the Art Club of Brooklyn, N. Y., could be drawn into the art section of the Brooklyn Institute—a section that is already well manned, though unorganized—there is reluctance on the part of several of the painters to avail themselves of the advantages offered by the institute unless they were assured that the exhibitions

would be put entirely in their hands. This request is fair enough, for there is already a conspicuous and unfortunate illustration in that city of the ill effect of uniting artists and laity in the conduct of exhibitions, while the management of the American art show, in Paris was another. If the Institute succeeds in buying the property of the Art Association on Montague street, the Art Club will be the more ready to join it, as it will then have a fine gallery at its disposal for as many exhibitions as it desires. There is some talk of substituting for a general art-department a number of sections, each to take up the consideration of some branch of art : a section in painting, one in modeling and sculpture, one in etching, one in engraving, one in water-colors, and so on, but the institute is almost cumbrous with these minor divisions already, and as the majority of those who desire to form an art-section are not painters but students and lovers of painting, there would be no objection to breaking the department into classes where matters of technique, that are perhaps caviare to the general, would be most frequently discussed."—*Exchange.*

MISS AMELIA B. EDWARDS' recent lecture on explorations in Egypt in connection with Greco-Egyptian art have deepened the interest of many in the work of the Egypt Exploration Fund, of which she is vice-president for England, and the Rev. W. C. Winslow, D. C. L., LL. D., of Boston, is vice-president for the United States, and they are eliciting many inquiries as to the achievements and the full purpose of the society. Since 1883, when the fund was founded, each year has yielded remarkable discoveries, and the annual illustrated quarto volume, itself worth \$5, has been sent to each subscriber of not less than \$5 for the season's exploration. This is possible, as the services of all the officials at home and in the field, even to the editing of the books, are a gratuitous offering on behalf of science and knowledge.

The Egypt Exploration Fund, without one cent of endowment, depends entirely upon the offerings of the public for the costs of each season's exploration, which, including publications, average from \$7,000 to \$9,000. The work should be vigorously pushed, as the levelling of historic mounds by the fellahs to enrich the fields, and the wanton or superstitious iconoclasm of the Arabs are fast destroying monumental and other records which shed precious light on secular and biblical history, on the sciences, arts and industries of past ages, and on the early sources of Greek art. Three hundred Americans of the highest rank and education, science, letters, theology, arts and in public life have contributed to the society. But for such particulars and all information as to the work of the fund, circulars, freely mailed to all, should be procured of Dr. Winslow.

"AMERICAN artists who go abroad and distinguish themselves there do not seem to find any lack of subjects for their brushes, at least in the way of landscapes, when they return home. The pictures by Mr. Walter Gilman Page and Mr. Arthur W. Dow, at Chase's Gallery, include some Salon successes, and also some pictures which have the color of the soil of

Massachusetts. Mr. Dow's views about Ipswich are as picturesque as any of his French landscapes ; and Mr. Page, in default of home-country pictures, has given us an oil painting of Barnum's circus encamped on the Back Bay. The track on the Back Bay where the circuses usually pitch their tents is not as picturesque, perhaps, as some other deserts ; but, with the big tents spread, the flags flying, the side-shows glittering with their pictures, and the people and horses flocking about, the scene is worth an artist's pencil. The Listener has before insisted that our artists scarcely touch the most picturesque material around them. What Boston artist has ever painted one of the negro meat-handlers at the Quincy market, or a Grand Army procession—not one of the fancy posts, but one of the simpler organizations, made up of genuine veterans, and escorting one more of the "boys" on his last march. The muffled drums beating one long funeral march ; the halting gait and stooping shoulders of the old soldiers, and their white chin-whiskers ; the oldest veteran of them all, there, who puts on that wonderfully martial air, but limps sadly for all that ; the slouched war-time hats, jaunty once, but pathetically grotesque now—why, there is a fortune for an artist of real talent in such a picture ! It would surpass the famous picture, by Jules Breton, of the Brittany religious procession by as much as the real human interest of the subject surpasses that—which is a good deal."—*Exchange.*

THE statue of the late General Robert E. Lee, intended for the city of Richmond, Virginia, will be unveiled in the latter part of May. When it reaches the city it will be placed in a wagon and dragged to the site of the monument by thousands of men and women who will take hold of a rope more than a mile in length. The statue is the work of the French artist Mercié. The committee in charge has presented it to the city, and it will therefore be admitted free of custom-house duties.

THE *Hartford Courant* has the following very sensible remarks upon the mistake that was made by the committee in giving the work to a foreigner. Mercié is an excellent sculptor, and so was Houdon, but it is a pity that we should have a French "Lee" to match with our French "Washington."

"The observer has a feeling of uneasiness lest when the unveiling takes place the good citizens of the ancient commonwealth will find themselves the possessors of a monument of a French-American. One of the committee told me that the first model that was sent over for their inspection represented the French idea of glory—a cavalry officer, his left hand extended, a sword in his right hand rushing into battle, and breathing fire and fury. I wish the commission had been given to one of his own countrymen. It might not have been so fine a work from an artistic point of view, but it would have been the statue of an American soldier with the race and even the state characteristics. Chase paints the portraits of American women. Cabanel painted the portraits of French women with American names. Look at Daniel Huntington's portrait of David Wolfe in the Metropolitan

Museum, and then at Cabanel's picture of his daughter that hangs in the same room. The one is a large, unhandsome, but thoroughly alive New Yorker, an American merchant with some of the Yankee shrewdness, humor and benevolence in his homely countenance. The other is 'Le portrait d'une dame' of the Salon of 1884. We think the sacrifice of national traits to the greater artistic skill of the French portrait-painter is not altogether to be commended.

THE "Crucifixion" in the Gabalda sale, of which we have elsewhere spoken, was bought by Mr. Thomas B. Clarke for \$255, the largest sum paid for any picture in the collection. Mr. Clarke is fortunate in the fact that public attention was not called to this important picture by any one of the so-called "organs of public opinion." They were content to dismiss the whole collection as "rubbish," whereas there were not a few pictures that deserved respectful consideration. Another good work though by no means of equal value with the "Crucifixion," was a triptych attributed to Juan Battista de Juanes. This picture which was carried off for the low price of \$75 by Miss Jeannette Gilder, was a singular example of the survival of a purely symbolic and archaic treatment of religious subjects in a period of purely artistic development.

In the middle panel of this triptych the glorified figure of the Virgin, crowned by the Father and the Son and hovered over by the Dove of the Spirit, stands upon the crescent moon. Her hands are folded, and she wears a long white robe ornamented with a conventional pattern of lilies in gold. The field of the panel on either side of the Virgin is filled with objects emblematic of her various ascriptions, with banderolles containing the words of her titles: "Stella Maris," with a golden star; "Mirror Salutis," with one of the little black-framed convex mirrors familiar in old Flemish pictures; "Sicut Cedrus," with a supposed cedar-tree; "Porta Cœli," with a city-gate of the artist's time; "Hortus inclusus," an old-fashioned garden with its hedges and its two bordered alleys crossing one another at right angles, on the model of a Roman encampment. All these emblematic figures, with their accompanying banderolles and the figure of the Virgin herself, are survivals from a much earlier period than that to which the triptych belongs; they are a part of the primitive apparatus of the trade-painter of religious pictures, and were retained for a considerable period in certain schools, gradually disappearing before the growth of art outside the churches, and free from ecclesiastical interference. We remember a picture in the gallery at Siena, where the Virgin stands as in this triptych, but surrounded by all the implements used in the various trades, instead of, as here, by the emblems of her own attributes. It was doubtless the gift of the pious Siennese guilds recommending them and their shops to the good offices of the Virgin. Pictorially the effect was similar to that produced by the emblems in this triptych, and it would have excited no surprise to find this primitive painting enclosed as here in work of a much more advanced style. As a

whole, this triptych was a rich and effective work, and both as painting and as an instructive document in art history deserved to have been bought for one of our museums.

THE Gump collection of paintings, which is to be sold at auction in San Franisco, Cal., this month, is undoubtedly the finest ever offered for sale in that city. It comprises paintings from all the modern schools, and is especially rich in the works of the Paris and Munich ateliers. Among the most famous painters who are represented are Diaz, Julien Dupré, Jeanne Rongier, Debat-Ponsan, Hacquette, Lesrel, Ballavoine and Zuber-Buhler—artists whose reputation grows daily, and whose canvases are a good investment, even from a purely speculative point of view. Tempting offers have been made to induce the owners of this collection to take it to the Eastern States for sale, but they have determined to try San Francisco first; and it will be a pity, indeed, if the majority of these canvases do not find their way into the public and private galleries of San Francisco. The collection is to be exhibited for a few days before the sale.

A SPECIAL meeting of the Authors Club of New York was called on Thursday evening, April 3, to take action on the offer of \$10,000 from Mr. Andrew Carnegie as a trust fund to be managed by the Club, the income from which shall be devoted to the encouragement of literature. Mr. Edmund Clarence Stedman presided. The Club decided to accept the trust. The generosity of the author of "Triumphant Democracy" was warmly commended.

THE World's Fair Executive Committee of New York will meet in the Mayor's office at 3 o'clock on Monday, April 7, to wind up its affairs and distribute the \$12,000 cash surplus on hand.

IN an interesting letter in the *Boston Post*, the writer, Louise Imogen Gurney, speaks of the two statues of Gordon: "Gordon's statue, behind Nelson's column, in Trafalgar Square, has been heaped with ivy and lilies since Sunday, Jan. 26th, the fifth anniversary of his death. Sentiment of the sort is not uncommon in London. Sir Rowland Hill, standing behind the exchange, is wearing this winter a substantial wreath, hung by a string from his neck. Beaconsfield's Westminster statue, on Primrose Day, is a mass of idolatrous blossom. On the anniversary of the Restoration, May 29, the old tomb of "unparallel'd Pendril," in the yard of St. Giles-in-the-Fields, is covered with oak. The last bit of homage is the prettiest, having the picturesque advantage of antiquity, and having by this time lost the savor of politics, to flourish in the clearer air of moral and song. Poor Gordon is in the case of the starving family to whom the missionary offers tracts. If he lacked succor, he has sympathy; a bouquet now for no bayonets then. But whatever honor he gets in the Fatherland which does not cradle his ashes, is very obviously his due. Gordon's quiet, indomitable force, his gentleness, and his extraordinary piety, the

un-Englishlike verve and delicacy of his nature, are fast building him into a tradition. In the brotherhood of the adorable but fantastic thing which we call chivalry, one represents many; and it is actually a degree of compensation that, while Sir Philip Sidney has no memorial in the city which never stained him, not even in the cathedral under which his dust must still lie, another hero and dreamer wins visible tribute from the crowd, for the same excellency's sake. The statue in Trafalgar Square is Hamo Thornycroft's, and seems to claim universal admiration. The bas-reliefs on the pedestal are certainly very beautiful. But with all its right reserve, its verisimilitude and originality, the statue itself is open to one strong criticism. It is erect and bareheaded in fatigue dress; the famous little stick of Gordon's campaigns held under the arm; the left hand supporting the right elbow, the right hand with the forefinger between the pages of a small Bible at the chin, the foot raised on a field gun, the head sunken in deep thought. This is an indoor attitude. It can never harmonize with the open spaces where it is set and with the perennial dripping of the English sky. You never pass it on an inclement day without a sense of compassion. The same lack of bold foresight is seen in the bronze effigy of the knightly soldier resting in one of the banner-hung northern recesses of St. Paul's. Gordon, of all men, should have had a free and epic handling."

THE eighteenth annual meeting of the Art Association of San Francisco, Cal., was held last Tuesday evening in its rooms, 430 Pine street, Mr. L. L. Baker presiding. The annual election of officers had been held that day, and the announcement was made that directors had been elected. The reports of the secretary and the assistant secretary were read, resulting in the information that there were 251 life members in good standing, 131 other life members, and 10 honorary members; that the estimated value of the property of the Association was \$10,000; that the financial balance was \$534.61; and that the scholars in the School of Design were making creditable advancement. An amendment to the by-laws, providing that delinquency in the payment of dues for more than six months, unless for good reason shown to the directors, shall cause the forfeiture of the membership of the delinquent, was adopted. The annual report of President L. L. Baker was then read and placed on file. It was as follows:

"LADIES AND GENTLEMEN: The San Francisco Art Association for many years has been kept alive by the generous subscribers to its support, of both life and contributing members; by the devotion to its interest of many of our citizens, both artists and lovers of art. Its School of Design is constantly developing profitable talent in our community, as well as cultivating taste for works of art, and enabling all to receive its benefits and to see more in Nature's works the pictures of the great Creator.

"The benefits of this teaching cannot be enjoyed without money. Instructors of ability must be employed at great annual expense. To pay for this, tuition must be charged, and but ten pupils can be

taken who are unable to pay. If some of our able and interested friends would endow the Association with scholarships of such sums as would pay the annual tuition in interest at six per cent. per annum (from one thousand to fifteen hundred dollars for each scholarship), many who are now desirous of joining the school, and cannot for want of means, would compete for such advantages. The money thus contributed could be deposited in some savings institution, the income only to be used for the specified purpose, but, in the event of purchasing property for an art building for the Association, the money could be thus invested and the scholarships kept up from a rent fund. The Association has been looking for some generous giver, devoted to art, to furnish at least a nucleus for a building fund. Many think that it is time that this Association should find some more suitable place, and that it should have a building both ornamental and suitable for its purposes; but we are yet looking for the funds to accomplish the desired purpose.

"The Association would add to its usefulness by increasing its membership. There are hundreds in this country who could conveniently contribute one hundred dollars for life membership or twelve dollars for annual membership; and an effort should be made to secure such subscriptions.

"Our elegant, select, and enjoyable Mardi Gras ball, after all expenses were paid, netted about six hundred dollars for the treasury. Other unusual entertainments on the same evening, together with the inclemency of the weather, militated against full attendance.

"There are other art schools in this city deserving of kind consideration. Many artists have students receiving instructions in their studios. There is room for all, and all tend to assist in stimulating a desire for cultivating knowledge of their teaching. The work should not engender unpleasant feeling, but efforts should be made by all to secure an Art Association building that will be creditable to art and to the artists of San Francisco, where studios for private instruction could be obtained, as well as choice apartments for exhibiting their works, and where suitable rooms would be secured for the School of Design.

"Since our last annual meeting the Association has been incorporated in accordance with a resolution passed at a former meeting of the Association. Under the law of the State it becomes necessary that a majority should vote at the election of officers. Proxies have been called for to secure a sufficient number of votes, but this will not debar members from voting in person when attending any meeting of the Association.

"After having devoted more than three years to the interest of the Art Association in its board of directors, I have felt that it would be right and proper for me to decline a renomination, and give opportunity to some other gentleman to take my place; but my desire is and will be for the continuance of its present prosperity and the continuance of the good work of its School of Design."

An amendment to the by-laws, which provides that anybody desiring to establish a scholarship in the School of Design may do so upon the following conditions, was posted: For drawing, \$1000; for paint-

ing, \$1250; for life class and benefits of the institution, \$1500.

Mr. L. L. Baker, the retiring chairman, then offered the following:

"I will subscribe \$1000, payable in one sum or in quarterly instalments of \$250 each, provided subscriptions for the same object can be obtained to the amount of \$10,000. Failing to secure the full amount of \$10,000, my subscription shall become cancelled and void. If \$15,000 is obtained, I will add \$500 to my first subscription, all to come under the provisions of the amendment to the by-laws covering scholarships."

Mr. Baker was tendered a vote of thanks and the offer was referred to the board of directors.

#### FOREIGN NOTES.

A MOST interesting collection of Whistler's etchings illustrative of Amsterdam will shortly be opened in the Fine Arts Society Rooms, in London.

PRINCE EUGENE of Sweden has passed two years in Paris as an amateur artist, having studied under M. Henri Gervex. The King of Sweden has just conferred upon M. Gervex the Cross of a Chevalier of the Order of St. Olaf. It is said that Prince Eugene has considerable talent.

THE new *Societe National des Beaux Arts* in France, whose forthcoming exhibition is expected to rival that of the old Salon, will have no jury, no medals, and no exemptions. It remains to be seen whether the French artists of repute will be content to live without the delight of being *hors concours* and *medaille*, or whether they leave the discerning public to find out which are really the best works on exhibition without the assistance of a jury of awards.

M R. GLADSTONE is said to be delighted with an excellent portrait in oils by Franz Lenbach, of his old friend Dr. Dollinger, which he has received from Germany. It occupies at present a prominent place in his room. It is a striking likeness—"As like as ever it can stare," is his own expression—all the strong lines in the learned but hardly pleasing face being shown with much vigor and fidelity. Apparently it was painted before Dr. Dollinger's excommunication in 1871, as it represents him wearing his insignia as Provost of the Chapel Royal at Munich.

AT a recent sale of autographs in Paris, the following from Diderot and from Victor Hugo were among the lots:

Diderot wrote:

"The man of genius is known to posterity, the man is forgotten. Who knows anything of Homer, of Archimedes, of Demosthenes, of Euripides, of Sophocles? What do we know of Descartes? That he was a great geometrician, a great thinker persecuted by fanatics; of Newton that he made three discoveries, of which one alone would have immortalized him."

Victor Hugo was always intimate with David d'Angers: he was represented in this collection by more than thirty letters. In one of them Hugo felicitates David d'Angers upon his design for the Pediment of the Panthéon. "It is a grand and beautiful work for the friends as well as for the enemies of the past as of the present. I love you, and I envy you your power of writing immortal poems in imperishable marble."

THE following note, found in *Le Temps* of March 21, is respectfully submitted to the Muse of History for revision:

"As we have already informed our readers, the exhibition of the celebrated picture of J. F. Millet drew a great crowd of visitors to the galleries of the Art American Association at New York. M. de Montaignac, the agent of this society at Paris, informs us that the net proceeds derived from admission amounted to 205,000 francs for New York City alone."

A few other pictures of the French School were joined with the "Angelus," and also a remarkable collection of the bronzes of Barye.

The Art American Association were so pleased with this result, obtained as it was in the face of many adverse circumstances, that it has decided to appropriate 30,000 francs of the whole amount received to the fund now raising for a monument to Barye, at Paris. In addition to these 30,000 francs, 10,000 francs, the proceeds of a subscription made in New York, will be sent to the Paris committee.

MADAME THAYER, the daughter of General Bertrand, who died two months ago, has left to Prince Victor Napoleon numerous souvenirs of the Emperor Napoleon I. The legacy comprises, among other objects, the following:

The coat of red velvet worn by the First Consul on ceremonial occasions, and which he had on at the *Te Deum* in honor of the Concordat.

The saddle and the pistol-cases used by the Emperor at Austerlitz.

An Indian scarf of cashmere, which General Bonaparte wore round his waist at the Battle of the Pyramids.

A cane arm chair coming from the bedroom of the Emperor at Saint-Helena.

All the objects—the cup, teapot, sugar bowl, candlestick—which were on the bedside table at the time of the Emperor's death.

The linen of his death-bed, the pillow-case on which his head rested, and the handkerchief with which his face was wiped at the last moment.

The case of mathematical instruments which he carried in all his campaigns after that of Egypt.

All these souvenirs, added to those which are already in the study and in the drawing-rooms of Prince Victor, the altar vases of the chapel at Saint-Helena, the crucifix which was placed upon the body of the Emperor, the screen which was in the small bedroom at Saint-Helena, the key of the bedroom of Bonaparte when a lieutenant at Valence, constitute a veritable Napoleonic Museum.

**I**N connection with the Wimbledon Art College for Ladies, an interesting lecture was recently given at the lecture hall, Wimbledon, England. The subject was, "The Spanish School of Painting," with reference to the Old Masters' Exhibition. Mr. Hodgson, R. A., lecturer on painting at the Royal Academy, gave an exhaustive disquisition on the various points of difference between Velasquez, the great Spanish painter, and the two celebrated English painters Reynolds and Gainsborough. Other lectures will be given at the lecture hall by Mr. Hugh Stannus, lecturer at South Kensington. The subject will be "Decoration in Nature and in Art," and it will be profusely illustrated.

**T**HE Vicar of Chapel-en-le-Frith, England, seems determined to destroy the chancel of his church—a chancel of peculiar interest, which it is quite practicable to preserve, and which the Archæological Society of his own county has implored him to spare. At a parish tea-meeting held at Chapel-en-le-Frith last week he concluded an angry speech thus: "Nothing under heaven will ever induce me to alter my determination to pull it (the chancel) down. Down it shall come at all cost, down it shall come." Clergymen who interpret their duty thus, are doing their best to bring about the disestablishment of the Church. The nation will not always be willing to allow the monuments of its past history to be wantonly destroyed by those to whose guardianship they are intrusted.

**A**N East Indian correspondent describes the burial recently of the Meebya Queen, one of the wives of King Nindone Nin, whose body had been lying some time in state at the residence of her daughter, near Rangoon: "Early in the morning the procession, which was nearly a mile long, started. White umbrellas, the special symbol of Burmese royalty, were numerous, and the priests mustered in force. The shrines and other ornamental structures were ablaze with gold-leaf. The bands of music were numerous, and the wagon-loads of presents for the priests would stock a bazaar. The Princess, as chief mourner, walked in front of the coffin, preceded by her retinue of fifty white-robed women, walking two and two; before them girls strewed the path with roses. The Princess, like her attendants, was dressed in spotless white, and wore no jewels whatever. She and her maids of honor bore in their hands the white rope attached to the coffin. The latter was slung from a pole and was carried by bearers; over it was thrown a magnificent pall piled high with gorgeous many-hued flowers. The scene of cremation was near Bahan, where an inclosure had been erected round the funeral pile, upon which the gilt coffin was laid, to the sound of weird music. By desire of the Princess, the coffin was opened to enable her to take a last look at her royal mother. The pile was then set on fire, and after the body had been entirely consumed the ashes were taken away to be cast on the broad bosom of that most picturesque Eastern river so often celebrated in song and legend, the beautiful Irrawaddy."—*Exchange*.

**T**HE Mausoleum of the Emperor Frederick, next to the Friedenskirche in Potsdam, is completed externally, with the exception of the copper roof of the cupola. In the interior, which is warmed, the stonemasons and sculptors are briskly at work. The decorations of the interior are very rich, and carried out entirely in light gray Silesian sandstone. The sober color of this building material is only interrupted by the polished dark green Syenite pillars. As a finish to the arch which spans the opening of the altar niche, a beautifully formed escutcheon has been chosen, over which the imperial eagle soars with outspread wings. This is flanked on both sides by figures of angels holding religious symbols in their hands. The spandrels of the upper gallery are adorned with cherubs. Within the last few days the Emperor's consent has been given to the carrying out of the mosaic in the cupola and on the ceiling of the altar space. The designs for the mosaics were worked out by Prof. Ewald after early Christian works. The cupola is to receive figures of angels on a gold ground between palms.

**T**HE lecture by Mr. James Orrock, the well-known landscape artist, collector, and connoisseur, on the claims of the British School of Art to a thorough representation in the National Gallery, given at the Society of Arts on Tuesday evening, gives expression to a popular grievance that the successive directors of our national collection have devoted too much space to Italian and early Flemish ecclesiastical art, to the neglect of our own artists of all periods. This preference for foreign work has, as Mr. Orrock showed, not only resulted in national loss, but has done much to encourage foreigners in their declarations that the English not only have "no school," but are without taste or perception in artistic matters. Owing to noble gifts by private collectors, the gallery is happily rich in examples of a few of our greatest men, of Hogarth, Reynolds, Turner, Constable, and Landseer; but the danger now to be dreaded is that the rapid and enormous rise of late years in the market-value of English pictures and the threatened competition of American and Australian collectors, will soon make prices prohibitive. We possess but one slight example of Cotman, not a single example of David Cox's work in art, nothing of James Holland, only one specimen of William Müller; our only De Wint are at South Kensington; and we have no important example of R. P. Bonington. In regard to water-colors, the "Cinderella among the Arts," our treatment is still worse. Turner's Liber "Studiorum," and his hundreds of drawings in water-colors, are relegated to the cellars of the National Gallery, while Cox, De Wint, Fielding, Barrett, Holland, and Cotman are entirely unrepresented.

**I**N the *Athenaeum* there is a very interesting account of the portraits by D. Mytens, and another Dutch artist of the same school, making a part of the Winter Exhibition at the Royal Academy. These are life-size whole-length portraits of English ladies and soldiers of the seventeenth century, and are all more or less associated with wars in the Low Countries and the

deeds of the brothers Vere. The reviewer gives much attention to the costume of these portraits and to the accessories, and particularly to the embroideries on the ladies' dresses, and to the pattern of the carpet on which the ladies are standing. In speaking of the portrait of Elizabeth, born Basset of Blore, painted while she was the wife of Lord Thomas Howard, the writer says: "Her gown of black brocaded silk is opened in the front to reveal a sky-blue petticoat enriched with Italian embroidery in silver and a heavy silver fringe. This Italian work is exceptional, for nearly all the embroideries in these portraits are English, and, though beautiful in color and design, are very simple and naïve. The embroideries of the underskirts in the Countess of Banbury's picture are examples of this primitive and English taste, but those with scrolls of foliage, on which kingfishers and partridges are perched, on a deep red ground, are probably Italian, and thoroughly influenced by that oriental taste which, in another form, marks the handsome Turkey carpets on which nearly every lady stands. The patterns of these carpets are all worthy of attention. The Countess of Banbury is posed on a black Malabar carpet; the Countess of Suffolk, the Duchess of Newcastle, and Lady Isabella Rich all stand on pure Turkeys of design similar to those still in vogue. Lady Dorothy Carey's carpet is a rectangular mosaic-like Turcoman of very coarse texture. The Countess of Oxford and Lady Stamford stand on varieties of an existing type."

#### LITERARY NOTES.

**M**ISISON SCIENTIFIQUE AU CAUCASE  
ÉTUDES ARCHÉOLOGIQUE ET HISTORIQUES. 2 Vols. By J. DE MORGAN. Ernest Leroux, Editor, Paris, 1889.

This work is divided into two parts. The first is entirely devoted to archæology, and contains a descriptive narrative of excavations recently made in prehistoric graves in Russian Armenia. The second volume contains the history of Caucasus, from the most remote antiquity down to the present time. The work is profusely illustrated with colored maps and pen-drawings by the author. We cannot, within our narrow limits, review at length the elaborate discussions as to the origin of the population of Caucasus; we must confine ourselves to a few remarks on the ornamentation of the objects found in the prehistoric graves of Armenia.

By its geographical position between the Caspian and the Black Seas, the Caucasus has been the natural highway of all the trade of Central Asia with the Mediterranean basin, and the natural channel of invasion for the nomadic tribes of the far East in their march to the west. M. J. de Morgan, in his study on the origin of metals, has made clear the important part played by Caucasus in the history of metallurgy. From his explorations he concluded that Caucasus must be considered as one of the centres of the invention of iron; but copper-metallurgy he regards as coming from Central Asia, from that mysterious region which seems to have been the cradle of humanity.

His arguments are based on the fact that no tin has ever been found in Caucasus; and the fabrication of bronze can only have originated where both tin and copper are found in close vicinity. But the most interesting part of the work for the art student is that devoted to the ornamentation observed on the objects found during the observations.

Two conflicting influences seem to have followed each other in the ornamentation of the objects discovered in these pre-historic graves. First, geometric patterns are the only ones in use, to be afterward superseded by spiral and by animal decoration. Of all the objects discovered, the most interesting are certainly the large bronze belts decorated with engraved ornamentation, representing animals running in parallel lines, such as are depicted on the early Greek vases of Asiatic style. Occasionally, also, man is represented in a chariot, or on foot as a hunter with bow and arrows, surrounded with various game; but a striking point is this: that when man is represented he never appears with a human face, but with the head of an animal, the tiger, the dog, etc., as we see in representations of the Egyptian deities. This is attributed, by M. de Morgan, with good ground, to the influence of religious ideas. Along with these animal representations may be observed the presence of the spiral, which up to that time had not been found. M. J. de Morgan considers this as a characteristic of the Aryan influence, and as contradicting it from the Phœnician and Semitic geometric patterns.

Intrusted with a scientific mission by the French Government, M. J. de Morgan is now continuing his researches along the Caspian southern shore and in northern Persia, following carefully the channel through which the population and arts of the far East have flowed into Western Asia and Europe.

**I**N a notice of Mr. Arthur J. Evans's "The Horsemen of Tarentum; a Contribution toward the Numismatic History of Great Greece," the *Athenaeum* remarks: "Coins have one special feature above all other objects of antiquity, such as sculpture, terracottas, vases, bronzes, and gems, inasmuch as they are capable of being dated often to a few months of their issue, almost without exception to within a very few years. To one important authentic piece of sculpture we have at least five hundred coins, which show Greek art in all its phases, from archaism to a condition of perfection, and again downwards in its various stages of degradation. They act, in fact, as guides to the dating of every other class of objects, and, as such, archæologists cannot neglect their study."

**W**E regret to hear that, owing to the serious illness of the editor, Mr. Charles M. Kurtz, that very useful publication, *Academy Notes*, will not appear this spring. It is reported that some of the artists are thinking of publishing an illustrated catalogue on their own account. Several of the artists have prepared drawings of their pictures intended for reproduction in the book, and it seems a pity that these should be wasted.

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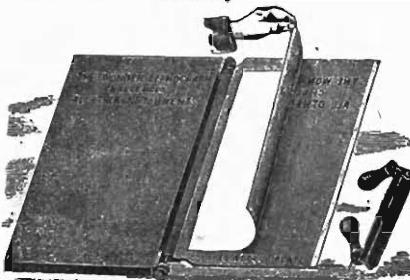
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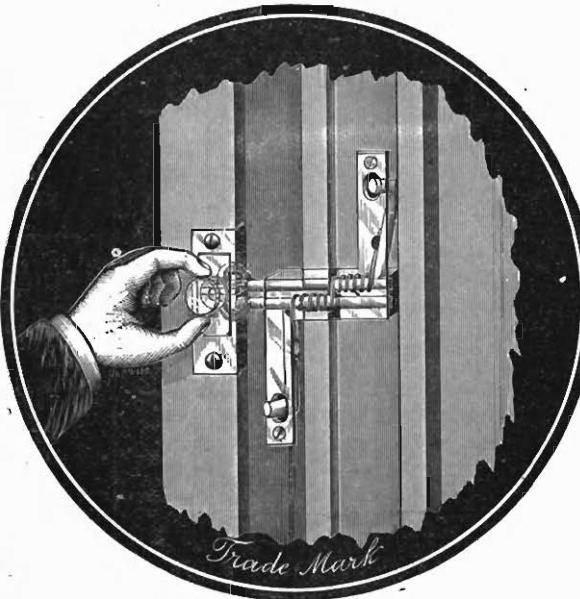
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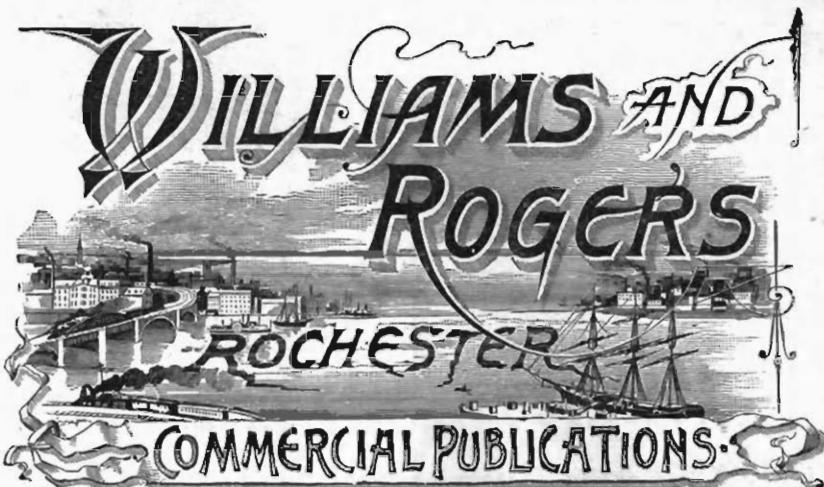
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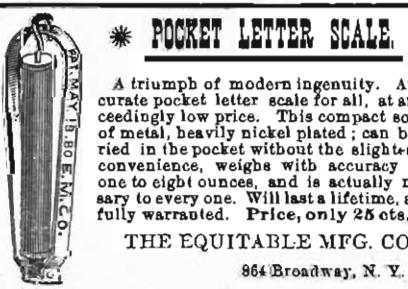
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