

THE STUDIO

A Weekly Journal of the Fine Arts.

New Series. Vol. V. No. 26.

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Price Five Cents.

THE STUDIO FOR 1890.

1882,
EIGHTH YEAR,
1890.



CLARENCE COOK, Editor.
JOSEPH J. KOCH, Mgr.

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ARTICLES. In 1890 THE STUDIO will enter upon its eighth year of publication, and the fifth volume of the New Series. The arrangement the editor has made with eminent writers on art matters enables him to promise greater variety in the literary contents of the journal, while at the same time preserving that independence and individuality that have made a great part of its success, and have won for it the support of the educated and cultured portion of the community. Art criticisms, sales, etc., by the best critics, notices of home and foreign exhibitions, correspondence from England and France, with occasional letters from Germany and elsewhere; book reviews and notes on matters of art-interest, the world over. Nothing will be spared to make THE STUDIO in the future as it has tried to be in the past, an impartial and interesting record of all that is going on in the art world of our own land, while the best foreign correspondents procurable will enable us to keep our readers informed of the important doings in the older world.

ILLUSTRATIONS. During the course of the year a number of valuable illustrations will be published: Etchings, Engravings, Photo-Gravures, Photo-Etchings, Wood-cuts, and Drawings, these last reproduced by process, representing the best that can be accomplished by American artists. Recourse will seldom be had to foreign assistance: the aim of THE STUDIO being to do all that lies in its power to encourage and develop the talent of our own men and women not in any blind spirit of know-nothingism, but because we think in this way best to interest the world at large.

ETCHINGS. Mr. SIDNEY L. SMITH, already known to the readers of THE STUDIO by his Etchings of "A Silver Coffee-pot set with pearls," "A Portrait of John Quincy Adams at the age of sixteen," has accepted commissions for four plates. I. and II., groups from Asia Minor; "The Rape of Europa," "Hermes leading Sappho to Charon." These two groups are of the highest beauty and are not excelled by any thus far discovered. III., a group from the base of the bronze Candelabrum designed by Barye, "Athene and Aphrodite." Only three copies of the Candelabrum are known. IV., a group of Angela from the fresco in the Riccardi Chapel, Florence, by Benozzo Gozzoli. Mr. OTTO H. BACHER has completed a plate of an inkstand of majolica of Italian manufacture. This remarkable work bears distinctly the date 1492, the date of the discovery of America by Christopher Columbus, and will no doubt be a conspicuous object in this coming four-hundredth anniversary of that event. Mr. Bacher has produced a brilliant and spirited etching. His etching is the exact size of the original object, and wants only color to reproduce its full effect. Other plates by Mr. Bacher will appear in the course of the year. Mr. WILLIAM M. CHASE has promised to etch a plate from some one of his recent works. Mr. ROBERT F. BLUM has accepted a commission to make an etching from a picture in the Gallery of the Yale School of Fine Arts. This portrait, attributed to the school of Francia, represents a Princess of the Vitelli family, and is a striking and beautiful work.

WOOD ENGRAVINGS. Mr. HENRY MARSH, it is hoped, will enrich the pages of THE STUDIO with some of his wood-cuts—an announcement that we are sure will be read by the lovers of pure art with as much pleasure as it gives us to make it. Mr. Marsh's wood-cutting made an era in the art in this country: it is one of the things in that field of which we have most reason to be proud, and we cannot consider THE STUDIO complete until it has something to show from the hand that engraved the Moths and Butterflies of Massachusetts, and the drawings by Francis Lathrop, not to mention other works in which this subtle and original genius has expressed himself.

DRAWINGS. Other artists have promised their co-operation; among them Mr. KENYON COX, one of our most brilliant and accomplished draughtsmen, who has just finished a drawing for Ceracchi's Bust of Washington, lately shown at the Centennial Loan Exhibition, and which was published in the November, 1889, issue. Messrs. H. W. HALL, SIDNEY L. SMITH, ROBERT F. BLUM, C. A. VANDERHOOF, and others, have also promised drawings.

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THE STUDIO for December 7th contains a Brilliant Essay on the Life and Works of Antoine-Louis Barye, illustrated with an original Etching by Otto H. Bacher, of a Venus and Juno, from the Bronze Candelabrum designed in 1846 for the Duc de Montpensier; two Photo-Etchings of Bas-Reliefs, by Barye dated 1831; a portrait of Barye, by Bacher; and seven engravings of the most important of his bronzes

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THE STUDIO.

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With the first number of the new volume, the fifth of the New Series, published on Saturday, December 7th, THE STUDIO began its weekly issue. The number published on the first Saturday of the month will contain from three to five full-page supplements consisting of etchings, photo-gravures, photo-etchings, photo-engravings, etc., etc. The literary contents will continue to be of the same high character as at present: art criticisms by the best hands, notices of home and foreign exhibitions, correspondence from England and France, with occasional letters from Germany and elsewhere; book-reviews and notes on matters of art-interest, the world over.

The numbers of THE STUDIO to be published on the succeeding Saturdays of the month will consist of eight pages, but will be increased to twelve as occasion arises. This issue of THE STUDIO will not be illustrated. All the issues of THE STUDIO will be printed on the same size page, with paper of the same quality, but in smaller type, except the headings, which will be uniform in all the numbers.

It is intended in this portion of THE STUDIO to cover a field that has thus far not been occupied by any art-journal in this country, though something like the same purpose is served by the *Chronique des Arts*, the *Courrier de l'Art* and the *Kunst-Chronik*, the weekly flyers of the *Gazette des Beaux-Arts*, *L'Art*, and the *Zeitschrift für Bildende Kunst*, respectively. But even these publications do not cover the whole field to be occupied by the weekly issue of THE STUDIO, which is intended to be a chronicle as complete as the publishers can make it, of all the minor art matters of the country, and of as much as is possible to get hold of, of what is going on abroad in each week. This chronicle will consist of announcements of art exhibitions, present and to come. Reports of sales, items of news, short book notices; whatever, in short is of current interest and importance in the world of art.

This venture must, we are certain, commend itself to the art-public, to connoisseurs, amateurs, and to artists, instructors in art, to art clubs, schools and art institutions.

THE STUDIO can be ordered through any art, book or newsdealer in the United States, or subscribed for at this office for a year, six or three months, as desired.

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JOSEPH J. KOCH, MANAGER.

Offices: No. 864 Broadway, New York City.

A SAUNTER THROUGH THE ROYAL ACADEMY, 1890.

WHAT interests the true critic who has for many years trod the galleries of the Royal Academy, in London, is not so much what is the best picture of the year, but, "Has the art-mind of the exhibitors made any advance?" Though many may abuse this large exhibition of the year's work, it is in reality the best mode of judging the progress of our young artists. This year, though we can point to no great success in a single picture, we can, however, congratulate the Forty Academicians on greater large-mindedness in their choice of pictures and of greater efforts to free themselves from that narrow prejudice which they have at times been accused of nursing. The motto which they place on the first page of their catalogue might some years ago have been quoted against themselves by altering the word "nature" into "the Academy." "The artist has a twofold relation to nature—he is at once her master and her slave."

To hang Alma Tadema and Stanhope Forbes, Van Beers and John S. Sargent, shows that the Forty are open to new impressions; that they recognize that nature is as many-sided as art; and that it is the duty of a body of Artistic men not to lay down hard and fast rules but to keep their minds free to seek by wise and fair selection all new types of work. In this way they will avoid the shame of seeing some great man or great school arise which they have not had the power to recognize till it was too late. Let them remember the mistakes of the Salon, and avoid them. In saying this we know well enough that they also have to beware of setting a false fashion; but perhaps a false move is better than no move at all; the one can be corrected, the other disheartens all original expression and stops the advancement, not only of individual men, but of a whole nation.

The difficulty of dealing appropriately with such a large number of pictures in a short article forces us to take but a few specimens or types, and courtesy, as well merit, makes us head our remarks with the Presi-

dent, Sir Frederick Leighton's beautiful picture of the "Birth of Psyche" purchased by the Chantry bequest. This graceful, nude figure is a poem in form and in color, of a purity and beauty which should teach all artists how the nude should be treated so as to express the noble as well as the beautiful: the reflection in the water and the background of the violet curtain, the white drapery, and the yellow on the floor disarm all criticism. The President, is moreover, fortunate in possessing an individual style of his own, which is happily almost impossible to imitate; otherwise we should perhaps weary of his enamel-like flesh though never of his perfection of drawing.

When, however, Sir Frederick Leighton uses the same means and, shall we say? a similar model for his "Tragic Poetess," we fail to be impressed even though he has tried to give his lovely woman a tragic expression. From Leighton we naturally fall upon Alma Tadema's "Frigidarium." Here not one Psyche, but many, are in all stages of undress. The beautiful marble, the minute finish, the rich color of this artist have already established a fame for him which his Academy pictures this year will not materially increase. In the minute style again we turn toward Van Beers, and his high finish and bright coloring give us but little pleasure. Though his "Smile" belongs to a lovely face we see nothing expressed in it, but a coquette who is exquisitely dressed and painted. Is art made the better or the worse by such inartistic treatment? The admiration some accord to high finish leads to bad results except in such hands as Alma Tadema. Such, for instance is a picture (799) "A Greek Girl" by Henry Chadwick. Lifeless, stiff, and ugly the girl stands before us; the green garment, the dark hair, and the bright blue sea behind are all minutely finished sadly brilliant and intensely unpleasant, but we have to put up with these bad imitations of Alma Tadema, for all inferior artists, who have no originality of their own seek a master, adding neither to his honor or their own.

The portraits this year are not very remarkable, and because of two illustrious names being linked together every one will look at Sir John Everett Millais' portrait of "Mr. Gladstone and His Grandson." Whether the great Millais has been unfortunate, or whether his hand has lost his cunning, we cannot decide, but this picture is very disappointing. Gladstone has a mild, benign expression which tells nothing of his character, and the child is positively stupid. That nameless quality, apart from technique and likeness, which all great portraits should possess is decidedly wanting. We prefer Tadema's portrait of "Mr. Waterlow," where the painter has striven to get

deeper down than the mere outside man; though the pose, with the hand resting on the chin, and a strained neck, is not altogether satisfactory. Mr. Orchardson, who has well earned his popularity, has also tried his hand at portraiture. In his portrait of "J. C. Stevenson" we get the same coloring we know so well in his subject pictures, but he appears to us not yet able to manage a large canvas. In this portrait there seems to be a want of breadth necessary for larger work. From Oules we get what we expect to get in his portraits of "The Mayor of Bradford" and the "Bishop of Chichester," good work, but no great advance. Herkomer gives us "Major F. R. Burke;" it is like Herkomer, so we hope it is also like the Major. Sant's uninteresting portraits are much in request, but great art and many sitters are not necessarily always allied. It will be very amusing during the coming season to hear Sant contrasted with Sargent, who, in his portrait of "Mrs. R.," has dared to paint a strong-minded lady in tennis felt cap and short jacket, stepping out upon the lawn. Don't expect prettiness, but life, motion, earnestness. Need we add, however, that Mr. Sargent will not steal Sant's sitters? Gettie, in his picture of "Sir Edmund Hay-Currie" has done good work. He has striven to give the look of energy which his sitters possess in a marked degree—an energy which has helped to rear the People's Palace.

There is not a doubt that we must look for famous men among the landscape-painters. This year the Academy is rich in beautiful landscapes and the Impressionists have made a mark. They have got a footing themselves, and, what is better, they have influenced the old school. Leader is perhaps too old to change. We have three pictures by him; we prefer his "Silent Evening Hour," the other two being hard and wanting in atmosphere. But let every one look out for R. Noble's pictures; "By the Linn Pool" and "After the Spate" are both exquisite in color and treatment. This Scotchman will win fame, if indeed he has not already done so, among those who know. "Olsson's Sea-Breezes" will rejoice the hearts of those who love nature and art. The treatment is simple in the extreme. You have white clouds towering up as they do by the sea, white waves breaking, shining gray sand, and only two stakes standing up against the sky. Here is perfect sea-solitude and perfect delight. We select this picture as being a good example of the school. We have no space to describe the pictures of Buxton Knight, Abbey, Lingwood, Peppercorn, Aumonier, Lavery, Alfred Parsons. Brett has become harder—seems afraid of leaving his rocks. Why should an artist fear to lose popularity if he leaves his own too-well-beaten path?

Of animal-painters we have now but one who unites poetry with the skill necessary for the art. Swain's "Lioness Defending Her Cubs" is a splendid picture.

This year the historical pictures are at a discount, and as they oftener than not mean merely ordinary models dressed in fancy costume, we do not regret this much; but there are several pictures which tell a story, and among these we should pick out "By Order of the Court," by Stanhope Forbes, the head of the Newlyn School. The figures are all true to life and the expressions are good, but the story is hardly

told well enough; for in the sale by auction in the living-room of a cottage, the things sold are hardly cottage-like enough, the atmosphere is wanting and the light not well arranged; the cottage walls are too even in tone. The other story is very well told and will be admired—"The Puritan's First Winter" in New England, watching for the *Fortune* relief ship, by G. H. Boughton. In the foreground a young girl is lovingly caressing the hand of an old woman; the snow is on the ground, and you feel the cold. In the background you look at a stormy sea, men and women are sheltering under stunted bushes, and a couple are eagerly watching for the relief ship. The picture is very pretty. Want of space forbids us mentioning particularly "Rus in Urbe," a charming boy-and-dog, by Briton Riviere, and "Our Village," by Herkomer, which will be much admired; "How Lisa Loved the King," by Blair Leighton; and the best one of Burgess' "The Sculptor," which is well composed, and Goodall's "Thames from Windsor Castle" with its miles of distance.

If, as we said, there is here no great picture, in fairness it should be said that there are few that are very bad, the selection has been careful; and in a future paper we hope to notice some few of the younger and less known artists who show promise.

The sculptures, as usual, are few and not to be compared to the French sculptures. We noticed "My Mother," by Alice Thornycroft; "Old Marjorie," by Lawson; and also "A Model of a Wall Fountain," by that rising young sculptor W. Reynolds Stephens, who is one of the few men ready to turn their talent toward improving our ordinary ugliness, and who wishes that art should not be destined simply for Burlington Howe once a year, but should enter into the every-day life of every artistic nation.

Esme Stuart.

MR. CLAUDE PHILLIPS writes in the *Academy*, of the Exhibition of the Royal Academy:

"There is nothing very sensational or very striking about this year's display at the Royal Academy, and the general impression left by an examination of the paintings and plastic works in the round there brought together is consequently not a very vivid one. Thus even the diligent observer, after a conscientious first examination of the galleries, is apt to pronounce the show a mediocre one, rather beneath than above the usual sufficiently modest level. This would, nevertheless, in our opinion, be a hasty and not altogether a fair judgment. It must be conceded to those who take the lowest view that there is still evident on almost every side a want of concentration, a want of definiteness in the artistic aims sought to be achieved, and an absence of true style, as of authority for good or for evil in technical matters. It is still too patent that the main object to be attained—if the fates be favorable—is to captivate *quand même* a so-called artistic public, which, affecting a passionate interest in the productions of English art, is still at the best thick-skinned and hard to move. The Old Guard—including, alas! some of the brightest luminaries who have upheld the national flag in former years have very palpably turned the brow of the hill, and are descend-

ing with alarming rapidity. On the other hand, it must in fairness be pointed out that the level of technical achievement is slowly but surely rising, and that the walls of the Academy are now but rarely disfigured by such displays of lamentable vulgarity of conception and grotesque insufficiency of execution as have on former occasions brought British art into ridicule. The wave of foreign influence flowing from French centres has not been allowed to submerge the indigenous style so absolutely as it has done the most Scandinavian, American, and even German schools, though, it is making itself in the most opposite quarters very sensibly felt.

One important feature of the present exhibition is the presence in unusual numbers of works by French-bred American painters, all of whom exhibit the very remarkable facility of their race for dexterous assimilation and imitation, and prove, nevertheless, once again that America, if she has many exceedingly skilful practitioners, has as yet no national art. The name and the manner of Mr. J. S. Sargent are assuredly by this time very familiar to the art-loving public; and not less so the sympathetic style of Mr. Edwin Abbey; but comparatively strange, except to frequenters of the Paris *Salon*, will be the productions of Mr. Dannat, Mr. George Hitchcock, Mr. Ralph Curtis, Mr. Julian Story, and Mr. John Donoghue. Among foreign contributors less nearly akin to ourselves in blood are M. Emile Wauters, M. Fantin-Latour, and M. E. de Blaas.

Imaginative art is not necessarily based on mythological or romantic legend, or, indeed, dependent on the mere *defroque* of classicality or romanticism, as is proved by the absence of this subtle and indefinable element in such excellent work as is often provided by Mr. Alma Tadema and Mr. Pettie. It may, on the other hand, be present even in studies dealing primarily with the animal world; and this is conclusively shown on the present occasion in the contributions to the Academy of Mr. Watts and Mr. J. M. Swan. Let us first take, however, a little gem by the last-mentioned artist, 'The Piping Fisher-boy' (465), in which the human element is paramount. Lapping blue waters surround and gently caress a flat rock, on the smooth stones of which a naked fisher-boy lies prone fluting to the fishes, who, like the birds of St. Francis, crowd round him and lift their heads in ravishment. A certain subtle charm as a thing done as a labor of love—and not with one eye glancing round the corner at the *gros public*—emanates from this poetic study. But Mr. Swan must beware of allowing his love of the blue-gray tonality, from which he cannot apparently escape, to degenerate into mannerism. The harmony is, on this scale, charming; but in the larger performances it lacks just that self-assertive power, from a decorative point of view, which a French painter would have known how to impart to it. A splendidly passionate design is the same painter's 'Lioness Defending Her Cubs' (614), painted, however, in so obscure and smoky a variation of the same key that, in its present position, it is hardly to be made out."

THE WORLD'S FAIR COMMISSIONERS APPOINTED BY THE GOVERNORS OF THE VARIOUS STATES AND TERRITORIES.

PRESIDENT HARRISON has at last been able to complete the World's Fair Commission.

The Governors of some of the States were very tardy about sending their nominations, but the last of them were received on Monday, May 26, after the Secretary of State had done a good deal of hurrying up by telegraph, and as soon as the Governors had made their nominations the President made his own appointments of Commissioners-at-Large.

The appointments, to have been within statutory time, should have been made on Saturday at latest, but the delay is not going to result in any trouble, because nobody will dispute the legality of the appointments. Within a month the Commissioners will be called together by Secretary Blaine at Chicago, Ill., when officers will be appointed.

Following are the Commissioners nominated by the Governors of the various States and Territories

Alabama—Oscar R. Hundley, Frederick G. Bromberg, G. L. Wirth, William H. Hull.

Arizona—William Zekendorf, George F. Cates, Herbert H. Logan, W. L. Van Horne.

Arkansas—John D. Adams, Lafayette Gregg, J. T. W. Tillar, Thomas H. Leslie.

California—M. H. De Young, William Forsyth, George Hazleton, William M. Bunker (declined).

Colorado—Russell E. Goodell, Fred J. V. Skiff, John A. Porter, O. C. French.

Connecticut—Leverett Brainerd, Thomas M. Walker, Charles F. Brooker, Charles R. Baldwin.

Delaware—George V. Massey, Willard Hall Porter, William Saulsbury, Joshua T. Marvel.

District of Columbia—Alexander T. Britton, Alfred A. Wilson, E. Kutz Johnson, Dorsey Claggett.

Florida—Richard Turnbull, Joseph Hirst, Jesse T. Bernard, Dudley W. Adams.

Georgia—Charleton H. Way, Lafayette McLaws, John W. Clark, James Longstreet.

Idaho—John E. Stearns, George A. Manning, John M. Burke, A. J. Crook.

Illinois—Adlai T. Ewing, Charles H. Dere, De Witt C. Smith, Lafayette Funk.

Indiana—Thomas E. Garvin, Elijah B. Martindale, William E. McLean, Charles M. Travis.

Oklahoma Territory—D. Miles, Othneil Bezon, Joseph W. McNeal, John Wallace.

Iowa—W. I. Buchanan, William F. King, Joseph Eiboeck, John Hayes.

Kansas—Charles K. Holliday, Jr., Reese R. Price, J. F. Thompson, Frank W. Lanyon.

Kentucky—John Bennett, James A. McKenzie, John Morris, David M. Comingore.

Louisiana—Davidson B. Penn, Thomas J. Woodward.

Maine—William G. Davis, Stephen O. Brown, Charles Edwards, Augustus R. Bixby.

Maryland—Lloyd Lowndes, James Hodges, Daniel E. Conkling, Geo. M. Upshur.

Massachusetts—Francis W. Breed, Thomas E. Proctor, George P. Ladd, Albert C. Houghton.

Michigan—Charles H. Richmond, M. Henry Lane, Geo. H. Barbour, Ernest B. Fisher.

Minnesota—M. B. Harrison, O. V. Tousley, T. C. Kurtz, L. P. Hunt.

Mississippi—Joseph M. Bynum, Robert L. Saunders, Fred W. Collins, Joseph N. Brinker.

Missouri—T. B. Bullene, C. H. Jones.

Montana—Lewis H. Hershfield, Marcus Daly, F. W. White, Timothy E. Collins.

Nebraska—Albert G. Scott, Euclid Martin, John Lauterbach, William L. Main.

Nevada—James W. Haines, George Russell, Enoc Strother, Richard Ryland.

New Hampshire—Charles D. McDuffie, Walter Aiken, Frank E. Vealey, George Van Dyke.

New Jersey—William J. Sewell, Thomas Smith, Frederick S. Fish, Edwin A. Stevens.

New Mexico—Richard Mansfield White, Thomas C. Gutierrez, Louis C. Tetard, Charles B. Eddy.

New York—Chauncey M. Depew, John Boyd Thatcher, James Roosevelt, James H. Breslin.

North Carolina—Thomas B. Keogh, A. B. Andrews, C. A. Bingham, Elias Carr.

North Dakota—Hamline P. Rueker, Martin Ryan, Peter Cameron, Charles H. Stanley.

Ohio—William Ritchie, Harvey P. Platt, Adolph Pluemer, Lucius C. Cron.

Oregon—Henry Klippel, M. Wilkins, J. L. Morrow, W. T. Wright.

Pennsylvania—William McClellan, John W. Woodside, R. Bruce Ricketts, John K. Hallock.

Rhode Island—Gardiner C. Sims, Lyman B. Goff, Lorillard Spencer, Jeffrey Hazard.

South Carolina—A. P. Butler, J. C. Coit, H. P. Hammett, E. L. Roche.

South Dakota—William McIntyre, M. H. Day, L. S. Bullard, S. A. Ramsey.

Tennessee—Thomas L. Williams, L. T. Baxter, Rush Strong, A. B. Hurt.

Texas—Archelaus M. Cochran, John T. Dickinson, Lock McDaniel, H. B. Andrews.

Utah—Patrick H. Lannon, Frederick J. Kiesel, William M. Ferrv, Chas. Crane.

Vermont—H. Henry McIntyre, Bradley B. Smalley, Aldace F. Walker, Hiram Atkins.

Virginia—John T. Harris, V. D. Groner, Alexander McDonald, Charles A. Heermans.

Washington—Charles B. Hopkins, Henry Drum, Clarence B. Bagly, William Bingham.

West Virginia—J. D. Butt, J. W. St. Clair, W. Vrooman, M. J. Finley.

Wisconsin—Philip Allen, Jr., John L. Mitchell, George E. Goodin, Myron Reed.

Wyoming—Asabel C. Beckwith, Henry G. Hay, John McCormick, Asa C. Mercer.

Commissioners-at-Large by the President's selection: August E. Bullock, of Massachusetts, with Henry Ingalls of Maine, as alternate; Thomas W. Palmer, of Michigan, and Joseph Oliver, of Indiana, as alternate; Richard C. Kerens, of Missouri, and Robert W. Furnas, of Nebraska, as alternate; Edwin H. Ammidown, of New York, and Gorton W. Allen, of New York, as alternate; Peter A. B. Widener, of Pennsylvania, and John W. Chalfant, of Pennsylvania, as alternate;

Samuel M. Inman, of Georgia, and Wm. Lindsay, of Kentucky, as alternate; Henry Exall, of Texas, and Henry L. King, of Texas, as alternate; Mark L. McDonald, of Colorado, and Thos. Burke, of Washington, as alternate.

THE TERRA-COTTA GROUPS AGAIN. ARE THEY FORGERIES? A LETTER FROM MR. W. J. STILLMAN.

TO the Editor of THE STUDIO:

SIR: Like M. Reinach, I am not disposed to enter into a controversy with dealers in antiquities of whose capacities and good faith I know nothing, but there is one statement in the letter of M. Cartault which shows that he is at least incapable of reading English correctly, and which I must take the trouble of correcting. He says, "Mr. Stillman says that he knows the workman who makes these groups." I have said nothing of the kind. I said that I knew one man in Athens who was engaged in the manufacture of false figurines, but at the period in which he flourished the large groups had not been invented. For the benefit of the general public who have not been able to study the question on the spot, I may say that the counterfeiting of the well-known Tanagra statuettes known as *figurines* has been carried on more or less ever since the originals have been known, firstly by the adding of heads to bodies that had none, and then bodies to heads that had none and finally making the entire figure. This has been going on for many years, and was well known to the archaeological public at Athens. The old Italian sculptor whom I alluded to, was engaged in this phase of the trade, working for a well-known Greek dealer.

The arguments of M. Cartault, "which no one has attempted to refute," are too silly to need refutation. The supply of genuine antiques is very limited, and all the cemeteries which furnish them are known to archæologists—when the supply becomes unlimited, as is the case now both with single and grouped figures, the inevitable inference is that they are not genuine. M. Reinach after considerable research has come to the conclusion that these forgeries are not made in Smyrna; the Greek archæological authorities having made more or less investigation have come to the conclusion that they are not made at Athens; I have made no investigations and simply adopted the conclusions of my Greek friends, not knowing of M. Reinach's investigations, and even now not knowing the nature and extent of them, but, as I know his competence and scientific sincerity, I am bound to admit his conclusions until their incorrectness is shown, which it is not likely to be by the researches of the dealers in antiquities to whom the real, or accepted, genuineness of an object of attributed antiquity is the same, and whose principle is to buy for as near nothing as is possible, and sell as near the stars as may be.

One consideration of plain common-sense ought to satisfy the public of the apochryphal character of these large groups—they all come from a single dealer, Mr. Lambros, of Athens. I do not say that he is the man-

ufacturer or even that he knows where or when they were made. Any one who knows the character of this business will, *à priori*, satisfy himself that such a mine of wealth could not be by any human contrivance kept in the hands of any man or firm if it were in an antique necropolis, for the finders of antiquities are a shrewd race, and know well that the competition of the dealers to whom they sell is the chief element in the increasing of their compensation. It is a commercial impossibility to keep the *provenance* of these things secret from all the other dealers in Athens if they come from any excavations, because the owners of the land and the diggers of the graves are alike too shrewd to be thus cornered. The variety of style which is adduced as evidence of the genuineness of the articles is, on the contrary, a proof that they are forged. If they coincided in essential traits with articles of proved *provenance* we might suppose that some objects had escaped the superintendence of *qui de droit*, but the novelty, the unknown and undiscoverable *provenance*, and the monopoly, taken together, hardly leave the need for an expert condemnation on artistic grounds. The subject has no great importance to the general public, but it is well known that many thousands of dollars have been spent by Americans in these spurious antiquities, and they are worth no more than recognized imitations or copies, to be got for a small fraction of the cost. On patriotic grounds as well as on archæological, I desire to expose the fraud. Good imitations of known and authoritative types will do no harm at least, except to the pocket of the buyer, but when we come to motives unknown to Greek art it is archæological forgery, only to be classed with the forgery of archaic inscriptions, and that the groups in question are of this kind is by the naïve dealer made a merit, and was the basis of the laudatory article in the *Century Magazine*.

I can understand that the dealers in antiquities in Paris or elsewhere should *sallare nelle furie* at the doubt of the genuineness of these articles, for I hear that some of them have been heavily charged with them, but honest dealers will not be concerned, beyond regretting that they have been taken in.

Yours truly,

W. J. Stillman.

Rome, Italy, May 13, 1890.

A TREASURY DECISION AT VARIANCE WITH THE FACTS IN THE CASE.

MR. EUGENE H. LEWIS, of the law-firm of Eaton & Lewis, New York, has addressed the following open letter to Assistant Secretary of the Treasury Tichenor, concerning Mr. Tichenor's recent decision upon the question of the right of the Boussod-Valadon Company to import paintings free of duty for exhibition purposes:

NEW YORK, May 23, 1890.

The Hon. George C. Tichenor, Assistant Secretary of the Treasury, Washington, D. C.:

DEAR SIR: My attention has just been called to your letter of the 15th inst. to the Collector of the Port of New York, containing a decision upon the

claims made by various associations to the privilege of importing paintings duty free, for exhibition purposes, on condition of re-exporting the same within six months.

This decision was made after a hearing before you on the 13th day of March last, at which various companies, and among others the Boussod-Valadon Company, were invited to present any evidence which they might have to establish their respective claims to be "associations" within the scope of section 2508 of the Revised Statutes, and, as such associations, to be entitled to the privileges conferred by that statute.

You will perhaps recall that I appeared at the hearing before you in behalf of the Boussod-Valadon Company. At that hearing I was confronted by no proofs whatever in opposition to that company's claim, nor have I ever heard of any proofs whatever submitted by any person or persons whatsoever in respect to this company, which would tend to even raise a question as to its being entitled to the privileges of the statute referred to. As I read that portion of your decision referring to the Boussod-Valadon Company, it seems to me inconceivable that you could have had in mind, when writing it, either the arguments of counsel, the proofs upon which they were based, or the hearing itself.

You say in your decision: "It appears that the Boussod-Valadon Company is a branch of the great firm of art-dealers and publishers, Boussod, Valadon & Co. of Paris." I beg leave to remind you that no such fact "appeared" either by proof or admission, but the exact contrary of that fact not only "appeared" but was proved and exists. You further say, "The New York manager admits that the principal business of his company is the sale of oil-paintings and of the great art-publications consigned to it as a branch of the Paris house," and "that most of the valuable pictures of the association are not hung on the walls, but are kept in glass cases, for the reason that it is difficult to get a private purchaser and a fair price for a picture that has been on exhibition." This statement is to such a degree at variance with any statement that was made to you upon that hearing, either orally or in writing, that I am in doubt whether you must not in fact have been deciding some other question that has arisen before you, coming up perhaps from some other part of the United States, and not the question argued at the hearing referred to. I myself presented to you the affidavit of the New York manager of the Boussod-Valadon Company, and I have a copy of that affidavit. The New York manager not only does not admit in that affidavit the statement quoted by you above, but there is not a word in his affidavit that even remotely suggests either to the eye or ear the slightest resemblance to any part of that statement. There is not a word in his affidavit referring to "the sale by such company of oil-paintings," or to "the consignment to such company of art-publications," or of such company "being a branch of the Paris house," or of its having "any valuable pictures either hung on the walls or kept in glass cases" or lying on the floor, either for the reason that "it is difficult to get a pri-

vate purchaser and a fair price for a picture that has been on exhibition," or for any other reason.

* Not only does the general manager say none of these things; but so far as has been called to my attention, no one else, friendly or hostile to the Bousod-Valadon Company, has said them. The general manager states in his affidavit that the only importing business which he had transacted for the Bousod-Valadon Company up to the date of the hearing was the importation and exhibition of one picture, entitled "La Mort de Chérif," painted by Benjamin Constant for the Paris Salon of 1889, and imported for exhibition in America in advance of the Salon; that the Bousod-Valadon Company exhibited this picture to the public in its art-gallery free of charge to persons holding cards of invitation, which cards were obtainable upon application; that the company kept that picture on exhibition for two months and then re-exported it to France long before the hearing referred to; that the picture was not intended for sale nor offered for sale while in America.

The general manager further states in his affidavit that the company had never imported any pictures that were offered or intended for sale, although there were in the Custom-House at the time of the hearing, not yet entered or received, certain water-colors of Madeleine Lemaire, imported for exhibition purposes, and which the company intended after exhibition to re-export in conformity with law, and which were not intended for sale.

The fact is, and is capable of demonstration, and was demonstrated before you to be, that the Bousod-Valadon Company was regularly organized for the purposes contemplated by the statute, and that the only importations ever made by it have been for free exhibition to the public, and that it has never sold nor offered for sale any painting so imported, nor is there the slightest scintilla of proof before your department, which has come to my attention, that any person has ever claimed that this company ever offered any such painting for sale. There is positive proof before you of the exact contrary to such claim, as well as a testimonial from forty or more leading American artists, whose judgments can hardly be presumed to be interested on that side, that the purposes of the company are promotive of art in the highest degree. If your decision was really intended to include or apply to the Bousod-Valadon Company, the word "hearing" does not correctly describe the proceeding before you, for what was there spoken was not heard, and what was remembered was not spoken. Yours truly,

Eugene H. Lewis.

PRESENT AND FUTURE ART-EXHIBITIONS.

MR. S. L. BRACKETT, an animal-painter of Boston, Mass., has just finished a large painting of "Plinemon Jr.," and "Lady Wellington," the two famous St. Bernard dogs belonging to Mr. E. B. Sears. "Plinemon, Jr.," is a son of the enormous ten-thousand-dollar St. Bernard "Plinemon," owned by J. K. Emmet, the actor. The canvas on which these dogs, are reproduced is a large one, being seven feet long

by nearly five feet high, and is on exhibition for a few days at Mr. Brackett's studio on Washington Street in Boston, Mass.

THERE is much to interest the lover of art in the Exhibition of the Art-Students' League, of Toronto, Canada, lately held in the Imperial Bank chambers, corner of Wellington Street. Not that the work on the walls of the unpretentious rooms shows remarkable talent, but it is suggestive of earnestness, of carefulness, and of devotion. The greater part of the collections is in black-and-white, and its distinguishing feature is the genuine care that is given to the drawing. The danger that besets young students in new countries is to hurry from the discipline of drawing and design into the area of color and sentiment. It is easy to learn some pretty tricks of color, but to draw well there must be patience, a constant service and an austere, if loyal, discipline of eye and hand. In Canada the general public knows little of what art is doing and perhaps cares less, and that is a pity. But the careful few are working, and this Students' Exhibition displays an honest, if limited, range of work and practice. It is notable that some of the studies from the life are free and strong. Much character or unconventionality should not be expected, yet here and there were unexpected graces in outline and bright sentiment. The water-colors and oils exhibited are not striking in merit, though there is a study of a head here and an out-door scene there, that give hints of something to come. Naturally there are feeble things in the collection which were intended to be strong. It is not with them we are concerned, but with the general character of the work of these young students, who represent the growth of art-education in our midst. This work is at least encouraging, and possessing as we do little that ministers to the tastes and ambitions of young students, we should be prepared for less than that.

AMERICAN NOTES.

SATISFACTION is generally expressed in France at the passage through the United States House of Representatives of the free art clause in the tariff bill, but some of the newspapers complain of the high protective character of the bill generally.

THE Washington newspapers think their city can beat New York in getting up a Grant monument. There is no doubt of it, for even a wooden box four feet high in Washington would be in advance of anything in that line in the commercial metropolis.

THE French Government has, finally induced by the representation of the Hon. Whitelaw Reid, granted to B. F. Stevens, of London, permission to photograph documents in the French archives relating to American colonial history and the Revolutionary war.

THE Secretary of the State of Illinois, on Monday, May 26, licensed the Chicago-Columbus Tower

and Construction Company at Chicago, with a capital stock of \$2,000,000. Chicagoans need to climb high in order to see the upper side of the smoke cloud that hangs over their city.

THE financial results of the recent exhibition, the fourth of the Society of American Artists of New York, were more satisfactory than usual. The receipts from the sale of pictures were \$6200 from admissions, and catalogues \$1822. The expenses of these exhibitions are heavy, but this year there will, it is hoped, be some profit remaining.

MR. FRANK DUENECK, the well-known artist, has gone to Cincinnati, Ohio, and Covington, Kentucky, for a visit of a few weeks, his family residing in the latter place. Mr. Dueneck has been urged to accept the directorship of the Academy of Fine-Arts in Cincinnati, Ohio, which he refused last year, and he will probably accept the position.

MR. HUMPHREY WARD, husband of the brilliant lady who wrote "Robert Elsmere," is the art-critic of the *London Times*. He has just rendered a signal service to our clever countryman, the painter, John Sargent, by questioning in the columns of the *Times* the justice of the fierce attacks to which Mr. Sargent's paintings in the Academy this year have been subjected.

AT an early hour on the morning of May 20, when Lakeview Cemetery in Cleveland, Ohio, was quite free from visitors the remains of President Garfield were removed from the public vault to the crypt in the monument. This is to be their last resting-place. The remains of the President's mother were also removed to the monument, which is to be dedicated on Memorial Day.

THE Vestry of Trinity Church, New York, has accepted an offer made by Mr. William Waldorf Astor to furnish the church with magnificent bronze gates as a memorial of his father, the late John Jacob Astor. In their general design the famous gates of the baptistery at Florence will serve as models, and they will be executed with the highest skill obtainable. Their cost will not fall short of \$100,000.

AT the monthly meeting on Tuesday of the Ontario, Canada, Society of Artists, the arrangement to conduct the Art-Department of the Industrial Exhibition and to import some famous pictures for that purpose was confirmed. Committees were appointed for the forthcoming exhibition and the prosperous condition of the Society commented upon. The exhibition, which opened on Friday evening of last week at the Toronto Art-Gallery, eclipses all previous efforts.

CHILDE HASSAM, Rhoda Holmes Nicholls, Henry B. Snell, E. M. Scott, Charles Warren Eaton, C. McChesney, Wilhelmina D. Hawley, J. M. Barnsley, Ben Foster, Ralph E. Clarkson, and W. M. Post are the Directors of the New York Water-Color

Club, incorporated on Monday, May 26. The particular nature or objects for which the society is formed are to encourage sociability among its members and to further their business interests in art matters generally.

PROBABLY most people were much surprised at this week's news of a revival in the Art-Association of Brooklyn, N. Y. This body had been silent so long, the Brooklyn Art-Club had pushed its way along so energetically and the Brooklyn Institute was making such energetic movements that there was fairly good reason to suppose that the Association might not be heard of again for a long while. The news from the Association is not altogether conclusive. Mr. Gordon L. Ford, who owns more than a quarter of the stock, and Mr. Husted, the President, are not in harmony. Mr. Ford's views do not seem to be shared by others in the Association. The result is confusion. Whether work will really begin next fall, whether the Brooklyn Institute will absorb the Association classes, etc., and whether the Brooklyn Art Club will become a department of the Institute are things to be ascertained in the fall.

THE statue of the late Thomas A. Hendricks, which is soon to be dedicated at Indianapolis, Ind., is the work of Mr. R. H. Parks. It is of bronze, is thirteen and a half feet in height, and stands on a pedestal eighteen and a half feet high, also of bronze. The design for this statue ought to delight everyone by its novelty. Mr. Hendricks is represented standing with his right foot thrust forward, his right hand resting inside the lapel of his coat, and the left hanging by his side, holding a parchment. The head is slightly inclined and turned a little toward the right. The attitude suggests the act of stepping forward to address an audience. On the pedestal there is a figure of History, and above the word "Hendricks," surrounded by a wreath of oak and laurel. There is a slight difference of opinion in regard to the design because the committee felt that the home-life expression, which Mrs. Hendricks desired to have worked out in the statue would be incompatible with the idea of the monument.

THE arrangements for the unveiling in Hartford, Conn., of Gerhardt's admirable statue of Gov. Hubbard, the gift of the late George D. Sargent, are now completed. The exercises will open at 3 o'clock on Monday, June 9. Mr. Robinson will preside. Mr. Hyde will present the statue to the State and the Governor will accept it. The two formal addresses of the occasion will be by Mr. William Hamersley, who succeeded Gov. Hubbard as State attorney, and by Col. Charles M. Joslyn, who studied law in Gov. Hubbard's office, was on his staff, and is now at the head of the Hubbard Escort.

While the exercises will be open to the entire public it is expected that the judges of the supreme and superior courts, the State officers, the Governor's staff and members of the local bar and the State bar will be present. The Governor's Foot Guard will make the occasion their field-day and the Hubbard Escort will also be out.

ON Saturday, May 24, the American art-students in Paris met together for the formal opening of their clubhouse on the Boulevard Montparnasse. The clubhouse includes reading-rooms, a library, reception-rooms, a restaurant, gardens for outdoor painting and so forth. The Hon. Whitelaw Reid, the United States Minister, made a brief opening address, after which M. Jerome and the Marquis de Rochambeau spoke. The speechmaking was followed by students' songs and recitations by a number of young American ladies. Five hundred art-students were present.

Mr. Reid stated that there were now 1500 American art-students in Paris. His references to the passage by the House of Representatives of the clause in the new tariff bill admitting works of art free were received with equal enthusiasm by the American and French artists present.

The clubhouse has been leased for nine years. It was handsomely furnished for the Students' Association by Mr. A. A. Anderson, of New York, the artist.

ONE of our city contemporaries, in a late review of the Exhibition of the Society of American Artists, just closed, makes the mistake, by one of those slips that will happen in the best regulated editorial sanctums, of attributing the work of Mr. Whittemore to Mr. Hovenden. He has "mixed these babies up" in a most ingenious way. Mr. Hovenden's decidedly unattractive picture of Mr. Picknell, representing a man standing up, doing nothing, is described as depicting "the painter at work on a canvas, wearing a stiff pot-hat, and looking most inartistic and unsympathetic." This is, in fact, Mr. Whittemore's version of Mr. C. C. Curran; and hard and ugly as we agree with the writer in thinking the picture, it must at least be allowed this merit, that it exactly reflects the hard, inartistic and unsympathetic character of Mr. Curran's work. The picture is wholly in keeping, for the figure of the crouching Venus in the background is wooden enough to have been painted by Mr. Curran himself. Mr. Whittemore has given his sitter precisely the air of a sign-painter, painting for dear life, at so much a letter. The writer of the article has a further quarrel with the fates that preside over the types, in that he is made to say, in describing Mr. Rice's "Portrait of a Lady," that she is "sitting on a red arm-chair," when, in fact, she is standing in front of one.

THE Art-Students' League of New York has been doing good work this season. The constantly increasing facilities for study have been followed up with improved details in management, and the school as a whole deserves a high rank. President French is right in saying that in the life-classes, instructed by Kenyon Cox, H. Siddons Mowbray, De Forrest Brush, and St. Gaudens, results have been shown which compare favorably with the work of students in the best Parisian schools. During the season 840 students have availed themselves of the privileges of the school, and the Treasurer received \$22,000 in fees, expending for rent, instruction and other expenses \$17,000. At the recent election for officers the fol-

lowing were chosen: President, E. D. French; Vice-Presidents, B. L. Pratt and Miss S. M. Ketcham; members of the Board of Control, William A. Marsh, Miss A. L. Kellogg and E. W. Deming. These officers elect six others, and altogether form the Board of Control for the coming year. The present instructors at the League include William M. Chase, Kenyon Cox, H. Siddons Mowbray, Augustus St. Gaudens, George de Forrest Brush, J. Carroll Beckwith, B. R. Fitz, J. H. Twachtman and Walter Shirlaw. The season closes next week, and arrangements for next year's staff of instructors are already being made. Probably there will be few if any changes.

THE commission in charge of the Soldiers' and Sailors' Monument at Indianapolis, Indiana, has given the commission for the figure of Liberty to surmount the monument, to Mr. George T. Brewster, a sculptor of Cleveland, Ohio. Mr. Brewster was born at Kingston, Massachusetts, in 1862, and began the study of art in the State Normal School, then under the charge of Professor Walter Smith. He then went to Paris and entered the Ecole des Beaux-Arts, where he studied sculpture under Professor Dupont. While making his terms at the Beaux-Arts, young Brewster received private instruction in the studio of Antonin Mercié, remaining under the direction of this distinguished sculptor for three years. On his return to America, Mr. Brewster obtained employment in the studio of Mr. J. Q. A. Ward, who was then engaged upon the statue of General Garfield, lately set up in Washington. While living in New York, Mr. Brewster received several commissions for decorative work in private houses and churches. He also organized a class in modelling in the Art-Students' League, and taught it for two years. He was then invited to Cleveland, Ohio, to work upon the Soldiers' Monument there, and in the intervals of this occupation he made the design for the statue of Liberty on the Soldiers' and Sailors' Monument at Indianapolis, which has been chosen by the committee out of the twenty designs submitted.

FOREIGN NOTES.

MISS ELINOR HALLE, a daughter of Sir Charles Halle, designed the gold medal which the Geographical Society gave Explorer Stanley in London. We are glad to see that women are carrying off many of the prizes to-day.

THE well-known picture by J. F. Millet, "The Gleaners"—*Les Glaneuses*—lately bequeathed by Mme. Pommery to the Louvre, arrived in Paris on Friday, May 9th, in the charge of M. Moliniér of the Louvre, who had been sent to Reims by the authorities of the Museum to receive the picture from the heirs of Mme. Pommery. "The Gleaners" was placed, on its arrival, in a room by itself, where it was shown to the public for a week. It was then removed to the *Salle des Maréchaux*, where it now hangs in the place of honor among the modern paintings to which that room is devoted.

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