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Vol. V.—No. 18.

April 5, 1890.

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1882,
EIGHTH YEAR,
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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 two 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 exceeded 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 Angels from the fresco in the Riccardi Chapel, Florence, by Benozzo Gozzoli. Mr. OTTO H. BACHER has completed a plate of an instand 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 Visconti 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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CLARENCE COOK, EDITOR.

JOSEPH J. KOCII, MANAGER.

Offices: No. 864 Broadway, New York City

EXHIBITION OF PAINTINGS AT THE OPENING OF THE NEW GALLERIES OF THE CHICAGO ART INSTITUTE.

THE opening of the New Galleries of the Art-Institute of Chicago, Ill., on the evening of February 24th proved to be an unusually brilliant affair. The selection of pictures showed tact and taste on the part of the management, and the excellent arrangement and hanging kept the interest of the vast body of spectators well alive through the entire evening, and made so pleasant an impression that the results must be felt in the success of the season so auspiciously opened. The principal room contained a collection of pictures from various sources. Among the chief of these in interest are the Sir Joshua Reynolds: "Judge Dunning (afterward Lord Ashburton) and his Sister, Miss Dunning," lent by Lady Crompton; Velasquez, "Philip IV. of Spain," from the Secretan Collection; Jacob Ruysdael, "Norwegian Landscape;" Holman Hunt, "The Triumph of the Innocents," lent by the artist; and a number of American pictures: "The Close of Day," by Chas. H. Davis, "Head of a Young Girl" by Chas. Sprague Pearce and "A Holland Flower-Girl" by George Hitchcock, the gift of Mr. Potter Palmer, and a "Scene in Venice" by Robert Frederick Blum.

Mrs. Anna Lea Merritt exhibits no less than fifteen portraits: among them those of Dr. Oliver Wendell Holmes, Mr. J. Russell Lowell, and Mrs. Holman Hunt, with portraits of Mrs. Stirling and Miss Ellen Terry as "The Nurse and Juliet," and Miss Marion Lea, misprinted "Low" in the catalogue. In the next gallery were some sixty pictures by Walter McEwen—the most important one a subject taken from Washington Irving's "Knickerbocker's History of New York:" the rest a collection of studies, sketches and finished pictures, many of them loaned by citizens of Chicago. Another collection of American pictures was the work of Mr. Henry Mosler, nearly fifty of whose pictures are hung together. Mr. Albert A. Munger of Chicago has loaned twenty-seven pic-

ures by modern artists, while another valuable collection loaned by citizens of Chicago fill an additional gallery. We cannot too highly commend the spirit that has led the managers of the Institute to give so large a space to the works of American painters: Mr. McEwen, Mr. Mosler and Mrs. Merritt; this is virtually a new departure, and we trust that the public welcome will be so cordial as to encourage the management in repeating the experiment. It is really high time that something were done by our Art Institutions to encourage American artists, who are more valued every where than at home. It is no credit to us as a people to see our artists welcomed in London, Paris, Munich—abundantly supplied with commissions, loaded with honors, and everywhere received on equal terms with the chief of the artistic world, and then to see men of equal talent, who prefer to stay at home and work, neglected and slighted for second-rate or third-rate artists who come from France and even from England. An exhibition like this at Chicago is a cheerful sign that the subject is attracting attention in quarters of importance.

THE TERRA-COTTAS OF TANAGRA AND ASIA-MINOR. ARE THEY FORGERIES? A LETTER FROM GASTON L. FEUARDENT.

To the Editor of THE STUDIO:

MY DEAR SIR: *The Nation* in its issue of the 20th of February, contains a letter from Mr. W. J. Stillman in which he says, speaking of terra-cotta groups recently published in the *Century Magazine*. "As far as one can judge from the character of the design and without seeing the object itself, I am disposed to pronounce all the groups given as illustrations in the *Century* article to be forgeries." And, nevertheless, in order that there shall not be any ambiguity in his statement, he adds in another part of his letter, "It cannot be too widely known that all these groups of several figures purporting to be antique figurines from Asia-Minor or Greece are pronounced by the most authoritative experts to be forgeries." Furthermore, Mr. Stillman frankly adds, "and I for one, having seen several of them, and knowing something of the tricks of the trade in antiquities, have no hesitation in endorsing this judgment."

Although I ask a small place in THE STUDIO in order to strive against Mr. Stillman's statements, I must express how pleasantly I feel in entering on a discussion with one whose knowledge is vast, whose sincerity

cannot be doubted, and one who still possesses that youthful rashness which makes him have "no hesitation" in being "disposed to pronounce them to be forgeries"—objects that he has not seen, and of which character he has seen only "several" others.

Mr. Stillman is not, by any means, a pioneer in the crusade against these little marvels of ancient art before him, many other *hommes-de-plume* have had "no hesitation" in condemning them as forgeries. Even in that land so remote from classical ground called New York there have been many attacks against these groups. The readers of the *Nation* have been treated to frequent confidences on the same subject from the "judgment" of Mr. Salomon Reinach. Mr. Salomon Reinach made some excavations—very roughly conducted—near Myrhina, in which he found a large mass of fragmentary objects, and among them several groups. At first sight, one would think that these personal findings would have led Mr. Reinach to believe that antique groups of terra-cotta may be found? Well, it had just the reverse effect, and after declaring his finds as authentic, Mr. Reinach denounced all others as imitations! While passing through Paris some time ago, I called on Mr. Reinach, in order to hear from his own lips the reasons that led his judgment on this subject, I found him either unwilling or unable to give any serious facts. However, he volunteered the statement that one of his principal reasons for doubting the authenticity of the groups—his own excepted, of course—was that there were to be found in these objects differences of styles which could only belong to objects of different times, and that especially in the draperies covering the figures, where folds of the most realistic school were to be found, while the border of the same draperies belonged to a pure archaic design. I tried to convince Mr. Reinach that even as late as the Roman period, the borders of garments are often ornamented in a conventional archaistic style, but he was not disposed to be convinced so easily. In leaving Mr. Reinach's I went straight to the exhibition of the objects proceeding from his own excavations at Myrhina, and there, in Mr. Reinach's own findings I took down the numbers of several figures bearing in the folds of their draperies the variety of styles that made him so determined in his condemnation of the groups. Back again I called at Mr. Reinach's, and asked him to go and study the numbers I gave him of his own objects, when he answered me coolly: "I may be mistaken about that point" (the only one he gave me) "but I am so much anchored in the opinion that the groups are forgeries that it is of no use to try make me change my ideas on the subject." So, of course, I left Mr. Reinach at his anchorage.

It is curious that Mr. Stillman comes at so late a period only to rehearse what Mr. Reinach had said, for he ought to know that these accusations against the groups have been victoriously exploded in 1887, by Mr. A. Cartault in a pamphlet entitled: "*Sur l'authenticité des groupes en terre-cuite d'Asie-mineure.*" In that work Mr. Stillman will find an answer to one and all of the points—rather diffused—he gives in his letter.

Of course I do not dispute the fact, whether the

few groups Mr. Stillman saw, were forgeries or not. Most certainly there are many forgeries. Every object that commands a market is very soon "forged," from an obelisk to a dollar-bill. But it does not follow for this reason that all obelisks and all dollar-bills are forgeries. Just the reverse. As a rule, only authentic objects that are in demand are imitated. Forgeries of groups I have handled many, some very skillfully constructed, down to such poor productions that they could not deceive even the famous Archæological Committee of Investigation that sat in New York some years ago. But whether these imitations be skillful or not, they never approach the genuine monuments. And one of the best modes of defense for them is that resorted to by the defender of Mrs. Phryne! Show the groups to people of taste, and they will bear their own defense.

The attacks on these groups are easily understood, they are a repetition of what happens every time something novel and original is placed before the eyes of the public. It has happened when the Tanagra figurines were first found. It happens at every period when an artist throws his originality at the public, and, until the said public is educated to the high standard of the artist's genius, the poor fellow starves and is scoffed at by many tongues and pens, and Delacroix is called "a madman," Victor Hugo, "a dreamer," Millet, "a peasant," even Shakespeare's memory had some trouble to shake off the epithet of "barbarian." The same thing happens with the groups. We knew of Greek art, with few exceptions what may be called the official side: the art to be found in civic monuments and temples. Then come the Tanagra figurines and the terra-cotta groups showing an intimate, familiar, playful style of art, and at once strong-headed men, who use the eyes more to look through books than to study the objects before them, declare, the novel arrivals to be impossibilities.

Let us suppose that one thousand years have passed away, we are in the year A. D., 3000, and that only the art that is to be found in our capitols, city-halls and churches, is the one known to the Americans of the year 3000, when, *tout à coup*, a discovery is made of some "*tableaux de genre*" by our present artists, would not that discovery throw a "side light" on the art of 1890? and the *Nation's* weekly of the year 3000 would have hardly space enough to print the denunciations of so-called experts.

However, the style of art of our friends, the groups, is not entirely novel to all. Many antique frescoes recall exactly the same mannerism, and even officiality had, some time dropped her severe mask and asked the "*genre*" to help her. A look over the charming series of the official coins struck in the fourth Century B. C., by the little city of Brutium, called Terina, will reveal to our eyes quite a joyful family of heads of pretty syrens, and the reverses of the coins, a gracious army of plump damsels under the figures of "Victories" who, forgetting the "fleurs" of past wars, are seen playing with birds, enjoying ripe fruits, and juggling with apples, &c., and that in such nonchalant postures, and modelled with such grand art that they appear to have been conceived by a Fragonard, drawn by a Jean Goujon, and engraved by an Aspasius.

Another cause of suspicion against these groups is the secrecy that surrounds the exact spots where the groups are found. Neither the discoverers nor the dealers, who dispose of antiques, do, it is true, feel incline to divulge the secret, and, that for good reasons. One of these is, that, as soon as the indiscretion is made, persons start at once and begin excavations in the name of science, and for the benefit of some government. It was such an indiscretion that led Mr. Reinach to go and dig at Myrhina for the Louvre, and, of course, frustrated any hope for native discoverers.

Another reason for the secrecy is that these groups proceed from localities under the rule of Greece or Turkey, and that, not only are permits for excavations difficult to procure from these governments, but the exportation of the antiquities found is strictly prohibited by the laws of these countries; therefore, all the findings as well as the exporting, is done clandestinely, and the impetus for novel discoveries greatly slackens. So the mystery surrounding the localities is quite natural, as, for instance, in Great Britain, where the law commands that all findings of objects in precious metals belong by right to the crown. Most of the finds are on that account melted down and sold afterwards as gold or silver. That antiquated law is the cause of the destruction of many monuments dear to archæology. As the case happened some few years ago when a considerable lot of gold coins, struck by the English sovereigns of the Fourteenth and Fifteenth Century, were given to the melting-pot in order to evade the law. Only about half-dozen of them were saved, and they proved by their beauty and great rarity that science had suffered a great loss in the destruction of that extraordinary find.

In relation to the difficulty of exporting antiques from Greece I find the following anecdote in Mr. Stillman's letter (of course we know that Mr. Stillman calls all these groups forgeries): "It is, indeed," he writes, "perfectly well known where the forgeries come from, I saw one large group which was seized in the custom-house at Peiræus, it had been imported from Smyrna, and had been broken into twenty pieces to carry out the deception better. Although, as only in transit, it could not have been seized by the Greek law if it had been reclaimed by the owner, it never was reclaimed, because the shipper wished to conceal his identity." What does Mr. Stillman desire to prove against the groups by writing the above? I am at loss to discover. He shows that the Greek government was doubly in the wrong; first, for seizing an object that was only in transit, and secondly, for appropriating to itself an object under the pretence that it was an antique, when Mr. Stillman declares the same object to be of modern manufacture. Which was right, the government, or Mr. Stillman? As to "the shipper concealing his identity" it does not follow that the said shipper agreed with Mr. Stillman about the age of his group; it is more probable that he desired continuing exporting antiquities during his life-time, a business which would have been denied to him in future, had the man given his name and address to the Greek and Turkish authorities. But I

may be permitted to supplement Mr. Stillman's anecdote by one *Ejusdem farinae*; I know it to be exactly true, and it is related at length in Mr. Cartault's work. In 1886, two groups, (representing respectively "Venus lying on a couch attended by two cupids," and "a Victory driving a bull, and guided by a cupid," were seized at Piræus as antiques. The shipper's indentity was unknown, of course, but, on the box were written the names of the *destinataires* (a firm who sell antiquities in Paris). After the seizure the groups were sent to the Ministry of Public Instruction and the expert, Mr. Cavvadias—I wonder whether this is the "most famous expert of Athens" Mr. Stillman mentions in his letter? declared that these two groups were modern forgeries. On the receipt of this news, the Paris firm claimed the surrender of these objects to them on the ground that they had been declared to be modern works. But, since that claim, to be brief, the same groups have become genuine, and declared to be so by many, including members of the Athenian "Parnassos" Society, who exhibited other groups of the same class, and the authenticity of which they proclaimed. And until to-day these two groups are kept by the Greek government as genuine antiques!

But leaving aside all question of art or archæology in relation to the authenticity of these groups, and by using only human common-sense, one will easily be convinced how impossible it is for any one to fabricate that relatively immense variety shown in these little monuments. Of course I do not treat now on the vile imitations that could not deceive anybody. To manufacture these fine groups one must have: first, the whole establishment of a first-class potter; he must be an excellent archaeologist in order to produce correct objects, and not impossible amalgamations, *à-la-Cyprus*; he must have all varieties of clay to make the groups according to the mode used by the ancients, which differ, according to the localities where they were produced; he has to possess a perfect knowledge of all the varieties of the ancient modes of fabrication; he must be the owner of an extremely valuable collection of real antique, as models for his numerous and varied imitations, and last, but not least, as these groups come out of the mould in the most imperfect and roughest state, and have to be entirely re-worked by hand (that is the reason that not two of them are alike), then the forger must be supplemented by being an artist of the highest merit, one who is so master of his art that he can with the easiest grace identify himself with the qualities, peculiarities, fancies, &c., of men who lived thousands of years before his birth, and were as different in their style of work as they were remote one from the other, living in different countries and at different periods.

Then that forger who, by the sale of his collections, can be made rich in no time; that forger whose talent would command him the highest place in honors, fortune and consideration; who can aspire to the highest rank that genius can bestow; that forger is supposed to live like a wolf in a cave, making his living by obtaining money by false pretences, obliged to sell his goods, and at the same time in constant fear to be discovered,

and put in prison!!! I think it would be still more easy to fabricate the groups than to be able to discover a man who, having such chances as this forger would have, would willingly choose the shady life instead of that of such a brilliant sunshine. As the purchase of these antiquities by collectors is like any other purchase, a matter of dollars and cents—generally dollars—let me say with Mr. Stillman: "The trade in these terra-cotta statuettes is now so extensive, and so bold in its fictions that no one should buy one except on the authority of a first-rate expert." As the groups illustrated in the *Century* were imported by my friend H. De Morgan as proceeding from Rollin & Feuarden's collection—a fact mentioned in the said Magazine—I am pleased to see that the purchasers of the groups have followed Mr. Stillman's advice as to the standard of their experts. After that necessary little puff, I remain, as ever,

Faithfully yours,

Gaston L. Feuarden.

NEW YORK, March 4, 1890.

We append to Mr. Feuarden's valuable letter an extract from the introduction written by Dr. W. Frohner to the catalogue of the objects of Greek Ceramic Art exhibited at the Burlington Fine Arts Club in London, in 1888, Dr. Frohner's.

"But the most important pieces in this part of the exhibition are two groups from Hermione. The fruit market "208," and two women seated upon a sarcophagus "166," one relating an anecdote or some village scandal, and the other listening with attentive curiosity. In the days of old, the tombs were placed in a row along the high roads, and the passers-by sat upon them, as people sit on the benches in the parks. The artist has caught the two gossips to a nicety; ages before the painters of the Dutch school. He created this most amusing of *genre* pictures.

We now come to Asia Minor, that to the Terra-Cottas, which have chanced in the most singular manner considerably to increase the inheritance of science, and to puzzle *savants*. We will not raise any irritating question. Our visitors shall go straight to the case inclosing the large groups. They will there see a wonder; Dionysos leading a bull "214." Then, beside it a Nereid seated on a hippocamp "220." The rape of Europa "218," the pretty group of Eros pursued by a swan "230," Eros seated on a dolphin "240." They will see the group of two young girls "219," one of whom having lost the game, is carrying the other, who has won it, on her shoulders. These splendid specimens have nothing in common with the art of Greece itself. They have neither the tranquillity nor the calculated coldness of classic art, they are full of life and warmth. The feeling for plastic art which the Greeks possessed in such an eminent degree, has given place to a sense of the picturesque, simplicity has given place to passion. In Asia the sculptors belong to the romantic school, they take their figures from the life, walking and gesticulating, the draperies caught by the wind are crumpled into a thousand different folds. And yet withal—what strength of manipulation! What cleverness

of construction, joined to the most correct and patient execution.

The precise spot where these Terra-Cottas were found is unknown, for Turkish law forbids research and the exportation of antiquities. But it is certain that they come from the neighborhood of Myrhina. The doubts they have provoked, have no serious ground. Besides, adversaries are rare, and the form adopted by the critics is so contrary to the dignity of scientific questions that it is not easy to reply in a scientific manner."

MONET'S "OLYMPIA."

WE have already stated that a committee had been formed on the instance of M. Claude Monet, to collect by subscription, a sum sufficient to acquire Monet's "Olympia," with a view to offering it to the Luxembourg Museum. We believe the list has just been closed and the sum of 20,000 francs has been subscribed to purchase the picture from Monet's family. It only remains to be seen if the committee of the Museum of the Luxembourg will accept this canvas, which has been the subject of so much energetic criticism.

In speaking of the picture, several of our contemporaries have stated that the "Olympia" would be offered to the Louvre, although the Louvre cannot accept the works of deceased artists until ten years after their death, and Monet only passed away in 1883.

The "Olympia," figured among the paintings in the Monet auction, at the Hotel Drouot, on the 4th and 5th February, 1884, the picture being the first number of the catalogue. It was knocked down to M. Leenhof, Monet's brother-in-law, for 10,000 francs.

The "Olympia" was exhibited in the Salon of 1865; it represented a nude woman, of an Oriental type, extended upon a couch. Behind her a negress stood as if waiting for her mistress to awake, while at the foot of the bed a black cat, roused from slumber, arched its back.

Beaudelaire said to Monet: "Exhibit this picture, it is equal to Titian's Venus." In the Salon, the painting was the cause of numberless incidents. A few polite people spat upon it, a few, more cultivated, confined themselves to threatening it with their umbrellas.

The critics, not to be outdone in courtesy, merely spoke daggers, disdaining to use such vulgar weapons.

"Before this sensational "Olympia," the public gather as they do at the Morgue."—Paul de Saint Victor.

"Through all the adopted method, there are bits discernible which need only to be better, to be good."

"The shadows are indicated by streaks of blacking more or less abundant. The cat leaves the impress of his dirty paws upon the bed. There is nothing in this picture but a desire to attract attention at any price."—Th. Gautier.

"It is the Venus of the Cabaret."—Jules Claretie.

"All men would become monks, if all the women

resembled Olympia."—Legouvé.

"In the most unfortunate works of M. Monet, there is something that we miss in the productions of more than one Academician."—Ed. About.

Emile Zola was one of the defenders of the painting. He wrote in 1865 :

"This canvas is literally the flesh and the blood of the painter. Destiny has marked for it a place in the Louvre."

Later on, Emile Zola wrote

"The masters are in truth to be judged as much by their influence as by their works, and it is about that influence that I am absolute. The history of our school of painting for the last twenty years would need to be written, to show the all-powerful part which Monet has played. He has been one of the most energetic promoters of luminous painting studied from nature, executed in broad daylight, which by degrees has drawn our Salons from their black-bituminous cookery, and brightened them by the rays of the real sun. It is this exquisite Olympia which in the Salon of 1865, succeeded in exasperating Paris against the artist."

Finally, here is the opinion of another defender of Monet :

"In order that an artist may be definitely accepted as a painter, by the connoisseurs, it is necessary that his canvases when placed among those of his great predecessors, should be able to bear the comparison. In short, they must hold their own, seen, side-by-side with the acknowledged masters. Now, Monet's paintings hold their own by the side of paintings it matters not by whom. No other painting has firmer touch, no other painting is more luminous, more transparent, possesses more ærial beauty, greater depths in shadows, is more charged with life in the eyes, and in every feature. Place a Monet among the works of Delacroix, of Corot, of Courbet, and you will acknowledge that it has a right to remain there, as among its friends and equals. In all the museums, where we wish to possess specimens of the French masters, and representatives of the modern school in its fullest development, Monet must have a place, for he, of all others, is original and full of personality, and he has given, with a distinctive force, which has never been surpassed, a special note to painting, that of clear tone, open air, and of the light of day."—Th. Duret.

The object proposed in purchasing the Olympia of Monet was not to assist the widow of the artist. The arrangements for the sale of the painting were almost concluded when M. Claude Monet and his friends intervened, and prevented the closing of the bargain. The facts, as given in *Le Temps*, are, that one day, Mr. John Sargent in a conversation with Claude Monet, informed him that he had almost persuaded an American friend to buy the Olympia, at the same time expressing his regret that a picture so important to the history of the Art of France in the nineteenth century should be allowed by Frenchmen to leave the country. Moved by this remonstrance it then occurred to the friends of Monet to prevent the picture leaving the country. They at first proposed to form a club of

twenty persons, each of whom should give a thousand francs, and that with this sum the picture should be bought and presented to the State. Upon reflection, however, this plan seemed to M. Monet hardly just to those of Monet's friends who might wish to be associated with the movement, but to whom it might not be convenient to subscribe so large an amount. Beside this, there were several persons, not included in the original list, who had heard of the plan, and who offered their subscriptions, voluntarily. It was in this way that the list of eighty-two names came to be made-up, which is published in *Le Temps*, and which was added to the letter of M. Monet and sent by him and M. Camille Pelletan to the Minister of the Fine Arts. Among the more distinguished names, as found in the list of contributors are the following : Messrs. Bracquemond, Philippe Burty, Albert Besnard, Jean Béraud, Bing, Boldini, Cazin, Degas, Desboustins, Delou, Carolus-Duran, Flourens, Durand-Ruel, Theodore Duret, Fantin-Latour, Auguste Flameng, Gervex, Guillemet, Gustave Geffroy, Harrison, Helleu, Hermitte, J. J. Herold, Claude Monet, Puvis de Chavannes, Antonin Proust, Camille Pelletan, Camille Pissaro, Rodin, Th. Ribot, Renoir, J. F. Raffaelli, Ary Renan, Roll, Felicien Rops, J. Sargent.

AMERICAN NOTES.

THE Union League Club of New York, exhibited on Thursday afternoon, March 13th, a collection of Oil-Paintings, Miniatures, Boxes and Fans.

A Collection of Chinese and Japanese works, of art has been presented to the University of Syracuse, New York, by Mrs. E. Adams Hill, of that city.

MR. T. A. BLANKENSHIP, the sculptor has recently returned from Paris, and has received a commission to model a bust of Mr. Chauncey Depew.

MR. F. D. MILLET sent out cards of invitation to his friends to visit his Studio on Thursday, the 13th inst., to examine his pictures intended for the Spring exhibition.

DANIEL C. FRENCH'S statue of Thomas Starr King, will be placed in the Golden Gate Park, San Francisco, Cal. The statue is of heroic size, ten and a half feet in height.

THE Studio will publish in an early number a beautiful etching made by Mr. Otto H. Bacher of the terra-cotta group, "The Parting" recently bought from the Messrs. Cottier & Co., by Mr. George Vanderbilt.

MISS MARIA BROOKS has returned from Boston, Mass., where the exhibition of her picture was very successful, and announces that her studio in the Sherwood Building, No. 58 West 57th Street, New York, is open to visitors on Thursdays, in the afternoon and evening.

THE Museum of Fine Arts, of Boston, Mass., will be re-opened on Tuesday, March 18th, when the new building with its collections will be shown for the first time to the public.

MR. William Schaus, requests us to mention that his private collection of paintings is open to all persons interested in art who will apply for cards of admission at his house, No. 30 East 38th Street, New York.

THE Salmagundi Club at a meeting held on Friday evening, March 7th, at their rooms No. 123 Fifth Avenue, New York, elected the following officers to serve for the ensuing year: President, C. Y. Turner; Vice-President, Thomas Moran; Recording Secretary, Robt. C. Minor; Treasurer, A. C. Morgan; Corresponding Secretary, R. F. Bloodgood.

MRS. Elizabeth Thompson Butler, the painter of "The Roll Call," "Rourke Drift," and other military pictures, has been visiting Ireland, and intends making "an Eviction" the subject of a picture. We hope this lady, whose success must be the wonder and the despair of many a well-equipped, hard-working and unprosperous artist, may be more successful in representing an eviction, than she has hitherto been in representing men and horses; for otherwise nobody will be able to find out from her picture what an eviction looks like.

THE Second Part of the Private Collection of Modern Etchings belonging to Francis Seymour Haden is now on exhibition in New York at the gallery, No. 868 Broadway. This part of the collection consists entirely of the work of Whistler; his etchings, and dry prints, with a considerable number of pencil-drawings and sketches, with a few water-colors. The exhibition is one of remarkable interest, many of the plates are in state, finer than have been seen here before, and the whole is so well hung that it can be thoroughly enjoyed.

THE Rochester, N. Y. Art Club sends out a circular relative to its Eleventh Annual Exhibition. They will be opened at the Chamber of Commerce Rooms, in Rochester, N. Y., on Monday evening, May 26, 1890, and will close on Wednesday evening, June 4th. Original works in oil, water-color, etching and black-and-white will be received, subject to approval at the Chamber of Commerce Rooms on Saturday, May 17th, after which date, no picture or work will be admitted. Communications should be addressed to Ada H. Kent, the secretary at No. 57 South Washington Street, Rochester, New York.

THE Forty-second Exhibition of the Boston Fine Art Club will open on Friday evening, April 4th, and will close on the evening of Saturday, April 26th. Only original works which have never been publicly exhibited in the city of Boston, Mass., will be accepted. These must be sent in, addressed to the Club House, corner Dartmouth and Newbury Streets, from Thursday, March 20th, to Wednesday, March

26th, after which latter date no work will be received. Not more than three pictures in any one department will be accepted from the same artist. Contributions from artists in New York City will be collected, shipped, and returned, free of expense to the contributors by the Club Agent, T. A. Wilmurt & Son, 55 East Thirteenth Street, New York.

THE artists of the Holbein Studios in West 55th street, united with those who have studios at Nos. 103, 106, 139, 145, 146, 152 and 154 in the same street, in inviting their friends to visit their rooms on the afternoons of Monday and Tuesday, March 10th and 11th between the hours of one o'clock and five, to examine their latest work. The artists who opened their rooms were Messrs. George Inness, F. S. Lamb, Leonard Ochtman, Charles Warren Eaton, J. Forssell, De Cost Smith, J. Scott Hartley, Elliott Daingerfield, F. E. Bartlett, F. Rondel, Manfred T. Fravtschold, B. Irwin, William Morgan, C. E. Cookman, A. F. Bunner, Carle J. Blenner, Charles Foster, B. R. Fitz, George Bogart, Frederick Sutton, J. William Fosdick, Marie Guise, Harry R. Mills, S. M. Eilshemius, Irving R. Wiles, W. H. Shelton and William J. Whitemore. The studios of several of these artists were opened in the evenings, also.

THE pictures belonging to Mr. Walter Bowne of Flushing, were sold on Wednesday, the 5th inst., and brought good prices. Fifty-eight pictures were sold for \$46,705. Meissonier's "On the Look-out," a small picture 8x5½ inches, and representing a guardsman of mediæval times standing by a doorway, brought \$3,500. Among the other pictures sold were Rousseau, "The Walled Farm," \$1,000; Troyon, "The Farm," \$560; Fortuny, "A Belle of the Campagna," \$560; Marie Rosa Bonheur, "Monarch of the Herd," \$1,950; Diaz, "The Forest Pool," \$1,250; Rousseau, "The Farm, Sunset," \$1,375; Jules Dupré, "Banks of the Seine," \$500; Van Marcke, "At the Pool," \$1,250; Troyon, "Strayed from the Herd," \$1,950; Carleton Wiggins, "Among the Rushes," \$800; Jacque, "The Two Shepherds," \$540; Decamps, "The Tempest," \$1,500; Rousseau, "The Goatherd," \$575; Jean François Millet, "The Seamstress," (for which Mr. Bowne paid \$3,000), \$2,100; François Millet, a son of the great artist, "The Hay Stack," \$320; Alphonse de Neuville, "The Vanguard," \$3,000; Diaz, "Early Autumn, Forest of Fontainebleau," \$2,450; J. C. Cazin, "The Hour of Rest and Peace," \$1,050; J. B. C. Corot, "The Road to the Sea," \$2,300; Daubigny, "The Time of Apple Blossoms," \$3,200; Auguste Hagborg, "The Mussel Gatherer," \$1,500; George Michel, "Montmartre," \$1,250; Meindert, Hobbema, "A Dutch Landscape," \$1,350.

FOREIGN NOTES.

AT the Burlington Gallery in London, may be seen a collection of pictures mainly by the President and members of the Cercle Artistique of Antwerp.

SIR FREDERICK LEIGHTON, P. R. A., will not be represented by any large work in the Royal Academy of London this spring, owing to the fact that the building of his new glass studio has not been completed. The President will, it is hoped exhibit some portraits.

THE historic "Chapel on the Bridge," erected at Wakefield to commemorate the battle between York and Lancaster during the wars of the Roses, has been formally reopened after restoration by the Bishop of Wakefield. The bridge itself is a fine specimen of masonry of the time of Edward III.

THE Empress Dowager of China having expressed a desire to have the photographs of distinguished foreigners who have served China, Li Hung-Chang caused reproductions, enlarged to about five feet, of two photographs of General Gordon to be made, one representing the hero of Khartoum in his Engineer's uniform, and the other in Chinese dress.

THE Waadtland Society, formed for the restoration of the Castle of Chillon, on the Lake of Geneva, made famous by Byron, now considers that there are sufficient funds in hand to begin the work. The society is, however, in search of an architect intimately acquainted with the architecture of the Middle Ages, whose plans will be submitted to a jury of experts.

NOW that the British Museum has been opened to the public in the evenings, there is a strong desire expressed for a complete catalogue of the collection, and it is hoped that, if such a thing ever is brought about, it will be something more than a mere list of names. At present the only resource is a guide to "personally conduct" visitors round the galleries, and guides who possess a fund of the requisite information are not always to be found, even in that modern intelligence office, the Lady-Guide Association.

THE new society of artists which has just been formed in Paris, with M. Meissonier as president, and which bears the title of the "Société Nationale des Beaux Arts," has decided to admit all French and foreign artists to membership. The statutes of the new body, which has been constituted as a rival to the old Society of French Artists, owing to the recent quarrel respecting the Exhibition awards, were read and approved at a recent meeting. The exhibition of the new society will be opened on May 15 next, at suitable galleries, which have already been selected.

A FEW towns in the north of France keep up some of the old mediæval Carnival customs. At Dunquerque, for instance, the young fishermen of the town, to the number of some 700 or 800, execute a wild dance through the streets, to the sound of absolutely demoniacal music. Then appears the "Reuse," a fabulous giant, represented by an enormous figure of wicker-work, with helmet and cuirass, which parades the town, escorted by halberdiers and preceded

by drummers. The shortest man in Dunquerque is always chosen as drummer in chief. A similar ceremony takes place at Douai, where, however, the mock giant is called the "Gayaut."

MRS. Langtry's production of *As You Like It* is said by the *Athenæum* to be very successful. "During her long absence," says the article, "Mrs. Langtry has improved to a remarkable extent. Taking her departure as a novice of promise, she returns an actress. The Audrey of Miss Marion Lea was a complete revelation. So much comedy, and prettiness of an appropriate bucolic kind have not in our memory been assigned the character." Miss Marion Lea, it will be remembered, is an American lady, the sister of the artist, Mrs. Anna Lea Merritt. Mrs. Merritt's charming portrait of her sister is among the pictures sent by her to the Chicago Art-Institute Exhibition.

THE recent death in Paris, of the artist Protais, who was warmly attached to the Imperial Family, has called forth the following message from the Empress Eugenie to the brother of the deceased painter:—"I am deeply grieved at the death of your brother. France loses in him a distinguished artist, and I a faithful friend." Under the Empire, Protais was frequently a guest at Compiègne. He was commissioned by the Empress Eugenie to produce two pictures—one representing the death of the Prince Imperial, and the other the departure of the ill-fated young Prince's body for England. The eminent artist was visited, just a few days before his death, by Princess Mathilde Bonaparte.

THE Buddhists do not consider the expense in beautifying their temples. Here is a description of the new vane of the pagoda at Rangoon:—The vane is about three by one-and-a-half feet broad, and thickly crusted with precious stones, and lovely fans of red Burmese gold. One ruby alone is worth 6,000 rupees, and there are several hundred rubies alone on this beautiful thing. On the tip of the iron rod on which works the vane is a richly-carved and perforated gold ornament called the *Semboo*. It is somewhat egg-shaped and a foot in height, tipped by an enormous diamond encircled by many smaller ones, crusted on like barnacles. All over this exquisite oval object are similar clumps of diamonds.

THE authorities of the British Museum says the London correspondent of the *Manchester Courier*, have received information that a find of unusual interest have recently been made on the site of some recent excavations in Egypt. A tomb has been unearthed, which is believed by eminent archæologists to be that of Cleopatra. It was found at the depth of 25 ft. from the surface in a chamber 10 ft. long, 2½ ft. wide, and lofty in proportion. The sarcophagus was built in the form of a pyramid, and covered with exquisite carvings, among them being five female figures, five crowns of laurel, and four figures of children. Some of the latter are entirely nude, while others are draped. In the centre of each

of the crowns a bunch of grapes is carved. At the time the message was despatched the discoverers were awaiting the arrival of an Egyptian official, in order that the tomb might be formally opened.

FROM a notice in the *Athenæum* of a recently published memoir of the late Sir Frederick Fresely we extract the following:

"Interest in and capacity for music were manifest from an almost incredible early age. At three months he is said to have shown discrimination regarding the airs played by his sisters, and to have evinced a special fondness for the waltz in *Der Freischütz*. Long before he could speak he repeated melodies he had heard, and always in the correct key. At the age of two he could distinguish between tonic and dominant harmony, and at three he hummed original airs in regular measure and rhythm. A little later he seems to have displayed intuitive ideas as to correct modulation, and showed a particular fondness for the chord of the augmented sixth. He could detect the prevailing note in ordinary noises, and one day he caused much amusement by exclaiming, 'only think, papa blows his nose in G!'—"

MRS. Jopling contributes to last week's number of *Woman*, under the general heading "The World of Breadwinners," an article on artist's models, in which she recommends the profession of model as, by comparison, one that is well paid. It requires, as she well observes, "no mental strain, nor any great physical effort. A holiday, moreover, can be taken at will without jeopardizing one's career. All that is necessary, besides a certain amount of good looks is punctuality and discretion. A gossip, however amusing she may be, is never encouraged, as artists are very sensitive about their pictures being spoken of before completion." The "profession" of model is, according to Mrs. Jopling, looked down upon in America. So also it is in France, and we should have thought that it was in London if so many distinguished artists had not married their models. The practice of drawing from a model—we mean in this case, from the undraped model—may be defended in the interests of art, as the practice of vivisection is defended in the interests of surgery. But in each case there is undeniably a sacrifice. Browning's blunt deliverance on this subject in "Asolando" will be recalled by the reader.

THE sixty-fourth annual exhibition of the Royal Scottish Academy, opened on Monday, February 17th, shows a praiseworthy effort on the part of the hanging committee, in obedience to public criticism, to raise the standard of the works admitted. The display is above the average, although the number of works hung has been reduced to 738, as compared with 1,032 in 1889. The space allotted to architecture and sculpture has been increased, and the latter is now shown in a room hung with pale green drapery. Of the 459 oil paintings, no fewer than 169 are sent in by members of the R. S. A.; but the President, Sir Noel Paton, and W. L. Lockhart do not exhibit

this year. Millais is represented by his "Last Rose of Summer," a portrait of his daughter; Orchardson by "Deserted" and "Her First Dance," both examples of the spacious interiors in high life, with a graceful lady's figure by which he has popularized his art. Flemish landscapes by Beattie-Brown, Robert Macgregor's "For the Crimea," Yorkshire scenery by Keely Halswelle, and portraits by J. J. Shannon, Thomas Graham W. Q. Orchardson, R. A., being the subject, Martin Hardie, Burn Murdock, and Hugh Cameron are among the oil pictures which attract the eye on a first visit.

"THE NATIONAL GALLERY" was the subject of a lecture given by Dr. J. G. Fitch at the Working Men's College, Great Ormond-street, in London, on Saturday evening, February 15th, Mr. Frank Dicksee, R. A., presided. A visitor, said Dr. Fitch, could not get the full intellectual advantage which the Gallery was capable of rendering unless he examined the pictures with a clear and definite purpose. One special subject of interest was the history of religious belief as embodied in painting. The representation in fuller detail of the scenes of Sacred and Classical story came later, and was contemporaneous with the revival of an interest in Classical literature in Italy and in Germany. The serious, solid, and sincere, though somewhat prosaic, character of Dutch painting was more fully represented in the Gallery than perhaps in any collection in Europe outside of the low Countries; and the Peel collection and the Wynn-Ellis collection showed out at its best the power of Teniers, of De Hoogh, of Ostade, and of Mieris and Cuyp. In portraiture, also, our national collection was especially rich. A parallel was to be traced between the treatment of landscape by painters and the expression of a love of nature and her works in the literature of their contemporaries. A picture gallery was an epitome of history, and a record of the sweetest fancies, of the highest aspirations, and of the deepest religious convictions, of some of the most gifted men of past times. But it was also in a minor degree a test of character and of honesty; for there was always a temptation to be beguiled by great names or by the story of large prices into insincere admiration. Those who would guard themselves against this temptation, and endeavor by careful study to seek out the full meaning of any picture which they could honestly admire, would find at Trafalgar-square a mine of treasure, a store of new thoughts, and a source of genuine and innocent delight.

OBITUARY NOTES.

A WELL-KNOWN collector and writer on art, M. Eugène Piot, has died, leaving to the Académie des Inscriptions, a branch of the Institut de France, his entire personality, amounting to a million of francs, and bequeathing to the Louvre among other things a bust-portrait of Michael Angelo, a "St. Catherine" ascribed to Raphael, and a terra-cotta bas-relief by Donatello.

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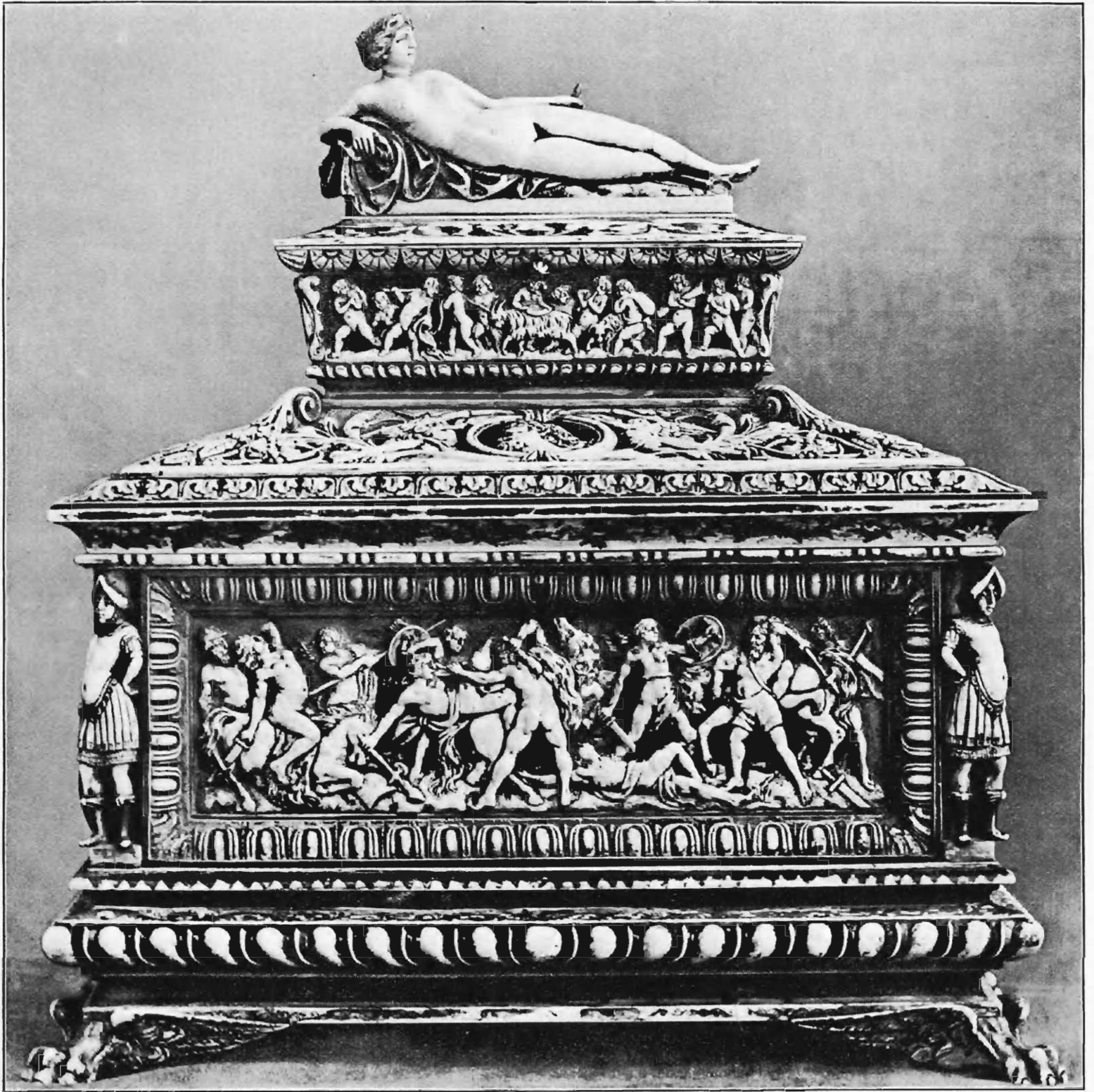
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