

Strickland & Symons

Architects

12 MASONIC HALL, TORONTO STREET

WALTER R. STRICKLAND WILLIAM L. SYMONS **E**oronto

House in Trondals. In OR macken by.

Allingham, Mrs.Wm., RSP	Page 66	Cowles Art School	Page
'Article'		'Article'	32
Angus, R. B.	42	Danidson Drock Mhomos	
'Article'	40	Davidson, Prof. Thomas	35
'Gift'	36	'Lecture'	93
	-	Teconie	50
Barnes, Mr.		Dyonnet, Edmond, ARCA	
'Lecture'	88	'Article'	98
		111 01010	
Barnsley, J.M.		Eaton, Wyatt	
Exhibition	24	'Article'	70
'Exhibition'	50		
		Edson, Allan RCA	
Barry, James, R.A.	112	'Exhibition'	10
'Article'			
Bell, Miss M.A. 'Article'		Fennolosa, Prof. E.F.	
Article.	43	'Lecture'	3
Bell-Smith, F.M. RCA			
'Exhibition'	9	Forbes, John C. RCA	
EXHIBITION	9	'Afticle'	69
Bierstadt, Albert		Fowler, Daniel	
'Obituary'	13	'Obituary'	86
		00104419	00
Birch, Charles Bell, ARA		Fraser, John A.	
'Obituary'	82	'Exhibition'	5
Boehm, Joseph Edgar		Gainsborough	
'Article'	61	'Article'	67
Boisseau, Prof.			
'Article'	111	Gerome, J.L.	114
AI VICIO	111	'Article'	
Breton, Jules Adolphe	61	Ghent, P.	
'Article'		'Exhibition'	41
Brown, J. G.		Grand Kermesse	
'Article'	53	'Justice Church'	12
		'Archbishop Fabre'	13-14
Brymner, Wm. RCA		'Senator Thibaudeau'	15
'C.P.R.Commission'	72	'Grier, Sir Wyly'	84
'Lecture'	89 1 95	'Article'	
'Own Exhibition'	102	Gue, Nicolai N.	
Coldonon DA		'Article'	68
Calderon, R.A.	CC		
Article	66	Haas, de M.F.H.	
Chaucer		'Article'	93
'Article'	84	Hammand Babdbdda.	
		Hammond, Exhibition	00
Clarke, Thomas B.		AI CICLE	92
'Exhibition'	101	Harris, Robert, R.C.A.	
		'Exhibition'	3
Collins, Henry		'Article'	43
'Exhibition'	78	'Port.Dr.R.P.Howard'-Article	48
		'Article"	62
Constant, Benjamin		'Article'	109
'Article'	31		
'Article'	39	Hebert, Charles	
Cooper, Canon W.H. FRGS	29	'Article'	49-91
'Exhibition'			

W. H. agenton weakon cot of Be 21, 1886.

CAPITAL CIRCULATION, 250,000 WEEKLY



The Montreal Star



Montical, Maich, 1888.

This is to Gertify, that the andersigned, publishers of The Montreal Stax, invite their advertising patrons to institute an examination of its Fress-Room and Euculation Books, in order to satisfy themselves about the circulation of their publications, and the correctness of the figures published.

And further, THAT THE UNDERSIONED will REPRY TO SEMEN All sums paid by him for advertising in their publications during the past six manths, and will forfeit to the advertises the sum of FIVE THOUSAND DOLLARS if the result of a rigid test should prove that the bona-fide average circulation of the Flat is not greater than that of any other paper published in Hanada, and greater than the combined circulation of the entire English Newspaper Press of Montreal.

Witness therefore, that the Mantieal Star is acknowledged the best Advertising Medium in Canada.

And we have signed

78 5000.00 z

ann g

Tublishers.

Ye Ropewalke of ye Oldene Tyme.

This mode of spinning ye yarn rapidly becometh obsolete.

f not taken advantage of now 'tis likely ye opportunity may never be enjoyed

againe.

Ye Grandfathers tell us that ye mannere of carrying ye Hemp by ye spinners was a suggestion of ye Goode Queen Anne, when visiting one of ye Royale Dockyards.

YE ROPERIE

—Is now in—

Ye Western Gallerie,

WHERE ARE MADE FOR SALE

YE CLOTHES LINE & YE BOX CORD & YE CABLE

Entrance by ye side of ye Gypsye Camp and by ye side of ye Flower Shop.

Walke up, walke up Maids and Matrons, Boys and Men.

YE CHARGE IS 5 CENTS,

your kind help, Lord de Burgh. I will let you | know how things are settled."
"Thank you! I shall be glad of a line; but I

shall call to-morrow to hear a full and true ac-Now, what's the name of the place?' "Birch Grove, Wandsworth Common.

De Burgh gave the necessary directions, and the big black horse tossed up his head and dashed off at a swift trot.

Deep was the discussion which ensued, and which ended in deciding that they would be guided by circumstances.

The arrival of Miss Liddell was evidently most unexpected. She and her companion were shown into the guest parlor, where, after a while, Mr. Lockwood, the principal, made his appearance

'This is an unexpected pleasure, Miss Lid-l. May I ask the reason of your visit?"

Whereupon Katherine spoke more temperate ly than Miss Payne expected, describing Cecil's letter and reminding him that she had fully explained Charlie's nervous weakness, and stating that if she could not be assured such treatment

should not occur again she must remove the boy.

The "dominie," apparently touched by her tone, answered with equal frankness: He had been called away by unavoidable business at the beginning of the term, and had forgotten to warn his assistant respecting Liddell minor. regretted the incident; indeed, he had intended to inform Miss Liddell of the unfortunate occurrence, but extreme occupation must plead his excuse. Miss Liddell might be sure that it should never happen again. Indeed, her neph-ews were very promising boys — the youngest a little young for his school; but it was all the better for him to be accustomed to a higher stand ard. He hoped, now that this unpleasantness

was over, all would go on well.

"I hope so, Mr. Lockwood," returned Katherine; "but should my nephew be again punished for what he cannot help, I shall immediately re-

move him and his brother,"
"So I understand, madam," said the schoolmaster, who was visibly much annoyed by the whole affair. "I presume you would like to see the boys."

"Yes, certainly. Will you be so good as to grant them a half-holiday?"

This was agreed to, and in a few minutes Cis and Charlie were hanging round their aunt.

"Oh, auntie dear, have you come to take us away?"

"No, dears; but I have talked to Mr. Lock-od." And she explained the fact that Mr. Sells did not know that Charlie's laughter was involuntary. The poor little fellow did not complain of his aunt's decision. He first laid his head on her shoulder and cried silently. This was worse than any other line of conduct. declared his intention of running away forthwith. However, when matters were laid before him, and the joys of a half-holiday set forth, he con-Katherine took them back to Wilton Street, where they spent a quiet, happy afternoon with their aunt, to whom they poured out their hearts, and were finally taken back by the polite Fran-

cois. "You are the kindest of much-enduring em-Ployers," said Katherine, gratefully, when she joined Mrs. Needham at dinner. "I earnestly hope my sudden desertion has not inconvenienced you? Now I am ready to work far into

the night to make up for lost time."
"Oh, you need not do that. I changed my plans after I met Lord de Burgh, and came home Now tell me all about those poor dears, and that brute of a master."

The excitement of this expedition over, Katherine felt rather depressed and nervous the next morning. She dreaded Lord de Burgh's visit, yet did not absolutely wish to avoid it. It was due to him that the sort of probation which he had voluntarily instituted should come to an end. She could not allow herself to be made conspicuous by the constant attentions, of a man who was known to be about the best match in London. Yet she was genuinely sorry to lose him as a friend. He had been so kind and thoughtful about the boys too. Well, she would be frank and sympathetic, and soften her refusal as much as possible. How she wished it was over! found writing an impossible task, and Mrs. Needham, noticing her restlessness, observed, with a grave smile: "I expect you will have some very good news for me this afternoon. I am going

out to luncheon."
"No, dear Mrs. Needham, I do not think I

shall returned Katherine I fear "Lord de Burgh is in the drawing-room," said

the parlor-maid. Go, Katherine," cried Mrs. Needham, and don't tell me there is any doubt about your hav-ing good news. You deserve bread and water for the rest of your natural life if you don't take the goods the gods provide." Katherine hesitated, smiled miserably, and left the room.

tated, smiled miserably, and left the room.

"Well, and how did you find the poor little chap?" were De Burgh's first words. "There's nothing wrong, I hope? You look as white as a ghost, and your hand is quite cold," placing his left upon it as it lay in his grasp. "The boys are well?"

"Yes, quite well, and reconciled, with some difficulty to remain where they are." she return-

difficulty, to remain where they are," she returned, disengaging herself, and sinking rather than sitting down into a corner of the sofa nearest her

"Then what has upset you? I suppose," soft-ening his voice, "the whole thing was too much for you."
"I dare say I excited myself more than I need have done; but I think my little Charlie is safe

for the future.' "Do you know that it makes me half mad to see that look of distress in your sweet eyes—to see the color fading out of your cheeks! Katherine, I can't hold my tongue any longer. I

thought I was far gone when I used to count the days between my visits to Sandbourne. I am a good deal worse, now that you have let me be a sort of chum. Life without you is something l don't care to face—I don't indeed. Why don't you make up your mind to take me for better, for worse? I'll try and be all better. Just think how happy we might be! Those boys should have the best training money or care could get, and, Katherine, I'm not a bad fellow. You know me better now, and you must feel that I should never be a bad fellow to you."

You are a very good fellow, Lord de Burgh. That I quite believe; but (it pains me so much to say it) I really do not love you as I ought, and unless I do love I dare not marry.

"Why not?—that is, if you don't love some other fellow. Will you tell me if any man stands

"No, indeed, Lord de Burgh. Whom could I love?

"That is impossible to say. However, your word is enough. If your heart is free, why not let me try to win it? And the opportunities afforded by matrimony are endless. You are the sort of woman who would be faithful to whatever you undertook, and when you saw me day by day living for you, and you only, you'd grow to love me. Just think of the boys running wild as hares in the holidays, and, by Heaven! my head reels at the idea of such a heaven of happi-

"I am a wretch, I know," said Katherine, the tears in her eyes, her voice breaking; "but I know myself. I am a very lawless individual, and you had better not urge me."

"What is your objection to me? I haven't been a saint; but I have never done anything I am ashamed of. Why do you shrink from life with me? Come, cast your doubts to the winds. Give me your sweet self. There is no one to love you as I do; and I swear your life shall be a summer holiday!"

His words struck her with sudden conviction. was true there was no one to love her as he And what a tower of refuge he would be to the boys! Why should she not think of him? He had been very true to her. Why should she not drive out the haunting image of the man who did not love her by the living presence of the man who did? But if she accepted him she must confess her crime. She could not keep such an act hidden from the man who was ready to give his life to her. How awful this would be, and he might reject her! Then her fate would

Lord de Burgh saw that she hesitated, and pressed her eagerly for a decision. "You deserve so much gratitude for your kindness, your faithfulness, that-oh, do let me think!" covering up her face with her hands. "It is such a tremendous matter to decide!"

"Yes, of course you shall think as much as you you like "I would be Rught untraverseling himself that "She who deliberates in lott." "Take your own time, only don't say 'no!" fero-"Reflect on the immense happiness you can bestow, the good you can do. Why do you shiver, my darling? If you wish it, I'll go now, this moment, and I'll not show my face till—till the day after to-morrow, if you like."

"The day after to-morrow? That is but a short space to decide so momentous a question." "If you can't make up your mind in twentyfour hours, neither can you in two hundred and forty. I don't want to hurry you, but you must have some consideration for me. Imagine my state of mind. Why, I'll be on the rack till we meet again. I fancy a conscientious woman is about the cruelest creature that walks. However, I'll stick to my promise. I will not intrude on after to-morrow. Then I will come at eleven o'clock for your answer, and, Kath-

erine, my love, my life, it must be 'yes.'"

He took and kissed her hand more than once, then he went swiftly away.

The hours which succeeded were painfully agi-

tated. Katherine felt that De Burgh had eve right to consider himself virtually accepted. She liked him; yes, certainly, she liked him, and might have loved him but for her irresistible, unreasonable, unmaidenly attachment to Errington. If she made up her mind to marry him, that would fill her heart and relieve it from the dull aching which had strained it so long. Once a wife, she would never give a thought save to her own husband. But before she reached he profound, nay, death-like, peace of such a pesition, she must tell her story to De Burgh; and how would he take it? With all his ruggedness and delicate she felt that his passion for her would overcome all obstacles for the time, but how would it be afterward, when they had settled down to the routine of every-day life? It would be a tremendous experiment, but she could not let him enter on that close union in ignorance of the blot on her escutcheon. And then the door would be closed on the earlier half of her life, which had been so bitter-sweet. How little peace she hall known since her mother's death! How heavenly sweet her life had been, when she knew no deeper care than to shield that dear mother from anxiety or trouble! And now there was no one beonging to her on whose wisdom and strength she had a right to rely. Perhaps, after all, it might be better to accept De Burgh, and end her uncer-

Katherine could not recover composure until after the relief of a copious flood of tears. "Well, dear!" cried Mrs. Needham, when they were left together after dinner, "I am just burst-ing with curiosity. What news have you for me? and what have you been doing with yourself? You look ghastly, and I positively believe you have been crying. What have you done? can't believe that you have refused Lord do Burgh! You couldn't be such a mad-woman! Why, you might lead—"

tainties. Though by no means given to weeping

"How do you know he gave me an opportunity?" interrupted Katherine, with a faint smile. "Don't talk like that, dear," said Mrs. Need-

ham, severely. "What would bring Lord de Burgh here day after day, but trying to win you? I have been waiting for what I knew was inevi-Now, Katherine, tell me, have you reject-

No, Mrs. Needham. I have asked time to

"Oh, that is all right"-in a tone of satisfaction-"and only means a turn of the rack while you can handle the screws. Of course you'll accept him when he comes again. After all, though there are plenty of unhappy marriages, there is no joy so delightful as reciprocal affection. I am sure I never saw a creature so glorified by love as Angela Bradley. She told me, at Mrs. Cochran's, she had a wonderful piece of news for me; and when I said perhaps I knew it, she beamed all over and squeezed my hand as she whispered, 'Perhaps you do.' I saw her driving Errington in her pony-carriage afterward, and meeting old Captain Everard just then, he nodded after them, and said: 'That's an excellent arrangement. The wedding, I hear, is fixed for the twenty-ninth of next month.' Now, I don't quite believe that. Angela would have certainly told me, but I am sure it will come off soon."

"I am sure they will make a very happy couple, and I really believe I shall follow their

"Quite right. The double event will make a sensation. My dear child, to see you happily and splendidly settled will be the greatest joy I have known for years; and what will Colonel Ormonde

"I neither know nor care; and, Mrs. Needham, if you don't mind, I will go to bed. I have such a headache!"

The fateful morning found Katherine resolved and composed. She would tell De Burgh everything; and if her revelation did not frighten him away, she would try to make him happy and to be happy herself. It would be painful to tell be happy herself. It would be painful to tell him; but oh! nothing compared to the agony of humiliation it cost her to prostrate herself morally before Errington.

Still, she would be glad when the confession was over. Afterward, feeling her destiny decided, she would be calmer and more resigned. Resigned? What a term to apply to her acceptance of an honest man's hearty affection! For whatever De Burgh's life may have been, he had said he had done nothing he was ashamed By some unconscious impulse she dressed herself in black, and went down to the drawingroom with her knitting, that she might be ready to receive the man who, an hour later, might be her affianced husband.

On the stair she met Ford, who informed her that Miss Trant was waiting for her. Katherine pecially as she knew that the arrival of a visitor would be the signal for Rachel's departure

"I am so glad to see you!" exclaimed Katherine; "but how is it you have escaped so early?"

"I have been to the City to buy goods, and came round here to have a peep at you, for Miss Payne told me yesterday of your trouble about

"How early you are! Why, it is scarcely eleven. Yes—sit down for a moment—yes, I was dreadfully angry and upset;" and Katherine proceeded to describe Cecil's letter and her visit to the school.

'I wish you could take them away," said Rachel, thoughtfully.

"Perhaps, later on, I may be able, and I do not think there is any chance that poor Charlie will be punished again. He is never really naughty.

But he has had a great shock."
"So have you, I imagine, to judge from your

"Do I look shocked? And how have you been? It is so long since I was able to go and

see you."
"I have been and am very well, very busy, and really succeeding. I have opened a banking ac-count, and feel very proud of my check-book. Do you know that Mr. Newton has advanced me two hundred pounds? Just now it is worth a thousand. It lifts me over the waiting-time. I have sent in my quarrer's accounts, and in a month the payments will begin to come in. make a good business yet."
"I believe you will."

"What a pretty room!" said Rachel, looking 'How nice it is to know you are comfortable! By the time you are tired of your secretaryship, I hope to have a nice little sum laid

"What a wonderful woman of business you are, Rachel!" cried Katherine, admiringly.

"I ought to be. It is the only thing left to me, and I am thankful to say I get more and nore—" She stopped, for the door opened, and 'Lord de Burgh" was announced.

[TO BE CONTINUED.]

JOHN GILBERT.

THE death of John Gilbert, which occurred at Boston on the 16th instant, is an irreparable loss to the stage, not only because he was practically the last survivor of the older school of actors, by whom all the best traditions of the clasdays of the English stage were kept alive, but because, both as a player and a man, he re-flected credit upon a profession whose reputation has suffered much and often by the misconduct of its members. The brightness of his fame has been tarnished by no breath of scandal. For sixty years he lived and labored in the public eye, and the memory which he leaves behind him of

personal honor and probity, of conscientious effort and artistic achievement, is altogether fra-

As the space at command is limited, it would be useless to attempt to give the details of so long a life. Moreover, a formal biography, from the very nature of the case, would consist largely of repetition. Outside the theatre his career was singularly uneventful, all his time and energies having been devoted to the art of which he so complete a master. He was born in Boston on the 27th of February, 1810, and in early youth oh the 27th of February, 1810, and in early youth cherished a passion for the theatre. At the age of fourteen years he was put to work in the dry-goods store of his uncle, but this did not prevent him from studying play-books, and by the time he was eighteen years old he ventured a public appearance upon the stage of the old Tremont Theatre, in the character of Jaffier, in Venice Preserved. Encouraged by his success in this first experiment, he next essayed the parts of Sir Edward Mortimer and Shylock. These performances, doubtless, were very crude and weak, but there was promise enough in them to overcome the scruples of his relatives, who had done all they could to discourage his theatrical ambition. His first regular engagement was made with James H. Caldwell, of New Orleans, under whose management he soon revealed that extraordinary ability for the impersonation of old men which, in later years, put him beyond all fear of rivalry. Before long he was sent out on a barn-storming tour through the West and Southwest, which lasted for five years, in the course of which he played almost every conceivable description of character, throughout the whole range of the drama, amidthe most unpromising conditions. The drudgery was great, and the immediate reward small, but the experience which he gained was invaluable; and when he returned to Boston he was engaged for five years at the Tremont Theatre, where he played with the elder Booth, Forrest, Charlotte Cushman, James W. Wallack, and other distinguished actors, by whose example he was by that time able to profit.

His improvement must have been rapid, for at the end of five years he visited New York as an established favorite, and played a series of important characters at the old Bowery, after which he returned once again to Boston, where he won both popular and critical approval by his acting in the old English comedies. In 1847 he went to England, and acted in the Princess's Theatre, London, with Macready and Charlotte Cushman, appearing first as Sir Robert Bramble, and afterward as Sir Anthony Absolute, Sir Peter Teazle, and other parts, in which he has long been famous. His success was immediate, and he was welcomed as an artist of the first rank. The English actors received him in the most fraternal manner, and he improved the opportunity to acquaint himself with all the best traditions of the English stage, from the original sources, which crossed the Channel to France, and passed some time in studying the style and methods of all the most celebrated actors in Paris, after which he returned to his native country to show the results of his foreign observations. There was no one now to dispute his pre-eminence in his own peculiar line—that of the old men of comedy and for a number of years he played successive engagements in New York, Boston, and Phila-delphia, with ever-growing popularity and pros-perity. It was in 1862 that he became a permanent member of Lester Wallack's company, and began that term of service which lasted for a quarter of a century, and won for him the admiration and affection of every theatre-goer in New York. Everybody admitted long ago that he was the sole survivor of his class, but it is only now, that he is dead and lost to the stage, that the full scope and significance of his work will be appreciated. It would be almost impossible to overestimate the value of his co-operation through all the years when the reputation of that brilliant comedian, Lester Wallack, was in its fullest glory. In the double capacity of actor and stage-manager he deserves a very large share of the credit for the triumphs of many a memorable night. What a host of familiar personages have vanished with him into the shadow! The volcanic Sir Anthony, the testy but amiable Sir Peter, that fond father Old Dornton, the hearty English Squire Hardcastle, the foppish Sir Harcourt Courtly, honest old Job Thornberry, Sir Robert Bramble, and others innumerable have gone, never to return as he pictured them. His choler, his pathos, and his humor had a peculiar quality, due partly to his own personal individuality, but still more to the perfection of the artistic methods acquired in years of diligent study, by which every shade of sentiment or meaning was expressed with unfailing certainty and absolute

It is impossible to refer now, even by name only, to all the parts which he enacted during the last twenty-five years, the ripest artistic period of his life. They ranged from farce almost to actual tragedy. Here are a few at random—Lord Duberly, Lord Ogleby, Mr. Coddle, Miles Mackenna, Vanderpolter, Dogberry, Father Tom mackenia, vanderpolier, Dogoerry, Father Tom-which amply prove his versatility. He was not equally good in all, but in everything that he did, the finished artist was manifest. Nothing was left to chance, but the art that governed all was concealed with the most exquisite skill. In the certainty, variety, boldness, and delicacy of its execution, his acting was masterly, and his resources never failed him. Amid the poorly equipped actors of to-day he stood almost alone, an artist armed at all points in a rabble of naked

His faculties and powers remained intact al-most to the end. He died in the fulness of time and of honors, a shining example to the younger members of that profession whose best interests he served for more than half a century.

J. RANKEN TOWSE.



THE RAISING OF JAIRUS'S DAUGHTER. [SEE PAGE 515.]

FAITHFUL UNTO DEATH.

(MAY 31st.)

BY MARGARET J. PRESTON.

" ' L'Y for your life! The deluge is upon us; It soon will flood the town. Because such messages are crowding on us, Are we to wait and drown?

"Just one more warning. Let my frantic fingers Tick off one message more."

And o'er the wires with blanching face she lingers,

Amid the rush and roar

Of maddening waves that gather fast and faster. "My God, Thy will be done! One life may save a thousand from disaster, And shall I grudge that one?

"Another warning yet." Will naught affright her? She struck the key, and cast
One backward look. Her ashy check grew whiter.
She murmured, "Tis my last!"

One moment, and the overwhelming torrent Swirled her within its sway; The next, beneath the maelstrom's deadly current All, all was swept away!

What soldier at the cannon mouth of duty, What martyr for Christ's cause, Ever showed sacrifice of braver beauty Than this pale woman's was?

Surely she heard above the seething water, Above the wrack and strife, "Thou hast been faithful unto death, my daughter; Take now the crown of life!

THE WILLOUGHBY BABY.

BY HARRIET PRESCOTT SPOFFORD.

RS. WILLOUGHBY had been married five years? Five lifetimes! All the street only five years? Five lifetimes! All the lifetime there was. And to think of having wasted one's only chance for happiness in any lifetime! She sat looking across the dinner table at Mr. Willough-by—at Mr. Willougby, who, of course, had also been married five years. Five years? An eter-nity—one long reach of despair. How a man will rush headlong on his fate, lured by a lovely face, a gracious manner! Just so the heroes of old legends were lured by smiling treachery into black abysses. Just so— But what was the use? He was married to Mrs. Willoughby, and that was all there was about it; and a man must bear his

This is the way these two young fools played with their happiness.

But it did make one a trifle nervous to have a person looking across the flowers and fruit and finger-glasses, as if she saw through him into space and nothingness. To add to the misery, the servants had just left the room, and while they were present a show of decency had to be

kept up.
Mrs. Willoughby put both her elbows on the table, and supporting her chin on the tips of her folded fingers, continued her stare in a manner that might not have been insolence, if there had been anything worse you could have called it.

Mr. Willoughby sipped his coffee slowly, conscious of the eyes. How softly and meekly they had been wont to glance when he first knew them!

"Very well, sir," said presently the voice that neither anger nor ill-will could rob of its music, and yet whose very music was becoming details.

and yet whose very music was becoming detesta-ble to him, "you can insult me by ignoring me before my servants—oh, I know they are not mine; you needn't take the trouble of pointing it out. I know very well what your thoughts are. Everything is yours, of course; you are absolute master. Everything is your property or your slave—everything, that is to say, except your wife, and I can assure you she is no one's slave, and the power doesn't exist that can force her to be, and you

"For Heaven's sake, Caroline, what are you talking about? Who wishes you to be a slave?"
"You do. You—"
"Nonsense!" said Mr. Willoughby, his tone

unable to express a fraction of his disdain.

"You tell me—although the relations between us are utterly and entirely formal—that I sha'n't do this, and I shall do that-"

"I only tell you that while you are my wife, wearing my name, living under my roof-" "Goodness knows I don't wish to live under

Mr. Willoughby paused a moment, glanced at her, and glanced away. It was quite impossible to tell her she had no other roof to live under. "Oh yes," she cried. "It is the handsomest

sort of a roof, I know; 'with pictures set on all the piers, and great big cut-glass chandeliers."

And she gazed at the old Smibert and Copley panels of the Willoughby ancestors. are better roofs with only the boughs of a forest.

"There are," said Mr. Willoughby, gravely. "But I don't know what that has to do question as to whether I will allow-whether I will submit to have my wife take a part in theatricals involving undue familiarity whom I shall be obliged to forbid my house, and a woman of whom I thoroughly disapprove.

"Under what obligations I am for your care

of my morals!" "If you persist in your present career it will be apparent that they need care," he said, calmly. Need care! Am I to understand that you

are threatening me with an insane asylum?" she cried, her eyes flashing. "Understand what you please," he said, rising.

And he left the room.

"Oh!" she exclaimed, throwing up her arms with a tragic gesture, "to be bound to the body of this death!"

"You'd orter seen her," said Susan, afterward, to the cook 'She's a-worriting the master to death," said

"He'll be doing his share," grumbled the cook, who was a married woman herself.

"I seen her through the crack of the door," said Susan. "And it's my opinying she's just a practising for them theatricals of hers, and that's all.'

They were very gloomy theatricals, Susan might have thought, had she looked through a crack of the drawing-room door, and seen her mistress sit-ting on a low chair, bent forward, and gazing into the fallen fire as if it were the ashes of all her hopes. Even Mr. Willoughby, coming into the room on some errand, felt a spasm of pity for her-the pretty creature, the rose on whose cheek, the light in whose dark-lashed brown eyes, the glitter of whose smile, he had once thought compassed all the charm of womankind. She looked up and straightened herself, and caught his glance and resented it.

'Jailers are not required to pity their prisoners," said she, loftily

Possibly we are both prisoners," he answered

"I am perfectly willing to set you free," she cried, springing to her feet. "You are at liberty to apply for a divorce any day you will."
"You know that nothing is further from my intention."

How masterful he looked as he stood there, with the glitter in his gray eye and the glow on his white and angry face! "It is quite within mine!" she exclaimed.

"You would not succeed in obtaining one. I should feel obliged to dispute every step of the way. You are well aware not only that I disbelieve absolutely in divorce, but that I will not have the stain of such proceedings on my name

or on the honor of my family."
"The honor of your family!" she cried, bitterly.
"Let me tell you, sir, since the honor of your family is of so much more weight than the happiness of a woman, that I will drag it through every court in the country, if it is necessary for

me, in order to be free—"
"Tut!" said Mr. Willoughby, turning on his

And just at that moment a resounding peal of the bell rang through the house, and before Mr. Willoughby had had time to leave the room, Sykes was there with something—a basket, a bundle, a
—a baby—lying across his arms, just as the person ringing the bell had laid it there; his face purple, and his arms shaking so that, whatever it was, if Mr. Willoughby had not caught it, it would have fallen to the floor. As it was, in the shaking and slipping and righting, the wrapping was so disarranged that the movement pulled it away; and it was really a baby, a splendid great rosy child, that opened a pair of luminous eyes, and winked and blinked and held its arms to the light, and at the sight of Mrs. Willoughby's face as she ran toward it, forgetting everything else,

broke into a smile like a sunburst.
"Take it away at once, Sykes," said Mr. Wil-

"The poor little soul!" cried Mrs, Willoughby,
"Where — where — where shall I take it?"
stammered Sykes, still trembling.

"To the police station. Where else?"

"To the police station! this little innocent! as if it were a criminal!" cried Mrs. Willoughby, reaching for it. "Never—nothing of the kind. Here; let me have it; give it to me, the dear, the darling! How can you be so cruel? The beautiful little creature, the dear love, the— I never saw anything so sweet. Oh, it is as sweet as a rose, as soft as velvet! See! it is smiling, it is laughing—it is really laughing. Do but see!" And the oblivious young women had the see!" And the oblivious young woman had the child in her arms, its wrapping of an old white sheet dragging on the rug, as she held it up to the light and laid her face against it. "The po-lice station, indeed! Sykes, call Susan here. Call the house-keeper. Call Maria. I shall keep this child." And before Mr. Willoughby could open his amazed mouth, she had swept through the door with the baby in her arms, and up the stairs, and into her own rooms, where, with all the women of the household in a worshipping chorus, the boy sat upon her knee, enthroned, while a council of ways and means was held.

"Well," he muttered to himself, something be-wildered, something crestfallen, "it may do as

Mr. Willoughby was called out of town for a couple of weeks, and he was stepping from the carriage on his return, when his hat took occasion to blow off; and starting in pursuit of it, he brought up rather unceremoniously against a plump and pretty young matron, who was pacing slowly along, encumbered with innumerable down quilts and crocheted blankets, which, disordered by the wind and his onset, so scattered themselves

as to disclose a rosy baby sleeping in her arms. "I beg your pardon," he said, recovering his hat, and assisting her to replace the duvets. "And

what baby is this, may I ask ?" "The Willoughby baby," was the stately reply.

"The-the who?"

"The Willoughby baby." Mr. Willoughby stared a moment. "And you?"

he said. "I am the nurse," she answered, with bloom-

Mr. Willoughby stared again, and then he felt as if the wind had taken off his hat for him, and he turned about and left the Willoughby baby and all out-doors. He had had no idea but that his wife had tired of the toy, and the child had

been sent to some home or orphanage, days be-But his astonishment was only completed when, on mounting to his own rooms, he was met by a maid, who asked, gently, if he would object to a change that had placed his sleeping-room in another part of the house, as Mrs. Willoughby had wished these rooms for the convenience of the baby and the nurse, they being so still and so

near her own. Of course his anger was ready to

flame at white heat, but he could hardly take the maid's head off, and he contented himself by asking to be shown the rooms assigned him, in a tone of cold and cutting irony, of which she was entire-

"Have you really resolved to keep that child?"

he asked his wife when he met her at dinner.
"Why shouldn't I?" she said. "Even Picciola had his weed. Other prisoners have their spiders

"Oh, if you look at it in that light! It will do as well as any other plaything.

"You know I never could abide pugs and poo dles," she said, with a far-away look in her eyes, and with the air of having been asked to keep a pug and poodle.

It is something more expensive."

"Don't let that concern you," she said. "I shall care for him out of my own allowance." And then, as it suddenly struck her who gave her that allowance, she blushed and hesitated, and exclaimed: "I mean-that is- Oh!" she cried, bursting into tears and rushing from the room. What a wicked shame it is that I have nothing I can call my own, with which to bring up so much as a baby!"

For a moment Mr. Willoughby felt like rushing after her, and offering to make a settlement upon her on the spot. But he repressed the weakness, and finished his dinner alone. He felt somewhat annoyed. He hardly saw how he was to blame that his wife had not come to him with an independent fortune. He had given her a generous allowance always. But he was made aware that Sykes was looking at him with indignation, as if he were abusing his wife, and he was conscious, through all his pores, that every woman in the house regarded him as a brute. He felt as if it were all the fault of Mrs. Willoughby, and went to the club for compensation, and felt, moreover, that if he took too much wine there, and played too many games of poker, that would be Mrs.

Willoughby's fault too.
It was at the club, some few months later, that
Sillsbee remarked: "Didn't know you'd set up a family, Willoughby. Fine youngster. Just your image. First-class bonne."

It occurred to Mr. Willoughby, the next morning, that he would look at this youngster who was just his image, but whom he had only seen at a distance, a mass of drapery enveloping the firstclass bonne, and whose voice he had so rarely heard that he might have forgotten its owner's existence. He had heard Mrs. Willoughby's voice to be sure, on the subject of the boy, repeatedly, speaking to one and another, although not to him. "Modulate your tones," she had said to Susan. "The dear little fellow has had trouble enough already in his life, and I shall not allow any harsh noises near him."

'Lors, 'm," Susan had replied, "he don't know nothing of trouble. He never sensed it when his

"I am his mother, Susan. Don't ever mention any one else in that capacity. He has never had any other mother, I want you to understand. Because some one else happened to bring him into the world— Pshaw!" said Mrs. Willoughby, bridling. And to another he had heard her say 'He is a sunbeam. It clears my clouds to look at him. And a child is so sensitive to your monal atmosphere that I keep my nerves and my temper under all I can, so that he shall have the presence of nothing cross-grained in his neighborhood.

"Thank Heaven for that!" said Mr. Willoughby.

But he did not say it aloud.
So, after he had breakfasted, Mr. Willoughby told Sykes to tell Susan to tell the bonne to bring the baby down to the breakfast parlor. Willoughby felt more than ever that he was of no sort of consequence in the house when word came back that the baby was taking his bath, and would have to be excused. "Very well," said Mr. Willoughby. "If the mountain cannot come to Mohammed. In which room is he? Oh, I re-And going at once to the nursery, without ceremony, he was met by a chorus of screams to close the door quickly. "The draught! the darling! the door!" And there was his wife, in the prettiest of morning caps and robes, smiling, rosy, looking as she did five years ago, a sunbeam falling over her, a blanket across her knees, and in a tub at her feet as perfect a little Cupid as ever splashed water. The nurse lifted him at that moment from the play he was so enjoying,

and he lifted his voice in loud, indignant protes "Put him back again! put him back again!"

cried Mr. Willoughby.
"No, no, no, indeed!" cried his wife. "He has been in quite long enough. Give me the towels, quick, Susan." 'Put him back again!" cried Mr. Willoughby.

"Am I going to have no say at all about my own And while his wife was looking up thunder-struck, and the nurse was staring aghast. he had taken the roaring little fellow and plunged him back into the dear warm water. And aware that he had carried the point, and just as well aware that it was this pleasant new giant that had helped him, the boy looked up in the giant's face a moment, and then, mixed with the waterdrops and the tears, a radiant smile broke all over his own face, and Mr. Willoughby loved him from that moment.

Before Mr. Willoughby had had enough of the scene with the laughing, crowing, splashing baby there, Mrs. Willoughby had recovered her equanimity, and had even volunteered a remark, whether to him, the nurse, or the universe, such as "Oh, just see!" or "Do look!" or "Oh, isn't he a darling!" But at last the little tyrant had to have his gayety brought to an end; and when he had been lifted out, and dried off, and clothed, the bonne condescendingly placed him in Mr. Willoughby's arms, who walked to the window with him, and whose strong grasp he liked, and whose mustache he found it agreeable to pull and clutch, as he still crowed and leaped, patting Mr. Willoughby's face with his fat palms, and ending by putting up his little open mouth and loving his

new father's face all over.
"Oh, he is too lovely! he is too sweet!" said Mrs. Willoughby, coming to take him at last.

"What's his name?" asked her husband.
"To be sure!" she replied, graciously. "Dor
you think it's time we found a name for him? "You don't mean to say he's not named yet!"

Mrs. Willoughby had a good mind to reply sharply, but she caught hold of a better mind.

"I thought," she said, hesitatingly—"I—I thought you might like to name him yourself."

"So I should," said he. "Jeremiah."

"Oh, nonsense, Grosvenor!"

"Why, you might as well call him Jedediah, or Zachariah, or-

"I don't know why."

"You're not in earnest!"—war threatening.
"Yes, I am in earnest. My father's name was Jeremiah, and I'd like to have my son wear it.'

Now they were in for it. His son, indeed! She tossed her head so that if she had had a crown on it she would have tossed it off. However, Mr. Willoughby went on:

"My mother gave me a fancy name, and I've had enough of it. Jeremiah is a good name." She bit her tongue and was silent, and then she looked at the little merry, dancing fellow in the strong arms. She loved him. He would need a father and a father's love too. "Jerry! Jerry!" she cried; and he turned his sweet face and held out his arms at her voice. "My little son Jerry, come to your dear mamma! It's a very good name indeed," she said. "It fits him perfectly. He'll be gay and sweet and Jerry now, and when he grows up he'll be seri-ous and solid and respectable and—and Jeremiah." And then they both looked at each other and laughed. Mr. Willoughby didn't know when

he and his wife had laughed at anything together

When Mr. Willoughby went up to dress for dinner that night, whether it was old habit that turned his feet toward his former apartment, or anything else, he opened the door of the nursery. The child had just been put to sleep; the soft moony light of the room was a shadow where he lay, and Mr. Willoughby tiptoed to the crib and bent over it a moment to gaze at the cherub ly-ing there in his soft dewy slumber; and before he thought, stirred by he knew not what impulse of paternity, he had stooped and kissed the sweet forehead. "Oh, hush! hush!" whispered a breath on the other side of the crib; "you will wake him; he mustn't ever be waked." And there was his wife, crouched, in full dinner regalia, watching the beautiful sleep a moment too. And Mr. Willoughby crept away in confusion, and quite as if he had been found out doing something of which he ought to be ashamed. But he put a bold face on it, and every morning at Jerry's bath, and every night after Jerry was asleep, he made visits to the nursery, and nothing could have hindered his speaking to his wife of that baby when they happened to dine alone, and nothing could have hindered her speaking to him-she must have some one to speak to. If any one else were present she spoke the more freely, to be sure, telling of little Jerry's wondrous ways, talking to the guest, but talking at Mr. Willough-by, and then feeling vexed and altogether dis-turbed to find she had thought him of enough

consequence to be talked at.

But Mr. Willoughby did not speak of the boy in his wife's style. "Quite the most remarkable baby that ever lived," he said, as if he were making a little mild fun of his wife's enthusiasm. But, all the same, that was what he really thought, and more than once he experienced a pang to think that the child was not really his own, that it was no trait of his or of his race that he should ever see unfolded in it. Not so his wife. "Now I think this is an improvement on ordinary methods," she said, coming down from the nursery with Mrs. Pauncefort, after an informal dinner, and sitting over the drawing-room fire. "Here is a child for whom I am so entirely without responsibility that I never shall be making mor-bid allowances for his faults because he inherited this, that, and the other. And here am I, not broken down, and ailing, and weakly, and miserable, like most mothers, but in perfect health to devote myself to him."

"No, my dear; you wouldn't think so," said the motherly friend, "if you had ever known anything about the comfort, the blissfulness, of your own child, in your own arms, at your own breast." And looking at her, with her lovely brown eyes growing bigger and bigger, Mrs. Willoughby, the nventor of the improvement, burst into a flood of tears. But then she always was an unaccountable woman, and her tears were so near the

"Isn't it about time the boy was in short skirts?" said Mr. Willoughby once. "If I ever heard of anything so foolish as a

man's meddling with a baby's clothes!"

It did not occur to Mr. Willoughby to say he should think he might, when he paid for them. For all at once he comprehended what delight his wife took in those clothes, the embroideries, the edgings, the insertings, the rare old thread laces that, as Susan said, she set her eyes by. He had thought her heart wrapped and lost in the frivolities of her own toilettes, and here she was adorning this unknown baby with their rarest treasures, capable of sacrifice, so capable as not to know it was a sacrifice. That baby represented a holocaust, in which theatricals, flirtations, French novels, ill tempers, and a thousand other things were all burning together.

"Well," he said, after a pause, but with much gentleness, "just as you please. But he'll be wanting to walk presently, you know, and the feet should be unencumbered."

But two or three mornings afterward there was a stirring, rustling, and tittering in the anteroom, and Mrs. Willoughby herself, in an unex-



THE OLD FAVORITE.-FROM A PAINTING BY MR. PAUL G. WICKSON.

Buffalo Street Railwy Company, has in his possession a fine oil painting from which the accompanying phototype is made. The painting is the work of Mr. Paul G. Wickson, of Paris, Ont., a member of the Royal Canadian Association of Artists, who has been pronounced by excellent judges the equal of any living American painter in equine subjects. The subject is an old mare who has served her master faithfully for many years, and who is now affectionately cared for in her old age. She shows evidences of wear and tear in her trembling limbs, and even the expression of the eye betokens old age.

Mr. Verner saw the picture at an exhibition at Foronto and bought it almost at sight. The bicture was on exhibition here for a time and Buffalo horsemen learned to know the artist by eputation long before they knew him personally.

Prominence is given the painting now particularly because Mr. Wickson has determined to take up his home in the Queen City. For the past few weeks he has been at work upon a pornait of Prince Regent, Mr. C. J. Hamlin's splendid stallion which unfortunately died on Saturday of pneumonia. The picture was finished only a few days before the horse sickened. It is adjudged a perfect picture of the beautiful chestnut, and will be a rare souvenir in Mr. Hamlin's possession.

Mr. Wickson, though a young man, is an enthusiast in his art. He studied ten years in the old country. One of his figure subjects spleased the Marquis of Lansdowne, the late Governor General of Canada, that he bought it an

exhibited it in London, Eng.

is just a trace of eauty in their otherwise unlovely aspect they are neither one thing nor the other. They are Headquarters fo Ship Chandlery niserable hybrids Moreover they are mediocre and of all states and conditions of man or things nediocrity is the worst. They are mixtures and Anchors, Chains, Wire Rope, Hay Tie everyone knows that unless mixtures are extraordinary well mixed they are hodge-podge.

amp which is exhibited on this page is homely enough to attract notice, that its makers adverise it. Surely they could not launch it on the narket in the belief that it has a particle of beauty. The cut was taken from an English ournal where it had considerable space devoted o an exposition of its many astounding advanages THE ILLUSTRATED EXPRESS reproduce in t as an illustration of what English ingenuity an devise in the way of criminal ugliness. Why ot call it the "Bete-noire" lamp?

Wild Violets.

they smell of the rain, the sun and breeze; of the long cool shadows of cedar trees; Of the brook that sings down its mossy ledge: of the bending ferns and the rustling sedge: If velvet mosses that keep the dew and of sweet dead leaves that sweet last year

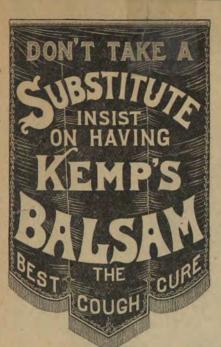
They smell of the chill, pure breath of dawn; of wind-swept hillside and sun-swept lawn: rose briar hedge and of winding lane: d- of dreams that will never come back again, ese wild, pale violets, faint and sweet. at we buy in the crowded city street.

-Puck

Twites, Cotton Dack, Paints, Oils, Manila Cordage, Lath Yarn, Naval Stores Flags, Awnings, Tents, Sails. Compasses, Boar It is possibly on the theory that the monkey Oars, Marine Glasses and Nautical Instruments of all kinds

Howard H. Baker & Co

18 TO 26 TERRACE SOUARE BUFFALO N. Y.



It Cures Coughs, Colds, Sore Throat, Croup, Whooping Cough, Bronchitis and Asthma. A certain cure for Consumption in first stages, and a sure relief in advanced

EPUTATION IN RAILROAD WORLD-WIDE COMMERCIAL A PUBLISHING CIRCLES IN BEAUTY AND CCURACY OF WORKMAN SHIP, OUR MAPS HAVE NO EQUAL. . . . DRINTING IS PETELY EXECUTED BY US UNDER THE UPERVISION OF THE ART-ISTS WHO PLAN HED THE WORK. . . . MBOSSING WE DO FROM OUR OWN DIES AND ON OUR OWN PRESSES. DINDERY, UNDER THE SAME ROOF, IS THE SPECIAL CHARGE OF ONE OF THE FIRM AND IS UNIQUE IN ITS COMPLETENESS FOR EDITION, COM MERCIAL, OR PAMPHLET OUR FACILITIES ARE AMPLE FOR THE EXECUTION, IN ANY DEPARTMENT, OF A DOZEN OF THE LARGEST CONTRACTS AT ONE TIME. NO THING IN THE WAY OF PRINT ING OR BOOK MAKING IS OUT OF OUR LINE OUR WORK IS ALL OF THE HIGHEST CLASS NOTHING IS SLIGHTED. DRICES ARE THE LOWEST CONSISTENT WITH GOOD WORK-OFTEN LOWER THAN ARE GIVEN FOR INFERIOR VALUE. ME ARE PROUD OF OUR REPUTATION FOR GO OD WORK AND FAIR TREAT. MENT OF ALL, AND ARE CONSTANTLY STRIVING TO MAINTAIN AND INCREASE IT. CORRESPONDENCE SOLICITED. FOUR-FIFTHS OF OUR ORDERS ARE HANDLED BY MAIL, AND TO THE SATISFACTION OF OUR CUST OMERS. SAMPLES AND INFOR-MATION ON ANY BRANCH PROMPTLY AND CHEERFUL LY FURNISHED. IEW YOR K OFFICE, 107 STEWART BUILD-ING. UNDER CHARGE OF MR. SICKELS.

sands of cases of the worst kind and of long have been cured. Indeed so strong is my faith cacy, that I will send TWO BOTTLES FREE, with



ADDRESS WILHELM, HAAS & KOEHLE (Buffalo Electrotyping & Engraving Co.)

14 TO 24 WELLS ST.

TELEPHONE 1632.

(ROOT & KEATING BIL'D

MAP. PHOTO, ZINC ETCHIN



NATIONAL EDUCATIONAL ASSOCIATION

1891—ANNUAL CONVENTION—1891

TORONTO, CANADA, JULY 14TH TO 17TH.

MR. W. R. GARRETT, PRESIDENT, MR. JAS. H. CANFIELD, VICE-PRESIDENT, MR. E. H. COOK, SECRETARY, NASHVILLE, TENN. LAWRENCE, KANSAS. NEW BRUNSWICK, N.J.

MR. J. M. GREENWOOD, TREASURER, MR. N. A. CALKINS, CHAIRMAN OF TRUSTEES,
KANSAS CITY, MO. 124 EAST 80th ST., NEW YORK.

GRAND EXHIBITION OF SCHOOL WORK, KINDERGARTEN WORK, FINE ARTS, Etc.

TORONTO, April 9th, 1891.

The Annual Convention of the National Educational Association of the United States for the present year will be held at Toronto, Canada, from the 14th to the 17th of July next, and will probably be attended by upwards of fifteen thousand of those who are engaged in educational work in the United States and Canada.

In conjunction with this Convention the Local Executive Committee intend to hold an Exhibition of School Work School Books, Supplies and Appliances, Kindergarten Work and Physical Apparatus, etc., etc., in a large Hall which has been secured for the purpose, in close proximity to the other Halls in which the several meetings in connection with the Convention will be held. Ample space will be provided for all who desire to exhibit, free of charge.

The advantage to be derived from making a display of your school work at this Convention, bringing it under the notice of all who are interested in education in the two countries, must be apparent, and we trust that you will see it to be your interest to be represented.

Should you decide to make an exhibit please fill in the enclosed f m, and return the same to the Secretary of the Executive Committee at Toronto, at your earliest convenience, so that ample space may be reserved. No application will be received after the 1st of June. Exhibits must be on the ground not later than the 30th of June.

Any further information required will be promptly furnished you on application to the undersigned.

Yours respectfully,

WM. HOUSTON, M.A., Legislative Librarian,

Chairman Local Exhibit Committee,

TORONTO, CANADA.

H. J. HILL,

Sec'y Local Executive Committee,

TORONTO, CANADA.

NOTICE TO INTENDING EXHIBITORS.

Address exhibits to D. Boyle, Superintendent Exhibit Department, Educational Convention, Toronto, Canada, so as to be delivered not later than June 30th. Be sure and mark on each package the name of the place from which it is sent.

Arrangements have been made with the Canadian Customs Department to admit all exhibits from the United States, in Bond, free of duty.

It is desired to make an exhibit clearly illustrating the course and kind of work being done in the progressive schools of our country along the following lines:

(1) DRAWING. Work done in light and shade and in color is especially solicited. Enough other work may be shown to fairly represent the entire course of study.

(2) INDUSTRIAL WORK AND MANUAL TRAINING. A progressive series of different exercises in (a) paper, (b) cloth, (c) clay, (d) wood, or (e) metal.

(3) DOMESTIC ECONOMY.

(4) GEOGRAPHY AND ELEMENTARY SCIENCE. Devices, apparatus and appliances for the better presentation and understanding of these subjects in grades below the High School.

(5) KINDERGARTEN WORK.

Send no duplicate specimens, and indicate clearly the purpose of the exercise or appliance and the year of the school course in which it is used. If the work extends through successive years, arrange it in groups accordingly. Remember the purpose is not to show how much, but how and what you do. Advise the Secretary by June 1st, as to what you will send in order that space may be assigned. Indicate if possible the number of square feet of wall and of table space you will need, as per form enclosed herewith.

Arrangements will be made so far as possible to obtain reduced freight rates. It is expected that the Committee of Transportation will be able to secure the usual free return rate. Exhibitors are expected to prepay freight charges to Toronto.

FORM OF APPLICATION FOR SPACE.

EXHIBIT DEPARTMENT

Annual Convention of the National Educational Association,

TORONTO, CANADA, JULY 14th to 17th, 1891.

The undersigned propose to exhibit at the meeting of the National Educa.

To H. J. HILL, Secretary Executive Committee,

National Educational Association, TORONTO, CANADA.

the 17th of July	next, the hereinaf	ter mentioned space (Toronto, from the 14th articles, and request the state floor or wall space	ee)
Date				
DATE	1091.	TOST OFFICE		_
DESCR	IPTION OF ARTI	CLES TO BE	EXHIBITED.	

***************************************				***
		-		

***************************************			,	
:				1
***************************************				***

1891

EW YORK WATER COLOR CLUB

SECOND ANNUAL EXHIBITION

PRIVATE VIEW

SATURDAY, NOVEMBER TWENTY-EIGHTH
From 8 until 11 o'clock P. M.

FIFTH AVENUE ART GALLERIES 366 FIFTH AVENUE

ADMIT BEARER AND LADIES

Reg. No.

Corporation of Liverpool.

WALKER ART GALLERY.

AUTUMN EXHIBITION OF PICTURES, 1889.

DEAR SIR,

The Committee regret that, owing to the limited space at their command, they have found themselves unable to hang your picture named below.

All works received through Agents in Liverpool, must be removed between Wednesday the 4th, and Saturday the 7th of September. Hours, 10 to 12 a.m., or 2 to 4 p.m.

Pictures received through the London Agents, Messrs. Dicksee & Co., will be returned to them.

Yours truly,

CHARLES DYALL,

CURATOR.

Number			
Title			
Dlance deliver		;	:
Please deliver	the above 1	ricture to	
Signature of Artist			

Corporation of Liverpool.

Mr.

Reg. No.

Corporation of Liverpool.

-SEKONOS

WALKER ART GALLERY.

AUTUMN EXHIBITION OF PICTURES, 1889.

DEAR SIR.

Corporation of Liverpool.

Mr.

The Committee have the pleasure to inform you that your picture named below is hung in the Exhibition, and invite you to inspect the same on Varnishing Day, Thursday, August 29th, at Ten o'clock. The production of this note will secure admission, and a Season Ticket will be issued in exchange.

Please notify any error in title or price, by return of post, to

Yours truly,

CHARLES DYALL,

CURATOR.

Catalogue Number	
Title	

Price, £:

Royal Canadian Academy of Arts

Minth Annual Exhibition

0360

TORONTO, MARCH 17th, 1888

HE Annual Meeting and Exhibition of the Academy, in connection with that of the Ontario Society of Artists, will be held this year in Toronto, in the Granite Curling Rink, Church Street, and will open on Monday, May 7th.

The Exhibition will consist of Paintings, Drawings, Sculpture, Architectural and other Designs. All works must be original, and those for sale must be the property of the artist exhibiting.

Not more than fifteen works can be exhibited by members of the Academy or of the Ontario Society, and not more than four by non-members. Works previously exhibited in Toronto will not be accepted.

All works are at the risk of owners, except that a policy of insurance, based upon the catalogue prices, will be effected by the Academy.

The Academy will pay frieght upon works of its own members from their place of residence to Toronto. Works by non-members must be delivered free of charge.

Works for Exhibition must be delivered, unpacked, at the Granite Curling Rink, on Monday, April 30th, otherwise they cannot be accepted.

Each picture must have the title and name of artist clearly written on the back.

Please fill up the annexed entry form as soon as convenient. Contributors' lists must be sent to the Secretary before works for Exhibition are received.

JAMES SMITH,

Secretary Royal Canadian Academy of Arts, 31 Adelaide St. East,

TORONTO.

Royal - Canadian - Academy - of - Arts

NINTH ANNUAL EXHIBITION

Held in conjunction with the Ontario Society of Artists, May, 1888

Receiving Day, April 30th.

All works at risk of owners.

TITLE.	Where to be Returned.	PRICE.
Signature of Artist		

Address

ies in charge of each:—
unadian Table—President, Mme. A. Prett; vice-president, Mme. L. Forget; Mmes. Raymond, F. X. Beauchamp, H. Tascher, Alph Desjardins, Levesque, F. D. Monk, Larocque, A. Ouimet, F. Benoit, J. Ouvel, G. P. Hebert, C. T. Rodier, R. Masson, Roy, A. Brunet, Leduc, Duncan, Dubuc, edonald, L. H. Archambault, H. Archambault, T. Beaudry, P. E. Leblanc, R. Dandurd, Saint-Denis; Miles. Roy, Faucher, ounais, J. Keily, Raymond, Fortier, nelle, Gravel, Forget, Saint-Denis, Sancerre, Ileneuve, Tavernier, Papineau, Murphy, edonald, Auge, Perry, Dubuc. Tench table—Mme. Schwob, president; Je. Gonzágua, vice-president; Mmes de la lice Toussin, J. Raiston, G. LaMothe, less. Loranger, Raiston, Sicotte, Boite, urch, Lewis, de Gros Bois. Singlish table—Mrs. Johnson, president; T. F. Bond, vice president; Mrs. Ed. Mury, Coghlin, C. Monk, Stephenson, the Missesanson, Murphy, Sadiler, McCailum, Wadl, Bethunc. Coghlin, Hutchins, Urquhari, nkwater, Walsh, Wheeler.

sotch table—Miss Macdonald, president; S. McCarthy, L. Sutherland, Law, Greenleids, Macdougall, E. Macdonald, McIntyre, affec.

a Table—Mrs. McShane, president; Mrs. n., vice-president; Mrs. W. Brennau, Ington, the Misses Mount, Miron, Cromp-Mullarky, Maar, L. Deylin, A. Wall,

Mullarky, Maar, L. Devlin, A. Wall, crican Table—Mrs. G. Kemp, president; Beaugrand, vice-president; Mrs. F. Nel-willick, F. Brush, Holmes, the Misses; G. Hagar, Hodgson, Campbell, Hundyer, Maxwell, Babcack.

Train Table—Mme. A. Lamarche, president; Mme. Adam, vice-president; Mmes. Adam, vice-president, Gaucher, Milles. Daggott, H. Gloy, Giroux, Ouimet, Tourville, Gaucher, nuchel, Lafleur, Eabelle. Lery table—Mme. Lacoste, president, reliby Mme. Simard, Mme, Lacoste haviled for Europe; Mme. Rottot. Vice-president, T. J. Loranger, Ls. Beaubien, Le. E. Roy, L. Lesage, H. C. Lajole, Beigner, Miles Garneau and Tasche-filmers, table—Mrs. Mason, president;

table—Mrs. Mason, president; , vice-president; Mrs. Houston, vis, Fuge, Mason, St. George,

Lewis, Fuge, Mason, St. George, and Watson.

mixed fish pond—Mme. D. C. Brosseau, ant; Mme. L. Allard, vice-president; Rivet, Lavigne, Miles Morin, Ken-Lapierre, Saint Charles, E. Lacallle,

able—Mme. Geoffrion, president, nur Boyer, vice-president Mmes, files. Perrault, Dorion, Geoffrion, Blake, Baby, Beaublen, Loranger, Aumond, R. Thibaudeau, Olivier,

bie—Mrs. McArthur, president, bes. vice-president. Mme. Giroux, ord. Mason, Tasse, Delorme, La-ter, A. Levesque, Giroux, Royal,

ment Table—Mme. P. Guy, president, McCallum, vice-president, Mmes. Monk, Gagnon, the Misses Barnard, iyans, Gagnon, Oglivie, Buckley, McCallum, Ewings, Grant.

ition. Upon entering the visitor is struck with the neatness and artistic which everywhere meets the eyence d'Armes square has been transitor a complete fairyland and almost description, and to fully appreciate the addings and see what time and labor done a visit will be required then it will be understood that entered mon and which corrything that can be thought of or is to be found upon some of the The ladies in charge have shown a mount of taste and excellent in displaying the articles donated tables. Now that the Kermesse has need it is in order for the general candorse this kindly and thoughtful the ladies by going to see the sights hasing from either of the tables, as ignit to please the most fastidious.

Grey Sisters of this city who for a comparatively nominal sum give their invaluable services to the institution. It has a full staff of attending physicians and surgeons, with an outdoor consulting and dispensing service, and its annual expense is over \$19,000; and with this sum it received and treated during the year 1,609 indoor patients, of whom about 15 per cent. Were Protestants; 20 per cent. Were Irish; 8 per cent. English, and a certain number Scotch, the balance being French Canadians; at its gen-

patronesses and directors (a regret in which I am sure you will all heartily join), that he yielded to an imperious necessity and re-mained at Quebec. This is one of these dis-

am not less amazed than delighted. When I reflect moreover that the hearts which conceived and the heads which planned, and the hands which executed this work have in great part performed this same duty no less than three times in as many years, I begin to believe that the Kermesse, like Hospital Sunday in England, has "come to stay," as our American cousins would say. The first effort yielded a net sum of \$15,000, which was given to the Notre Dame hospital. The effort last year in aid of the Montreal General hospital netted \$6,000. Both were the fruits of the combined efforts of the people of the whole city without distinction of creed or nationality, the fruitful result of combined action in the cause of loving Christian charity. This Kermesse is, as you know, organized in aid of the funds of the Notre Dame hospital. This institution was started only eight years ago. It is an institution, non-sectarian in its work, and under secular control, modelled in its general character on that of its sister institution, the Montreal General hospital. Its doors are open to all. The only passwords are: "I am sick," "I am poor," "I am of Montreal." Its promoters purchased at an expense of \$40,000 the present site, with THE KERMESSE

Its opened by Mr. Justice Church

Westerday. 3/6/62

Westerday. 5/6/62

Westerday. 1 the Montreal General hospital. Its doors are open to all. The only passwords are: "I am sick," "I am poor," "I am poor wholly upon its casual revenues, viz., a small sum from the annual vote of the Legisthen it will be understood that sork entered upon and which tain to be carried to a suctimination has been one of love arity on behalf of the sick poor. The same that the various sectional literally groan under the weight of all fancy, useful, ornamental and artistic, everything that can be thought of or is to be found upon some of the The ladies in charge have shown a ful amount of taste and excellent at in displaying the articles donated tables. Now that the Kermesse-has need it is in order for the general small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the annual vote of the Legis-lature, a small sum from the Dominion Government for services rendered to saltors, and for the balance it depends entirely upon the ever, from the devoted congregation of Grey Sisters of this city who for a comparatively nominal sum grow the public. It maintains three resident physicians and employs fourteen trained nurses, which are supplied, however, from the depends entirely upon the devoted congregation of Grey Sisters of this city who for a comparatively nominal sum grow the public. It maintains three resident physicians and employs fourteen trained nurses, which are supplied, however, from the depends entirely upon the survey and the public sum from the depends entirely upon the survey and the public sum from the dep

The interior of the principal and singillor tents of the Ladies in the L their own grants rather than to leave it to their survivors to do so. I would not wish to be understood as undervaluing legacies made by testament, but comparativemained at Quebec. This is one of these disappointments, not to say misfortunes from which persons filling great public positions sometimes cannot escape; where duty and pleasure conflict, the claims of duty must prevail. Nevertheless Montreal will continue to hope that the visit of our esteemed Lieutenant-Governor is only a deferred pleasure, and that at no distant day we may have the pleasure of welcoming him amongst us. My next duty is to express on behalf of the lady president and the lady directors to each and all of you a cordial and hearty welcome. My lord and ladies and gentlemen, as I look around me, on this magnificent display of the useful and the beautiful, in which sense and skill and taste combine to create something for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something also for everybody to see and I hope something for ever

A most enjoyable dinner was partaken of last evening, and was thoroughly relished by the large numbers who sat down.

the large numbers who sat down.

The ladies are appropriately and uniformly attired in black dresses, white caps and aprons with white bands on the left arm with the red cross and the letters K. N.D.H. The following ladies are in charge of the dinner and lunch department: Mrs. J. Grenier, president; Mrs. T. C. De Lorimier, vice-president; Mesdames Snowdon, Desilets, Labonte, Chas. Laberge, Tessier, Thivierge, Martineau, Ebacher, Lanthier, L. A. Archambault; the Misses Paradis, Laframboise, Martineau, Briggs, Duckett, Levesque, Resther, Demers, Laurent, Thivierge, Leclaire, B. Rodier, Wilson, de Lorimier, L. J. McPherson, Stephens, Binmore and Cusson.

THE KERMESSE

Premises to be a

Success Financially-

The Grand Kermesse was in full swin The Grand Kermesse was in full swin all day yesterday. The attendance was somewhat better than on the opening day, business was also improved, still the ladies would like to do better and wish that the friends would rally around them. An has gone abroad that the Kermesse wilkept open for twelve days, which may have the effect of keeping visitors back a little, but as this is not the case, those who wish to enjoy the sights, spend a pleasant hour or two looking around and procuring some memento of the Kermesse and who do not want to be disappointed, had better call ere this week closes. Notwithstanding that a quantity of goods has been sold the tables have been fully replenished and are as complete as formerly.

plete as formerly.

Entering from St. James street the first table on the right hand side is the Scotch one, which is appropriately decorated with tartans. Among the principal articles at this stall may be mentioned an elegant easel and mirror, some very handsome quilts and two handsome chairs, sofa cushions, silver table and silver lamps with shade, covers for Punch of this year etched; also a Tam O'Shanter, the wool of which was dyed in one of the Scottish crofter's homes and made by one of the ladies in charge of the stall.

The American table is next, and herethere The American table is next, and here there is a splendid array of artistic work, including hand painted cushions, piano scarfs and water colors. A specialty is made of tea aprons, the linen work being considered the finest of all the stall. There is also some unique calling lists.

The French table presents a gay and animated appearance, and is profusely decorated with many rich and valuable articles. There are also refreshment tables attached to this

are also refreshment tables attached to this stall where light refreshments can be ob-

The Canadian table has a fine assortment of fancy articles, comprising screens, cushions, a variety of bannerettes, embroidered toilet sets, some fine paintings, chamois chairs, etc.

The pharmacy table is literally loaded with

sets, some fine paintings, chamois chairs, etc.

The pharmacy table is literally loaded with perfumery of every description, soups, brushes, etc. This is certainly a very fine collection and well arranged, and was contributed to by all the chemists in the city, both wholesale and retail.

The English table has some elegant goods, including hand painted screens, handsome table quilts and chairs embroidered, handsome embroidered table cloths, pictures, chairs, cushions and a variety of fancy work.

The Irish table resembles a Japanese store, as the articles for sale are principally of the latter class, and are very handsome both in design and appearance. There is to be seen Japanese screens, cabinets, a Singer sewing machine, etc. A very pretty article is a hand painted bannerette, donated by the Lorette convent of Hamilton, Ont., and valued at about \$50. A 5 o'clock tea will be served daily under a large Japanese umbrella attached to this stall.

There is also a lottery table, and fish pond, with their many attractions.

There is also a lottery table, and fish pond, with their many attractions. Lunch and dinner was served as usual vesterday. The above only gives a faint idea of the wealth of goods to be seen as a faint idea of the wealth of goods to be seen and purchased at the

The drawing on the opening day amounted

The drawing on the opening day amounted to \$2,017.

Hon. J. A. Chapleau, secretary of state, sent \$500, with a note to the effect that he and his personal friends had made up that sum for the good work.

During the afternoon the orchestra discoursed a programme of music, and in the exening the Victoria Rifles band played to manuscriptive audience.

La Kermesse on Place d'Armes Hereld Square. 7/4/85

The Many Beauties of the Great Fair Described.

The Ladies Who Are Working in the Noble Cause.

In accordance with a promise made in THE HERALD, an account is given this morning of the many beauties of La Grand Kermesse, at present open on Place d'Armes square, and which has heretofore been unavoidably held over through pressure on our columns. Particulars of the official opening of the great fair have already appeared in The HERALD. So far, La Kermesse has been a pronounced success, mainly due to the indefatigable efforts of the good ladies of Montreal, who have banded themselves together irrespective of creed or nation-

Montreal, who have banded themselves together irrespective of creed or nationality. The scene beneath the large canvas, or, rather, many canvasses that have risen as if by magic on Place d'Armes Square, sone that resembles more some brilliant scene from fairyland than the tout encemble of a modern bazaar. Entering by the St. James street entrance the reporter came immediately upon The ENGLISH DEPARTMENT, the tables therein being presided over by Mrs. F. G. Johnson, President; Mrs. Tramb Bond, Vice-President; Mrs. Thurphy, Mrs. T. Cophlin, Mrs. C. Monk, Mrs. Stephenson, and the Misses Johnson, Murphy, Sadlier, McCallun, Waddell, Bethune, Coghlin, Hutchins, Urquinart, Drinkwater, Nash and Wheeler. These ladies, like in the other sections, are all appropriately and uniformly attired in black dresses, white mob-caps, white aprons and white bands on the left arm, with the typical red cross of the hospital service emblazoned thereon and bearing the letters K. N. D. H. The department is most tastefully decorated, artistic and beautiful in design, the British and Canadian flags forming a conspicuous portion of the display, while over the centre of the table are the Royal Arms. The ladies in charge of the English section have shown a wonderful amount of taste and excellent in displaying the many handsone between the display that even a partial description or enumeration is impossible, but prominent in the display is a magnificent hand painted screen, the work of Miss Johnson, daughter of the president of the section. On the whole this section is undoubtedly one of the most attractive of the Kermesse. The receipts in this section. On the whole this section is undoubtedly one of the most attractive of the Kermesse. The receipts in this section. On the whole this section is undoubtedly one of the most attractive of the Kermesse. The receipts in this section. On the whole this section is undoubtedly one of the most attractive of the Kermesse. The receipts in this section. On the whole this section is undoubtedly one of the over \$300.

THE SCOTCH SECTION

to the right of the entrance is approprito the right of the entrance is appropriately decorated with tartans. Among the principal articles at this stall mamentioned an elegant easel and misome very handsome quilts and the handsome chairs, sofa, cushions, stable and silver lamps with shade; also a Tem O'Shanter, the wool of which was dyed in one of the Scottish crofter's homes and made by one of the ladies in charge of the stall. The ladies who preside are: Miss McDonald, president; homes and made by one of the ladies in charge of the stall. The ladies who preside are: Miss McDonald, president; Mrs. McCarthy, vice-president; Mrs. S. Sutherland, Law, Greenshields, McDonggll, E. McDonald, McIntyre and Chaffee.

THE AMERICAN TABLE

comes next and there is shown a splendid array of artistic work, including hand painted cushions, plano scarfs and water colors. A specialty is made of tea aprons, the linen work being considered the finest of all the stalls. There is also some unique calling lists. The following ladies preside: Mrs. George Kemp, president; Mrs. H. Beaugrand, vice-president; Mrs. F. Nelson, Bullick, F. Brush, Holmes; the Misses Hagar. G. Hagar, Hodgson, Campbell, Hunsicker, Ayer, Maxwell and Babcock.

resents a gay and animated appearance, and is profusely decorated with many rich and valuable articles. There are also refreshment tables attached to this stall, where light refreshments can be obtained. The ladies in charge are Mrs. Schwob, president; Mrs. De Gonzague, vice-president; Mrs. de la Vallee Poussin, Ralston, G. Lamothe, the Misses Loranger, Ralston, Sicotte, Bolte, Church, Lewis and De GroisBois.

THE CANADIAN TABLE

has a fine assortment of fancy articles, comprising screens, cushions, a variety of bannerettes, embroidered toilet sets, some fine paintings, chamois chairs, etc. The ladies in charge are Mrs. A. Prevost, president; Mrs. L. J. Forget, vice-president; Mrs. G. Raymond, H. Taschereau, Levesque, F. D. Monk, A. Larocque, A. Ouimet, A. Brodeur, F. Benoit, J. O. Gravel, C. P. Hebert, C. S. Rodier, R. Masson, P. Roy, A. Brunet, Leduc, Dubuc, Duncan McDonald, L. H. Archambault, H. Archambault, T. Beaudry, P. E. Leblanc, R. Dandurand, St. Denis, Gingras, F. Beauchamp, Alf. Desjardins, the Misses Roy, Faucher, Lyonais, Raymond, Skelly, Fortier, Labelle, Gravel, Forget, St. Denis, Lamaire, Villenenve, Tavernier, Papineau, Murphy, Ange, Perry, McDonald and Dubuc.

Mrs. P. Guy, President; Mrs. McCallum, Vice-President; Mrs. Brault, J. Monk, Gagnon, the Misses Barnard, Kilby, Evans, Gagnon, Ogilvie, Buckley, Hubert, McCallum, Ewing and Grant.

Mrs. J. Grenier, President; Mrs. T. C. De Lorimier, Vice-President; Mesdames Snowdon, Desilets, LaBonte, Chs. Laberge, Tessier, Thivierge, Martineau, Eracher, Lanthier, L. A. Archambault; the Misses Paradis, Laframboise, Martineau, Briggs, Buckett, Levesque, Resther, Demers, Laurent, Thivierge, Leclaire, B. Rodier, Wilson, de Lorimier, L. J. McPherson, Stephens, Binmore and Cusson.

FLOWER TABLE.

Mrs. Geoffrion, president; Mrs. Arthur Boyer, vice-president; Mrs. Casgrain, the Misses Perrault, Dorion, Geoffrion, Lamothe, Blake, Baby, Beaubien, Loranger, Geoffrion, Duhamel, Aumond, R. Thibaudeau, Livier and Branchand.

CIGAR STAND.

Mrs. McArthur, president; Mrs. Hughes, vice-president; Mrs. Giroux, the Misses Dubord, Mason, Tasse, Delorme, Laforce, Trotter, A. Levesque, Giroux, Royal and Davis.

ICE CREAM TABLE.

Mrs. A. Lamarche, president; Mrs. Adam, vice-president; Mrs. Laramee, A. Charlebois, E. Mathieu, L. N. Dumouchel, Lamarche, P. Charlebois, A. D. Paquet, Gaucher; the Misses Daggett, H. Globensky, Giroux, Onimet, Tourville, Gaucher, Dumouchel, Lafleur and Labelle.

Mrs. Simard, president; Mrs. G. W. Parent, vice-president; Mrs. Mathieu, T. J. J. Loranger, L. Beaubieu, Sicotte E. Roy, L. Lesage, H. G. Lajole, Balle mare, Cartier, Tabb; the Misses Garneau and Taschereau. and Taschereau.

THAT LETTER

Some of the English ladies feel a little surprised at the Archbishop's letter, as they were unaware of anything in Judge Church's address that called for it, but they do not seem inclined to allow it to make any difference in their efforts to make the Kermesse a success.

Owing to the storm vesterday's re-

Owing to the storm, yesterday's receipts were not nearly as large as on the two preceding days. In the evening the attendance was fair and sales lively. During the evening some delightful music was furnished by the City Band.

OPINIONS DIFFER.

Archbishop Fabre Takes Exception to Some of Judge Church's Utterances,

The following letter issued by His Grace the Archbishop, was published yesterday and created some little excitement-for a time:

ment-for a time:

As it may be inferred from the reports of several papers that the Archbishop of Montreal was present at the official opening of La Kermesse, although he was absent. His Grace, as Archbishop and Vice-Chancellor of Laval University, believes himself bound to declare that he cannot endorse certain theories set forth by Hon. Mr. Church in his speech, which, however, was not delivered with any bad intent.

As a matter of fact, Notre Dame Hospital, which was established under the auspices of religion, is a Catholic institution, dependent upon religious authority, and in which Christian charity is exercised, under the direction of the church, in favor of all unfortunates without distinction as to creed or nationality.

J. M. EMARD, priest, Vice-Chancellor.

The above letter caused a good deal of

The above letter caused a good deal of talk about the Kermesse yesterday afternoon, but the statements published in an evening contemporary to the effect that it would have the effect of practically killing the bazaar are denied in toto by those who are in a position to speak. The English ladies do not trouble them-The English ladies do not trouble themselves about the letter at all, and the greatest unanimity exists on all sides. Speaking to a Herald reporter last night, the Hon. Mr. Thibaudeau, the President of the Hospital, stated that the Archbishop's letter was a mistake. The Hospital was entirely unsectarian in its character, and its charter upheld in every respect the remarks made by Mr. Justice Church at the opening of the bazaar with reference to the undenominational character of the institution.

A meeting of the board of the hospital was held last night to consider the letter, when resolutions were passed which practically substantiated the above. It was decided to give the press generally information to this effect.

LETTER FROM DR. LACHAPELLE.

To the Editor of The Herald:

Sir,—Wishing to rectify all misunderstand ing that may have been caused by the incident resulting from the opening address of the Kermesse, delivered on Monday by Hon. Judge Church, I beg you to publish the accompanying act of incorporation of the Notre Dame Hospital, leaving to each, by its interpretation, to judge of the nature of the institution. Hoping that all the newspapers which have drawn attention to the incident will publish the act

I beg to remain,

Yours respectfully,

Dr. E. P. LACHAPELLE,

Sup't. of the Notre Dame Hospital.

By order of the Board of Management.

A complete and faithful translation of the Act of Incorporation not being available last night, it can only be stated just now that the charter clearly indicates that, though the hospital is under the immediate control of the clergy, its management so far as the reception and treatment of patients is concerned, is based

ment of patients is concerned, is based on undenominational and non-sectarian

A GAY SPECTACLE

Charity and Fun go Hand in Hand.

Walk Around the Kermesse Booths What They Contain and Where it Goes to- A Glimpse at the Visitors.

Place d'Armes Square has been metamorphosed; strangers and country people who do not read the papers carefully are wondering whether a new circus has struck town, and the sweet music which nightly issues from the centre of what was once the square, lures hundreds of people towards the monster tent which covers the whole. As to the square itself it seems to have entirely disappeared. Deal board have entirely disappeared. Deal board have replaced the grass and the fountain is nowhere to be seen, while out of the wooden grounds many handsome decorated and gay booths have suddenly sprung up like so many fungi in a canvas hothouse. If it were not for the uniform costumes of; the ladies who swarm here, there and everywhere, like so many busy bees bent on using the time at their disposal to the best advantage, the whole would make the impression of a scene from a fairy tale. To the common mortal who attends regularly to the daily drudgery of his business or profession and visits the canvagave for an hour's relaxation the scene presented is one of absorbing once the square, lures hundreds of people

INTEREST AND FASCINATION

The gaily decorated stalls with their wealth of beautiful wares, the charming women that attend them, attired in their simple yet most becoming dress, and the crowds of careless, pleasure seeking visitors moving to a stroto the strains of the half hidden or



A Presiding Genius.

chestra act like a tonic on the most thoughts that may fill mortal bra make one, at least for the moment, for cares and troubles of life. People where the deliberated think of setting apart for charitable purposes wigladly and freely under the cumstances, "La Kermesse," a word bably more familiar to Old Country than their American brethren, as arm probably one of the prettiest fairs all has had during the last few years, of the most pleasant features of the that so many of the ladles who volutheir services at last year's General Fazzar have cordially come forwar the same thing for the Notre Dame, most of the ladles are old hands at thess though their

may have changed somewhat as is the with Mrs. Mason and Mrs. Dunlop we the time of the bazaar in the Victoria considered it the height of their ambitidized people astray in the deceptive labyr. of a mysterious maze, but have though better of it and now preside at a table whis surpasses the best pharmacy in town wit its array of drugs and tollet articles, though most of the wares are more fitted to health people than to failing invalids. The two large metal mortars which appear at the head of their stall seem to implicate they are dispensing chemists also but their services as such have as yet been little in demand except on the cocasion of yesterday's thunderstorm whe it is whispered several of the fair shork keepers called for nerve restorers, but in the absence consoled themselves with some the exquisite perfumes that were on hand the ladies are faithfully assisted by president, Mesdames G. Houston, Parson, Lewis Fuge; the Misses Mason, St. George, Eker and Watson; and most of the prominer druggless in town have made magnificer contributions in the way of stock. PARTICULAR LINE OF USEFULNE



style from kitchen to bedchamber, make the eyes of the little ones glitter with delight. There are hundreds of other pretty things, useful and ornamental, partly presented and partly made by the ladies themselves, and numerous articles have already found their way to the homes of liberal purchasers, amongst the ladies connected with this table are Mesdames Ed. Murphy, Coghlin, C. Mouk, Stephenson; the Misses Johnston, Murphy, Sadiler, McCallum, Waddell, Bethune, Coghlin, Hutchins, Urquhart, Drinkwater, Nash and Wheeler. Several of these have had a similar experience before either in the Victoria Rink, the Art Fair or the At Home which was held at the Windsor in the Spring.

On the other side of the St. James street entrance is

THE SCOTCH TABLE

which differs from the other booths in this respect that it contains a number of things eipecially imported from Old Sectia and is decorated not only with National colors but national fabrics in the shape of plaids and tartans kindly lent for the occasion-by Mr. J. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the most interesting things which this table, presided over by Mr. S. Ogilvie. One of the state and the Mr. S. Ogilvie. One of the hister and the Misses S. rland, Law, Greenshields, McDourall, Donald, McIntyre, Chaffee, Wheeler sdale, who are attending to the wants many customers, prove themselves fascinating and successful salesladies. I the articles that especially drew the lon was a cover file to be used for sevumbers of Punch, and the outside bore act fac-simile in pen and ink of the pus old joker himself, with his cap, his arch's nose and his rotund stomach, ally watching his little dog. The rwas made by one of the ladies cond with the table and is quite a unique of art. Another curious article is a ne Tam-o'-Shanter, made of wool in the home of a poor Scotch crofter, nade by one of the ladies in the stall.

THE AMERICAN TABLE

THE AMERICAN TABLE

respectively of the ladies in the stall.

THE AMERICAN TABLE

es next under management of Mrs. In and Mrs. Beaugrand, the latter ladying been president of the General Hospi-Bazaar. Like most of the other tables one is also filled with a bewildering array beautiful things that appeal both to the and nocket but its principal attraction. Rittle annex which for sweetness is unpassed by anything else in the bazaar which presents a most enticing and tailzing display of home made Americandles in every shape and form. The wid of customers hedged about it something phenomenal and they are sally of the sterner sex, having amongst many number of gentlemen that are with never to touch things of this kind. I they come and buy and talk and go come to buy again, till one begins to deer what in the name of goodness they have to do with their purchases. The less who assist the President and vice-sident are Mrs. F. Nelson, Bullick, F. ah, Holmes; the Misses ringar, G. Hagar, Leson, Campbell, Hunsicker, Ayer, Maxiland Babcock, and though as lively and mpt a set salesledies] as the most thing Notre Dame atreet storekeeper in require they were often unable to cope at the demands made on them.

IN ONE OF THE SIDE

IN ONE OF THE SIDE

flanking the French department is a which raises some doubt in the raining whether it is meant to be an or a Chinese table. On the top one 'Erin go Branh' and at the bottom

This Exolusit TADES.

The Hold Mrs. T. G. Johnston and Mrs. F. of the State almost next to theirs, right the state almost next to theirs, right of level lions on the national cast of the state of level to the level



Holder of a Season Ticket. Guess Who?

A. Charlebois, E. Mathieu, L. N. Dumouchel, Lamarche, P. Charlebois, A. D. Paquet, Gaucher, the Missea Daggett, H. Globensky, Giroux, Ouinet. Tourville, Gaucher, Dumouchel, Lamarche and Mrs. Adams, and it is a positive fact that some gentlemen, whose names are withheld for charity's sake, of course, were so fascinated with the splendid treatment they received that they kept absorbing ices and sorbets till they became benumbed with cold and had to walk around the mountain for the sake of regaining their almost suspended circulation.

THE FRENCH TABLE,

most attractively decorated and in charge of Mrs. Schwob, president; Mrs. De Gonzague, vice-president; Mrs. de la Vallée Poussin, J. Raiston, G. Lamothe, the Misses Loranger, Raiston, Sicotte, Bolte, Church, Lewis and De Grosbols, is built in circular form between two refreshment stands, thus drawing the attention of every one who hungers and thirsts after the good things that kitchen and cellar afford; and as the ladies, with wise forethought. do not call their attention to the treasures they have to dispose of till after the cravings of the inner man have been satisfied they are usually successful, providing the ladies in the refreshment parlors do not allow them to run up too large a bill. A tombola is connected with this table containing prizes to the value of \$1000 for which tickets are sold at \$1 a piece. The prizes are forty in number, the first one being a gold watch with diamond settings, worth \$100. Another feature is a number of little wooden chairs, patterned after one brought over on the "May Flower" and having on them in gilt letters the words "Souvenir of the Kermesse."

messe."
Stretching towards the south end of the tent is

THE FRENCH CANADIAN TABLE

THE FRENCH CANADIAN TABLE
loaded with some of the most beautiful
things that fancy can devise and art can
produce, and in charge of such experienced
shop-keepers as Mrs. A. Prevost and Mrs.
L. J. Forget whose booth at the time of the
Art Fair was one of those that was most
sought and most admired. They probably
have a larger staff to assist them
than any of the others, consisting of
the following ladies Mesdames G. Raymond, H. Tascherett, Levesque, F. D. Mont,

A. Lerocque, A. Ouimet, A. Brodeur, F. Benoit, J. O. Gravel, C. P. Hébert, C. S. Rodier, R. Masson, P. Roy, A. Brunet, Leduc, Dubuc, Dunnan McDonald, L. H. Archambault, H. Archambault, T. Beaudry, P. E. Leblanc, R. Dandurand, St. Denis, Gingras, E. Benuchamp, Alf. Desigardins, the Misses Roy, Faucher, Lyonnals, Raymond, Skelly, Fortler, Labelle, Gravel, Forget, St. Denis, Lamère, Villeneuve, Tavernier, Paplneau, Murphy, Augé, Perry, McDonald and Dubuc.



A FISH POND.

A FISH POND,
or rather two of them, as was-ever seen in
this city, with as charming lady attendants as are to be found within
the canvas walls of the fair. Handsomely
decorated with fishes of different variety,
the pond proper is hidden under a decorative banner and the mystery of not seeing
what will fall to one's share makes the lun
of fishing the more enjoyable, especially
when instructed as to the how and whereabouts in the most deligniful French Canadian English that can be imagined by such
expert fishers as Mrs. Lavigne, Mrs. Rivet
or the Misses Morin, Kennedy, Lapierre,
St. Charles, E. Lacaille and Allard,
THE DINING HALL

THE DINING HALL

THE DINING HALL
is continually crowded, and the following ladies who attend to the visitors' wants are often sorely tried, which taking in consideration the reasonable charges made and the excellent meals furnished is not to be wondered at. The ladies in attendance are:

Mrs. J. Grenier, president; Mrs. T. C. De Lorimier, vice-president; Mesdames Snowdon. Desilets, Labonté, Chas. Laberge, Tessier, Thivierge, Martineau, Ebacher, Lanthier, L. A. Archambault; the Misses Paradis, Laframboise, Martineau, Briggs, Duckett, Levesque, Resther, Demers, Laurent, Thivierge, Leclaire, B. Rodler, Wilson, de Lorimier, L. J. McPherson, Stephens, Elmmore and Cusson.

The last but by no means the least of the number is a large pyramid shaped stand,



An Experienced Hand.

the size of which involuntarily causes a suspicion that it hides the missing fountain, placed in the centre of everything and combining a cigar, flower and refreshment table. The

ADVANTAGE OF THIS ARRANGEMENT

ADVANTAGE OF THIS ABRANGEMENT is obvious, for the young man with the well-filled ourse, if attracted by the floral beauties of one part, will be allowed to spend his substance freely and be turned over for a change to the cigar department, which he will leave only to invest the remainder of his fortune in much needed refreshments. The ladies in charge of the flower table are Mrs. Geoffrion, president; Mrs. Casgrain, the Misses Perrault. Dorion, Geoffrion, Lamothe, Blake, Baby, Beaubien, Loranger, Geoffrion, Duhamel, Aumond, B. Thibaudeau, Laurier and Branchaud.

Mrs. McArthur, who, as a tobacco dispenser, has no could and whose nicturesque stall

and headdress at the Victoria Rink last autumn will be remembered by many, is in charge of the cigar table, aided by Miss. Hughes, vice-president: Mrs. Giroux, the Misses Dubord, Mason, Tassé, Delorme, Laforce, Trotter, A. Levesque, Giroux, Royal and Davis.

But though the booths and their contents are a source of great interest, it is

NOT LESS AMUSING

NOT LESS AMUSING

to watch the crowd as it moves about, and observe the manner in which, to use a term which, if not elegant, expresses the thing to a nicety, they are "roped in." Is it not delightful to watch some fine-looking matron, aware of her prominence as presiding genius of one or the other of the tables, east a look of approval over the stock, or try to impress some gentleman friend of hers that no loving father of a family, if he is such, should go home without souvenirs for his wile and children, or that no budnelor, if he happens never to have tasted the bliss of family care, with no one to look after should visit a scene of this kind without sacrificing at least an eighth of his annual income on charity. The ladies are very pleasant indeed as far as demands to buy are concerned, but if the visitor is deceived by this apparent lack of interest on her part, he will be unmercifully pounced upon and sent home with

A LOVE OF A PINCUSHION

A LOVE OF A PINCUSHION
or a bottle of eau desomething, for which he
has no earthly use. Especially towards the
latter part of the evening one frequently
meets bunches of young ladies usually walking in the fashion of three little maids from
school, though some poetic individual is apt
to speak of them as the embodiment of the
three Christian graces, Faith, Hope and
Charity, chatting over their day's work.
Once in a while but not often one meets



Only 25c for a \$25 Doll.

a young lady whose shy demeanor ar bashful actions denote that she is makif her debut in the world of fairs, and in a endeavor to eclipse her more experience sisters, she usually outdoes herself, an sends more young men home

WITH EMPTY POCKETS

with empty pockets and heavily laden arms than two or thre young ladies that have been there before One feature that is never lacking is the foppish swell who can be found at some of the tables morning, noon and night, and makes some people think that season tickets are to be obtained at a reduction. He presumes to know all the ladies, spends his weekly allowance on the opening night, and tries to use that memorable fact as a free pass and meal ticket combined for the balance of the show. He is looked upon as nuisance by every one but himself, and simply allowed because a bazaar would has little complete without him as a ment gerie would be without a monkey.

The Kermesse 9, 1/4 4/45. messe on Saturday. Among the visitors were Vicar-General Marechal, of the Archbishop's palace, Vice Chancellor Emard and Rev. Abbe Colin, superior of the Seminary of St. Sulpice, who made numerous purchases. The Kermesse will be continued chases. The Kermesse will be continued until Wednesday evening and the drawing for the grand tombola will take place on Wednesday afternoon at 3 o'clock. Lunch and dinner will be served daily as at present and there will be music in the evening. and there will be music in the evening.

The Kermesse.

The receipts at the Kermesse yesterday were \$1,460.90. There was a very large attendance, and the scene was a gay and joyous one. During the evening it was thronged, and the ladies were kept basy attending to their tasks. Japite 12/6 [88.

PLACES OF INTEREST

-IN-

MONTREAL 4

S AND VICINITY S

Committee for the



DELEGATES

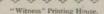


TO THE

Prohibition Convention

MONTREAL.

JULY 3rd, 4th, 5th,



Places of Interest.

* University of McGill, 803 Sherbrooke Street. Observatory. Redpath Museum.

+ ART GALLERY, 2166 St. Catherine Street.

CHRIST CHURCH CATHEDRAL, 2193 St. Catherine Street.

St. Peter's Cathedral, 884 Dorchester Street.

Parish Church of Notre Dame, Place d'Armes Square. Seats 12,000.

Take Elevator in West Tower—Magnificent View—See "Gros Bourdon" Bell, weighing over 12 tons.

Church of the Gesu, 144 Bleury Street. Fine Frescoes.

Bonsecours Church, 88 St. Paul Street. Oldest in the City.

*Y. M. C. A. Building, Victoria Square. Reading Room, etc.

* MECHANICS' HALL-Reading Room.

BANK OF MONTREAL, Place d'Armes Square.

POST-OFFICE,

CITY HALL, 1539 Notre Dame Street.

VIGER GARDENS, 351 Craig Street, corner St. Denis.

NATURAL HISTORY SOCIETY MUSEUM, 32 University Street.

* Free, by special permission, to delegates wearing badges.

† Free tickets may be secured from the Secretary.

Drives and Exeursions.

LACHINE, 9 miles—Go by upper road; return by lower road. Fine view of Rapids and new C. P. R. Bridge.

TO SHOOT THE RAPIDS:

Take 7.45 a. m. train to Lachine; returning to Montreal 9.30 a. m. Fare, round trip, 50c.

Take 5 p. m. train to Lachine; returning to Montreal 6.30 p. m. Fare, round trip, 50c.

Take 1.30 p. m. (or 2 p. m. Saturday) to St. Anne; returning to Montreal 6.30 p.m. Fare, round trip, 80c.

MOUNT ROYAL—Walk or drive by Park Avenue to Elevator. Fare, up, 5 cents; down, 3 cents. Walk from top of Elevator to "Look Out," magnificent view of city; return by Steps past upper level Reservoir and Peel Street.

Or, drive up Peel Street to "Look Out," returning either by Cote des Neiges Hill, visiting R. C. Cemetery, or through Mount Royal Cemetery and Park Avenue.

Or, drive by Park Avenue, through Mount Royal Cemetery to "Look Out," returning to city by Peel Street.

DRIVE ROUND THE MOUNTAIN.

St. Helen's Island—Boats run to and fro every half hour. Return fare, 5 cents.

TARIFF FOR HACKNEY CARRIAGES.

By the Dri E. inules.

. .sons, 40 cents

For 1 or 2 persons, 2 BY THE DRIVE. Jinutes.

For 1 or 2 persons, 40 cents, January persons, 60 cents

By TIME For the First Hour

For 1 or 2 persons, 75 cents; For 3 or 4 persons, \$1.00

By Time. For every Subsequent Hour.

For 1 or 2 persons, 60 cents: For 3 or 4 persons, 75 cents

TWO-HORSE VEHICLES

BY THE DRIVE. Time allowed: Fifteen Minutes.

For 1 or 2 persons, 50 cents; For 3 or 4 persons, 65 cents BY THE DRIVE. Time allowed: Thirty Minutes.

For 1 or 2 persons, 65 cents; For 3 or 4 persons, 75 cents

BY TIME.

For 1 or 2 persons, \$1.00; For 3 or 4 persons, \$1.25.

BAGGAGE.-For each trunk carried in any such vehicle, 10 cents. No charge shall be made for travelling bags, valises, boxes or parcels, which passengers can carry by the hand.

a. When the drive exceeds half an hour, hour rates to be charged: fractions of hours for any drive exceeding one hour shall be charged at pro rata hour rates as above established for drives by the hour.
b. For drives between midnight and four o'clock in the morning, fifty per cent, shall be added to the tariff rates above established.
c. The tariff by time shall apply to all drives extending beyond the city limits, provided the engagement be made within the limits.
d. Children under five years of age and sitting on their parent's or guardian's lap will be admitted free of charge and shall not be held as being included in the word "persons" in the said tariff.
e. The word "drive" wherever it occurs in the said tariff shall be held to admit stoppages within the time fixed for said drives.

G. H. DETLEFS'

Refreshment Rooms,

2245 ST. CATHERINE STREET.

Will have a Refreshment Stand in the Hall during the Convention.

Mr. Macgilly cubby

Mr. Charles G. Geddes,

Will open his STUDIO

TO VISITORS

On Saturday, 30th March, 1889,

3.45 to 5 P.M.

The fabour of your attendance is requested.

THIS CARD TO BE SHOWN AT THE DOOR.

W. Scott & Sons

Beg to announce that there is at present on Exhibition for one Week, at their Gallery, a collection of Dictures by M. Seymour.

The honor of a visit from yourself and friends is requested.

1739 Notre Dame Street.

OF THE

PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN

SOUTH-WEST CORNER BROAD & MASTER STREETS, PHILADELPHIA

WEDNESDAY EVENING, JUNE THIRD, AT 8 O'CLOCK

THE CLOSING EXERCISES,

THURSDAY AFTERNOON, JUNE FOURTH, AT 4 O'CLOCK

YOURSELF AND LADIES ARE CORDIALLY INVITED.

REDWOOD F. WARNER, PREMIDENT.

JOHN BAIRD, VICE-PRESIDENT.

GEO. W. HALL, SECRETARY AND THEASURER. EMILY SARTAIN, PRINCIPAL.

EXHIBITION OPEN FRIDAY AND SATURDAY FOLLOWING, FROM 9 A. M. TO 6 P. M.

Aar 14 Sec. Winners-S12,000 Real-lzed-Closing Scenes.

Some of the AFI26 Winners—\$12,000 Real. Ized—Closing Scenes.

The Kermesse seems to have had better success after all than was at first expected, and the total sum realized amounted to considerably over \$12,000.

The closing ceremonies took place last night, and Mr. J. R. Thibaudeau made an eloquent speech, in which he thanked the ladies who had worked so hard for its success, listening only to the charitable promptings of their hearts, gifted with that admirable spirit which seeks to console those who suffer, and forgetting all differences of creed and nationality. A very interesting part of the ceremonies was without doubt the drawing of prizes for the tombola of the French table, which was done by two little girls from the St. Catherine street asylum for the blind. The list of prizes is as follows: 1, 0555; 2, 0062; 3, 0335; 4, 0134; 5, 0080; 6, 0233; 7, 0284; 8, 0416; 9, 0349; 10, 0933; 11, 0357; 12, 0644; 13, 0764; 14, 0705; 15, 0301; 16, 0608; 17, 0941; 18, 0273; 19, 0161; 20, 0436; 21, 0627; 22, 0227; 23, 0268; 24, 0947; 25, 0803; 26, 0034; 27, 0330; 28, 0396; 29, 0742; 30, 0100; 31, 0187; 32, 0788; 33, 0527; 34, 0529; 35, 0822; 36, 0236; 37, 0144; 38, 0518; 39, 0328; 40, 0174.

Those who have won prizes at the fair must call for them before 3 p. m., as after that hour workmen will begin to tear down the tents, and everything that is left will be sent to the Notre Dame Hospital. Amongst the people who were fortunate enough to win prizes were Lieut.-Col. Bond, gold watch with diamond setting; a gentleman named Mr. Lyman, a fancy table; Mr. E. B. Greenshields, a fine cradie; Abbé Bourassa, a beautiful centreplece for the table; Mr. E. B. Greenshields, a fine cradie; Abbé Bourassa, a beautiful centreplece for the table; Mr. E. B. Greenshields, a fine cradie; Abbé Bourassa, a beautiful denreplece for the table; Mr. E. B. Greenshields, a fine cradie; Abbé Bourassa, a beautiful denreplece for the table; Mr. E. B. Greenshields, a fine cradie; Abbé Bourassa, a beautiful denreplece for the table; Mr. A. W. Villen

Formally closed by Senator Thibandeau Last Evening—Proceeds Twelve Thousand Dollars.

The bazaar held on Place d'Armes for the past fortnight was brought to a close last night. It was liberally patronized

due to their self-abnegation and devotion to the cause they had taken in hand, had assured the existence of the institution which it has been our constant endeav-

ors to consolidate. United in a most charitable spirit, it has been your aim, ladies, to continue this year your great work of commiseration—I had almost said salvation—and with this in view you have successfully prepared this charming "Charity Fair" which, like that of of 1884, will certainly make its mark. Listening only to the charitable promptings of your heart and gifted with that admirable spirit which seeks to console those who suffer, forgetting also differences of creeds and nationalities you have rivalized in a laudable emulation in soliciting help from the wealthy and prosperous of our city and I am proud to be able to add, that, in this glorious and admirable tournament, ambulanciers and visitors have established an equal claim to the pure enjoyments derived from charitable works. However, ladies, let us never forget that charity knows no United in a most charitable spirit, it from charitable works. However, ladies, let us never forget that charity knows no nationality and that benevolence invoked in behalf of suffering humanity is God's own invitation to all creeds and nationalities to join hands and hearts in succouring fellow beings. This was the spirit which animated the founders of the English General Hospital and of the Hospital Notre Dame, and, in placing those two institutions on a strictly proposectarian basis, the founders only placing those two institutions on a strictly non-sectarian basis, the founders only sought to meet the special needs of the large number of workmen of mixed origins and creeds who form so important a part of the population of this city. It does not ensue, however, that non sectarian inspitals do not recognize religious worship, but simply that in the are received all sufferers, of whatenutionality or religious belief, and

they are, and remain freely, open for the administering of religious consolations

and rites.

The Euglish General Hospital is a non-sectarian one, under the direction of Protestants, and where are admitted sufferers of all persuasions. L'Hopital Notre Dame is equally a non-sectarian hospital, under Catholic management and admitting equally also sufferers of all religious denominations.

This is ledies the yest field open to

This is, ladies, the vast field open to your devoted efforts, and grant Heaven that successful charity fairs, beneficial alike to the General Hospital and to l'Hopital Notre Dame, may become more requent, obliterating any possible disagreement arising from different religious beliefs, and having for sole aim and purpose the relief of suffering and wretchedness—a broad and truly religious worship offered from the heart to

With these few remarks, allow me, ladies, to offer you, in the name of the board of direction of the hospital, as well as on behalf of the poor of the city, the heartfelt thanks you so richly deserve for the really admirable work you have been engaged in.

Mrs. Thibaudeau desires me particular-

Mrs. Thibaudean desires me particularly to be her interprete in assuring you, ladies, of the pleasure she has had in having such admirable co-workers, and to convey to you all her deep sentiments of friendship and gratefulness.

List of prizes of the tomtola at the French table:—1,0555; 2,0062; 3,0335; 4,0134; 5,0080; 6,0233; 7,0284; 8,0416; 9,0349; 10,0933; 11,0357; 12,0644; 13,0764; 14,0705; 15,0301; 16,0608; 17,0941; 18,0273; 19,0161; 20,0436; 21,0627; 22,0227; 23,0268; 24,0947; 25,0803; 26,0034; 27,0330; 28,0396; 29,0742; 30,0100; 31,0187; 32,0788; 33,0527; 34,0529; 35,0822; 36,0236; 37,0144; 38,0518; 39,0328; 40,0174.

All those who have won articles at the Kermesse are requested to call at the

Kermesse are requested to call tents to day as early as possible. All articles unclaimed will be sent to the Notre Dame Hospital at 3 o'clock p.m.

also the Academy of Design), and warrants one in saying no better exhibition of American art has been ever shown to the people of New York before. The number of paintings is proportionally small, but the quality is so superior that it has to be recognized. There are many new members this year who have added their very best efforts and created quite a competition between the old members and the new. The number of reputable artists (Americans) is so rapidly increasing that a more desirable place to exhibit has become a necessity. At the Yandell gallery is a painting from the brush of Mr. Abbott H. Thayer, which has been given a prominent position, "An Angel" (No. 111). It is a picture of a young girl of no strictly marked characteristics, pleasing in countenance, regular features, of pleasing in countenance, regular features, of a common type whose head is shown framed a common type whose head is shown framed in between the white wings. This picture is very pleasing from the fact that no studied effort seems to have been made, and it is purely an individual work. Mr. Beckwith sends a portrait of two little girls in grey dresses, standing before a black curtain, "The Orphans" (No. 3), and though the subject is gloomy and the coloring dull, a very effective picture is the result. Mr. Weir's pictures of "Still Life" (No.132), and "Still Life" (133) are remarkably realistic. The first of these, a pewter mug and a glass, are fine representatives of the expression of light in painting. The other, a pumpkin just cut open, with the knife stuck in a portion of it and a brass colander on the table beside it, bears the same real expression of the first. One cannot praise too highly Mr. Weir's painting of still life, and to one who enjoys a painting for its own sake, would derive much pleasure from seeing these. Mr. Kenyon Cox is a painter who has an individuality in his artistic work, and is ever producing something new. His picture of "Jacob and the Angel" (No. 30), is the heat he has yet shown and nortrays the in between the white wings. is ever producing something new. His pic-ture of "Jacob and the Angel" (No. 30), is the best he has yet shown, and portrays the nnavailing strength of man as compared with the supernatural power of the angel. If silence can be painted, it is done in this work, where only the stars look upon

the struggle between man and angel. One of the gems of the exhibition is a painting by Mr. Edward E. Simmons of the "Bay of St. Ives at Evening," (No. 107.) This is a picture which grows upon one and is really a beautiful work of art. It is an early evening scene and is difficult from its simplicity, having no striking interest outside of the calm of a scene of limped waters and the hour between day and night. One of the prominent characteristics of the present exprominent characteristics of the present exhibition is its display of portraits, and the best portrait painters in the country have contributed to its success. Mr. Wyatt Eaton comes well to the point in his "Portrait of Man with Violin," (No. 49.) Mr. Eaton is a Canadian and one to be proud of, doing conscientious work and steadily improving this flowly registed protection. proving. His finely painted picture, (No, 49), is finished in execution, perfect in tones of color and life-like in the highest degree, is a striking realization of life. Mr. Eaton exhibits at the Academy of Design as well as at the Yandell gallery. Mr. Chase has among other contributions "Hide and Seck" (No. 17), a charming work, one of those interior scenes which gives one something to study and carry away, as it were, and portrays a large room with a curtain hanging at the entrance to another room and a door at the left of the canvas, from which is seen a little girl with blonde hair who is peeping out from behind the door, while another child in a white dress is approaching proving. His finely painted picture, (No, 49), peeping out from behind the door, while another child in a white dress is approaching on tiptoe from the opposite side. The attitude of the children is delightfully depicted and their expression of expectant fun in being first to call "caught" is clever and artistic. Horatio Walker, another Canadian artist, has contributed both to the Yandell gallery and Academy of Design some very high class Academy of Design, some very high work, and is recognized as one of the painters of cattle, sheep and pigs in the ex-bibitions this year, and his No. 129, "A Pig Sty," is considered his best effort. His ex-hibits at the Academy, the Water Color society and elsewhere have merited the high paise they have received, and this, one like Mr. Weir's "Still Life," is admirable in every way and appeals to the lover of art with the keenest sense of pleasure, and 'tis a pleasure to find a Canadian artist can shine among so by people of all denominations and the net proceeds are in the neighborhood of \$12,000. The following is the closing address made by Hon. Senator Thibaudeau, President of the Notre Dame Hospital, in the interests of which La Kermesse was held:

Four years ago, under circumstances similar to the present one, I had the honor to thank, in the name of the Hospital de Notre Dame and of the poor of this city the admirable ambulancieres of 1884 whose unheard of success, entirely due to their self-abnegation and devotion to the cause they had taken in hand, had assured the existence of the institution which it has been our constant endeay
It was liberally patronized to find a Canadian artist can shine among so many local luminaries. Next door to the Yandell Gallery Canadian artist can shine among so many local luminaries. Next door to the Yandell Gallery Canadian artist can shine among so many local luminaries. Next door to the Yandell Gallery Canadian artist can shine among so many local luminaries. Next door to the Yandell Gallery Canadian artist can shine among so many local luminaries. Next door to the Yandell Gallery there are some fine paintings to be seen in oil and water colors. Among the former is a group of kittens, true to life, by J. H. Dolph, called "Just Awake." One can almost hear the purr of the graceful little creatures; the bright ere expressively and admirably portrayed. Another, a water color, by E. L. Henry, after the French style, is very pleasing, "A Morning Call." The costumes are of the early part of this century. A lady in a flowered lilac muslin dress, short in waist and skirt, sandled slippers, and hair in high puffs, stands upon the door steps to receive a freind, older but somewhat similarly dressed in golden brown with a large poke bonnet with puffy pink with a large poke bonnet with puffy pink bows and flaring almost like a large hat, large bows and flaring almost like a large hat, tied down under the chin, long lace seart, work bag and long kid gloves; a beautiful face and beautifully painted. She has just alighted from a two wheeled high basketcarriage by the side of which stands the venerable coachman. The house, the lawn, and the figures, make a pleasing study. Mr. Bicknell has a fine water scene. "Afternoon near Naragansett;" the tide is coming in and the sand and pebbles seem almost to ternoon near Naragansett; the tide is coming in and the sand and pebbles seem almost to stir as the gently moving water comes closer and closer. Mr. Champney has "A hospital nurse," an earnest good face well be painted. The drawing good and a marvelously life like expression, no beauty of features hair expendicion but a market was hair as a part of the contract of the second of the statement of the second feature or hair or complexion, but a wonderful use of colors.

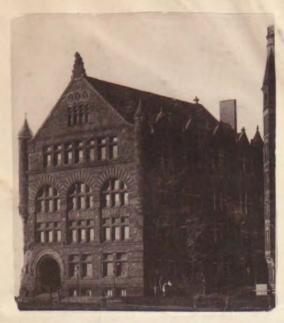
MARION MARR.



LAWRENCE SPONDENT YORK HERALD, UNITED PHESS

SPECIAL CORRESPONDENT,

SYRACUSE STANDARD NEW YORK PRESS, MONTREAL STAR.



THE ART INSTITUTE OF CHICAGO,

Michigan Avenue, Cor. Van Buren Street.

= *=

C. L. HUTCHINSON, Pres't.

EDSON KEITH, Vice-Pres't.

L. J. GAGE, Treasurer.

N. H. CARPENTER, Secretary.

W. M. R. FRENCH, Director.

CHICAGO, NOVEMBER 15, 1887.

The objects of the Art Institute are tvo-fold: First: To establish and maintain an Art Museum worthy of Chicago. Secondly: To maintain an Art School equal to any in the country.

The Art School has been in operation or eight years, and now has about three hundred pupils. Instruction is given in Drawing, Painting, Modeling and Ornamental Designing. The tuition fees nearly support the School. There are evening classes, largely attended, in which young men and women who work for a living during the day are enabled to secure instruction in Academic and Industrial Art. These classes will be made more and more useful to the public as the income of the Institute increases.

The new fireproof building on Michigan Avenue will be opened to the public November 19th. We have already the nucleus of a collection, gifts of money to be spent on Art objects for the galleries have already been received, and loans of valuable works are offered. We are now filling the new building with Art collections of great value, partly owned by the Institute and partly loaned, and we hope in time to own a permanent collection worthy of the city.

The property of the Art Institute now amounts to about \$300,000. Its bonded indebtedness is \$100,000. Its income from rents is much more than enough to pay the interest on the bonds.

To maintain the Institute in a manner worthy of the city, it is desired that citizens of Chicago interested in Art shall become Members. Annual Members pay a fee of ten dollars for the year. Governing Members pay ten dollars per annum and an initiation fee of one hundred dollars. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions and public entertainments of the Institute.

The first reception to be held in the new building will take place Saturday evening, November 19th, after which exhibitions will be continuous. Courses of lectures on Art subjects will be given during the season, free, like the exhibitions, to members and their families. We should be glad to have you become a Member. If you are willing to do so, please send your check for ten dollars to N. H. CARPENTER, Secretary, Art Institute, Michigan Avenue, and a membership ticket will be promptly sent to you.

GEORGE E. ADAMS,
CHARLES D. HAMILL,
WIRT D. WALKER,

Committee.

LIST OF NEWSPAPERS, PERIODICALS, &C.

Montreal Board of Trade Reading Room,

The issues of which for the year 1888 will be SOLD BY AUCTION, on Friday, 23rd December, 1887, at noon.

DAILIES.	WEEKLIES-CONTINUED.
	BRITISH.
CANADIAN.	
Montreal† Gazette.	London Graphic. Illustrated London News fame edikon Punch.
†Herald.	Punch.
†La Patrie.	Judy.
†La Minerve.	Fun.
Toronto Globe. Mail. F. Empure	Field.
Man. A.	Truth.
Quebec Chronicle. Ottawa Evening Journal.	Pall Mall Budget.
Hamilton Evening Times.	Athenæum.
London Free Press.	Spectator.
Winnipeg Manitoba Free Press.	Saturday Review.
Halifax Chronicle.	Public Opinion.
St. John Sun.	Economist.
Charlottetown Patriot.	Mark Lane Express.
COLONIAL.	Canadian Gazette.
St. John's, Newfoundland Evening Telegram.	Liverpool
	Manchester Weekly Times.
AMERICAN.	Newcastle Weekly Chronicle.
New York Herald.	Edinburgh Weekly Scotsman.
† Evening Post.	Glasgow Weekly Mail.
+ Commercial Bulletin.	Dublin Weekly Irish Times.
† Journal of Commerce.	CONTINENTAL.
Courrier des Etats-Unis. Boston†Advertiser.	Paris Le Monde Illustré.
Baltimore American.	Le Charivari.
Chicago † Tribune.	Marseilles Le Semaphore.
Milwaukee Sentinel.	Antwerp Le Precurseur.
Minneapolis Tribune (tri-weekly.)	
Toledo Blade.	FORTNIGHTLIES.
Detroit Free Press.	New York Art Interchange.
BRITISH.	Home Decoration.
London Daily News.	Mechanical News.
Mail (tri-weekly edition of Times)	Paris Revue des deux Mondes.
	MONTULEC
CONTINENTAL.	MONTHLIES.
Paris Le Figaro.	CANADIAN.
	Montreal† Insurance & Finance Chronicle.
Paris Le Figaro. L'Echo Agricole.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto†Monthly Weather Review.
Paris Le Figaro. L'Echo Agricole. WEEKLIES.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN.
Paris	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly.
Paris	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly. Century.
Paris	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly. Century. Scribner's. Oring. North American Review.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly. Century. Scribner's. Office. North American Review. Office.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Office. Popular Science Review. Library Magazine. Art Amateur.
Paris. Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec. † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly. Century. Scribner's. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. The Monetary Times. The Week. Grip.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New YorkHarper's Monthly. Century. Scribner's. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. The Monetary Times. The Week. Grip. Winnipeg The Commercial.	CANADIAN. Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Oing. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. The Monetary Times. The Week. Grip. Winnipeg The Commercial.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Buttetin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. Detroit Weekly Free Press. Cincinnati † Price Current.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Buttetin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. Detroit Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Buttetin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular.	CANADIAN. Montreal
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Buttetin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. Detroit Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Produce Exchange Circular.	Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Produce Exchange Circular. † Produce Exchange Circular. † Haritime Shipping Register.	Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. Detroit Weekly Free Press. Cincinnati. † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Hoduce Exchange Circular. † Horduce Exchange Circular. † Maritime Shipping Register. † Bradstreets."	Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Office. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Boston Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Ilustrated Magazine. Art Journal. Magazine of Art.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Maritime Shipping Register. † "Bradstreets." Harper's Weekly. Scientific American for Subblew't.	Montreal† Insurance & Finance Chronicle. Toronto† Monthly Weather Review. AMERICAN. New York
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Maritime Shipping Register. † "Bradstreets." Harper's Weekly. Scientific American for Subblew't.	CANADIAN. Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Illustrated Magazine. Art Journal. Magazine of Art. QUARTERLIES. BRITISH.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Maritime Shipping Register. † "Bradstreets." Harper's Weekly. Scientific American for Subblew't.	CANADIAN. Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Otics. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Boston Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Illustrated Magazine. Art Journal. Magazine of Art. QUARTERLIES. BRITISH. London Ouarterly Review.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Maritime Shipping Register. † "Bradstreets." Harper's Weekly. Scientific American for Subblew't.	CANADIAN. Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Otics. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Boston Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Illustrated Magazine. Art Journal. Magazine of Art. QUARTERLIES. BRITISH. London Ouarterly Review.
Paris	CANADIAN. Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Otics. North American Review. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Boston Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Illustrated Magazine. Art Journal. Magazine of Art. QUARTERLIES. BRITISH. London Ouarterly Review.
Paris Le Figaro. L'Echo Agricole. WEEKLIES. CANADIAN. Ottawa † Canada Gazette Quebec † Official Gazette. Montreal Journal of Fabrics. Journal of Commerce. † Canadian Trade Review. † Trade Bulletin. Le Prix Courant. Toronto The Monetary Times. The Week. Grip. Winnipeg The Commercial. Victoria, B.C British Colonist. AMERICAN. San Francisco Weekly Call. St. Louis Weekly Globe Democrat. New Orleans Weekly Times Democrat. New Orleans Weekly Free Press. Cincinnati † Price Current. Chicago † Farmers' Review. New York † Trafton's Circular. † Maritime Shipping Register. † "Bradstreets." Harper's Weekly. Scientific American Sa Subblew't	CANADIAN. Montreal † Insurance & Finance Chronicle. Toronto † Monthly Weather Review. AMERICAN. New York Harper's Monthly. Century. Scribner's. Office. Popular Science Review. Library Magazine. Art Amateur. Art Age. Art Review. The Curio. Atlantic Monthly. BRITISH. London Chamber of Commerce Journal. British Trade Journal. (Gov.) European Mail. Fortnightly Review. Nineteenth Century. Contemporary Review. English Illustrated Magazine. Art Journal. Magazine of Art. QUARTERLIES. BRITISH.

and Pendicals marker thus: _ Bureous Verilar american Record

CATALOGUE

-OF-

Japanese ****art*** Objects

CONSIGNED BY

MESSRS. A. DE'ATH & CO.,

DIRECT FROM

KOBE-HIOJO, JAPAN.

To be sold by Auction at the stores formerly occupied by Messrs. H. & H. MERRILL,

Nos. 1682 and 1684 Notre Dame Street,

Monday, Tuesday and Wednesday,

JUNE 18th, 19th & 20th,

At Two o'clock each Afternoon.

M. HICKS & CO.,

CATALOGUE

ATTENTION IS REQUESTED

To this large and costly consignment of Japanese Art Objects, which will be found both interesting and instructive. Among the collection there are specimens of the various industries of that far-off country, embracing examples of Antique Ware of quaint and curious forms; also, modern productions, remarkable for their beautiful designs and rich decorations.

Messrs. De'Ath & Co., in selecting these goods, have done so with great care, cautious to send none but the finest produced in each class represented, and we have no hesitation in pronouncing this collection the best offering we have yet made.

The goods are now on free exhibition, and you are cordially invited to call and view them.

Date of sale: Monday, Tuesday and Wednesday, June 18th, 19th and 20th, at 2 o'clock each afternoon.

M. HICKS & CO.,

Auctioneers.

CATALOGUE.

- 1. 2 Sage Zundo Vases.
- 2. 6 Owari Vases.
- 3. 12 " Toilet Pots.
- 4. 12 Sumitsuki Cups and Saucers.
- 5. 6 Imari Tea Jars.
- 6. 6 Sage Bowls.
- 7. 24 Imari Plates.
- 8. 2 Sage Dobin.
- 9. 2 "
- 10. 2 Imari Bottles.
- 11. 6 Sage Bowls.
- 12. 2 Imari Umbrella Vases.
- 13. 12 Biscuit Cups and Saucers.
- 14. 2 Bishiu Dobin.
- 15. 2 Sage F. '
- 16. 12 Imari Plates.
- 17. 2 Owari Bottles and Cups.
- 18. 9 Sage Trays.
- 19. 3 sets, each 3 Lotus Bowls.
- 20. 4 Sumitsuki Vases.
- 21. 12 Sage Cups and Saucers.
- 21A. 2 Umbrella Vases.
- 22. 2 Sumitsuki Dobin.
- 23. 2 Sage F.
- 24. 2 Owari Bottles.
- 25. 2 Imari W. Bottles.
- 26. 3 sets, Sage Bowls.
- 27. 2 Bishiu Tea Jars.
- 28. 12 Imari Cups and Saucers.
- 29. 2 Sage Vases.
- 30. 2 Owari "
- 31. 2 Imari "

- 32. 2 Owari Fan-Shaped Bottle Vases.
- 33. 2 Imari Pot Vases.
- 34. 2 Sumitsuki Umbrella Vases.
- 35. 1 Bishiu Tête-à-Tête Set.
- 36. 12 Imari Plates.
- 37. 2 Sage Cover Bowls.
- 38. 1 Imari Kiku "
- 39. 2 " Vases.
- 40. 2 Sage
- 41. 2 Imari Gourds.
- 42. 2 Sumitsuki Tea Jars.
- 43. 2 Sage Vases.
- 44. 2 Imari Bag Jars.
- 45. 2 sets, each 3 Bowls.
- 46. 1 Biscuit Tête-à-Tête Set.
- 47. 1 Imari Tea Jar.
- 48. 2 Sage Kiku Vases.
- 49. 2 Sumitsuki Vases.
- 50. 2 Imari Tea Jars.
- 51. 12 Hirado Plates.
- 52. 12 Imari "
- 53. 6 " Plaques.
- 54. 6 " "
- 55. 6 " "
- 56. 6 "
- 57. 2 " Umbrella Dragon Vases.
- 58. 2 Imari Vases.
- 59. 2 " "
- 60. 2 " Bag Hibachi,
- 61. 2 " Vases.
- 62. 1 Owari Tea Jar.
- 63. 3 Imari Plaques.
- 64. 3 "
- 65. 1 " "
- 66. 2 sets, each 3 Sqr. Plaques.
 - 67. 1 Biscuit Tea Set.
- 68. 4 Imara Bud Bottles.
- 69. 2 " Cover Jars.
- 70. 2 " Hibachi.

- 71. 1 Imara Bowl.
- 72. 2 " "
- 73. 1 " .
- 74. 2 Imara Sumitsuki Vases.
- 75. 1 Biscuit Tea Set, 9 pieces.
- 76. 2 Imari Vases.
- 77. 2 " "
- 78. 2 " "
- 79. 2 " Bag Hibachi.
- 80. 1 Biscuit Tea Set.
- 81. 2 Imari Bowls.
- 82. 1 " Lacq. Bowl.
- 83. 1 set, 3 Imari "
- 84. 2 " 3 " Plaques.
- 85. 2 Imari Plaques.
- 86. 2 " "
- 87. 2 " Sqr. Plaques.
- 88. 1 " Plaque.
- 89. 1 " "
- 90. 6 " Cobang Trays.
- 91. 2 sets, each 3 Bowls.
- 92. 1 Imari Bowl.
- 93. 2 " Vases.
- 94. 2 " Sqr. F. Pots.
- 95. 2 " Oct. " "
- 96. 2 " Vases.
- 97. 2 " Gourds.
- 98. 4 sets, each 3 D. F. Pots.
- 99. 2 " " 3 Sqr. F. "
- 100. 2 " " 2 " " "
- 101. 2 Sage F. Pots.
- 102. 2 sets, each 2 F. Pots.
- 103. 2 Sage F. Pots.
- 104. 2 " "
- 105. 2 " " "
- 106. 2 " " "
- 107. 4 Bronze Paper Weights.
- 108. 2 Antimony Bronze Vases.
- 109. 4 Bronze Candlesticks.

- 110. 1 set, Temple Bronzes.
- 111. 1 " 5 Table Gongs.
- 112. 2 Aka Bronze Vases.
- 113. 2 Yoshida Candlesticks.
- 114. 2 Aka Elephants.
- 114A. 1 Aka Elephant Koro.
- 115. 2 Osaka Bronze Koro.
- 116. 2 Aka Bottles.
- 117. 2 Dragon Vases.
- 118. 2 Assyrian "
- 119. 66 2 Hibachi.
- 66 66 119A.
- 120. 1 Bronze Figure with Bell.
- 66 120A. 1 Koro.
- 121. 1 Aka Zundo Vases.
- 122. 2 Shimasada
- 66 . Koro. 123. 1
- 124.
- 2 Yoshida Candlesticks.
- 125. 2 Dargon Vases.
- 126. 1 Bronze Bell, etc.
- 127. Gong, "
- 66 66 128. 1 Inlaid
- 1 Old Temple Gong, etc. 128A.
- 1 Bronze Koro, with Figure "God of Tempest." 128B.
- 128c.
- Incense Burner, "Birds on tree." 128p.
- 129. 1 Inlaid Gong and Stand.
- 130. 1 Iron Kettle.
- 1 66 131.
- 132. 1 Metal
- 133. 2 Basket Wall Vases.
- 2 Bee 134.
- 1 set, 3 Bronze Baskets. 135.
- 4 Inlaid Paper Weights. 136.
- 137. 2 Vases.
- 66 2 66 138.
- Candlesticks. 139. 2
- 2 Vases. 140.
- 141. 1 Bronze Figure.

5

```
2 Bronze Candlesticks.
143.
         2 Inlaid Vases.
144.
144A
        1 Feudal Sword
145.
        2 Inlaid Vases
146.
       12 Enamel Napkin Rings.
147.
        2
             "
                   Tea Jars.
148.
                   Vases.
149.
                   Plaque.
                      66
150.
151.
        1
                      66
152.
        2 Oriental Vases.
153.
        1
                   Gong, etc.
154.
        1 Inlaid Bronze Plaque.
155.
                 Iron Vases.
156
        2 Tokio Brooches.
            "
157.
158.
                 Paper Knife.
159.
        1 Metal Mirror.
160.
            66
        1
                66
160A.
160<sub>B</sub>
        1 Complete Suit Feudal Armour.
160c.
                      "
161.
        6 Lamp Table Fans.
162.
163.
164.
        3 Fire Grate
165.
        3
166.
        2
            "
                         66
167.
        2
            66
                        "
168.
169.
            66
170.
            66
171.
                        66
172.
173.
        1 Huroki "
174
175.
             66
                 Fan.
```

142.

176.

3 Folding "

```
3 Hair Bamboo Kakemonos.
177.
                  66
178.
           66
179.
       3
180.
181.
        2 Emb.
                  66
182.
        1 Chinese Teapot.
183.
       1
            66 66
184.
       12 Japanese Silk Handkerchiefs.
185.
       12 Chinese Handkerchiefs.
            66
186.
       12
187.
        1 Pair Costume Figures.
                 66
188.
                           66
                  66
189.
189A.
190.
        2 Emb. Satin Kakemonos.
191.
                           66
192.
        2
                  66
193.
        2
                      Cushions.
                  66
                          66
        2
194.
                  66
195.
                  66
196.
        1
                          66
197.
                  66
198.
                  66
                      Panel.
                       66
199.
200.
        1 Mantel Satin.
                  66
201.
        1
        1 White Brocade Shawl.
202.
        1 Salmon " "
202A.
        1 Chinese Crape "
203.
         2 Bamboo Bric à Brac Brackets.
204.
                           66
        2
205.
                                  "
        2
206.
        2
                    66
                           66
207.
                         _ 66
208.
        2
                   4 o'clock Tea Table.
209.
         1
                   Cabinet.
210.
         1 Carved Inlaid Cabinet.
211.
212.
        4 Bamboo Pockets.
                    66
        6
             66
213.
```

```
214.
         4 Bamboo Pockets
215.
                    Wall Pockets.
              "
216.
        3
                    Kakemonos.
217.
        3
218.
        3
              66
                         66
219.
        3
              "
220.
        3 H.P. Bamboo Blinds.
221.
222.
        2
            "
223.
         2
224.
        2 Plain
                            66
             "
                            66
225.
226.
                    ..
                            "
        2 Fancy
227.
        2 Japanese Mats.
                              3 x
228.
        2
229.
               66
                      66
                                  66
230.
                              3 x 12.
231.
232.
233.
                                  66
234.
        1 Bizen Grass Mat.
                                3 x
                                      6.
235.
236.
             66
                          66
                                    66
237.
                          66
                                    66
238.
                          66
                                   66
239.
240.
241.
             66
242.
        2 Sakai Rugs.
243.
            66
                   66
                  66
244.
                         6 x
                               9.
245.
                  "
                         7 x
                               9.
        2 Flax Mats.
246.
247.
               Rug.
248.
                  66
249.
        6 Kochi Bottles.
250.
251.
        4
                    46
252.
```

- 253. 2 Kochi Bottles.
- 254. 24 Sake Cups.
- 256. 24 "
- 256. 24 Owari Trays.
- 257. 4 Banko Vases.
- 258. 4 Awaji "
- 259. 2 Cabinet Pots.
- 260. 2 Hayashi Kibicho.
- 261. 12 Biscuit Cups and Saucers.

44

- 262. 4 Bunko Wall Vases.
- 263. 2 Bishiu Vases.
- 264. 2 Kochi
- 265. 2 sets, each 8 F. Pots.
- 266. 2 Kochi Vases
- 267. 12 Eggshell Cups and Saucers.
- 268. 2 Bishiu Dobin.
- 269. 12 Eggshell Cups and Saucers.
- 270. 2 Cabinet Pots.
- 271. 2 Bishiu Tea Jars.
- 272. 2 Awaji Etruscan Vases.
- 273. 2 Bishiu Vases.
- 274. 2 Awaji Hibachi.
- 275. 12 Eggshell Cups and Saucers.
- 276. 2 Coral Red Bottles.
- 277. 2 Hayashi Hibachi.
- 278. 12 Eggshell Cups and Saucers.
- 279. 4 Kinkosan Vases.
- 280. 2 Cabinet Pots.
- 281. 1 Bishiu Dobin.
- 282. 1 Kaga
- 283. 6 Eggshell Cups and Saucers.
- 284. 6 " " " "
- 285. 2 Owari Fan Trays.
- 286. 2 Bag Tea Jars.
- 287. 2 Sage Vases.
- 288. 1 Coral Tea Jar.
- 289. 2 Gourd Bottles.
- 290. 1 Cottage Tea Set.
- 291. 1 Toilet set, 3 pieces.

```
292.
       2 Cabinet Pots.
293.
       6 Eggshell Cups and Saucers.
                    16 16 16
294.
      12
295.
       1 Multi-Sided Dobin.
296.
297.
       2 Imari Tea Jars.
298.
       1 Kinkosan Pot.
299.
      12 Eggshell Cups and Saucers.
300.
       1 Koga set, 3 pieces.
301.
       2 Nishada Morikin Vases.
302.
       2 Bag Vases in Red.
303.
       1 Hayashi Cottage Set.
304.
        2 Owai Tea Jars.
305.
      12 Eggshell Cups and Saucers.
306.
        2 Kaga Gourd Vases.
307.
        1 Hayashi Dobin.
             ..
308.
309.
        1 Cottage Tea Set.
310.
       2 Tokio Travs.
311.
      12 Bishiu Plates.
312.
      12 Eggshell Cups and Saucers.
312A.
       1 Dohachi Bowl in pure white glaze.
312в.
       1 Scifu Tripod Vase in pure white glaze.
313.
        2 Imari Bottle Vases.
314.
        1 Kaga set, 3 pieces.
315.
        1 Hayashi Dobin.
316
317.
318.
      12 Eggshell Cups and Saucers.
                    66
319.
      12
320.
        1 Awaji Bamboo Vase.
321.
        1 Bishiu Cover Jar.
322.
      12 Imari Plates.
323
        2 Kaga Gourd Bottles.
324.
        2 Morikin Vases.
```

2 Imari Multi-Hibachi.

1 Unshin Gourd Vase.

1 Kaga Koro.

2 Imari Vases.

325.

326.

327.

328.

- 329. 2 Kaga Roppa Vases.
- 330. 1 Hayashi Dobin.
- 66 331. 1
- 332. 12 Eggshell Cups and Saucers.
- 333. 2 Kinkosan Buckets.
- 334. 9 Tea Jars
- 335. 1 Kaga Jar.
- 336. 2 Cabinet Pots.
- 337. 12 Eggshell Cups and Saucers.
- 338. 1 Imari Jar.
- 66 339. 12 Plates.
- 340. 1 Kaga Jar.
- 341. 1 Bishiu Dobin.
- 342. 6 Eggshell Cups and Saucers.
- 343. 6
- 344. 12 sets, each 2 Bowls and Plates.

66

- 345. 2 Owari Vases.
- 346. 2 Morikin "
- 347. 2 Nishada Hibachi.
- 348. 2 sets, each 3 Imari Trays.
- 349 1 Nishida Butterfly Tea set, 9 pieces.

66

- 350. 2 Sumitsuki Vases.
- 351. 2 Morikin
- 352. 2 Kinkosan
- 353. 2 Kaga
- 354. 1 Bishiu Bowl.
- 355. 1 Imari Kiku Bowl.
- 356. 1 Bishiu Dobin.
- 357. 10 Eggshell Cups and Saucers.
- 358. 2 Taizan Vases.
- 359. 2 Morikin Bowls.
- 66 360. 1
- 2 66 Hibachi. 361.
- 66 362. 1 Koro.
- 363. 1 Kaga Plaque.
- 364. 2 Ivory Vases and Stands.
- 365. 2 Kinkosan Vases.
- 2 Mishada Awari Vases. 366.
- 367. 1 Toilet set, 14 pieces.

368.	2 Kutani Gourd Vases.
369.	1 "Koro.
370.	1 Kaga Spiral Neck Bottle.
371.	2 sets, each 3 Imari Kiku.
372.	1 Sage Crackled Plaque.
373.	1 Kaga Plaque.
374.	1 Morikin "
375.	2 Imari Vases.
376.	1 Kaga Tea Set, 15 pieces.
377.	2 Taizan Trays.
378.	1 Nishida Boat Bowl.
379.	2 Kaga Vases.
380.	2 Morikin "
381.	2 Hayashi Kutani Jars.
382.	2 Imari Bottle Vases.
383.	1 Hirado Bowl.
384.	1 " "
385.	1 Morikin "
386.	1 Kaga "
387.	2 Morikin Hibachi.
388.	1 Hirzen Pot Vases.
389.	2 Kinkosan Hibachi.
390.	2 Imari Wall Plaques.
391.	2 " " "
392.	2 " " "
392A	1 Chinese Platter.
393.	2 Kinkosan Bottle Vases.
394.	1 Morikin Koro.
395.	2 " Vases.
396.	1 "Koro.
397.	2 Cutani Vases.
398.	1 Morikin Koro.
399.	2 Kaga Vases.
400.	2 Morikin Hibachi.
401.	1 Hirado Vase.

"

1

2 Morikin Vases.

12 Imari Cups and Saucers.

Bowl.

402.

403. 404.

405.

```
406.
        1 Kaga Tea set, 15 pieces.
407.
       12 Hirado Cups and Saucers.
408.
        1 Imari Pot Bowl.
409.
             " Vases.
410.
                Cake Stands.
411.
        1 Bishiu Tea set, 40 pieces.
412.
        1 Morikin set, 2 Vases and Centre Koro.
412A.
        2 Inlaid Bamboo Vases.
413.
        3 Pairs Lacquered Trays.
414.
        2
            66
                    66
                              66
        2
415.
        2
416.
        2
417.
418.
        2
419.
        1
419A.
        2
419B
        2
            60
420.
        1 set, 6 Cobang Trays.
421.
           " 3 Lacquered "
422.
        1
           " 3 Inlaid
423.
        1 Lacquered Work-Box.
424.
        1
425.
        1
                      Writing-Desk.
426.
        1 Inlaid Paper Case.
427.
        1 Lacquered Work-Box.
428.
                     Cabinet.
429.
        1 Inlaid W. B. Cabinet.
430.
        1 Lacquered Cabinet.
431.
                     Table.
              "
                       66
432.
             - 46
433.
434.
        1
                     Chess Table.
435.
        1 Inlaid Table.
436.
                    66
437.
        1
                 Cabinet.
        1
            "
                     "
438.
439.
        1 Idzu Lacquered Tray.
```

1 set, 3 Lacquered Bail Tray.

1 Pair Inlaid Idzu Tray.

440.

441.

```
442.
        1 Pair Inlaid Idzu Tray.
       1 Lacquered Work-Box.
443.
444.
       1
                    Cabinet.
       1 Bamboo Tray.
445.
       1
446.
447.
        1
448.
        1
                  Cabinet.
        2 Lacquered Glove Boxes.
449.
        1 set, 2 Handkerchief "
450.
        1 " 2 Glove
451.
        1 " 2 Handkerchief Albums.
452.
453.
           " 2 Glove Boxes.
        1 Lacquered Tea Caddy.
454.
        2 sets, each 3 Lacquered Bread Trays.
455.
456.
        1 Lacquered Cabinet.
             66
457.
458.
        2 Inlaid Boxes.
        1 Lacquered Cigar Box.
459.
                     Card "
460.
        2
                     66 66
                                in Case.
461.
        1 set, 4
        2 " each 3 Camphor Handkerchief Boxes.
462.
        1 Camphor Cabinet.
463.
              66
                      66
464.
              66
465.
        2 Lacquered Fan Brackets.
466.
467.
        2
                     Fancy
468.
        2
               66
                     Fan
        2
                     Gourd
469.
470.
        2
                     Fancy
471.
                     Bric à Brac Brackets.
                     Fan Brie à Brac "
472.
        1 Corner What-Not.
 473.
 474.
       12 sets, each 3 F. Mats.
            66
                    6 B.
 475.
                    6 "
            66
                 66
 476.
        3
 477.
       12 Iyo Baskets.
 478.
         6 Arima Cobang.
         6 "
 479
```

480.

6 Iyo Baskets.

```
481.
         6 Ivo Baskets.
         2 Arima Fan Baskets.
482.
483.
         3 sets, each 3
484.
         3
                       3
                            "
         2
485.
                      5
486.
         2
             "
                  66
                       3
487.
         2
             "
                       2
                            "
                  66
488.
         2
                  66
                       2
                            66
489.
         2
             66
                      3 Cobang.
490.
         2
             66
                  66
                      3 Baskets.
491.
         2
            66
                  "
                            "
                      3
492.
         1
                      2
493.
         1
                  66
                      2
494.
                      2 Market Baskets.
495.
         1 Market Basket.
496.
         1 Picnic
497.
498.
         1 set, 3 Paper Baskets.
            "
                3
                     66
499.
                          Vases.
                             66
500.
                3
501.
         1
                3
                          Baskets.
502.
         1
            "
                3
                     66
                          Vases.
503.
            "
               2
                     66
                             "
504.
         1 Lady's Work-Basket.
                          "
505.
                          "
506.
                          66
507.
508.
           set, 2 Clothes-Baskets.
509.
         1 Clothes-Basket.
510.
511.
512.
513.
                  "
                  "
514.
515.
           Bamboo, Sticks.
              66
516.
        2
                       "
517.
        2
              "
                       66
        2
518.
519.
        2
```

```
519A.
        1 Bamboo Stick.
520.
         1
521.
         1
522.
523.
523A.
         1
524.
         3 Japanese Sunshades.
525.
526.
         2
527.
         2
         2
528.
529.
         1
                     Umbrella.
530.
         6 Doz. Hand-Fans.
531.
         2
532.
         2
533.
         1
534.
535.
         2 Bamboo Easels.
536.
537.
         2
         2 H.P. Paper Screens.
 Al.
 A2.
         2
                           "
 A3.
            66
 A4.
         2
            66
 A5.
         1
 A6.
            66
 A7:
 A8.
 А9.
л10.
         1 Embroidered Silk Screen.
A11.
A12.
         1
л13.
         1
A14.
         1
A15.
         1
A16.
         1
A17.
         1
A18.
         1
A19.
         1
```

```
A20.
       1 H.P. and Embroidered Silk Screen.
              66
                 (6 (6 (6
A21.
       1 .6
A22.
       1
                     66
A23.
       1
              66
                     66
                            Screen.
A24.
       1 Embroidered Screen in Frame.
A25.
      1 H.P. Bamboo Screen.
      1 Table Screen Embroidered.
A26.
A27.
      1 H.P. Silk Screen.
       1 " Paper "
 A.
              66
      1
 B.
 C.
       1
 D.
      1
  E.
                    66
      1
  F.
 G.
      1 Embroidered Satin Screen.
                     66
                          66
 H.
                           66
      1
 I.
                     66
                          66
 J.
 K.
      1 H.P. and Embroidered Silk Screen,
      1 " " " "
 U.
           Embroidered Satin
 L.
      1 Embroidereed "
 M.
      1
 N.
                                  66
      1
 0.
 P.
      1
 W.
                                 66
      1
            66
 Q.
      1
            66
 R.
```

Horace Vernet's Hamous Painting.

" THE SOLDIER OF WATERLOO."

The painting on canvas by Horace Vernet measures in height 178 by 213 in width. It represents a well-known subject:

"The Last Soldier of Waterloo."

A page of contemporaneous history, it is also in a manner the lugubrious epic poem of one of the greatest military epochs of modern times, and the artist used to say of this chefd'œuvre: "This is certainly not the worst of my works." We find in that reserved language the best eulogy of this picture.

A Grenadier of the Guard surviving to the terrible battle, though wounded, is burying his fallen comrades; on the foreground a cannon and a standard, surmounted by the Imperial Eagle, are seen partially covered with earth. Dead bodies of men and horses, with ruins of all sorts, strew the ground, adding to the horror of the battle scene which is lit up by the pale rays of the sun setting behind clouds furrowed by flashes of lightning, the lurid sky seemingly blending the roar of thunder with the detonations of artillery and the horrors of

Amidst these mournful surroundings stands the Grenadier of the Guard, seemingly absorbed, as Marius at Minturnes, by the awful scenes around him.

The armies of coallied Europe have just crushed down in the plains of Waterloo the battles Giant and his Homeric legions. It is impossible not to be struck with admiration, and penetrated with a pious emotion, in contemplating attentively the features of the Grenadier, they are in themselves a poem in which one seems to read over one of Dante's own pages. In the sad and striking expression of his heroic figure appear the genius and the French sentiment of the illustrious painter; it is personification of the country in mourning and stricken down but not vanquished, the ominous flash in the eyes of the soldier seeming to prognosticate a last revenge. The face of the Grenadier, a veritable poem in itself, represents, it is said, the features of General, Count of Colbert, intimate friend of the Artist, and who took part in the battle of Waterloo in which he was dangerously wounded. It is at his intention, and perhaps while inspired by the patriotic spirit of his illustrious friend, that Horace Vernet composed this painting in 1821. Vernet was than 32 years of age, and had just painted another drama: " The Death of Poniatowski."

The name of Horace Vernet is of those best known and appreciated in France. His great paintings are found at the Grand Musée du Louvre and de Versailles. The celebrated painter Paul Delaroche was Horace Vernet's son-in-law.

Horace Vernet's works continue to enjoy in France a well-merited appreciation, and are highly sought after.

The "Soldier of Waterloo" was controlled and appraised by the first experts of Paris Mr. Haro & Sons. These authorized appraisers will give, if required, further information on the authenticity and the value of the painting.

AN EXHIBITION

Or the Works of Many Masters in Oil and Water Colors. /1/0/85

The paintings from French, Italian, German, Polish, English, American and Canadian artists, on exhibition at W. Scott & Son's establishment, on Notre Dame street, is attracting attention in art circles. These paintings, numbering eighty, are by the following artists: James A. Aitken, Walter Blackman, H. R. Bloomer, J. M. Barnsley, Corot, Aug. Durst, L. Deschamps, Edouard Frere, W. Gegerfelt, J. Hammond, Henri Harpignies, Chas. Jacque, J. G. Jacquet, A. Mauve, H. W. Mesdag, Adolphe Monticelli, Albert Neuhuys, F. McWhirter, L. G. Pelouse, Rubens Santoso, F. Smith-Hald, T. Tofano, H. Thorsey, Emile Vanian, W. Weld Pelis Thompson, Emile Vernier, Wm. Wyld, Felix Ziem, E. Flos, E. Esbens, F. Linder, David Law, C. O. de Penne, C. Saunier, H. Ten-Kate, R. Tusquet, J. Jacque Veyrassot, and L. Tisson.

On entering Mr. Scott's studio the visitor is apt to find the place inhabited by a coterie of our critics and connoisseurs absorbed in admiration of the different bits that take their fancy. Ordinary mortals are quickly overcome by the solemnity of the silent chamber with its living statues. You can hear the proverbial pin fall. The collection

is said to be well worth seeing.

Lord Lansdowne has just sold three of his finest pictures, two Rembrands and a Cuyp, for a reported price of \$250,000. The purchaser is Sir Edward Guinness.

Sir Noel Paton, the great Scotch artist, has about completed his picture representing the last moment of the temptation of Christ by Satan according to St. Matthew. The Divine figure is seated on a rocky mountain summit. where the tempter hovers behind and points to the distant city, brilliant against the horizon. The effect is startling and the picture a great one.

A BRITISH ARTIST, The Loss Sustained by the Death of Frank Holl, the English Painter.

The death at the age of 44 of Mr. Frank Holl, the English painter, leaves as great a gap as that of Cecil Lawson some years ago. The British landscape school felt the blow of Lawson's death, but Frank Holl was known best for portraits, some critics maintaining his title to the first place in that line of art. His reputation was made with the known best for portraits, some critics maintaining his title to the first place in that line of art. His reputation was made with the paintings of English life, generally scenes tinged with melancholy, for he shared the predilection of the British poets for sad themes. The recognition by the Queen of a simple, well-composed interior view called "The Lord Gave and the Lord Hath Taken Away" gave the young artist that patent of nobility which causes loyal Britons to pay pounds instead of shillings with small regard to the question of artistic merit. The Queen ordered a picture of him and he won a travelling Fellowship. Subsequent pictures, as their names testify, appealed to the lightly-won sympathies of the public; such as "The Village Funeral," "Deserted," "Want: Her Poverty but Not Her Will Consents," and "Newgate: Committed for Trial." Many of these are well composed, most of them are simple scenes of low and middle class life, and all, when given in black and white, are somewhat touching. But in the management of oils Mr. Holl was not any happier than other British artists who have risen to high favor in their own country without gaining the suffrages of connoisseurs in other lands. He told charming stories, but he was not a great master of the medium which the fashion of his day compelled an artist to work with under penalty of laboring without hire. His talents were better suited to water colors, which had sunk to a subordinate position in England at the time he began his career. Of late years it was

As A PORTRAIT PAINTER

that Mr. Holl kept before the public. Those why scoff at Management of the public. Those

ate position in England at the time he began his career. Of late years it was

AS A PORTRAIT PAINTER
that Mr. Holl kept before the public. Those who scoff at Messrs. Whistler and Sargent as clever but shallow painters approved of Frank Holl and found in his carefully-wrought figures, well posed, well drawn, and even good in color as a general thing, the elements that seemed needful to uphold British art against the inroads of Belgians like Alma Tademā, Frenchmen like Legros, and Americans like the Impressionists before mentioned. Mr. Holl painted almost as many distinguished persons as Mr. George F. Watts, and his work was, if never so interesting, more evenly successful than the latter's. His sitters were more political than literary and artistic. Fine things are said in some quarters of his latest likeness of a great man, that of Mr. Gladstone, painted for presentation to Mrs. Gladstone at the recent festival at Hawarden in honor of her golden wedding. When we consider the slow but constant improvement of Frank Holl in a technical way and his comparative youth, it is evident that British art has sustained a serious loss.

—N. Y. Times.

"I have mentioned two of the objects of the late Mr. Holl's ambition—the painting of Her Majesty's judges in a group, and the representation of feminine beauty. But stronger even than his hopes in this respect was his desire to paint Prince Bismarck. That's what I should like to do,' he once cried when we were talking over his future work, 'more than anything else on earth. What a magnificent head the man has! I wonder if he would let me paint him if I got the necessary introduction? I should like to see if I could not measure swords, or brushes, at least with Franz Lensbach. Mr. Holl's work, as I have said, brought him into contact with the most eminent and delightful men of the day. Of his experiences he usually made notes, having the possibility of an autobiography is view when those who might object would no longer be in a position to do so. Of course, during the many hours' sitting which posing for a portrait involves plenty of opportunity occurs for conversation, and of such opportunities it was Mr. Holl's wont to avail himself to the utmost, not only for the sake of obtaining greater insight into the characters of his sitters, but also with a view to self-improvement, as well as from a desire to avoid any approach to boredom to the sitter, which would necessarily be reflected in the face. One of these incidents lithink I may, without charge of indiscretion, recount as he told it to me. When he was painting the portrait of Mr. Bright he incidentally mentioned that he was about to perform the same operation on Mr. Gladstone. 'It must be a very painful thing for you, Mr. Bright, he hazarded, 'that after all these years you should have found cause to sever your connection?' Indeed, it is,' responded Mr. Bright, with a sigh, 'to think that after we have trodden the same path together, shoulder to shoulder and hand in hand, we should be forced apart in the evening of our live! And by what? By a bogey that has risen up within him and is beckoning him away from duty and sense—by a Frankenstein. Do you know, Mr.

Wight & Thumm, Importers of Paintings, Etchings, Engravings & Art Publications,

Specialties from Boussod, Valadon & Co. successors, Goupil & Co. Paris

296 5th Avenue, New York

A GIFT TO THE NATIONAL GALLERY.

Sir John Savile, G.C.B., Her Majesty's late Ambassador in Rome, and already a benefactor of the National Gallery, has just made to that institution a very welcome gift. It consists of a small sketch by Murillo, welcome gift. It consists of a small sketch by Murillo, three pictures of still-life of the highest quality, and 59 small copies in oil colour of pictures by Velasquez at Madrid. Arrangements are being made for these last to be hung in a room on the ground floor, where they will as soon as possible be exhibited to the public. The other pictures will be hung upstairs as soon as they have been placed under glass. The Murillo is a very beautiful sketch by the master for his large picture of "The Birth of the Virgin," now in the Louvre; and, like many of the sketches of Murillo, is so light in touch, so exquisite in colour, as to be, from an artistic point of view, preferable to the finished picture. The other three are (1) a small canvas with lemons and a glass, painted with extraordinary brilliancy, and signed "Jan van de Velde," a very rare master, probably the uncle of the well-known painter of ships; (2) a small panel picture of various still-life objects, including a Japanese sword, signed "H. Steenwyck," also a very rare painter, and not to be confused with the painter of church interiors; (3) a picture with a loaf of bread and a bottle, signed "Chardin, 1773." This will be a welcome addition to our very scanty collection of French pictures. In quality it is as fine as any of the Chardins in the Louvre. It may be added that all the pictures are in the most excellent condition.

PHILIPPOTEAUX' PAINTING. The Famous Picture, "Christ Entering Jerusalem," at the Queen's Hall.

The Famous Picture, "Christ Entering Jerusalem," at the Queen's Hall.

The painting which is now on view in the Queen's hall representing the Saviour entering Jerusalem, may be described in one phrase—realism and soul happily combined. The French artist, Philippoteaux, whom the writer only knew as a painter of cycloramas, has here clearly made an artistic advance and produced a work of very high merit and almost startling effect. The treatment, the poses and grouping are excellent, the perspective admirable, the costumes and architectural detail absolutely correct, and the coloring exquisitely distributed so as to make a harmonious whole. The scene chosen represents Christ passing through one of the gates of the city seated on an assled by John, whose face wears an expression of controlled anger at overhearing the sneers of three scornful Pharisees standing near by. Behind come the other apostles and the multitude, Peter the central figure with his staff. Palms are being waved and shouts of joy rise from the crowd—preceding the Saviour are several beautiful children who gleefully scatter flowers as they go. On each side are characteristic figures, Lazarus and others, the whole forming a grand and almost speaking effort. One female figure in particular in the foreground is a most striking evidence of the artist's great skill and taste. She is kneeling and is evidently of strong and wilful passions and the passing look of silent enquiry, an expression of momentary submission, she knows not why, to the glance of the Christ, her troubled look of waiting, are evidently depicted with the purpose of showing the Saviour's power. Another woman gazes upon Him with clasped hands, her eyes filled with a wealth of love for the truth and a desire of knowledge, and so on throughout the picture. Each figure is a subject for study, and yet none have been given undue promupon Him with clasped hands, her eyes filled with a wealth of love for the truth and a desire of knowledge, and so on throughout the picture. Each figure is a subject for study, and yet none have been given undue prominence by the artist; not even that of the Saviour. The eye of the spectator is not confused with glaring contrasts and daubs of bright color, too often the case in these large paintings; so realistically and artistically has the grouping been made that while the Saviour is the principal figure, yet all of the others seem absolutely necessary to complete the scene. Christ wears a white robe. His face is full of kindness and love and grows upon the spectator—it is not a French face, but is evidently a dream or ideal of the artist. In this he is free from the fault of many artists who have placed their own nationality above historical truth. The painting of the ass is admirably done and the foreshortening exceedingly clever, reminding one, in a measure, of Paul Potter's famous bull.

The picture is a large one and educational. It should really to the same a substantial to the same and the face of the artist and the same and the same

The picture is a large one and educa-tional. It should really be seen by every one, young and old. It tells a story; it is truly artistic and deserves a very high measure of praise.

at the picture, stand three secfting Pharisees, and it is remarkable that these men, with the exception of Joseph, are the sole representatives of what are called the higher classes. In front of the procession men fling down their robes, children scatter flowers and palm branches. To the left, in strange contrast to the sneering Pharisees, are the maimed, the sick and the Magdalene. From the streets and alleys, on all sides, hurry the inhabitants attracted by the noise, whi e in the distance towers the temple partly hidden by the feathery palms which wave above the near walls of the city. The figure of Christ placed immediately in the centre of the picture, and clothed in white robes, at once attracts the eye, from the surrounding mass of colors displayed in the robes and head shawls of the crowd. The artist has evidently tried to portray the kindly pity which the Man of Sorrows must have felt for the excited multitude, to-day receiving Him as a Conqueror, to-morrow to shout with equal clamour "Crucify Him! Crucify Him!" The grouping in this work is excellent, as also the coloring, here and there may perhaps be found, by the critical eye, some faulty bits a drawing, but as a whole the picture is all worthy of a visit, as bringing vividly the mind the opening scene of the

PHILIPPOTEAUX'S GREAT PAINTING,

"Christ Entering Jerusalem."

"Christ Entering Jerusalem."

"This large and beautiful painting, which is on exhibition at the Queen's Hall, covers a canvas 284, feet by 194, and is strikingly peculiar in its perfections and slight defects. At first glance it, in a way, bewilders the spectator, with the confusion of expressions and the variety of spects that it presents. It would be impd able to state to what school it belongs." It certainly is not Flemish, ner yet Italian; again, there is some of the banish, and much less the German about it. Even the Orientalism that must necessarily appear in the rendering of such a subject is subdued, It has beauties that would do honor to the pencil of Domenichino, and defects that indicate the absence of a master's perfect hand. Its scenic appearance, although devoid of landscape, would recall Claude Lowaine's inimitable touch, or still more forcibly the tracings of Salvator Rosa. The figure of Christ is the most perfect, and the attitude of the animal he rides is the most strikingly correct rendering. The white robe of the Saviour is a pleasing departure from the blue, purple and red garments generally shewn in representations of Him. In fact, as He was poor and humble, this white is more in accordance with His circumstances, as the Tyrean and red dyes of those days were very costly. In fact very little flash of color appears on the canvas, and, therefore, when a red turban or blue cloak, or light green scarf or tunic strikes the eye, it is with a PLEASING EFFECT.

There is one painting, without wishing to

appears on the canvas, and, therefore, when a red turban or blue cloak, or light green scarf or tunic strikes the eye, it is with a PLEASING EFFECT.

There is one painting, without wishing to make comparison, that embodies nearly all the groopings and figures of this one. It is Gustave Dore's "Christ leaving the Pretorium," the same Arab features, the same harsh outlines of Jewish expression, the same "mild beauty of the Saviour, the same placid suffering of the mother, the same wicked hatred of the Pharisee and the same careless expressions of the soldiers. But in Philippoteaux's work there are a couple of shortcomings not perceptible in Dore's. For example, the anatomical appearance of the paralyzed beggar is not perfect. The limb are those of a healthy body, while the posture is not that of pain. Again, the line of demarcation between the apostles and the surging crowd behind is too abrupt; one can distinguish every feature of the apostles, while immediately behind them all features and forms are lost in a chaotic mass. But against these we have the wonderfully well executed proportions and postures of the girl seated with reversed arms, and the boy running, with joy on his features, and scattering flowers on all sides. The fawning hypocritical expression of Judas is exquisite while the dignity in the features of the indignant St. John is admirable. Still another defect is in the boy on the elevation waving a palm branch; while his limbs assume a classic attitude, his left hand seems out of place in holding the branch. Had it been in the right hand it would appear far more natural. But to enter into the minute details of the whole picture would require hours. In a word it is a splendid production and should be seen by every lover of the fine arts.

Herall Ymill Programs PAINTING**

This great work of art and skill is drawing large crowds to the Queen's Hall daily. The beauty and splendour of the painting is beyond description and must be seen to be appreciated. It is full of interest to old and young. Open daily from 9 a.m. to 10 p.m.

Freu. a. J. Dembar Enlac Rus Bunde

Mr. James S. Inglis.

Cottier & Co., Het Fifth Avenue.

Jay Ute Syst S. 1865. FALL EXHIBITION

OF HIGH CLASS

English, French, Italian and Dutch

PAINTINGS!

W. SCOTT & SON beg to announce the opening, on MONDAY, the 10th inst., of their Fall Exhibition of Paintings.

This Exhibition contains Pictures by some of the most eminent artists of the 19th century, and which have never before been offered in Canada for sale.

The collection embraces works by Aitkin, Black man, Corot, Chilmonski, Chentreuil, Frere, Jacques, Jacquet, Monticelli, McWhirter, Mauve, Neuhuys, Pelouse. Vernier, Wyld, Ziem and other artists of high repute.

OPEN FOR A LIMITED PERIOD

From IO a.m. till Dusk-

ADMISSION - - FREE.

INTERESTING EXHIBITION

Collection of Oil Paintings and Water Avitte Colors on View at Scott's. Messrs. W. Scott & Son, Notre Dame street,

Messrs. W. Scott & Son, Notre Dame street, have just received from Europe a number of high class oil paintings and water color drawings by some of the best artists. They will be placed on exhibition to-day. Among the choicest paintings are three by Carot entitled "Early Morning," "Mid-day" and "Evening." The early morning effects are particularly lovely, and the soft greys and browns blend together most harmoniously. Henri Harpignies has two landscapes of the thoroughly French type. "Le Vieux Moulin," by Pelouse is one of the finest landscapes ever seen in this city. It gives evidence of delicacy of touch and a keen insight into nature. Turning to the Dutch school, there is a very fine painting by Neuhuys of a woman and child at the washtub, and another by Mauve of a flock of sheep coming along a sandy road. Mesdag's "Arrival of the Fishing Boats" is a wonderfully spirited picture. The fisher lasses are hurrying with creels on their backs to the boats which have just come in. There are some choice bits by Monticelli, "the mad colorist." There is nothing natural in any of his paintings, but simply a play of rich color. Aitken has a fine mountain scene in the Scottish Highlands. Among the other artists represented are McWhirter, Zeim, Jacque, Frere and many other names equally well known. There are also some very fine water colors by De Penne, Hawkins, Tisson, Wyld and others, The exhibition will be kept open for some days, and is well worth seeing.

Heral FICTURES WORTH SEEING/9/88

We are pleased to hear that the re-markable fine collection of paintings now on exhibition at Scott's is attracting so much attention. It is very seldom that much attention. It is very seldom that one can see at any exhibition even in New York or London pictures by such eminent artists as Corot Frere, Harpignies, Monticelli, especially such fine examples as these, work of this order requiring careful thought and study. We should strongly urge all who take an interest in art not to lose this opportunity, as it may be a long time before it occurs again. Pictures by such men as these are rare and command high prices, and the limited few in Montreal who have the taste and means to purchase leave doubts as to sufficient encouragement being given to warrant bringing out pictures that do not sell. tures that do not sell.

Tepti 1 /88 to 30 to ON EXHIBITION DAILY, FROM 9 A.M. TO 10 P.M.

EEN'S

Corner of St. Catherine and University Streets,

* Philippoteaux' Great Painting *

GHRISG ENGERING JERUSALEM

THE CANVAS IS 28½ x 19½ FEET, AND CONTAINS OVER 60 FIGURES.

ADMISSION, 25c. CHILDREN, 15c.

At Bethpage, Christ and His disciples were joined by a multitude of people on their way to Jerusalem to celebrate the Feast of the Passover, according to the custom of Jewish law.

It was here that He mounted the ass, on which the Galileans had placed their finest garments, while others strew the way with their cloaks and with palm leaves. The multitude followed, waving palms and shouting, "Hosannah to the Son of David! Blessed be He that cometh in the name of the Lord!" Some were calling Him "King of Israel," at which the Pharisees said, "Master, rebuke thy disciples." He answered, "If these should hold their peace, the stones would immediately cry out;" and He entered the city.

This is the moment selected by the artist.

The Saviour is in the centre of the painting, seated on the ass, which is being led by St. John. He is received with exultation by the multitude. With kind but very sad expression, and with His right hand extended, He is blessing those who crowd about Him. He is clad in a long white tunic and cloak. Ancient painters have generally represented Him in a red tunic and blue cloak. Nothing is mentioned in the texts about the color of His garments, but it is unlikely that He wore red, that color being, on account of the high price of red dye, contrary to the ideas of simplicity so often professed by the Saviour himself. The custom of the ancient painters to use red and blue is derived from colorers of ancient manuscripts, who reserved their brightest colors for the principal or most important portions of their compositions, in order to produce the most striking effect. It is thus that tradition has established itself, although so little in accordance with ancient oriental customs and with the personification of Jesus Christ.

A little to the right of the canvas, three Pharisees, or Doctors of the Law (easily recognized by the phylactery on their foreheads), appear to view with hatred and contempt the triumphal reception given to Him. (The phylactery was a piece of metal, or a band of parchment, on which a verse of the law was written. Pharisees and pious Jews wore them on their forehead or on the left arm).

St. John, overhearing their sneering remarks, has turned as if to rebuke them, but checks himself. At the right of the Saviour, Judas Iscariot may be seen, with head bent forward and hands clasped in a fawning manner. In strong contrast is the bearing of St. Peter, who, with a staff, immediately follows Christ. To the left of Peter is St.

James, in a white tunic Following are the rest of the disciples and the multitude. Joseph of Aramathea is back of Judas, with hands raised and wearing a dark head-covering. To the extreme right, a group of enthusiastic citizens. In the distance, the Temple and dwellings of the wealthy class. On the left, an aged man, partially paralyzed, and imploring restoration to health, is being assisted forward by his son, that his wishes may be realized. To the extreme left, an Arab boy has gained an elevation, and waves a palm. The pose of this figure is a classic study. Near him may be seen the Madonna, with a blue cloak covering her head.

In the foreground a group of children are scattering flowers. The female on the left is a woman of strong will and temper, who, while passing through the street, hears the acclamations of the multitude, pauses with indifference until her eyes rest on the Saviour. Unable to comprehend the influence that controls her, she sinks in fear to the ground, gazing on Him. Above her is a woman with her hands clasped, and whose face beams with love for Him.

The contrast in these figures is remarkable. Both beautiful types of womanhood. One full of love and hope. The other cowers in doubt and

Special Arrangements will be made for Societies and Schools on Application.

TORONTO ART SCHOOL The flots Jorophi - 10/10/65.
Discussion of the filed to Extend the Present Association.

A meeting of the Board of the Toronto Art School was held yesterday. Dr. J. E. White presided, and there were also pres-White presided, and there were also present Rev. Dr. Davies, Senator G. W. Allan, Mr. Chas. March, Mr. Jas. L. Hughes, Mr. Hamilton McCarthy and Mr. J. J. Withrow. The constitution of the proposed new association, which is to be an extension of the present one, was read. It was decided to call it the Art Association of Toronto. It was proposed that the membership should consist of representatives elected by the City Council and by several other bodies, and of such other persons as should pay the membership fee of \$1 and sign the roll. It was suggested that under this arrangement the privilege of representation would be of little value, and it was finally decided that the representative members should be exempted from the payment of the \$1 fee. A life membership was established. The cost is \$25, and a life member has the privilege of presenting a pupil to the school for free tuition for every additional \$25 which he pays. When it was supposed that these matters were settled, Senator Allan suggested that the proposed changes might not be authorised by the Act incorporating the School of Art. The president was asked to get the opinion of the Minister of Education on this point. Mr. John Keily was appointed a teacher of modelling in clay. ent Rev. Dr. Davies, Senator G. W. Allan, modelling in clay.

Ma 13h 1888

Globe,"

REPRESENTED BY

TORONTO.

General Agent.

JOHN BRENNAN,

Practical Stevedore,

RESIDENCE, 43 AMHERST STREET,

Cable Address, "BRENNAN."

MONTREAL.

THE STORY OF AN ARTIST'S MODEL. I know full well that a profession such as ours will make us liable to open comment, and perhaps condemnation, by many who are not sufficiently broad minded to understand the necessity which makes us seek this calling, and with not enough æsthetic appreciation to look upon art as it really is. Take my lot for an example. One year ago I was werking in an office for \$4 a week. This werking in an office for \$4 a week. This miserable sum was regarded as remuneration for constant work at copying, and with my mother and little sisters dependent almost solely on my efforts for support I was delighted when chance offered me a position to pose at an exhibit at the Exposition in a fancy costume. While there I came under the notice of a lady artist, who suggested me as a model at the Art School. I was naturally very timid about accepting the painful position, as I was to pose nearly always as an undraped model. However, the salary was much greater than my former one,

was much greater than my former one, and I yielded to the weight of that influence. Now to the reality of a model's life. I go before the students of the life class when nude always with a mask, so that I am totally unrecognized by any of the people whose subject I am. Of course, when posing to individual artists the mask is not worn, as that would be ridiplened for he is processorily perfectly.

culous, for he is, necessarily, perfectly aware of my identity. Then, besides, after a few posings we lose any feeling of shame, for artists are, as a rule, the most idealistic of people, and so deeply absorbed in their art that their feeling assorbed in their art that their feeling reaches us and displaces any false delicacy. We always come heavily veiled to the studios, and have our dressing and disrobing rooms arranged com-

ing and disrobing rooms arranged com-fortably in the wing of the art apartment and everything is conducted as modest-ly and quietly as possible. Of course there is much that is unpleasant in our life, and the reproduction on canvas of our faces and forms, especially in un-draped pictures, is a cause of great an-noyance. You remember the sensation

draped pictures, is a cause of grett annoyance. You remember the sensation caused here some years ago by a picture on a Biblical theme, from a well-known artist's easel? The principal female form was very slightly draped, and the subject created wide comment, especially from the press. A dozen or two St. Louis girls were named as the original ones who had posed. Two or three of these were well-known society women. The right model was finally discovered, much to her mortification. Another great difficulty in a model's life is the fatigue when being drawn or painted. It depends solely upon herself, or her strength, how long a time she is capable of remaining stationary in the desired posture. Some are unable to pose longer than two or three minutes at a time, when they must seek rest, while others can remain much longer quiet. I am fortunate in this respect, and can pose for an hour with the greatest ease, and this enables the artist to complete his picture, in a much shorter time than with broken sittings. There is much

picture, in a much shorter time than

mis picture, in a much shorter time than with broken sittings. There is much that is strange in the model's life, and much that is commonplace. Well, life, is a mosiac, and we each must form a part of it. What would we do without natural and real pictures of the human form and face, and how could the pictures come without the models?

A PALACE OF ART.

A Visit to Sir Donald Smith's Art Gallery and Museum. Section of the Work of the World's

Best Known Painters.

On Dorchester street, not far from the city limits, and within easy distance of the mountain, conspicuous amid the splendid buildings that encircle it, may be seen a troly princely residence. The walls are of stone cut with art; the porticoes richly sculptured, the galleries, formed of precious materials, are bright with many colored flowers. Inside the door one is struck with the beauty of the decoration. The eye is drawn to the splendid vestibule. A chimney piece, monumental in style, with panels and Attic pillars, has a most imposing appearance. A richly framed portrait in the centre, above the mantel, gives animation to the masterpiece of taste. A double staircase, both sides of which meet at the summit, completes the artist's idea. The whole structure is of mahogany, carved with rare skill and shining like a mirror.

hogany, carved with rare skill and shining like a mirror.

The dwelling to which we are thus introduced is that of our noble fellow-citizen, Sir Donald Smith, well known in connection with the Hudson's Bay company and the Canadian Pacific railway, whose enterprise has done so much to develop and enrich the country. At the invitation of the hospitable owner, whose courtesy equals his wealth (and he is one of the millionaires of the new world), we enter the world), we enter the

RECEPTION HALL,

which is a marvel of art and taste. The entire ceiling is chiselled like a piece of gold-amith's work. The wainscotting is of rosewood; the walls, covered with silk tapestry, are adorned with magnificent paintings, while through the glass partition, extending from floor to ceiling, we can see a spacious winter garden. The

into which we next pass is lighted by three grand windows in the form of verandas. The style of the apartment is that of the seventeenth century, with tapestry from the Chateau of Pau, the palatial birthplace of Henry IV. These tapestries are rich in quality and delicately embroidered with the needle, the scenes represented being taken from the romantic district of Bearn. Our attention is especially drawn to the stained glass windows, the inscriptions of which bear witness to Sir Donald's patriotic sentiment and are admirably appropriate. The century of our founders furnishes the chief contributions—Henry VI., Louis XIII., Champlain, Cardinal de Richelieu, Colbert. Our great historians have also a place in this memorial—M. Dollier de Casson, M. Ferland, M. Faillon, etc. DINING ROOM

THE MUSEUM.

But the chief charm of this princely man-sion is the museum. In this feature the cultured proprietor has followed a good ex-ample, for in Rome, Florence, Venice, Lon-don, and, indeed, in all the great capitals and art centres the museum has come to be redon, and, indeed, in all the great capitals and art centres the museum has come to be regarded as essential to the completeness of the well equipped chateau or villa. It is not intended merely to gratify curiosity. It is also of the highest utility. It develops not only artistic taste, but industrial production and commerce. It is a higher school of superior craftsmanship as well as a treasure house of antiquarian lore and manysided art. The efforts of distinguished citizens to decorate their dwellings with the/s dwwres brought from various sources cannot, therefore, be too highly commended. They thus unite in a manner most exemplary and fruitful, the useful and and the aprecable, and provide for their guests at once the keenest pleasure and the most practical instruction—that which is addressed to the seeing eye. Sir Donald Smith's example in this respect is all the more praiseworthy as, unhappily, this continent, with all its wondrous progress in other directions, is, it is to be feared, still sadly in the dark, as far as the great masterpieces of ancient and modern art are concerned. How many even of the affluent know little more than the names of such masters as Velasquez, Raphael, Titian, Rembrandt and the other mighty magicians affluent know little more than the names of such masters as Velasquez, Raphael, Titian, Rembrandt and the other mighty magicians of the brush of past ages, while they are only less ignorant of the monuments of genius with which Leys, Millais, Breton, B. Constant, Tadema, Meissonnier and other ullustrious moderns have endowed the

In Sir Donald Smith's gallery both the old and the new are represented. There we can admire a noble portrait, the

WORK OF RAPHAEL.

WORK OF RAPHAEL.

It is that of the Cardinal John de Medicis, cousin of the great Pope of the Renaissance, Leo X, at the right of whose portrait it may be seen in the Pitti Palace at Florence. Not less authentic is a Titian—Philip VI. Of Rembrandt there is a scene from Shakespeare. A view of Venice recalls the touch of Canaletto. Rubens is present in the "Picter," while Hannibal Caracci is memorialized in a Saint Joseph with the Infant Jesus—a masterpiece of dignity and delicacy. A wood engraving of a Descent from the Cross is also after Rembrandt. The School of Philippe de Champagne is represented by two pictures—the Canaanitish Woman and the Good Samaritan—both celebrated alike in their origin and in their history. They belonged to the famous Hamilton gallery, having been ton gallery, having been

THE GIFT OF CHARLES 1.

to the first duke of that illustrious house for devotion to the royal cause. The creation of the dukedom dates from 1643, six years before the tragedy which ended the struggle with the Parliament. FAS works of art these pictures deserve careful study. The figures are well drawn, the drapery is admirable, and the coloring exquisite. The expression is noble in its mystic purity, recalling the finest conceptions of the middle ages. The very sight of it inspires faith and piety. Of modern painters whose works have a place in the gallery are Alma Tadema, Leys, B. Constant, Rosa Bonheur, Miliais, Jules Breton, and several others.

MODERN PAINTERS.

Leys is the great religious and national painter of Belgium. His processions recall the memorable corteges of Albrecht Durer and Schaufelin. One of his pictures in the gallery is full of movement, and is most striking in appearance. It figured at the Paris exhibition of 1867 with the title: "Promenade Around the Walls of a City." The drawing is perfect. The costumes of the sixteenth century are remarkably faithful, and the coloring is admirable in its harmony of tints. The picture, with two thers on religious subjects, formed one of the chief attractions of the exhibition, and its author was awarded a grand medal of honor. The art of engraving has reproduced several paintings of this grand medal of honor. The art of engrav-ing has reproduced several paintings of this artist. In 1867 he won another medal and received the cross of the Legion of Honor, and was made commander of the order of Leopold.

BENJAMIN CONSTANT

is represented by a picture which won much is represented by a picture which won much celebrity in Europe, and is one of his finest works. We see a terrace in the city of L'Orient. The sky is dazzling in its infinite depth. The buildings are ably executed; the sea is full of light. The figures have a look of life and health, with eyes that glow like carbuncles, and the costumes are masterly in design and coloring. Of all the pictures of this artist that we have seen this one in Sir Donald Smith's gallery has most impressed us. impressed us.

comes before us in the form of "A Musician," which has those qualities of precision and clearness that characterize that master. and clearness that characterize that master. There are also some small paintings of excellent execution—a landscape of Rosa Bonheur: a "Raid," in the style of Fortuny, by Bouillieur; a Diaz of remarkable suggestiveness, "The Departure of a Young Emigrant"—a scene of touching pathos. In these miniatures we find what forms the charm of the "Holy Virgin at the foot of the Cross," attributed to Rubens. That picture, of such restricted dimensions, has always seemed to us to be one of the masterpieces of religious art. Some of the small productions, now under notice, are, in like manner, worth a whole museum in themselves. So much do they reflect the sentiment of grandeur, that majesty, which is often wanting in colossal and mere celebrated works.

Jules breton's Masterpiece.

JULES BRETON'S MASTERPIECE.

We pass now to what we may well consider the especial "thing of beauty" of the collection—Jules Breton's "First Communion" picture. It is not enough to describe it as meritorious. It is a charming idyll, full of feeling and poetry. A glance at the details will not be out of place. It is a lovely morning in June. The scene is a humble village. The sky is clear yet soft. We can feel the sweetness of the air. The roofs are covered with foliage and moss; the waysides bordered with flowers in the heywaysides bordered with flowers in the hey-day of their short and beautiful lives. Plants in full vigor add animation to the scene. the distance, we see what suggests the mo-

church. Its roof of slate forms, moreover, a contrast with the thatch of the surrounding cottages, the porches of which are made gracious to the eye with climbing honey-suckle. Through the loosely grouped dwellings stretches the road along which the procession is moving with a solemnity suited to the occasion. Some twenty young girls, arrayed in white, with transparent veils draping their forms, are wending their way to the church, with thoughts suited to the occasion. It is a fresh, a most important stage in their life's journey—their church. Its roof of slate forms, moreover, a

FIRST COMMUNION

With what art the painter has given at once nobleness and variety to the white costume of those seemly maidens. The sameness is broken by simple change of attitude. The faces of the girls are sweet and nure. They are true village girls of the best type, into whose minds the vain thoughts of the world of cities have never entered. What nobleness of feature, what velvety softness of tone. In their pious contemplation they seem as they move along to le wrapt in some vision celestial. Then there is that touching episode of the girl who leaves the procession for a moment to receive the blessing of her patriarchal grand sire, seated watching at the door of his humble cabin. Religious zeal and filial piety—the characteristics of that

CHRISTIAN FRANCE,

which survives in spite of all opposition, which maintains a life more vigorous, the more its foes are eager to crush it, and which even in our own day has wrought so many marvels in the world—that is the France to which Breton has given breathing life in this masterpiece of his genius.

RICH, RARE AND MANIFOLD.

A single visit would be insufficient for the inspection of all that is noteworthy in this rich gallery. Nor is it the gallery alone that invites our attention. The halls, the staircases, the library, in fact, the whole vast and beautiful establishment abounds in objects that deserve careful study. There is one department of its art treasures which, however, we must not omit to notice.

THE JAPANESE MUSEUM.

It is a spacious hall at the top of the house which comprises a collection of curiosities both of nature and art, the source of which is indicated in its name. Vases and figures in enamel of wondrously skilful workmanship, rich manuscripts, painted (for the Japanese paint instead of writing) by hand, objects of bronze—some of them chef d'œuvres—in fine, a collection such as may fearlessly be compared with the treasures in the Ethnographic Museum in the Louvre both for graphic Museum in the Louvre both for beauty and price.

CANADIAN ART AND TASTE.

In conclusion a word as to the progress of taste and art in Canada. We are often told that they are not lacking, nor have we to go far for proof of the assertion. What is it, then, that is at fault? In reply, we would say, above all the want of models. Now that is just what Sir Donald Smith's museum that is just what Sir Donald Smith's museum supplies. Models suggest and inspire and guide to serious and fruitful effort. What can be more praiseworthy, then, than the formation of such a collection of masterpieces as those which Sir Donald Smith has brought together in his palace of art? Such men as he are the real benefactors of a country such as ours. For they contribute to the elevation of public taste, without which we look in vain for originality or any artistic achievement worthy of the name. Our population lives very largely by commerce and industry. For the higher walks of industry art training is indispensable. And, as we have already remarked, a museum is a superior school for industrial education.

Three of the finest pictures from the collection of Mr. Owen Murphy, M.P.P., of Quebec, who has broken up house since the death of his wife, have been acquired at a cost of \$5,000 by Sir Donald Smith. They are: "Albert Cuyp," brought over by Count D'Arschot; "The Mother of our Saviour," presented to Father McMahon by Lord Durham, and "The Sacrifice of Isaac," from Dr. Douglas' collection.

and exhaustion.

Lucius R. O'Brien, the well known Canadian artist, and Mrs. Parker, sister of Mr. C. Brough, local manager of the Bank of Montreal, were married at Toronto, on Saturday morning in St. James' Cathedrai. Canon Dumoulin performed the ceremony. The wedding was a quiet affair, only the friends of the two families being present. and exhaustion.

NOITAULAY INSURANCE

> ia, Chicago, pur dn Ila

'E

SCHEDULE A.

Works for the Art Department of the OHIO CENTENNIAL EXPOSITION,

From_					
d sent to W. S. GOODNOUGH,	COMMISSIONER OF ART DEPARTMENT,	Columbus, O., before Ju	uly 1st, 1888.	The accompanying Duplicate	B) you will fill up and

This Schedule (A) should be filled up and sent to W. S. GOODNOUGH, Commissioner of Art Department, Columbus, O., before July 1st, 1888.

The accompanying Duplicate (B) you will fill up and send to the Agent, who collects and ships your own work direct, enclose Duplicate (B) with it. Collections will be made by our Agents in New York City, Boston, Philadelphia, Chicago, Cincinnati and Cleveland, July 15th to 20th. All work should arrive at the Exposition Grounds, Columbus, O., before August 5th, 1888.

No.	Medium.	TITLE OF WORK.	NAME AND ADDRESS OF AFTIST.	OWNER'S NAME AND ADDRESS, IF OTHER THAN THE ARTIST.	WHEN AND WHERE TO BE SENT FOR.	WHERE TO BE RETURNED.	PRICE, IF FOR SALE.	INSURANCE VALUATION.
			1					
44								161
			A					

Write plainly, especially the Name and Address. Return as soon as possible. Send Sketches for Illustrated Catalogue as early as possible, that selections may be made.

SCHEDULE B.

Works for the Art Department of the OHIO CENTENNIAL EXPOSITION,

H	re	0	77	2	

This Schedule (B) should be filled up and sent to OUR AGENT, who collects and packs your work. If you ship your own work direct, enclose this Schedule with it. Fill up Duplicate (A) and mail to W. S. GOODNOUGH, Commissioner of Art Department, Columbus, Ohio. Both Schedules should be sent before July 1st, 1888. Collections will be made July 15th to 20th, by our Agents, as follows: New York City—Paintings, Grady & McKeever, 716 Sixth Ave.; Sculpture, A. Walthausen, 452 W. 29th St.; Boston—Williams & Everett, 79 Boylston St.; Philadelphia—Earl & Son, 816 Chestnut St.; Chicago—Geo. F. Churchill, 261 Wabash Ave.; Cleveland—J. F. Ryder, 239 Superior St.; Cincipnati—

All work should arrive at the Exposition Grounds, Columbus, O., before Aug. 5, 1888.

									1
	No.	Medium.	TITLE OF WORK.	NAME AND ADDRESS OF ARTIST.	OWNER'S NAME AND ADDRESS, IF OTHER THAN THE ARTIST.	WHEN AND WHERE TO BE SENT FOR.	WHERE TO BE RETURNED.	PRICE, IF FOR SALE.	INSURANCE VALUATION.
7									
					1				
						E. A. Francisco		4.19	
							House the second second		



AMERICAN ART GALLERIES, NEW YORK.

AMERICAN PAINTINGS

CONTRIBUTED TO THE

Fifth Prize Fund Exhibition.

First Viero

Thursday Evening, April 25th, 1889, from 7.30 to 10 o'clock.

Admit M Seculary af asso. and ladies.

Respectfully,

AMERICAN ART ASSOCIATION,

This Card is personal and will be required at the door,

Managers.

the writers have spontaneously, expressed their interest, in the artistic discovery, for this picture had been accounted lost by

all the authors who have written on the works of Raphael.

The Paris "Figaro" notably the first in its issue of sept. 20, 1884, has in its "Echos de Paris" the following artistic note: "It appears that the original of the famous picture by raphaël, the Madonna di Loretto, of which the Museum of the Louvre, has a copy, has lately been discovered in the collection of an amateur at Hyères (Var). It is known that this picture disappeared from Loretto, in 1798, by order of general Coli commander of the Roman troops when he was apprised of the

entry of the French army into Ancona."

This original picture, which was executed by Raphaël it 1511, by command of cardinal Riaro, was in 1675 still in Rome, where Joachim Sandrard, saw it in the church of Sana-Maria-del-Popolo, beside the portrait of Jules II, which has since been transferred to the Museum of Florence. It was becueathed in 1717, with the consent of Pope Clement XI, to the convent of Loretto, by a Roman named Geromino Lottorio, and placed in the treasury of the cathedral, in remembrance of the pious testator. As it was inscribed on a shutter of the said acture, which shutter has disappeared according to Passavant. (See the work of Vicenzo Murri: Sopra la Santa Casa di Lorent), 1741, page 205). From this the picture bestaten its name

Carried away, on the approach of the French in februa. 198, by general Colli, and replaced (1818), the whole of his ported to Rome, to the house of the date Brasch sephew of Pus VI, but at the death of this conqueror, had taken possescollection was sold and dispersed (See Larousse, an mot Brasch). As for the conv. of whith the conqueror, had taken possescollection was sold and dispersed (See Larousse, an mot Brasch). As for the conv. of whith the conqueror, had taken possescollection was sold and dispersed (See Larousse, an mot Brasch). of the Madonna di Loretta. collection was sold and dispersed (See Larousse, au mot Brasch) As for the copy, of which are conqueror, had taken possession, it was carried as an original to Paris, to the Museum of the Louvre; but the bureau de poste de Lonjumeau (Seine-et-royal authority of 27 june 1820, to the church of the commune of Morange and the commune of the commune o

royal authority of 27 june 1820, to the church of the commune of Morany [886.]

Oise), where it now is (Letter from the mayor to M. Roullier, sember 1881, in a lot of pictures sold by a dealer in antiquities, The picture possessed by M. Roullier, was acquired in deer on the origin of the picture could be obtained; this acquisition was made by an artist, formerly restorer of the Museums of theich has been noticed, for many years in numerous journals in for M. Boulier, already possessor of a collection of pictures viMediterranean Coast, notably in Hyères ancien et moderne, France and other countries, and also in various works on the Guides Joanne (Stations d'hiver, pages 53 et 395); in the by the savant Dr Chassinal, physician at Hyères (page 355); in Go, etc., and it is the unanimous opinion of the artists and Albun-Guide illustré du littoral méditerranéen (Nice, 1885, passed by M. Roullier is indeed an original painting by the great apparture who have visited this collection, that the picture possed by M. Roullier is indeed an original painting by the great apparture who have visited this collection, that the picture possed by M. Roullier is indeed at the picture picture possed by M. Roullier is indeed at the picture picture picture picture picture picture picture picture pictu Constant noples, Naples, from whom no information whateve ex-king of Naples. Commissioned to procure pictures in Italy, Raptael. This has been specially certified too by another artis and professor of Florence, expert des tribunaux et musées Tostins, who has already restored a painting by Raphael, for the Museum of Italy. It is the unanimous opinion that M. coullier's picture bears the indelible traces of the great maser that is to say, the exquisite grace and the indescribable divine air which belongs only to Raphaël, and which no one has succeded in imitating; the face of the Virgin, especially, has that expression profound and full of soul which one always admit in the works of Raphaël executed by himself that is to say

At the time of the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the time of the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture, which had evide been hidden Away and forgotten in some corner, did not at the purchase this picture. vithout the collaboration of any of his pupils. disgraceful dann of painting covering the body of the old. The grace of the Virgin's face could alone however attract the attention of skilled connaisseurs. A benign cleansing pross practised by M. Roullier, rendered after some months to the piture its pristine splendour and colour and then it drew firm all visitors, to the Roullier-Gallery the expression of the

oppion that it was indeed a work by the celebrated Raphaël.

See further on the subject of this original said to have lisappeared, "l'Histoire de la peinture en Italy" by Lanzi, translated, by M^{mg} A. Dieudé (1824), t. 2, p. 56 et 83, à la rie; Vasari, t. 4, p. 223; Michel-Ange, Léonard de Vinci et Raphael, by G. Glément, p. 693. The magnificent work of M. Juntz, couronné by the French Academy: "Raphael, son œuvre, sa vie et son temps" p. 387, with the engraving of the Loure copy and the journal "La Curiosité" of Nice, of 4 april 1886,

under the direction of M. Bosc, architect, special article on the picture possessed by M. Roullier, demonstrating its originality.

The following is the description of this celebrated picture civen by Vasari, edition 1580, after having seen it in the church of Sania-Maria-del-Popolo, Rome. The translation is by on regretted friend the late M. Jeanron, artist, who was director the Navanage of the Louise, and who has minimum of the late M. Deader, it is a large of the Louise. the Museums of the Louvre, and who has wintered for many years at Hyères, no 11, rue des Porches, it, entirely agrees with the painting possessed by M. Roullier (t. 4, p. 223, of the translation by Jeanron; Vie des plus excellents peintres et

orchitectes)

To return to Rapheel, his merit was so manifest in his works that the Pope gave him the order to paint the second salle of the Vatican, and also commanded him to paint his portrait, Raphael executed this with such truth that it made the spectators tremble as if it had been alive. It may be seen to day says vasait at Santa-Maria-del-Popolo, as well as a picture of the Nativity executed at the same period. The Virgin covers with some of God. The face of the Virgin covers with some of God. The face of the Virgin covers with some of God. The face of the Virgin covers with some of God. The face of the Virgin covers with same period. The Virgin covers with some of God. The face of the Virgin covers with some of God. The face of the Virgin covers with same period. So Joseph leaning on a staff lost in hough contemplates the King and at present the portrait of lines II is in the content of the content of lines II is in the content of the content of lines II is in the content of the content of lines II is in the content of the content of lines II is in the content of lines II is

to relinquish it on most reasonable terms.

Payment required only after the opinion of the purchaser's experiment and address of the dealer at Naples can be sent, also the protograph of the picture free for 1 s. 2d.

The name and address of the dealer at Naples can be sent, also the protograph of the picture free for 1 s. 2d.

The price asked for this picture is £ 14,000. This is a most reasonable demand, as will be seen by comparing the prices at the last sales of Raphaël's works. In march 1884 one at the Louvre of Apollon and Marsus, attributed to Raphaël was sold for £ 8,000. In september 1884, in London, one of the Marlborough collection "A Virgin" for £ 70,000. In deceme 1885, another belonging to the due d'Aumale "The three graces" for the Marlborough collection "A Virgin" for £ 70,000. In deceme 1885, another belonging to the due d'Aumale "The three graces" for £ 25,000, a picture, 7 Inches square, and finally in september 1886, Maame Arnaud de l'Ariège purchased for her gallery of the Château des Cretes. at the price of £ 8,000, a picture, 25, inches by 20, Called by professor de de, of Lausanne, who had recently dis covered it "La Vierge au sein."

It is well known that the king of Saxony has asked in England "13,000 for the "Vierge de Saint-Sixte."

Reasonable offers will be considered, yearly payments would be adepted.

NOTICE

Upon the original of the HOLY FAMILY, called the MADONNA DI LORETTO

By Raphael SANZIO

Belonging to M. ROULLIER, Hyeres (Var), Nº 11, rue des Porches

The discovery of a painting by the illustrious Raphaël is ar event which interests not only artists but persons of taste in all countries; now the present notice is to make known the fact that the original of the Madonna di Loretto, which all

writers on the works of Raphaël state as disappeared, has been found and is in the possession of M. Roullier, residing at Hydres-les-Palmiers, has oldest and most southern of the continental winter resorts (Railway, Paris-Lyons et Mediterranean). Subject. — The Virgin, standing, three-quarter length, turned towards the left, raises a voil above the head of the Holy Child who is lying down before has and gracefully extending his little hands towards his mother. S. Joseph on the right leaning on a staff contemplates this graceful scene, replete with celestial bliss, tenderness and maternal love. A curtain for background. Three-quarter-length figures to the continuous contemplates the services is stretched and a thick wooden some

The canvass is stretched on a thick wooden panel

The child in the foreground has the beautifully formed hen, by 3 ft. 2 in. In an old Italian gill Frame. pictures of children by the illustrious painter; and the Virgin hd, and the Raphaelesque expression, never wanting in the the expression of virginal candour and truly divine nobility, whas the usual oval face et the drooping eyes a little elongated. are the indisputable marks of the hand of the great Sanzio; thoich with the harmonious coloring and the an.bered flesh tints the powerful touch, of the Prince of painters, has alone been en S. Joseph has the freshness and the sublime dignity which its fullest perfection, the beau ideal, the grace and the douceurapable of executing; in a word the whole picture presents in And, that which corroborates the illustrious origin of M. R of the Raphaelistic-art of its immortal creator.

And, that which corroborates the illustrious origin of M. Rot the Raphandian, is the graceful raccourci of the right arm of the Virgin, which she extends almost de face in the act of rapullier's painting, is the graceful raccourci of the right arm of the Virgin, which she extends almost de face in the act of rapullier's painting, is the graceful raccourci of the right arm of the Wirgin look above the body of the Infant Jesus, in order to contemplate him under that veil, raised straight before her, on the right of the Holy Child, whilst all the other copies that we have seen avoid the difficulty of the raccourci by making the lirgin look above the veil which she has drawn towards her, and on the left side of the child. This explains, primo, the superiority of grace of the Hyères painting; secundo, the differences in the looks of the Virgin; in the position of the heads; and above all, in a greater length given by the copyists to the right arm of the Virgin, in consequence of the manner in which they make her raise the veil. Does not all this show that the delicate shade of ideality thrown by the illustrious painter on the Hyères picture, has escaped the copiers of his work, and does it not prove in an irrefragable manner the originality of the painting?

Is it not, besides, the likeness of the beautiful Fornaring which can be seen in Second in Second in the mounter of the Pointings bearing a high character? Namely, in his Virgin an Poisson is Sancta Cecilia, of Bologna, in the mounter of the Pointings Child in the Transfiguration? Yes, it is, really the portrait of h beloved Fornarina, but with down cast eyes and transfigured by a divine smile, same handsome bodily fulness, same graceft expression in her countenance; same hands rather strong. Likeness dear to the great artist, which all those who have seerin Florence, the original painted by Raphaël himself, recognize,

instantly in the Hyères picture, and which is not found in the opies of that magnificent painting.

A copy of this picture is in the Louvre and indicated in the catalogue as a copy after Raphael, under the number 380 in the Italian collection. The compiler of this catalogue, M. Villo, secrétaire général des Musées nationaux, ex-conservateur des peintures, adds in 1875. "The original has really never y been found. This copy was acquired in 1816, as an original for £ 8,000, with some other unimportant pictures, by Louis X/III from M. Scitivaux." Further the artist Passavant, director of the Frankfort Museum, in his book on the works of Raphaë says, there are 23 copies of this composition, including the copy in the Louvre, so simple and graceful; and mentions the fuseums and collections where they may be found with the name of the copyist. (Raphaël d'Urbain, annoté par Paul Lacres, 1860, t. 2, pages 101 et suiv.)

But Passavant, after having enumerated all the copies, evel that one which in july 1867 was found at Florence in the possession of an English gentleman, M. Walter Kennedy Lawri, and which for a short time was believed to me the original which, had disappared from Loretto, adds "In any case we hav not recognised the original in any of the repetitions of this

picture which we have scen." (T. 2, page 102.)

As to M. Roullier who in the researches on the origin of m picture had commissioned an artist, expert in Italy, to visit As to M. Roullier who in the researches on the origin of the picture had commissioned an artist, expert in Italy, to visit the house no 5, Bourg des Saints-Apôtres, where the partiting of the Madonna di Loretto, of the Lawrie family, was said to be; there it was found that M. Kennedy Lawrie was deceased at that his widow had brought the picture to London and there sold it. But a photograph of the picture by the brothers Almari, as procured and sent to M. Roullier, the want of grace in the expression, of the Virgin's face in this photograph is alone sufficient to show that it was not taken from the original of the combined with grace which is here quite wanting Moreover divine Raphaël, of which one of the characteristic signs is powellowed with grace which is here quite wanting Moreover divine Raphaël, of which one of the characteristic signs is powellowed with grace which is here quite wanting Moreover divine Raphaël, of which one of the characteristic signs is powellowed at Loretto and the combined with grace which is here quite wanting Moreover assistant femily, cannot be that one which was former value Loretto that is up to 1798 the period of its disappearance.

In 1847, there was exhibited in the rue Pinon, Paris, in the old hall, of the second arrondissement, a copy superior to that one in the Louve according to the oninion of M. Villot, named above. A twenty-fifth copy exists at the Museum of Nantes

that one in the Louvre according to the opinion of M. Villot, named above. A twenty-fifth copy exists at the Museum of Nantes, under the number 303; and if to these we add the two copies by Bastiano di San-Gallo, called Aristotile, cited by Vasari, without speaking of those known to be in private collections it may be affirmed that this is the composition which has been most frequently copied and reproduced both during the life of the ather and after his death. The subject of this beautiful composition has been engraved by J. T. Richomme, in 1813, unde the title of the "Vierge de Lorette" after a copy at Rome, attributed to Jules Romain; this is why the expressions of the face are a little hard (See no 508 du catalogue de la chalcographie du Louvre). Muller has also engraved it; and the copy of the Louvre, has been engraved by Villerey, for the Musée Filliol, t. 4, pl. 230. See also Landon, t. 6, pl. 45.

The following on the history of this picture has been published by several journals in France and other countries where

CATALOGUE

OF-

ORIGINAL OIL PAINTINGS,

WATER-COLOR DRAWINGS,

SKETCHES,

MR. F. A. VERNER.

To be SOLD BY AUCTION at our Rooms,

Nos. 1821 & 1823 NOTRE DAME STREET,

Saturday Afternoon, October 27th,

AT TWO O'CLOCK.

M. HICKS & CO.,

AUCTIONEERS.

NOW ON VIEW.

CATALOGUE.

	1400
\$ 2.001.	Lynemouth Abbey.
4.03.	Sioux Encampment. Smith
6,003.	Old Houses, Cullescoates.
6.004.	Wind Mill near Fort Garry. View in Vermont. Puford
1.005.	View in Vermont. Peford
11. 6.	Cottage near Burnham
7 . 7.	Study of Rocks. Cop cloud. Ojibbeway Wigwams.
8.	Ojibbeway Wigwams.
7 , 9.	Castle Rock, Lake Ontario.
6, 10.	Dutch Church, Lake Ontario.
	Old Houses near Taplow.
5,8012.	Doon Valley, North Devon.
4 13.	Foreland, North Devon, Learmont
3 14.	Windy Day, Holland.
2.5,015.	Road in Wales.
2,50 16.	Frozen Buffalo.
	Breakneck Stairs, Quebec. Hamllow
	Seal Cove, Mount Desert.
	Cottage near Oxford.
	Fishing Boats on the Mersey. Reford
2.1 21.	Old Mill, Yarmouth.
dy , 22.	Lake Shore, Scarborough, Ont. Copular

3,50 23. Papoose. 5. 5 0 24. Crossing the Marsh. 5 25. Murray Bay. 5. 00 26. Devon Coast. 8 . 0027. Misty Day. 4 0028. Mooonlight on the Marsh. 1.15029. Walk by the Woods. L 13 130. Sunset, Muskoka. 31 0031. North Shore, Lake Huron. Leann 3, 5032. Ojibbeway Squaws. 3,5033. Guildford Castle. 3,5034. Cottages near Guildford. 3,5 65. Group of Ojibbeways. 5,0036. An Early Start, Ojibbeway Indians. 5,0037. Sunset Autumn, M. Lennan 4,008. Group of Elm Trees. 17 0039. Study of Rocks. 5. 040. Wigwams, Nepigon River. 5.0041. Ojibbeway Camp, Thunder Bay. 5,00 42. Wigwams, Lake of the Woods. 4,0043. Mending the Canoe. § .5044. Wigwams, Thunder Bay. 3, 5045. Wigwams, Rainy River. 3.046. Camp on the North Shore, Lake Huron. 5.007. Flushing Harbor, Holland. 4, 6918. Windy Day, North Devon. 3, 2019. Wallace's Monument, Scotland. 17,0050. Buffalo Stampede.

4,5051. Group of Trees near Taplow. 17,00 52. Shooting the Rapids, Nepigon River. meredity 20.00 53. On the Ottawa River. 5.50 54. Cambuskenneth Abbey, Scotland. 10 . 0755. York Minster. 3.5056. Papoose. 3,5057. Wigwam, Rainy River. Betterson 3,502 58. Gumming a Canoe. 3,50 59. Round Wigwams, Fort Francis. 3,50 60. Ojibbeway Head. 13,5061. High and Dry. 3,5062. Gull Rock, North Devon 3,5063. Moonlight, Lake Shore, Ontario. 4. 664. Returning Home. In Play 3,5065. On Rainy River. 5,5066. Near Bar Harbour, Mount Desert. > 50 67. Indian Children, Lake of the Woods. 15,0068. On the Godbout River. 1 2,00069. Herd of Buffalo Fording a River. 5, 5070. Buffalo Cow and Calf. 2. 71. Wigwams in the Pine Woods. 5, 502. Camp, Nepigon River. 4, 003, 120th Row, Yarmouth. 6, 5074. Old Stone Houses, Detroit River. 2, 0075. Wymondham Abbey, Norfolk. 20,0076. Coast of Maine. 1 2 10077. Study of British Trees, Autumn. /2.00 5,578. Twilight, Jersey.

3,00 79. Tunnel. 5,00 80. Afterglow, near Burnham. 1,50 81. Shepherd's Cottage. 6. 0082. Burnham Beech. 9, 5 083. A Dorset Road. mere diff 2/1, 60 84. Ojibbeways Crossing a Lake. 8, 00 85. Micmac Camp. 5 . 5086. Farm Cottages, Dorset. 5,0087. A Devon Village. 2,0088. A Street in Yarmouth. 4 10089. Near Taplow. 3:00 90. Mount Desert, Moonlight. here dien 5,0091. Doune Castle, Scotland. 4.5092. Old Abbey, near Cromer. A Flushing Girl, Holland.

6. 5096. Goodrich Falls. 8,5098. Flushing Harbour. Learmont 1 2, 0099. Sunset, Muskoka River. 1.5000. Lynemouth, North Devon. Lynam 1 Hoor. On the Canal, Flushing, Lime Kilns, Lynemouth. Lionoz. Misty Sunset, Devon Coast. Hadre 13,00104. A Rocky Bed. 4 0,00 105. Wigwams at Lake Shebandwan. The Harry 2/100106. Mallard Ducks. \$ 2 48

7

25,00107. Twilight among the Pines. Patterson 108. Old Thatched Cottages, Dorset. Reford 16,00109. Oil-Abbotsburg, Swansea. 2/100 110. Quebec Market. 325011. Sioux Tepees. Reform 10.50112. Portage, Nepigon River. & Mais. Stormy Weather, Detroit River. 3.50114. The Humber Marsh. 2. 0015. Sunset, Burnham Common. aspeland 5.0016. Common near Windsor. 5,0017. Quebec from Point Levi. L. DOI 18. (Oil) Study of a Bald Headed Eagle. d. 00119.2" " 2,50120. A Muddy Road. meredita 2, 50121. Twilight by the Sea. 2.50122. Street in Doune, Scotland. 3,0023. Sunset at Sea.
2,5024. On the Lynn, North Devon. 2, 5025. Backyard of White Horse Close, Edinburgh 3.00126. Blackfriar's Bridge, Manchester. 127. Burnham Common. 41 001 28. Study of an Oak. 129. The Canal, Norwich. 2.25 Lady artist

\$/70=25-C

CATALOGUE

OF AN

IMPORTANT COLLECTION

OF

OLD AND MODERN

OIL PAINTINGS

INCLUDING

SELECTED WORKS

BY

ENGLISH AND CONTINENTAL ARTISTS OF REPUTE.

EACH SPECIMEN BEING THE SELECTED WORK OF THE
ARTIST WHOSE NAME IT BEARS.

THE PAINTINGS ARE IN THEIR OLD ORIGINAL FRAMES.

BY

M. HICKS & Co.

At 249 St. James Street, MONTREAL,

On Thursday and Friday, Sept. 27 and 28, 1888,

CATALOGUE.

The old works retain their original frames.

- 1. Pair Small Upright LANDSCAPES by H. BRETT.
- 2. Pair Larger do. do.
- 3. Pair Oblong PAINTINGS by
- 4. Pair Cabinets, "GOING BEFORE THE STORM," and Companion, by H. HULME.
- 5. Pair LANDSCAPE AND RIVER SCENES.
- 6. Set of Three MARINE VIEWS.
- 7. Pair Highly Finished UPRIGHT WORKS of brilliant pleasing color and accomplished technique, painted on panel, the figures from life, and representing "SPRING" and "SUMMER," by JOLLI, signed and guaranteed.
- 8. "CHRISTMAS EVE IN ENGLAND," of natural beauty and good composition, by D. V. BULET.

- Pair Sporting Subjects, "ON THE SCOTTISH GRAMPIANS," with dogs, game, etc., by JOHN GIFFORD.
- 10. Pair Landscapes, "THE MARKET CART MORN-ING AND EVENING," of capital color and effect, by GUSTAVUS GRANCI.
- 11. Important Modern Painting CHARLES I, with various figures, etc., having an interview with OLIVER CROMWELL, painted by T. HILSTON.
- 12. The Companion Work representing "CROMWELL REFUSING THE CROWN OF ENGLAND," by the same Artist.
- 13. A series of Four Excellent Works painted from actual life, "WINTER IN RUSSIA," "THE ATTACK,"

 "THE RESCUE," and "THE ARRIVAL,"

 painted by WOLSKY, the foremost painter of horses in Russia, whose works hang in the Kremlin at Moscow.
- 14. A pair of clever examples, "GOING BEFORE THE SQUALL," and the Companion Work, by the late W. H. WILLIAMSON, Silver Medalist at the Royal Academy.

Mr. Williamson's paintings are now considered among the first of Marine Subjects, and are readily bought in England where they bring large prices. The above were painted on commission in his best time, and are worthy examples of the late master.

15. Pair "MORNING AND MIDNIGHT ON THE THAMES," with Shipping, and of very great power, by DAVID ST. JOHN.

These are considered to be two of his best efforts and are very fine in color and touch.

- 16. Pair "FRUIT AND BIRD'S NEST WITH FLOW-ERS," of pleasing color, by J. CLAYS, exhibitor at Burlington Gallery and Manchester Exhibition.
- 17. Pair Small CABINET WORKS.
- 18. Pair Larger, "EARLY MORNING ON THE MERSEY," and Companion, by HOWARD BRETT.
- 19. Pair Highly Finished Cabinet Subjects, "THE OLD MILL STREAM," and "THE DUCK POND," by CHARLES MORRIS, exhibitor at the Royal Academy.
- 20. The COMPANION PAIR, by the same distinguished Artist.
- 21. Pair clever Sporting Paintings, "WHO SAID RATS," and "TOO LATE," the esteemed work of ARMFIELD.
- 22. Pair LANDSCAPES, by HOWARD WILSON.
- 23. Pair clever LANDSCAPES, painted on panel, by GUSTAVUS SALVI.

- 24. Pair "BEFORE AND AFTER THE STORM," of great detail, painted from a scene near Deal Harbor, England, by CHARLES MORRIS.
- 25. Pair Landscape SCENES IN SURRY, by H. BRETT.
- 26. A series of six exceedingly good specimens in two Plush and Gold Frames, faithfully depicting MORNING, NOON AND NIGHT, England, by CHARLES MORRIS, Silver Medalist at R. A.
- 27. An Upright Work, "FLORA," painted from nature with great effect by HOLTI.
- 28. On Original Specimen of magnificent brilliancy, "MID-DAY AT RYDAL WATER," with figures, etc.

This is a large and important work painted on commission by the artist, EDWIN BODDINGTON, in 1864, for the late Sam Mandle, Esq., Mayor of Manchester, and was sold in the Manley Hall Collection.

- 29. THE COMPANION SPECIMEN, of equal merit.
- 30. "THE VACCINATION," by DEL'COUR, the comical French artist whose paintings have been extensively engraved. Painted in 1862.
- 31. A most important example by GEORGE MORLAND, whose works are now very rare, and adorn the British Museum, the National Gallery and other leading Art Repositories.

This painting, entitled "AN ENGLISH FARM-YARD," is universally pronounced to be one of the best specimens extant, embodying all the truly characteristic rural points, each depicted with the broad artist touch and finish for which Morland is unequalled by any artist of the early British School. This is a guaranteed work.

32. A Smaller Painting of great beauty, "THE OLD MILL STREAM," with luminous sky and of elaborate detail, by PATRICK NASMYTH, who occupied an important position among British artists of the 18th century.

Nasmyth's pictures are hung in the National Gallery. He was a native of Edinburgh.

- 33. Pair Desirable Cabinets, "THE WAYSIDE COTTAGE," and Companion, authentic work by CHARLES MORRIS, exhibited.
- 34. Pair LANDSCAPES, etc.
- 35. Pair do.
- 36. Pair "SEA PIECES," full of vigor, with ærial effect, by ——
- 37. The Painting by HAYNES KING, "THE GIRL OF SEVILLE," painted from a natural model and elegantly draped in true Spanish taste.

This picture was purchased by the late Mr. Mendle, and was hung in a prominent position at Manley Hall until the death of the owner, when it was sold and evoked spirited competition from the London dealers. Mr. King is a constant contributor to the Royal Academy and all English and Continental Exhibitions. Frame damaged.

38. "THE IRISH HORSE FAIR," depicting with wonderful truth one of those assemblies so much cherished by the Hibernians, with horses, hostelry, and various figures, each painted with true Irish features. This is the guaranteed work of WILLIAM SHAYER, Exhibitor R. A., etc.

- 39. "THE COUNTRY WEDDING," by TADERMANS.
- 40. Pair of EXQUISITE CABINETS, by CHARLES MORRIS, Silver Medalist R.A.
- 41. Pair do. do. do.
- 42. "A PASTORAL LANDSCAPE," with Cattle, Sheep, etc., in the foreground, and the town of Canterbury in the background, painted by E. J. ELKEMA, director of the Dusseldorf Academy.
- 43. "THE INTERIOR OF A MESSROOM IN THE TIME OF CHARLES I," painted on commission by CLARKSON VON HALDI.

A worthy example.

44. "EARLY MORNING ON THE COAST," by FRANCIS UNDERHILL.

A characteristic specimen.

- 45 "GROUP OF CHILDREN WITH GOATS, ETC," by NICHOLAS BERGHAM, an old master of great merit.
- 46. "ENGLISH LANDSCAPE WITH GOATS, ETC." evening effect, by SAM WILLIAMSON.
- 47. Pair LANDSCAPES, by H. BROWN.
- 48. TWO SEA PIECES.

- 49. Pair DESIRABLE WORKS, by CHAS. MORRIS.
- 50. do. do. do.
- 51. "ST. MICHAEL'S MOUNT, CORNWALL," painted on the spot by SAM WILLIAMSON, the father of the Liverpool School.
- 52. "SPRING-TIME IN CHESHIRE," full of English pastoral beauty, by JOHN SINCLAIR, Exhibitor Royal Academy, Liverpool, Manchester, etc.

53.

54.

- 55. "FEEDING THE CHICKS," a work of great merit, and well represents the modern French school, by DE LA MAR. This picture was exhibited in the Salon, Paris.
- 56. Pair valuable examples "BEFORE AND AFTER THE SPORT," (restored) faithfully delineating the Scotch Grampians, with dogs, etc., by JOHN GIFFORD, the eminent British sporting artist.
- 57. Large Painting, "THE FALLS AT BETTWYS,"
 North Wales, by BAXTER.

60. Pair high class works, "FISHING BOATS AT ANCHOR IN THE DOWNS, ENGLAND," and "THE ARRIVAL OF THE SMACK," by F. CASSON.

61. "THE DUTCH MERRYMAKING,"

by MOLENAER.

The compiler feels unable to give an adequate description of this highly important and rare example and it can only be fully appreciated when seen. It is painted on old oak panel. In the foreground are numerous figures, painted in the best style of the old Dutch masters, while the background is composed of a castelated archway, with trees and tavern, on the signboard of which is the artist's name. Signature guaranteed.

62. A highly important Painting "A DOUBLE APART— MENT," with figures skilfully drawn and painted by A. CROMMELIN.

This picture is worthy of notice.

- 63. Pair, "THE FIRST HALLO," and "FULL CRY," painted from life in water-colors, by H. A. LESLIE.
- 64. The Companion Pair.
- 65. "THE MEET," and "THE START," by the same master.
- 66. Pair Highly Important Works of great brilliancy and wonderful detail, "THE DUCAL PALACE," and "THE BRIDGE OF SIGHS ON THE GRAND CANAL, VENICE."

The attention of connoisseurs and lovers of art is specially called to these excellent specimens by VALENTINE ROLLENTINE.

- 67. Pair Choice Cabinets, "THE MILL POND," and Companion, by CHARLES MORRIS.
- 68. "GIRL WITH GREEN PARROT," by THURSTON.
 Exhibited at Manchester.
- 69. "THE HORSE FAIR," by RICARDO.
- 70. "UNLOADING THE BARQUE," with fishwives, etc., on the coast, by EDGAR WATSON.
- 71. Pair "BABY'S PICTURE" and "THE WATER DOCTOR," by BENGELINCK.
- 72. "THE GRAPE GATHERERS," by J. THOMS.
- 73. "THE FOREST GLADE," with Beeches, etc., by SCHAFFER.
- 74. "EPSOM DOWNS," a horse race, with numerous figures, specially well painted by G. F. HERRING.
- 75. Pair, "WELSH LANDSCAPES," painted from nature by T. H. WHITTLE, Exhibitor at Liverpool Corporation Exhibition.
- 76. "BIRD'S NEST, HAWTHORN BLOSSOM," Etc., by J. CLAYS.

- 78. "THE BRAWL," with numerous romping figures, etc., an old work relined and painted by DAVID TEMERS, JUNIOR.
- 79. "CONTEMPLATION," by H. H. STANTON. This picture hung in the Liverpool Corporation Exhibition.
- 80. "THE OLD MILL AT BETTWYS, NORTH WALES," by HOWARD GRAY.
- 81. "AN ENGLISH LANDSCAPE," by WILLIAMS.

82.

83. "THE GRAND CANAL, VENICE," by CANO-LETTI, of the 16th century.

This picture has been well preserved and relined. It is full of the exquisite touch and feeling of the Great Master, and is worthy to occupy a position of honor in any good collection. His works are much prized by connoisseurs.

84. "LOCH LOMOND," a delightful painting in the best style, by EDWIN BODDINGTON, with cattle on the banks and truthfully representing the great Scotch Lake.

This is considered to be one of the best works ever produced by MR. BOD-DINGTON, in his best time, twenty years ago.

85. "AFTER THE SHOWER — AN ENGLISH COUNTRY ROAD," of great power and full of artistic feeling, gracefully rendered, with broad powerful touch and tone, by H. BAGLAND.

This picture was Starred on the first day at the Dudley Exhibition.

86. MARINER VM DOWN AN agricultural blood with months

87. Two exceedingly clever works, "THE YOUNG ITEN-ERANT," and "ENLISTED," a pair of exquisite works from the brush of M. W. LANGLOIS, of excellent rural composition and brilliancy of color.

These call for special attention.

88.

- 89. Pair, "LANDING THE FISHERMEN AT OSTEND," and Companion Work, both the authentic work of EMANUEL CICOGNA. Medalist at Vienna.
- "THE SPANISH GIPSY," of very powerful color and natural effect, by F. UNDERHILL.
- 91. "ST. BENEDICT'S ABBEY," Norfolk, England. A worthy example by S. D. COLKETT, 1848.
- 92. "EVENING WITH FISHWIVES ON YARMOUTH SANDS, ENGLAND," by REGINALD GOULD, Birmingham Institute.
- 93. An old Dutch painting with "LANDSCAPE, CATTLE AND FIGURES," cabinet size on panels, by VANDER DOES.
- 94. Pair Water Colors, "SPORTING SCENES," by H. A. LESLIE.

- 95. Powerful Broad Painting, "A ROCKY STREAM," by OLD VICKERS, SENIOR.
- 96. "WRECK OF THE 'MEXICO' AT THE ENTRANCE TO THE RIVER MERSEY," by F. KRAUSE, Southport.

This is the original work which has been so extensively engraved and chromoed, and was bought direct from the artist.

- 97. "BROAD POWERFUL LANDSCAPES, WITH AUTUMNAL EFFECT," by OLD NIEMANN, SENIOR.
- 98. Series of Three Highly Finished Paintings of English Rivers and Landscapes, "MORNING," "NOON," and "NIGHT," by CHARLES MORRIS.
- 99. "WHEN THE SUN DESCENDS AND DIES,"
 SO DO SLEEPING SHADOWS RISE,"
 by JOHN McDOUGALL, Exhibitor at Royal
 Academy, etc.
- 100. Pair "OLD MILL STREAM," by CHAS. MORRIS.
- FROM LONDON TO YORK," by H. A. LESLIE.
- 102. Pair-WATER COLOR, by the same Artist.

FINIS.

battle paintings, arrived a week ago in charge of two Russians. These pictures are enormous, 59 in all, the largest being 38 feet in length. The work of preparing the rooms of the American Art Association for the reception of these paintings has already begun. It is necessary to take everything out of the building. Even the gas fixtures must go. Electric apparatus will supply their place. The walls and ceilings will be completely covered with these paintings, draperies and war trappings. It is said that to transport the collection from Paris to Havre, required the services of six freight cars, which were supplied with a special engine and sent through on a special train—and this is no railway talk. Mr. Verestchagin's book is coming through the press of the Harper Bros. The exhibition will be the most extensive ever known in the line of battle pieces.

Montrealers are familiar with the THE VERESTCHAGIN PICTURES,

Montrealers are familiar with the Madison Square galleries, and from the remarks above noted, can prepare themselves for a big picture show.

A CANADIAN ARTIST.

Mr. J. M. Barnsley's Success in Europe— Some of His Works—Art Notes.

Mr. J. M. Barnsley's Success in Europe—Some of His Works—Art Notes.

Mr. J. M. Barnsley has just returned to Canada alter five years' study in Paris, and a small collection of his pictures are now on view at Messrs. W. Scott & Sons' gallery on Notre Dame street. Mr. Barnsley has been very successful in his work abroad, having had pictures hung in the Paris Salon each year of his sojourn there. The pictures now on view embrace quite a variety, being marine and landscape, and in both oil and water colors, as well as two very fine little etchings. The original painting of one of these latter has aiready been sold to a Montreal gentleman. In the water colors, the amount of atmosphere is very noticeable, the pictures being clear and brilliant: two especially pleasant ones are an old chateau in France and a river study, in both of which the afterglow of the sunlight is very well represented. In the marines there is very smarked in one which the artist calls "Big Iwolls," where the ships and wave both seem to lift in a way that would distress any landsman on board. An unusual subject—and one that is well handled—is "A Sunny Fog," where sun and fog are contesting for supremacy with a hazy and indistinct result. The artist has evidently made good use of his time abroad, and is likely to prove one of whom Canada may be proud. In the same gallery are some pictures by Lutch artists, which have just arrived. They include examples by J. And., W. Maris and Poggenbeek. Of the three artist brothers, W. Maris is the most famous, and one of his works has recently been secured by a Montrealer for \$1250. A photograph of another has been forwarded to Mr. Scott, the price of which is £900.

The Loan Exhibition, which will be opened at the Art Gallery on the 23rd inst., promises to be an unusually good affair, as some very fine paintings are already promised.

Mr. James W. Ellsworth. Pheny Bldg Chicago

Victor de Lebzeltern. han Goupil's of Fans h the American Lanadian aux-

AUCTION SALE

Oil & Water Color Paintings

T. MOWER-MARTIN, R.C.A.

R. MARTIN'S pictures are so well and favorably known, that it is sufficient to say that this selection of his works is the finest yet submitted to Public Auction in Montreal. The scenes from the Rocky and Selkirk Mountains are careful transcripts from nature, mostly M. HICKS & Co. painted on the spot.

Sale on Saturday, November 17th,

AT 2.30 P.M., BY

M. HICKS & CO..

1821 and 1823 Notre Dame Street, Montreal.

ON VIEW, THURSDAY, FRIDAY AND SATURDAY.

OILS.

- 1. On Rosedale Creek.
- 2. At Port Credit, Lake Ontario.
- 3. Springtime on the creek.
- 4. Agawam grapes.
- 5. In the St. Lawrence Valley.
- 6. When the snow has gone.

PICTURES FOR THE POOR WITTHE COUNTRY HOUSE OF BEFUGE. (To the Editor of the Witness.) 4/19

SIR,-Perhaps few, if any, of your readers can realize the sense of loneliness experienced by those who, suffering from age, infirmity and poverty, are the inmates of a House of Refuge and without friends or kindred. The bitterness of such a lot is deepened when the poor inmate is confined to a bed of sickness, while the out-

of such a lot is deepened when the poor inmate is confined to a bed of sickness, while the outside world is now rejoicing in the preparations for home and heart enjoyments.

There are now some such in the Country House of the Protestant House of Iadustry. We may not be able to give them health nor wealth, nor to restore to them once happy homes, or give them "a glimpse of a face that is gone, the sound of a voice that is still"—but we may, with little, if any, loss to ourselves, make their lodging places brighter, and sometimes draw their thoughts back to pleasant recollections, by a few pictures on the walls.

Valuable paintings and drawings are not expected, though they would not be refused; but chromos and colored prints, such as are periodically issued by the illustrated papers, would be highly suitable for this purpose, whether framed or not. I will procure frames for any unframed work. About 60 pictures will be needed. Contributors will please send their donations to Wm. Scott & Sons, Notre Dame street. If not convenient to send them, they will be sent for, by addressing a letter to the undersigned to the care of Messrs. Scott. I trust this appeal may receive a hearty and prompt response, as it is desirable that the pictures may be hung before the approaching New Year. John Popham.

WASHINGTON SQUARE HNGLESEA"

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

58TH ANNUAL EXHIBITION, III

tr. Sales. A competent person will be placed in charge of the Gallerica for the bale belonging to arrising and a commission of 18881 cmt. will be charged on all sales made

1. The Exhibition will be opened to the public on Thursday, February 16th, and continue until Thursday, March 29th, inclusive-a period of six weeks and one day, during which no work mentioned in the Catalogue can be removed.

The Academy desires to make this a representative Exhibition of American Art; and, as the Jury will accept only work of the highest standard, contributors are earnestly requested to send their best efforts.

- The Exhibits may be original paintings, drawings, sculptures, architectural designs or models, etchings and engravings, by living artists or those not more than five years deceased, and not before publicly exhibited in Philadelphia. Original wood and stone carvings, painted or worked tapestries, and any original productions that may properly be considered as coming within the field of the Fine Arts, and not commercial manufactures, will also be admitted. No work will be exhibited, however, unless approved by the Jury named below, or especially solicited by the Jury.
- 3. The time for receiving exhibits will be from Monday, January 23d, to Saturday, February 4th, though separate shipments from outside of Philadelphia may be made earlier if desired.
- The Academy will collect and return all works in Philadelphia, New York City and Boston, of which timely and sufficient notice is received, free of charge to exhibitors. On application, arrangements will also be made for the payment of freight or expressage on such offerings from the City of Baltimore, Md., or any part of the State of Pennsylvania, as may seem suitable for the exhibition; but all others must be delivered at the Academy, carriage prepaid, unless offered under special agreement.

Collections will be made in New York City, Jan. 30 to Feb. 1; in Boston, Jan. 30, 31; and in Philadelphia, Monday,

Jan. 23, to Saturday, Jan. 28.

In New York, the Agents of the Academy are Messrs. Grady and McKeever, 719 Sixth Avenue.

In Boston, Messrs. Williams & Everett, 79 Boylston St.

Exhibitors in Philadelphia are requested to name the earliest day in the week appointed for collecting on which the Academy porters may call for their works.

- 5. Entries. The blank list attached to this notice must be filled up and sent to the Academy by the 12th of February. No picture will be offered for sale unless the price is given on this list; but the prices will not be printed in the Catalogue unless expressly marked as for publication. Academy students desiring to compete for the Toppan Prizes must write the words "student's work" distinctly at the top of their entries. All exhibits thus entered will be hung together, and no others will be considered in awarding the prizes above mentioned.
- 6. A card must be attached to each work, giving the title of the work and artist's name and address, with those of the exhibitor when different. Whatever is entered as student's work must also be marked as such on this card.
- Frames may be surrounded by a shadow box of dark wood, not more than half an inch thick nor more than an inch in extension from each side of the frame, nor more than a fourth of an inch in projection over the depth thereof. No pictures without frames, or frames without pictures will be received.

FOR 58TH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, 1888.

TITLE

ARTIST

- 8. Varnishing Day. Only Artist Exhibitors and Members of the Press will be admitted on Wednesday, February 15th, from 8 A.M. until 4 P.M.; but no change will be made in the arrangement determined by the Hanging Committee.
- 9. The Private View for Exhibitors, Stockholders and their friends will be given Wednesday, February 15th, at 8 P.M.
 - 10. The public opening will be on Thursday afternoon, February 16th, at 2 o'clock.
- 11. Sales. A competent person will be placed in charge of the Galleries for the sale of works belonging to artists; and a commission of ten per cent. will be charged on all sales made from the Exhibition. (See 5. Entries.)
- 12. The Mary Smith Prize, annual, founded by Russell Smith, will be awarded for the ninth time during this exhibition.

It gives \$100.00 "to the painter of the best painting (not excluding portraits) in oil or water colors, exhibited at the Academy, painted by a resident Philadelphian lady artist, for qualities ranking as follows: 1st. Originality of subject; 2d. Beauty of design or drawing; 3d. Color and effect; and lastly, execution;" to be awarded by the Exhibition Committee; the Academy to have no claim upon the painting, and the same lady not to receive the award more than twice in succession, and not more than five times in all.

13. The Charles Toppan Prizes, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan, will be awarded for the sixth time during this Exhibition. The conditions are as follows:

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the Exhibition; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual

They may be either figure pieces, landscapes, cattle pieces or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the drawing of the picture will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors, upon a report from the Committee on Instruction, shall be final.

14. The Temple Trust Fund yields each year \$1,800 for the purchase of works of art and the issue of medals to artists.

Its application is limited to works by American artists in the Annual Exhibition. All American artists exhibiting are eligible; but no works will be purchased or medalled if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. wo medals (one in gold and one in silver) may be awarded each year; the gold medal to the best figure picture, and the silver medal to the best landscape or marine.

15. The selection and arrangement of exhibits will be submitted absolutely to the following artists, who have kindly consented to act as a

Jury of Selection and Hanging Committee:

CHARLES LINFORD, Chairman.

COLIN CAMPBELL COOPER, JR., Secretary.

THOMAS B. CRAIG,

BERNHARD UHLE,

J. F. GEROME FERRIS.

By order of the Committee on Exhibitions of the Pennsylvania Academy of the Fine Arts.

CHARLES HENRY HART, Chairman,

E. BURGESS WARREN,

WILLIAM B. BEMENT,

JOHN H. PACKARD, M.D.,

CHARLES HARE HUTCHINSON.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. ENTRY OF WORKS FOR THE 58th ANNUAL EXHIBITION, 1888.

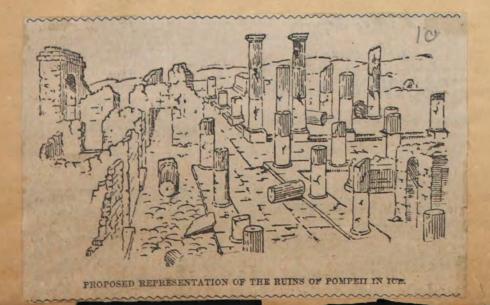
				onors received.	
wiin what	art institutions connected.	THE WHAT	consolions representations		
	The Prices given	below are		s, unless the contrary is stated	1.
	Titles and Descriptions		When and Where to be sent for.	When and Where to be returned.	Owner or Price.

FOR 58TH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, 1888.

TITLE

ARTIST

TIDITA 11.60 THE ACCEPTED PLAN FOR THE ICE PALACE MESSRS. HOPKINS AND RADFORD, ARCHITECTS.



THE SUNNY SOUTH AT CARNIVAL.

A Proposed Representation of the Ruins of Pompeli in Ice. 11/12/88

We have been favored with a drawing of the proposed "Representation of the Ruins of Pompeii in Ice," which has been suggested as one of the novelties for the coming Carnival. The originator of the scheme thus describes it: "With the terrible tale of thus describes it: "With the terrible tale of the small but wealthy city of Pompeii all are familiar. There is no person, however unimaginative, who, on hearing of the appalling doom which overtook it, has not drawn a mental picture of the dark cloud overshadowing the smiling hillside, and falling in scorching ashes on the shores of the Neapolitan Bay eighteen hundred years ago. The story of the courage of the Roman soldier, who through that fell darkness stood and perished at his post; the ness stood and perished at his post; the story of the courage displayed by the younger Pliny in his anxiety to investigate the causes of the horrible calamity, resulting in his death, are as familiar as the story of Joan of Arc, or Samson and the lion. Not so familiar, however, is the appearance of that old time city, with its columned seets, its stately temples, its private dwelling houses. By the energy of private individuals in the first instance, and subsequently by the systematized operations of the Italian Government, much of the debris which overwhelmed the little city on that which overwhelmed the little city on that long black night, has been cleared away. It is now possible for those of the nineteenth century to satisfy their natural curiosity as to how those of the first century were housed and passed their lives, in the sunny south of Europe at all events. The model mentioned above represents a portion of Pompeli as it now appears, the artist having chosen the south end of the Forum and the Basilica, with their accompaniments of side streets and small houses, as being most convenient for the situation in which it is proposed to place

THIS CHARMING NOVELTY.

The ground plan of the Forum and streets lends itself to the necessities of Phillips Square, where four paths cross, so that there will be no hindrance to foot traffic, in the event of its adoption. The beautiful fluted columns, the pedestals for statuary, the massive portals are all to be made of ice after a skilful plan of the modeller; it requires no painter's imagination, no poet's faculty of weaving Oteronic dreams to picture to oneself how lovely would be this ruined restoration, so to speak, with the sunlight thrown from column on to column, making the colors of the rainbow flash from capital, from cornice, and from fallen shaft. It would be a difficult task, however, for painter's brush or poet's pen to depict the fairy-like essence that will be breathed into the scene, when the fading day enables the skill of the artificial illuminator to be brought into play. No more beautiful scene can well be imaged. This design has the advantage of being particularly suited to meet the onslaught of the much dreaded snow storm, the more snow that falls the more Pompeian the ruins become. It is made exactly to scale and should prove a most attractive as well as educational feature in the Carnival. It is reported that a number of the inhabitants of the square and its surrounding important streets are prepared to subscribe handsomely towards the proper carrying out of the plan should it be adopted. The artist who has made the model estimates the cost at from seven to nine hundred dollars.

Pompeli in Ice. To the Editor of the STAR: 15/12/84

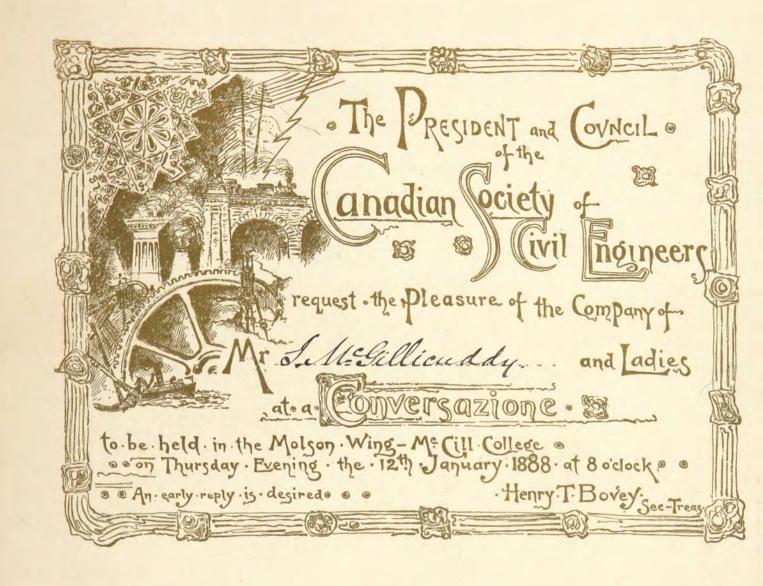
SIR,-It is with pleasure I saw what was shown in your interesting paper about the proposed representation in ice of the Ruins of Pompeü" at next Carnival. I admire all that Montreal has been doing in this and on many other occasions, attracting so many people to our country. I can also myself go far to see the beauties of nature, or any artistic representation thereof, either in paint, statuary or monuments, but I like to see them represented as naturally as possi-ble. I may therefore be pardoned if I venture, even although an outsider, to say that doubt if such a representation on ice of Pompeü will be a correct and faithful one and "an educational feature in the Carnival" although it will likely be "most attreative" as attred. will likely be "most attractive" as stated. I am one of many Canadians who believe that we need not be ashamed or afraid to show our country in its winter garb, as it has even then many advantages which many southern countries might envy; but I believe also that you have done and will do well to choose your subjects for winter car-nival purposes from winter scance as wellnival purposes from winter scenes as much as possible, otherwise it will be difficult to be true and correct. Besides, in choosing, as I claim, you can represent some parts of the old continent as they truly are, rethe old continent as they truly are, resembling our own even in winter, and for
that you have only to choose your subjects,
say in Scotland, Switzerland and the Alps,
either in France, on the Savoy side of the
Alps, or on that of Italy; you can give us
some miniature representations of their
snow-clad chalets, or mountains or glaciers,
or, with a little effort of imagination, if you like, illuminate some ice grottos. way, in Italy, in the Apennines, I saw very small towns illuminated by electric light, more so in proportion than in large con-

tinental cities. However pleased I would be, like many who have visited it, to be given again a sight of the never to be forgottten ruins of Pompeli I think it would be to attempt something against the rules of art or the semblance of reality, to reproduce them in ice. The great feature of Pompeii to my idea is not so much its age and the grandeur of the ruins and partly its well preserved statuary, potand partly its well preserved statuary, pot-tery, columns, monuments, etc., but the charm is to the visitor to be able to ramble about its narrow and long ago worn out street pavements, to see the old and odd looking, tumble down walls, admire the beautiful statuary, the bright colored stuc-cos, wonderful y preserved monuments, and specially the admirably preserved and arcos, wonderfully preserved monuments, and specially the admirably preserved and artistic mosaic pavements. The above cannot be rendered, however feebly as proposed, and to find a worthy accompaniment and background you must have the glorious winter clime of Italy, the surrounding hills covered here and there with olive and orangetrees the fragrance and color of camelias etc., and further back, yet sometimes too near, the smouldering yet noble Vesuvius.

However, I always admire and I am just as proud as a Canadian to speak only of one thing, of the scenery enjoyed from Mount Royal either when the grand St. Lawrence river below is not ice bound and in all its natural beauty and animated by commerce, or when our healthy looking and gay snow shoers are climbing and winding the sides of the mountain, with their bright torch. of the mountain with their bright torch-

lights by night.

Therefore, I think we must try to remain true to nature as much as possible and that Pompeiian ice at least, would not be a true educational feature or lesson, but to many would be deceptive, and in the eyes of strangers perhaps appear poorly imagined. Sherbrooke, 12th December. J. A. A.



BIBLIOTHÈQUE PUBLIQUE.	THE FRASER INSTITUTE,
Entrée Gratuite.	Montreal, Canada
To	
I write to acknowledge	e with thanks your donation
Your obedient s	ervant,
18	SECRETARY.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.

May Millillys

Founded June 2, 1875

Incorporated Feb. 8, 1878

ART STUDENTS' LEAGUE

OF NEW YORK

143-147 EAST 23D STREET

SEASON OF 1888-'89

FROM OCTOBER FIRST, 1888, TO MAY TWENTY-FIFTH, 1889



INSTRUCTORS

WM. M. CHASE
KENYON COX
J. CARROLL BECKWITH
GEO. DE FOREST BRUSH
B. R. FITZ

H. SIDDONS MOWBRAY
WALTER SHIRLAW
E. H. BLASHFIELD
H. A. LEVY
GEO. T. BREWSTER

ART STUDENTS' LEAGUE OF NEW YORK

SEASON OF 1888-'89

CLASS BULLETIN

CLASSES	SESSION	INSTRUCTORS	MONTHLY	OCT. TO JUNE	JAN. TO JUNE
PREPARATORY ANTIQUE.—D	rawing from Cast preparatory to Ad	vanced Antique, Life and Painting		1	
Morning	Classes	1	\$8 00 8 00 10 00	\$50 00 50 00 60 00	\$35 00 35 00 45 00
ANTIQUE CLASSES.					100
Morning	Daily, 9 A. M. to 12.30 P. M	J. CARROLL BECKWITH	8 00	50 00	35 00
Afternoon		(Pupil of Carolus Duran.)	8 00	50 00	35 00
Evening		(Pupil of Gerome and Carolus Duran.) GEO. DE FOREST BRUSH	3 00	16 ∞	10 00
		(Pupil of Gerome.)	10 00	60 00	45 00
			10 00	00 00	45 00
Men's Morning and		H. SIDDONS MOWBRAY	0 00		
Men's Evening		(Pupil of Bonnat.)	8 00	50 00	35 00
Women's Morning		GEO. DE FOREST BRUSH (Pupil of Gerome.) KENYON COX	8 00	40 00	30 00
Women's Afternoon	Daily, 8.30 A. M. to 12.30 P. M	(Pupil of Gerome and Carolus Duran.)	8 00	50 00	35 00
	Daily, I to 5 P. M	WALTER SHIRLAW	8 00	50 00	35 00
Two Life Classes	of half rates in addition.	e Classes can do so by the payment			
MODELLING CLASS.—Modelling					
Afternoon	Daily, I to 4 P. M	GEO. T. BREWSTER	5 00	30 00	20 00
Evening	Daily, 7 to 10 P. M.		5 00	30 00 45 00	20 00 30 00
Life Modelling			7 50 8 00	50 00	35 00
PAINTING CLASSES Painting	and Drawing from Head, draped	Model, or Still Life.			
Fitz Afternoon	Daily, I to 4 P. M.	B. R. FITZ	12 00	70 00	50 00
Chase Classes Painting only.		(Pupil of the Royal Acad., Munich.)			
Morning	Daily, 9 A. M. to 12 M	WILLIAM M. CHASE	12 00	70 00	50 00
Two Painting Classes		(Pupil of Piloty.)	22 00	120 00	50 00
COSTUME CLASSES Drawing	and Painting from the Model in	Costume			Four
	From Nov. 5th to April 26th Monds	Wednesday and Friday			consec-
Evening	4.15 to 6.15 P. M		3 00	12 00	utive
Both Classes			5 00	20 00	15 00
SKETCH CLASS.	Tuesday, Thursday and Saturday.				111-
	Free to Students in Life, Painting, M	odelling and Antique Classes.	2 00		
COMPOSITION CLASS.		y of each month from Nov. 1st to			
	March 30th, 8 P. M.	E. H. BLASHFIELD		5 00	
ARTISTIC ANATOMY.	Tuesdays, from January 8th to Mar	ch 19th, at 4.30 P. M.			
		GEO. T. BREWSTER (Pupil of Mercie.)		5 ∞	
	To League Students	(ruph of Mercie.)		3 00	

REQUIREMENTS FOR ADMISSION.

Applicants for admission to the Life Classes must submit a drawing of a full length nude figure from cast or life.

For the Painting Class, a drawing of a head from cast or life. For the Modelling Class, examples of drawing or modelling. For the Antique Class, a drawing from cast.

For the Sketch Class, a sketch from life. Students in the Life, Painting and Modelling Classes are admitted to this class without examination.

For the Composition Class, examples of original work.

No examination is required for the Preparatory Antique or for the Costume Classes.

Students can enter any class immediately upon submitting specimens of work which show the necessary proficiency.

Monthly payments to count from date to date. All payments must be made in advance to the Curator.

ART STUDENTS' LEAGUE OF N. Y.

SEASON OF 1888-'89

BOARD OF CONTROL

HORACE BRADLEY, President. GEO. W. BRECK, Vice-Pres. and Rec. Secy.

EDITH MITCHILL, Vice-Pres. and Cor. Secy. Wm. A. Marsh, Treasurer.

A. F. Bedell, V. D. Prentiss, A. L. Kellogg, E. W. Deming.

E. L. Florance, Henry Du Bois, Joe. Evans, E. D. French.

This Academic School of Art was established and is main-MANAGEMENT tained by art students of New York for the purpose of furnishing a thorough course of study in drawing, painting, modelling and composition. It has no salaried officers, but is managed by a Board of Control, consisting of twelve members, elected annually, a majority of whom are actual workers in the classes.

RATES

The charges are made as low as possible, and the receipts are all expended for the direct benefit of students and members, in the maintainance of the School, in increasing the facilities for study, and in the Reading Room, in which are kept the principal French, German, English and American art periodicals.

As an organization, the League admits to its membership artists and students intending to make art a profession, who have worked three months in the Life Classes, who are willing to assume their share of the work, and who are considered eligible to such membership by the Board of Control and by the League.

The Art Students' League is located in its new quarters 143-7
East 23d Street, arranged to accommodate the increased number
of students working in the classes. These rooms are especially
adapted to the wants of the school, and will offer the advantage
of direct light from skylights in all the Life Classes, and the Painting, Modelling
and advanced Antique Classes. As heretofore, in all the rooms are hung photographs, etchings and other reproductions of standard works of art, together with
original studies, drawings and paintings by some of the best artists and students
in the European schools. These are added to as means and opportunities offer.
The Modelling Classes under Mr. Geo. T. Brewster, with additional criticisms by Mr.
Augustus St. Gaudens, will be continued during the next term. A preparatory
Modelling Class will also be started.

PREPARATORY INSTRUCTION

Class, its object being to further advance the standard in the classes of the League, and to direct from the standard in the dents on entering the Antique Classes are found to have acquired false methods from previous training; much valuable time is invariably lost in eradicating such faults. There will be no requirements for admission, and students will be advanced as soon as qualified to enter higher classes.

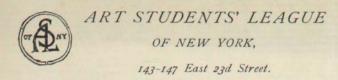
Students contemplating a course of art-study abroad will find that a year or more at the League will be of great advantage in familiarizing them with the best methods of study, and especially in the more careful elementary training afforded here.

EVENING CLASSES

The League would invite special attention to the advantages afforded in its evening Antique, Life, Modelling, Composition and Costume Classes, to workers in the various departments industrial art.

For further information address,

E. MITCHILL, Cor. Secy.



PAINTING CLASSES,

Season 1888-89.

THE attention of Artists and Students is called to the new arrangement in the League Painting Classes.

Mr. Wm. M. Chase, Instructor.

Class for MEN ONLY.—Meets from 9 A. M. to 12 P. M.

Class for WOMEN ONLY .-- Meets from I P. M. to 4 P. M.

The above two classes will be furnished with portrait and nude models, at pleasure of Instructor, and will be arranged to meet the needs of advanced pupils in painting.

Also, an AFTERNOON CLASS,

Mr. B. R. Fitz, Instructor.

For MEN and WOMEN.—From 1 P. M. to 4 P. M. Painting and drawing from the head.

Painting from still-life.

Rates. - For either of the classes:

A. F. BEDELL,

Chairman School Committee.

HORACE BRADLEY, President. E. MITCHILL, Cor. Sec'y.

Mary Millips

GOTHAM

ART STUDENTS.

697 BROADWAY,

S. W. Cor. Fourth St.

NEW YORK.

Founded, Dec. 1879. Incorporated, Nov. 1880.

SEASON 1888-89.

COMMENCING MONDAY, OCT. 1ST-ENDING MAY 25TH.

INSTRUCTORS:

MR. H. SIDDONS MOWBRAY. MR. B. R. FITZ. MR. CHAS. MENTE. MR. B. WEST CLINEDINST. MR. EDWARD DOWDALL MR. EMIL CARLSEN.

The Gotham Art Students' Association of New York, would respectfully call the attention of Students to their classes for the coming season.

THE ROOMS have been enlarged, are well lighted and heated, thoroughly ventilated, and the Board of Instructors is unexcelled.

THE TERMS will be found as low as can possibly be afforded, and admit of furnishing the necessary facilities and accommodation for study. The object of the Gotham Art Students being to give the Art Student a school where the standard will be of the highest and the terms within the means of those admitted.

On the walls of the studios will be found Drawings, Studies, Photographs, etc., by prominent artists and students from the European Schools.

TALKS ON ART by prominent artists and others interested in ART MATTERS.

LECTURES ON TECHNICAL AND INDUSTRIAL ART SUBJECTS.

Exhibitions of Studies, Drawings, Paintings, Photographs, etc.

For further information, address,

JOHN S. SHARP, Manager.

CLASSES AND TERMS.

MORNING CAST CLASS, 9 A. M. to 12 M. \$5.00 per month.
Mr. B. WEST CLINEDINST, instructor, pupil of Bonnat, Paris.
MORNING LIFE CLASS, for women, 9 A. M. to 12.30 P. M.
Mr. H. SIDDONS MOWBRAY, instructor, pupil of Bonnat, Paris.
\$7.00 per month.

EVENING LIFE CLASS, for men, 7.30 till 10.

Monday, Wednesday and Friday:

Mr. B. R. FITZ, instructor, pupil of ROYAL ACADEMY, MUNICH.

Tuesday, Thursday and Saturday:

Mr. H. SIDDONS MOWBRAY, instructor, pupil of BONNAT, PARIS. \$6.00 per month.

EVENING CAST CLASS, \$2.00 per month.

Mr. B. WEST CLINEDINST, instructor, pupil of BONNAT, PARIS.
AFTERNOON PAINTING CLASS, for women, from the nude life.

Mr. H. SIDDONS MOWBRAY, instructor, 1.30 to 5 P. M. \$8.00 per month.

AFTERNOON PAINTING CLASS, Head and Draped

model.

Mr. CHAS. MENTE, instructor, pupil of Alois Gabl & Ludwig Loeftz, Munich, 1 to 5 p. m. \$7.50 per month.

AFTERNOON PAINTING CLASS, Still Life.

Mr. EMIL CARLSEN, pupil of Danish Royal Academy, 1 to 5 P. M. \$7.00 per month.

PREPARATORY PAINTING CLASS, Head and Still Life. Mr. EDWARD DOWDALL, pupil of Wm. M. Chase, and Walter

SHARLAW, I to 5 P. M. \$7.00 per month.

PREPARATORY CLASS, 9 A. M. to 12.30. \$4.00 per month. Evening, 7.30 to 10, \$2.00 per month. Drawing from elementary forms, preparatory to antique classes.

EVENING SKETCH CLASS, from draped model.

Wednesday and Saturday evenings.

SUNDAY PAINTING CLASS, \$1.50 per month and prorata share in model hire.

AFTERNOON SKETCH CLASS, \$1.50 per month and share model hire; free to those working in other classes.

AFTERNOON CAST CLASS.

MR.GEO. R. BARSE, JR.

THE GOTHAM ART STUDENTS,

697 BROADWAY, NEW YORK.

JOHN S. SHARP, PRES.

THE SEA SE THE MEN S. TO HILL

IOHN FABER, Cor. Sec'y. EDWARD MACK, Ass't Sec'y.

WM. H. ZEHR, TREAS.

JOHN F. O'SULLIVAN, CHAIRMAN HOUSE COMMITTEE.

Applicants for admission to Life Class must submit a full length drawing from the nude figure, from cast or life.

For the Afternoon Painting Class from Life.—Life drawings, and must have worked at least one month in the morning Life Class.

For the Painting Class, a drawing of a head from cast or life. And same of the money of the star of or a maintain

For the Cast Class, a drawing from cast,

For the Sketch Class, a sketch from life.

For the Composition Class, samples of original work.

Monthly payments count from date to date, all pay ments to be made in advance.

Nouveautés pour la Saison 1889

OUVRAGES ILLUSTRÉS

SUR

LE SALON DE 1889

ET L'EXPOSITION UNIVERSELLE

		_
Le Figaro-Salon, 5° année 1889, texte par Albert Wolff, conte- produits par le procédé Goupil, dont 50 planches hors texte et 5 en double page. Paraîtra en 5 livraisons. Prix de la livraison, 2 fr. Titre et table, 50 centimes. Carton toile, lettre or, 2 fr. 50. Prix du volume relié En vente 1re, 2°, 3° et 4° années. Chaque année, reliée		50 50
Illustration-Salon, 4° année	2	* *
Salon illustré de 1889 (2º année), 5 fascicules à 2 fr	10	»
Catalogue illustré du Salon de 1889 (11° année).		50 »
Salon de Paris (Salon Goupel), 12 livraisons à	5 65	» »
Salon de 1889 (Salon Baschet), 12 livraisons à		» »

Paris Salon 1889. Paraîtra cette année en un seul volume avec 60 phototypies. Prix unique	7	7 5	(
Art Français 1789-1889; publication officielle de la commission des Beaux-Arts à l'Exposition universelle de 1889, publiée sous la direction de M. A. Proust. Avec 10 eaux-fortes, 50 photogravures et 60 gravures sur bois tirées en bistre. Un volume format Salon de 1889)	>
Figaro Exposition. Publication illustrée du même genre que Figaro Illustré, Figaro Salon, etc. Carton-Emboîtage pour Figaro-Exposition.			
Catalogue illustré de l'Exposition décennale 1879-1889, contenant 400 dessins, 100 gravures	4	>	·
Catalogue illustré de l'Exposition rétrospective 1789-1878, avec 400 dessins ou gravures sur bois	4	>	-
L'Exposition de Paris 10 fascicules à	2	×	*
Guide illustré de l'Exposition. In-32	1	50)
Revue de l'Exposition Universelle. Publication daire, publiée en 24 fascicules de mai à novembre 1889, formant 2 vol. de 400 pages, format Revue Illustrée, avec 700 dessins originaux et reproductions (aquarelles, gravures et photogravures). Prix de la livraison L'ouvrage complet (souscription): 40 fr. à Paris. — Union Postale	2 50	» »	
Tour Eiffel, comparée avec les autres monuments. Planche in-folio.	»	75	
Goût Parisien. Album de Modes illustré. Saison d'Été 1889, 2º nu- méro annuel, in-folio avec de nombreuses gra- vures en couleur.	5	»	
Grand-Prix de Paris, publié par le Journal Auteuil-Long-	2	50	
Mars. Paris Vivant. Album in-4 illustré. Cart	10	*	
Les Types de Paris. (Édition du Figaro), sera publié en	2 !	50	

Art School,

NEW STUDIO BUILDING,

145 Dartmouth Street, - Boston.

SFASON OF 1888-1889.

INSTRUCTORS.

DENNIS MILLER BUNKER,

Drawing and Painting the Figure and Head, from the Flat, Cast and Life, Artistic Anatomy and Composition.

KENNETH R. CRANFORD,

Painting Head, Still Life and Flowers.

MERCY A. BAILEY,

Drawing, Painting, Water Colors and Perspective.

VISITORS.

J. HARVEY YOUNG,

EDGAR PARKER,

HENRY HITCHINGS,

Director of Drawing, Boston Public Schools.

MANAGER,

FRANK M. COWLES.

October, at 145 Dartmouth Street, in the New Studio Building, especially designed for it. The steadily increasing success and popularity of this School has justified the belief that the peculiar advantages it offers to Art students would prove valuable and acceptable. The number of students in attendance in all the classes has been 197, being largely in excess of any former year. This, with advancement in a higher grade of work, due to more earnest endeavors, and a steadier application on the part of the students, has given very gratifying results for the past season.

At the exhibition in May last an examination of the work of the School was made by the Committee of Visitors, and as prizes to the students who made the greatest improvement during the season, the following awards of first and second scholarships were made, viz.: In Gentlemen's Life Class. first, Mr. William Paxton; second, Mr. Geo. F. Wing. Ladies' Life Class, first, Miss Anna M. Richards; second, Miss Florence P. England. Honorable mention, Miss M. E. Bartlett, Miss E. W. Bragdon. In Head Class, first, Miss Lena S. Catlin; second, Miss Marion McDougal; honorable mention, Mrs. L. A. Bradbury, Miss Helen E. Endicott, Miss Avis Holbrook. In Antique Class, first, Miss Kate Rutherford: second, Miss Ethel J. Park; honorable mention, Miss Annie W. Ingle. In Still Life and Flowers, first, Miss Florence Barker; second, Miss Maria B. Morss; honorable mention, Miss Alice Baldwin, Miss Alice Hoag. In Water Color and Drawing, first, Miss May Whitcomb; honorable mention, Mr. Harry Wheeler.

In the plan of the School, it is sought to give to Art students the peculiar advantages found so valuable in such schools as the Acadèmie Julian, in Paris, and the Art Students' League, in New York. In addition to giving a continuous and thorough training in Art, the School meets, in a wholesome way, the needs of a considerable number of earnest students who are not able to

attend for long periods at a time, or who have been obliged to gain their instruction in an irregular and unequal way, and need to have deficiencies made up in special lines of study; or of those who need some instruction to better fit them for special work as a livelihood.

It is, perhaps, not the least important mission of the School to aid in diffusing some correct knowledge of Art among those who study it as a recreation, and who, without the privilege which the School gives of consulting their convenience as to the time of attendance, or without having its opportunities suited to their means, would never receive that education, even if limited, of their natural taste, which tends to elevate the general appreciation of good Art. An arrangement is made by which students who are compelled to attend irregularly may do so.

The plan of the School is such that there is the greatest freedom of adaptation of the instruction to the students' needs, and the character of the work that has been done in it is ample proof of the strength and excellence of the teaching. The development of individual talent and taste will be sought, and any student wishing to carry out any particular purpose in his studies will be aided in so doing. Each student, on joining the School, will be allowed to enter at once upon the highest grade of work of which he is capable, and he will be carefully advised and guided in his subsequent work. It is designed to establish a training-school for those who wish to become professional artists, as well as for others who are interested in Art.

The School is now comfortably established in its new studios, in a building constructed for it, and specially suited to its purposes in location and design. The studios are commodious, well lighted and ventilated, furnished with many conveniences, and are accessible by one and two easy flights of stairs respectively.

The purpose of the School is to give thorough instruction in Drawing, Painting in Oil and Water Colors, Artistic Anatomy, Perspective and Composition.

Especial attention is given to Life Classes, and to elevating

the standard of instruction and work in them. To be well-grounded in the principles and practice of drawing and painting the human figure is the best foundation the student can have for all Art work. The Costume Class will be continued one day in the week as heretofore. The studios are especially convenient for Life Classes, and in the study of the draped figure more can be accomplished in a given time by making it dependent on careful study of the figure itself. For these reasons Life studies will continue to be made a principal feature of the School during the coming year.

Mr. DENNIS MILLER BUNKER, formerly of New York, will continue as an instructor for the fourth year of his connection with the School. His eminent qualifications and success as a teacher are well-known, and the work of his pupils amply testifies to them. Mr. Bunker was a pupil of Géröme, and resided for some years in Paris, where he was a student in the École de Beaux Arts. He has the indorsement of leading artists in New York and Boston. As a figure painter his work is distinguished by strength of drawing and truth of color. The Life and Antique Classes will be under the charge of Mr. Bunker. Artistic Anatomy will be taught practically at the same time. The instruction and criticism of the work will be conducted in the manner of the best French schools and teachers, which is calculated to develop in the most direct way self-reliance and independence in dealing with difficulties. Diligent and effective work of this kind is best done if not prolonged beyond the morning hours, and therefore the work will be so arranged that the classes will have a change of study in the afternoon.

There will be a separate Head and Costume Class in another studio for those who do not wish to study the undraped figure. Also an afternoon Life Class from the draped figure in water color or other medium, as desired.

There will be a class for Drawing from the Antique, etc., as heretofore. Instruction will also be given in the different mediums to those who wish especially to become illustrators. The Composition Class will have one lesson each week, given by Mr. Bunker to students of his classes, and Composition will be taught by the other instructors in connection with their own subjects.

Mr. Kenneth R. Cranford, of New York, will continue to instruct the Classes in Painting, Still Life, etc. The School has been fortunate in engaging Mr. Cranford, who was a pupil of Gérôme, studied a number of years in Paris, and exhibited his work in the Salon. He has a high reputation among our leading artists as a colorist and draughtsman, and his distinguished success in teaching in this School has sustained its reputation for the careful selection of its instructors.

Miss Mercy A. Balley has so well earned and established in Boston her reputation as a teacher as to make special mention of her department unnecessary. She will continue her classes in Drawing and Painting, Water Colors, and Perspective.

A course of lectures in Artistic Anatomy will be given to the day and evening classes.

Students will be assigned to classes according to their requirements. Each teacher will give instruction two days in each week, in the regular course, and each student will have the use of studios during five days of the week, from 8.30 A.M. to 4.30 P.M., and instruction will be given from 9 A.M. to 12 M., or 1 P.M. to 4 P.M. The lessons will be given as follows: By Mr. Bunker on Tuesday and Friday; by Mr. Cranford on Monday and Thursday; and by Miss Bailey on Tuesday and Thursday. Living models and objects for studies in still life, etc., will be furnished.

The terms will be made as moderate as is possible, and as is consistent with the necessity of fairly sustaining the expenses of the School, and they are carefully adjusted upon the basis of requiring a fair equivalent from the student, according to amount of instruction given. Applications are often made at the School for artists for special work, and its students have thus secured valuable positions.

Regular Course.

TERMS. — For the Regular Course, including 2 lessons from one of the teachers, with use of studio, etc., every day, for 5 days in each week:—

For 1st month, \$15.00. For subsequent months at the rate of \$15.00 per month, or part thereof, except that to all students who have completed a period of attendance in the Regular Course, for three months at any time, tickets will be given for subsequent periods of three consecutive months for \$40.00, to be paid in sums of \$15.00 at the beginning of each of the first two months, and \$10.00 at the beginning of the third month. This reduction is not allowed if the attendance is not con-Special rates will be made for students who have attended the School continuously more than six months in one season, viz.: \$10.00 for the seventh month and \$5.00 for the eighth month. Thus, for the whole season of thirty-five weeks' instruction, the tuition will amount to \$100.00 for a new student, and for former students, \$95.00, divided in monthly payments as above stated. To gain the advantage of the reduced rates there must be no interval of absence for which deduction is made.

To students who are in attendance upon any class in the Regular Course, and when such extra work is advisable, additional tickets will be given for extra lessons in other classes for \$5.00 per month for 2 lessons per week, or \$3.00 for 1 lesson per week.

To students who are obliged to take lessons irregularly, and at times to suit their convenience, tickets will be issued giving admission to the School on the days of taking lessons, without use of studio, etc., on other days, at the following rates, viz.: for 5 lessons, \$9.00; for 8 lessons, \$14.00.

Artists and others not wishing instruction, will be admitted to the studios for the use of the models at a moderate charge.

Lectures on Perspective, I each week, free to students in all the classes, who are advised to attend them. Lectures on Artistic Anatomy, I each week, during the course, free to students in the Life and Head Classes.

Composition Class, free to students in Mr. Bunker's classes.

Saturday Classes.

Classes will be formed according to the number of students wishing to join them, for those who can attend the School only on Saturdays. Instruction will be given from 9 A.M. to 12 M., and students may occupy the studio till 4 P.M. Miss Bailey's class has been especially successful and convenient for school teachers.

TERMS. — For one month or more, \$6.00 per month, or at the rate of \$1.50 per lesson for a part of a month after the first one. For a single lesson, \$2.00.

Evening Classes.

Classes will be formed for gentlemen and for ladies, Monday, Wednesday, and Friday Evenings, in each week, from 7.30 to 9.30 o'clock, for

DRAWING FROM LIFE AND THE ANTIQUE.

Instruction will be given in these classes on Wednesday and Friday Evenings by Mr. CRANFORD.

The attention of all who are interested in this subject is invited to this excellent opportunity for obtaining such instruction from an artist of exceptional ability and strength in figure drawing, and at a moderate cost.

A course of lectures on Artistic Anatomy will be given on Wednesday of each week; also on Monday Evenings.

TERMS. - For one month or more, \$8.00 per month.

Scholarships.

To the Students who have joined the School before the 1st of January, and who have made the most progress in their work during the subsequent period to the end of the season, without intermission, a scholarship will be given for the season of 1889-90, in each of the classes as follows, viz.:—

Life Class,
1st Scholarship,
2d Scholarship,
Head Class,
Still Life and Flowers,
Still Life and Water Colors,
Evening Class,

Four Months.
Three Months.
Three Months.
Three Months.
Three Months.

The awards will be made by the Visitors of the School.

Monthly payments count from date to date, and Students may enter the School at any time. ALL PAYMENTS MUST BE MADE IN ADVANCE. Prompt payments are essential to the proper carrying on of the business of the School, and tickets should be taken before beginning any period of attendance for which payment has not been made. No deduction will be made for absences. For further information and admission to the School, apply to or address

FRANK M. COWLES, Manager, New Studio Building, 145 Dartmouth Street, Boston.

August 1, 1888.

His Excellency the Right Honorable Baron Stanley of Preston, G.C.B, Governor General, in Council:

THE PETITION of the undersigned as representing the

incorporated in the year , being one of the few Canadian institutions founded distinctively for and devoted to the work of training necessary to the development of the art and industries of the country, humbly sheweth:

First.—The institutions in question have been founded and are maintained for no private advantage, but for the general public good.

Second.—They supply a need which is the natural outcome of the growing prosperity and cultivation of the country, and the inevitable sequence of the development of its manufacturing interests.

Third.—This need has not in any way, until very recently, been recognized by the Provincial Governments; and though at the present time some measure of assistance is afforded by certain of these Governments as a part of their system of education, this assistance is necessarily small, and only in a very slight degree aids the advance of "Art," properly so called, the higher work of which they consider to be beyond the meaning and intent of the "education," for which under the British North America Act they are responsible.

Fourth.—This higher art work, however, is recognised by an Act of the same year (31 Vic. ch. 53) as coming within the scope of the Dominion Government, and is expressly placed in the care of the Hon. the Minister of Agriculture under the subject "Arts and Manufactures."

To some extent the Dominion Government have recognized the obligation so undertaken, by the establishment of a National Art Gallery at Ottawa and the grant of aid to the Royal Canadian Academy.

Fifth.—Without art proper, industrial art work cannot be of any commercial value, nor hold its own, still less compete, with the art manufactures of Europe and America. Its cultivation is therefore vital to the individuality of this as of other countries.

Your petitioners feel that an object which the great nationalities of Europe, competitors for the business of the world, deem of such surpassing importance that for years past the most generous expenditure has been made by their respective Governments in furthering it, and the most careful attention has been given to its development, cannot be ignored by the representatives of the people of Canada without neglect of one of the chief factors of the age for the advancement of the material prosperity of a country.

Your petitioners have now by private endeavour established the machinery for this important work, and; in most cases, the difficulties of its first operation have been fairly got over. It is only asked that the Government of the Dominion supplement these disinterested efforts, and sustain the hands of those who have made so good a commencement, by the grant of such sum of money to this institution as they may see fit towards the provision of the funds which are absolutely essential to further progress.

And your Petitioners, as in duty bound, will ever pray,

Dear Sir,

Permit me to submit for consideration by the Directors of your institution the enclosed printed petition to the Dominion Government asking for aid in support of the incorporated Art Associations of Canada.

It is thought that by a united appeal on the part of such institutions a favourable response may be induced, and a copy of this draft is now being sent to all.

Should their Directors approve, it is proposed that these petitions, duly signed and, if possible, sealed with the corporate seat, supplemented in each case by a special report of the individual school, shall be presented at as early a date as possible by a deputation, which should include your local member.

If your Association will intrust us with the carrying out of this plan, and will forward to me their petition (addressed Department of Railways and Canals), we will endeavour to make the best presentment possible.

Will you permit me to suggest the importance of having the matter vigorously taken up by your local press.

I am, dear sir,

Very faithfully yours,

Secretary Art Association of Ottawa.

PROFESSOR THOMAS DAVIDSON,

OF NEW YORK,

By invitation of the Executive Committee of the

NEIGHBORHOOD GUILD ASSOCIATION,

MR. JAS. S. WHITNEY, MR. GEO. BURNHAM, Jr., MRS. ELIZA S TURNER, MRS. EDWARD WETHERILL, MR. S. BURNS WESTON, MRS. J. H. GOODWIN, MRS. A. B. NICHOLS, MISS E. B. JUSTICE, DR. A. P. BRUBAKER, MRS. ALFRED MELLOR,

MR. FREDERICK B. MILES.

Will deliver four lectures on Greek Art, fully illustrated with the stereopticon. Professor Davidson's lectures, which have been so much enjoyed in Boston, New York and Chicago, have not been heard in this city before.

REV. R. Heber Newton says: "Professor Thomas Davidson is one of our ripest scholars, and a most charming lecturer. Among those who know him, he is an authority on the subjects which he attempts to teach, while his manner of teaching is most acceptable."

W. T. Harris, L.L. D., says: "Professor Davidson has thoroughly acquainted himself with the great works of German Archæology and Art Study and has made original investigation of his own in that line. He presents his results, in a charming style, and interests even the people who are entirely unacquainted with Greek Art, while for ordinarily well informed people, his lectures are a revelation."

These lectures will be delivered in the rooms of the Unitarian Chapel, Chestnut street, above Twenty-first street, on Mondays, 3.30 P. M., April 8th to 29th.

PROFESSOR THOMAS DAVIDSON,

OF NEW YORK.

By invitation of the

UNIVERSITY LITERARY SOCIETY,

will deliver two lectures in the FRASER INSTITUTE HALL, on

HEROES OF SPIRITUAL THOUGHT IN THE MIDDLE AGES.

MONDAY, MAY 20TH.

DANTE, THE SEER.

TUESDAY, MAY 21ST.

SAVONAROLA, THE PROPHET.

Professor Davidson's lectures have been much enjoyed in Boston, New York and Chicago, and have not been heard in this city before.

Rev. R. Heber Newton says: "Professor Thomas Davidson is one of our ripest scholars, and a most charming lecturer."

W. T. HARRIS, L.L.D., says: "I do not know of any person more competent to interest all serious minded people in these topics. Professor Davidson is a specialist in the Philosophical Theological writings of the middle ages"

SUBJECTS:

MONDAY, APRIL 8.

Introduction. First Period of Classic Athenian Sculpture. Pheidias and his works on the Athenian Akropolis and at Olympia. Epic Art.

MONDAY, APRIL 15.

The Second Period of Classic Athenian Art. Skopas and Praxiteles. The Faun, Cupid, Knidian Aphrodite, Olympian Hermes. Niobe Group, etc. Dramatic Art.

MONDAY, APRIL 22.

Rhodian and Pergamene Art. The Laokoon Group. The Aphrodite of Melos. The Apollo of the Belvedere. The Dying Gladiator (Gaul).

MONDAY, APRIL 29.

The recent Discoveries of Prehellenic (Homeric) Art at Mycenae, Hissarlik (Troy?), Spata and in Cyprus.

Tickets may now be had at Blasius & Sons', No. 1119 Chestnut street, upon application to Mr. C. W. Campbell.

The Art Institute

OF CHICAGO.-

(INCORPORATED MAY 24, 1879.)

S. GOR. WIGHIGAN AVE. AND VAN BUREN STREET.

School Circular for the Season 1887-8.

TEACHERS:

DRAWING AND PAINTING, COSTUMED AND NUDE CHARLES A. CORWIN. LIFE CLASSES,

Drawing and Painting, Costumed Life OLIVER DENNETT GROVER AND STILL LIFE CLASSES,

ANTIQUE AND NUDE LIFE CLASSES,

ANTIQUE AND WATER COLOR CLASSES,

MODELLING,

PERSPECTIVE,

ARTISTIC ANATOMY,

ORNAMENTAL DESIGNING,

J. H. VANDERPOEL. MISS C. D. WADE.

LORADO TAFT. N. H. CARPENTER.

W. M. R. FRENCH.

LOUIS J. MILLET.

M. John David L. Ambrasse

H.M. Cystoms

ARRANGEMENT OF CLASSES.

COSTUMED LIFE CLASS.

Drawing and Painting from the costumed model, daily. C. A. Corwin, instructor, 9 a. m. to 12 m.; O. D. Grover, instructor, 1 to 4 p. m.

NUDE LIFE CLASS.

Drawing and Painting from the nude, daily, 9 a, m. to 12 m. Women, Monday, Tuesday and Wednesday, C. A. Corwin, instructor. Men, Thursday and Friday, J. H. Vanderpoel, instructor.

PAINTING FROM STILL LIFE.

Oil, daily, 1 to 4 p. m., O. D. Grover, instructor. Water Colors, Tuesday and Thursday, Miss C. D. Wade, instructor.

ANTIQUE CLASS.

Daily, J. H. Vanderpoel, instructor, 9 a. m. to 12 m.; Miss C. D. Wade, instructor, 1 to 4 p. m.; Miss Alice Hay, assistant.

MODELLING.

Monday and Tuesday, o. a. m. to 12 m., Lorado Taft, instructor.

COMPOSITION.

O. D. Grover, instructor, Thursday, 4 to 5 p. m.

PERSPECTIVE.

The last six weeks of the Fall and Winter terms, on Thursday and Friday, 3 to 4 p. m., N. H. Carpenter, instructor.

SATURDAY SKETCHING CLASS.

Saturday, 9 a. m. to 12 m., W. M. R. French, instructor. This class is free to all students.

ANATOMY.

Fall and Spring terms, an elementary and an advanced class, W. M. R. French, instructor.

ORNAMENTAL DESIGNING.

Monday, Wednesday and Friday, I to 4 p. m., L. J. Millet, instructor.

SATURDAY CLASS.

Intended for children and teachers, 10 a. m. to 12 m., Miss C. D. Wade, instructor, assisted by Miss Alice Hay, Miss Lydia P. Hess, Miss Matilda Vanderpoel and Miss Alice Helm.

EVENING LIFE AND ANTIQUE CLASSES.

Monday, Wednesday and Friday evenings, 7:30 to 9:30 p. m., J. H. Vanderpoel, instructor.

TUITION FEES, ETC.

School rooms open from 9 a. m. to 5 p. m. Regular school hours 9 to 4.

Fall Term, October 3 to December 24.

Winter Term, January 2 to March 24.

Spring Term, April 2 to June 23.

Pupils may enter the elementary classes at any time without examination. Advanced students may enter the classes for which they are prepared. There will be no school on Saturday excepting a few special classes.

A matriculation fee of \$2.00 will be charged each student, once, upon entering the school; a locked box for material will be furnished if desired, at 50 cents a term, or \$1.00 for the entire time of attendance.

Tuition fees, payable in advance, admitting students to all the classes for which they are qualified:

Every day each week for one term, \$25 00;

Three days " " " " 20 00;

Two days " " " " " 15 00;

Evening Life Class, \$4 00 a month or \$10 00 a term.

Evening Antique Class, \$3 00 a month or \$6 00 a term.

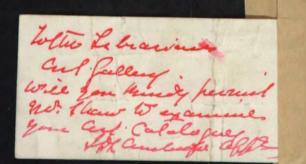
Saturday Class, 10 a. m. to 12 m., \$5 00 a term.

In special cases, arrangements for shorter terms will be made, at advanced rates.

Students may enter the school at any time, paying from the date of entry. No money will be refunded on account of absence, but in case of sickness or absence from the city, the expiration of the pupil's term will be extended to cover the time so lost, if it exceeds one week.

Tuition fees are not modified whether the attendance is for a whole or a part of a day.

Pupils are required to furnish their own materials, excepting their easels and drawing boards which the institution furnishes free of charge. The cost of drawing materials is about four dollars, and the cost of materials for painting about ten dollars a term. Board may be obtained from four to seven dollars a week,



CENERAL INFORMATION.

The object of the Art Institute is to maintain an Art School and an Exhibition of paintings, sculpture and other works of art.

The Art School re-opens its classes October 3, 1887, for its ninth year.

The Institute occupies a building of its own, and in addition to the school, maintains galleries of paintings, statuary and other objects of interest, to which the pupils always have free access.

The new museum building is completed and permanent exhibitions will be opened this fall. The school rooms, already among the best in the country, are greatly enlarged and improved under the new arrangement. The changes in the staff of instruction are as follows: Mr. Rupert and Miss Kellogg go to Europe. Mr. Grover and Miss Hay are appointed teachers, and Mr. Vanderpoel returns from Paris to resume active duty.

Students enjoy the free use of a library of works upon fine art, and of the principal art journals, subscribed for by the Institute. The library will be enlarged, and the collections of paintings, sculptures, engravings, photographs and works of art accessible to the students, will be greatly increased.

With a full staff of competent teachers, abundant material for study, good models, costumes, still-life objects, etc., the school offers every facility for a thorough art education.

There will be an exhibition of students' work at the end of the year, and prizes will be awarded for excellence.

For further information address.

N. H. CARPENTER,

Secretary.

RULES AND REGULATIONS

CONSTITUTING THE

Art Union of the International Exhibition, GLASGOW, 1888.

I. The name of the Art Union shall be "THE ART UNION OF THE INTERNATIONAL EXHIBITION, GLASGOW, 1888."

00:0:00

II. Its object shall be the promotion of the Fine Arts, by means of the distribution of Prizes, consisting of Oil Paintings, Water Colours, Monocromes, Sculp ture, Engraving, or Etching. Prize-Winners shall have the right of selecting their Prizes under the following regulations:—

(a) The Work or Works of Art, so to be selected, shall be the bonâ-fide property of the Artist, and must, at the time of the selection, be on exhibition in the International Exhibition of Industry, Science, and Art, Glasgow, 1888.

- (b) Should a Work or Works of greater value than the amount of the Prize be selected, then such amount shall be applied in part-payment thereof, the balance being added by the Prize-Winner. If, on the other hand, the full amount of the Prize be not expended, the sum so unexpended, shall revert to the General Fund of the Union.
- (c) No arrangement shall be made, or shall be attempted to be made, between a Prize-Winner and an Artist, or any persons on their behalf, in the selection of a Work of Art, by which a Prize-Winner may obtain, or attempt to obtain, the return of a portion of the amount of the Prize or other valuable consideration.
- (d) No Prize-Winner shall sell, or attempt to sell, the right of selection.
- (e) Unless the selection be made by the Prize-Winners within the time limited by the Committee, the Committee shall make the selection for them, in accordance with the Rules laid down for the Prize-Winners who select personally, but it shall be competent for a purchaser of a Ticket to authorise the Committee to make the selection for him in the event of his becoming a Prize-Winner, without delaying his selection till the expiry of the time so limited.

- (f) Should it be discovered that any attempt has been made, or any collusion has taken place, for the purpose of evading the foregoing Regulations, or any part of them, the amount of the Prize shall be forfeited, and merge into the Fund of the Union.
- (g) The decision of the Committee in all cases arising out of the foregoing Regulations shall be conclusive, and binding on the Prize-Winners.

III. The price of each ticket shall be One Shilling, and the purchaser shall be entitled to one chance at the Drawing for Prizes.

IV. The whole of the money realized by the sale of the Tickets shall, after payment of all necessary expenses, be divided into such sums as the Committee may determine, and these sums shall be expended in the purchase of Works of Art, to be given as Prizes amongst the Furchasers of Tickets.

V. A General Meeting of the Union may be called by the Committee at any time, for objects to be specified in the notice calling such Meeting, which shall be publicly advertised at least three weeks before it takes place. The Committee shall also call a General Meeting on a requisition of not less than One hundred Members. Each Member shall have one vote for each Ticket he holds, but not to exceed twenty votes. Votes must be given personally. VI. The following persons shall act as the Managing Committee, and shall be responsible for the proper conduct of the Union, viz.:—

R. T. AITKEN, 2 Woodlands Terrace, Glasgow.

J. CARFRAE ALSTON, 9 Lorraine Gardens, Dowanhill,
Glasgow.

T. G. Arthur, 78 Queen Street, Glasgow.

James Bell, 6 Union Street, Glasgow.

William Bilsland, 3 Lynedoch Place, Glasgow.

D. S. Cargill, 9 Park Terrace, Glasgow.

Robert Crawford, 84 Miller Street, Glasgow.

P. S. Dunn, 24 St. Vincent Place, Glasgow.

William Lang, Jr., Cross Park, Partick.

James Muir, C.A., 149 West George Street,

Glasgow.

David Murray, LL.D., 169 West George Street, Glasgow.

Francis H. Newbery, School of Art and Haldane Academy, Glasgow.

Francis Powell, R.W.S., Torr Aluinn, Dunoon. LAWRENCE ROBERTSON, 58 St. Vincent Street, Glasgow.

ALEXANDER ROSE, 18 Huntly Gardens, Glasgow. James Sellars, I.A., 266 St. Vincent Street, Glasgow.

MICHAEL SIMONS, 95 Candleriggs, Glasgow. WILLIAM SMITH, 61 West Regent Street, Glasgow. DAVID TULLIS, John Street, Bridgeton. JOHN WORDIE, 4 Buckingham Terrace, Glasgow.

At every Meeting of Committee, five shall form a quorum.

VII. The Managing Committee may appoint and fix the remuneration of a Secretary and Treasurer, whose duties shall be to take minutes of Meetings, carry on all necessary correspondence, and collect money; also an Auditor, who shall not be a Member of Committee, and need not be a Member of the Union, to inspect and report upon the Accounts of the Art Union; and other necessary officials.

VIII. Within one month after each distribution or allotment of Prizes, there shall be inserted in a newspaper, circulating in Glasgow, a Statement, specifying the following particulars:—

- (1) The name of the Art Union.
 - (2) The names and addresses of all the Members of the Committee managing the Art Union at the time of such distribution.
 - (3) The Head Office.
 - (4) The amount of Subscription.
 - (5) The total amount of Subscriptions received for the Drawing.
 - (6) The aggregate amount of money allotted and actually paid for the Prizes distributed.
- (7) The name and full address of each Prize-Winner, with the number, description, and cost of the Prize distributed to or selected by him, together with the Artist's name.

- (8) The amount paid for the expenses of the Art Union out of the receipts included in the Statement.
- (9) The amount of any surplus from said receipts, and the manner in which it is intended to be applied.

Within one week of the publication of such Statement, a copy of the newspaper in which it is contained shall be sent to the Board of Trade, together with a letter referring thereto, and certifying the correctness of the particulars set forth in the Statement—such letter to be signed by a quorum of the Members of the Committee managing the affairs of the Art Union.

IX. The Rules and Regulations of the Art Union, approved by the Board of Trade, may be varied only by a resolution of a General Meeting of the Union called for the purpose, subject to submission of any alterations to, and approval of the same by the Board of Trade.

X. The Art Union, now constituted, being merely of a temporary character, and intended to subsist only in connection with, and during the period the International Exhibition of Industry, Science, and Art, Glasgow, 1888, shall continue open, the same shall be held as dissolved and wound up at the close of the said Exhibition.

XI. It shall be lawful at any time hereafter for the Committee of Her Majesty's Most Honourable Privy Council, to whom the consideration of Art Unions is referred by Her Majesty, whenever it shall appear to that Committee that the Art Union is perverted from the purposes of the Act 9 and 10 Victoria, cap. 48, to certify to Her Majesty, who is thereupon empowered to revoke the Instrument by which this Art Union is constituted, and render its proceedings inoperative.

CATALOGUE

-OF-

OIL PAINTINGS

AND

WATER COLOR DRAWINGS

BY

M. SEYMOUR, ESQ.,

ARTIST.



To be sold at our Rooms, Nos. 1821 & 1823 Notre Dame Street,

MONDAY AFTERNOON, DEC. 31st.

SALE AT TWO O'CLOCK.

M. HICKS & CO.,

Auctioneers.

NOW ON VIEW.

CATALOGUE.

OIL PAINTINGS.

- 1. Lachine Rapids, opposite Heron Island.
- 2. Sketch near Missisquoi Bay.
- 3. Pilot town, Fort George.
- 4. Sketch.
- 5. East Hampton, Long Island.
- 6. Courtyard of Old House, St. Augustine, Florida.
- 7. St. John's River, Florida.—Sunset.
- 8. Snow Sketch.
- 9. Magog Lake.
- 10. Charlotte Street, St. Augustine, Florida.

WATER COLORS.

- 11. Autumn Sketch, Eastern Townships.
- 12. Sketch, Northern Vermont.
- 13. Magog Lake.
- 14. Autumn Sketch, South River.
- 15. Sketch, Long Island Coast.
- 16. Autumn Shower.
- 17. Near Missisquoi Bay.
- 18. Lachine Rapids.
- 19. South River, P.Q.—Snipe Shooting.
- 20. Autumn Morning, Eastern Townships.
- 21. A Woodside Bit.
- 22. Showery Effect, Eastern Townships.
- 23. Crystal Lake, P.Q.
- 24. Rielle's Point, Point Saint Charles.
- 25. Morning on the Coast.

- 26. Harvest Sketch.
- 27. East Hampton, Long Island.
- 28. Yellowstone Park, Hot Springs.
- 29. Menhaden Fishing, Long Island.
- 30. South River Bridge, P.Q.
- 31. "Far from the Madding Crowd."
- 32. Autumn Sunset after Storm.
- 33. Autumn Afternoon, Magog Lake.
- 34. Montreal from Victoria Bridge.
- 35. Ash Island, Richelieu River.
- 36. A Gray Day.
- 37. A Wood Road.
- 38. The Sober Realm of Leafless Trees.
- 39. Owl's Head, from Province.
- 40. Near Magog, P.Q.
- 41. Long Island Coast.—A Calm Day.

- 42. A Sketch at Sea.
- 43. Autumn Effect.
- 44. Near Missisquoi Bay.
- 45. A Mill Pond, Eastern Townships.
- 46. Lower Lachine Road.

OIL PAINTINGS.

- 47. Late Afternoon, South River, P.Q.
- 48. Twilight in the Marsh, South River, P.Q.
- 49. Woodland Waifs.
- 50. Winter Morning.
- 51. Upper Lachine Road.—Sketch.
- 52. Baldwin's Pond, Barnston, P.Q.
- 53. Corn Planting, Long Island.
- 54. Pablo Creek, Florida.
- 55. The Valley Brook, near Clarenceville, P.Q.
- 56. The Moat, Ile-aux-Noix, P.Q.

* Catalogue *



HIGH CLASS



OIL PAINTINGS

→ BY ←

OLD MASTERS



To be Sold by Auction at our Rooms,

Nos. 1821 & 1823 NOTRE DAME ST.

=Saturday Afternoon, Nov. 10th,=

M. HICKS & CO.,

Auctioneers.

NAMES OF ARTISTS

REPRESENTED IN THIS COLLECTION.

Sir Peter Lely.

Sir Godfrey Kneller.

D. Teniers.

Hogarth.

Poussin.

Pettite.

Van Der Neer.

Wouvermans.

Ryckeart.

Van Feult.

Bierstudt.

Brughel.

Meer Mohr.

Cantano.

G. F. Barbieri.

Tiab Ber Speyden.

Gartano D'Rosa.

Giovanni Ruepera.

Monchon.

Van de Velda.

Honder-Kooter.

W. Herring.

Sir F. Lawrence.

Sir H. Raeburn.

F. Wheatley, R.A.

J. Ward, R.A.

Polemburg.

W. Muller.

T. Faed, R.A.

J. Berthou.

J. Holland.

G. Vincent.

C. Granci.

Zaccarella.

Bright.

J. Carose.

Berghem.

Carraletto.

Van Stube.

Bourgognone.

Albino.

Backhuys.

H. T. Dawson.

Smilley.

AND

A. VOGT, (deceased).

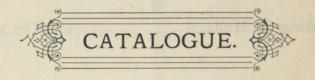


Figure Subject,	1	Brughel
View near Venice	2	C. Granci
Landscape	3	Bierstudt
Landscape on Panel.	4	G. Vincent
Figure Piece	5	D. Teniers
Magdalen	6	Guido (after)

Dance at the Fair	Hogarth
Skating in Holland	Van Der Neer
Figure Subject	F. Wheatley, R.A.
Landscape	Zuccarella
Landscape and Figures	W. Muller
The Death of the Stag	J. Ward, R.A.
On the Coast of Genoa	Pettite
Bathers at a River Bank	Polemburg
Landscape	Poussin

Italian Ruins		Bright	
Figure Subject	17	. Meer Mohr	
Figure Subject	18	J. Carose	
On the Grand Canal,	19 Venice	Cantano	
Cattle	20	A. Vogt	
Horses	21	A. Vogt	
Portrait of Lord How	22 7eSir Goo	dfrey Kneller	
From the Duke of Hamilton's collection.			

Portrait of the Duke of Hamilton. . Sir Peter Lely

From the Duke of Hamilton's collection.

"Bacchus"G. F. Barbieri
From the Duke of Hamilton's collection.
This eminent Italian painter was born 1590. He painted Altar pieces and Historical subjects full of strong lights and deep shades. Died 1666.
25
The Misers (burnt picture)Smilley
26
Portrait of Robert BurnsSir Henry Raeburn
27
MagdalenSasso Ferrato (after)
28
Landscape, Cattle and FiguresBerghem
29
On the Grand Canal, Venice
Tiab Ber Speyden, 1693
Visit asked sire another 30 several and by learned
Rebecca at the Well Carraletto

Landscape, Cattle and Figures....

....Gartano D'Rosa, 1762

32

Landscape and Figures.....Van Stube

33

Ruins in Rome......Albino

34

Madonna and Child.....School of Van Eyck

35

36

Magdalen.....Giovanni Ruepera

37

The Stag Hunt......Monchon

38

Battle SceneBourgognone



MERCURY AND ARGUS

So/

THE MERCURY AND ARGUS.

RUSKIN'S LAVISH PRAISE OF TUR-NER'S GREAT WORK NOW ON EXHIBITION IN MONTREAL.

SCATHING BUT AMUSING CRITICISM OF OTHER

SCHOOLS.

We give to day a copy of the steel engraving after Turner's great masterpiece, the " Mercury and Argus," now in the possession of that public-spirited citizen of Montreal, Sir Donald A. Smith, who has conferred a great benefit upon the people of this city by placing it in the hands of the managers of the Art Association for public exhibition.

This picture is, according to the highest authorities, one of the very greatest of the works of the greatest of English, and, perhaps, of all landscape painters. It was painted while the powers of the artist were at their zenith, and displays his many excellencies more fully than do most of his works. It is referred to over and over again in " Modern Painters," Ruskin's great work in vindication of English landscape painting, more often, perhaps, than any other

BUSKIN ADMIRES THE ENGRAVINGS.

BUSKIN ADMIRES THE ENGRAVINGS,

The steel engravings after Turner's great paintings have always been very popular, and those who enjoy them will be glad to know that their enjoyment is legitimate, seeing that Mr. Ruskin sanctions it. In his chapter treating of truth of color he remarks upon the entire subordination of Turner's system of color to light and shade, "a subordination," Mr. Ruskin says, "which there is no need to prove here, as every engraving from his works—and few are engraved—is sufficient demonstration of it. I have before shown the inferiority and unimportance is nature of color, as a truth, compared with light and shade. That inferiority is maintained and asserted by all really great works of color, but most by Turner's, as their color is most intense. Whatever brilliancy he may choose to assume is subjected to an inviolable law of chiaroscuro, from which there is no appeal. No richness nor depth of tint is considered of value enough to atone for the loss of one particle of arranged light. No brilliancy of hus is permitted to interfere with the depth of a determined shadow. And hence it is, that while engravings from works far less splendid in color are often vapid and cold, because the little color employed has not been rightly based on light and shade, an engraving from

TURNER IS ALWAYS BEAUTIFUL

and forcible in proportion as the color of the original has been intense, and never in a single instance has failed to express the picture as a perfect composition. Powerful and captivating and faithful as his color is, it is the least important of all his excellencies because it is the least important feature of nature. He paints in color but he thinks in light and shade; and were it necessary, rather than lose one line of his forms, or one ray of his sunshine, would, I apprehend, be content to paint in black and white to the end of his life. It is by mistaking the shadow for the substance, and aiming at the brilliancy and the fire, without perceiving of what deepstudied shade and inimitable form it is at once the result and the illustration, that the host of his imitators sink into deserved disgrace. With him, as with all the greatest painters, and in Turner's more than all, the hue is a beautiful auxiliary in working out the great impression to be conveyed, but it is not the source nor the essence of that impression; it is little more than a visible melody, given to raise and assist the mind in the reception of nobler ideas—as sacred passages of sweet sound, to prepare the feelings for the reading of the mysteries of God.'

A QUEEE TEIOK OF AN ENGRAVER. A QUEER TRICK OF AN ENGRAVER.

Our purpose would have been served by the quotation only of the lines regarding engraving from Turner, but the passage is such a noble one, and the truths concerning Turner's subordination of color to light and shade are probably so little realized by ordinary lovers of his pictures that we could not refrain from transcribing the whole passage. It was in 1841 that Ruskin remarked that few of Turner's pictures are engraved, and he afterwards had to modify his opinion regarding the engravings "never failing to express the picture as a perfect composition," as in one engraving, that of "Winchelsea," the engraver destroyed the sky and in order to draw attention from that he put in a flash of lightning, which does not exist in the original. "The lines in the foreground of the engraved Mercury and Argus have all of them three or four black lines across them. What sort of leaf texture," Ruskin asks, "is supposed to be represented by them." All Ruskin's references to the noble painting, which Montreal now possesses, will be read with interest.

BEAUTIFUL AND TRUE.

Writing "of truth of tone, meaning by that "the right relation of objects in shadow to principal light," and the "quality of color by which it is felt to owe part of its brightness to the hue of light upon it" Mr. Ruskin describes the sacrifices by the old masters of the truths of space to the appearance of truth of tone, and after instancing the case of N. Poussin's Phocion in illustration, together with a modern instance, he says:

Fousin's Phocion in illustration, together with a modern instance, he says:

"Compare with those Turner's treatment of his materials in the Mercury and Argus. He has here his light actually coming from the distance, the sun being nearly in the centre of the picture, and a violent relief of objects against it would be far more justifiable than in Poussin's case. But this dark relief is used in its full force only with the nearest leaves of the nearest group of foliage overhanging the foreground from the left; and between these and the more distant members of the same group, though only three or four yards separate, distinct aerial perspective and nonintervening mist light are shown; while the large tree in the centre, though very dark, as being very near, compared with all the distance, is much diminished in intensity of shade from the nearest group of leaves, and is faint compared with all the foreground. It is true that this tree has not, in consequence, the actual pitch of shade against the sky which it would have in nature; but it has precisely as much as it possibly can have, to leave it the same proportionate relation to objects near at hand."

DAZZLING BRILLIANCY.

DAZZLING BRILLIANCY.

In his chapter treating "of truth of color," Mr. Ruskin points out that Turner scarcely ever uses pure or vivid color, for "Turner, like all great colorists, is distinguished not more for his fame of dazzling and overwheiming the eye with intensity of effect, than for the fame of doing so by the use of subdued and gentle means. There is no man living more cautious and sparing in the use of pure color than Turner. To say that he never perpetrates anything like the blue excrescences of foregrounds, or hills shot like a housekeeper's best silk gown, with blue and red, which certain of our celebrated artists consider the essence of the sublime, would be but a poor compliment. I might as well praise the portraits of Titian, because they have not the grimace and paint of a clown in a pantomine; but I do say, and say with confidence, that there is scarcely a landscape artist of the present day, however sober and lightless their effects may look, who does not employ more pure or raw color than Turner; and that the tinsel and trash, or rather vicious and perilous stuff, according to the power of the mind producing it, with which the walls of our Academy are half covered, disgracing in weak hands, or in more powerful, degrading and corrupting our whole school of art, is based on a system of color beside which Turner is as Vesta to Cotytto.

THE CHASTITY OF FIRE

to the foulness of earth. Every picture of this great colonist has, in one or two parts of it (keynotes of the whole), points where the system of each individual color is concentrated by a single each individual color is concentrated by a single stroke, as pure as it can come from the pallet; but throughout the great space and extent of even the most brilliant of his works there will not be found a raw color; that is to say, there is no warmtn which has no gray in it, and no blue which has no warmth in it; and the tints in which he most excels and distances all other men, the most cherished and inimitable features of his colors are, as with all perfect colorists they must be, his grays.

of his colors are, as with all perfect colorists they must be, his grays.

"It is instructive in this respect to compare the sky of the Mercury and Argus with the various illustrations of the serenity, space and sublimity naturally inherent in blue and pink, of which every year's exhibition bring forward enough and to space. In the Mercury and Argus, the pale and vaporous blue of the

heated sky is broken with gray and pearly white, the gold color of the light warming it more or less as it approaches or retires from the sun; but throughout there is not a grain of pure blue; all is subdued and warmed at the same time by the mingling gray and gold, up to the very zenith, where, breaking through the flisky mist, the transparent and deep azure of the sky is expressed with a single crumbling touch; the key note of the whole is given, and every part of it passes at once far into glowing and aerial space. The reader canscarcely fail to remember at once sundry works in contradistinction to this, with great names attached to them, in which the sky is a sheer piece of plumber's and glazier's work, and should be valued per yard with heavy extra charge for ultramarine."

CLOUDS IN THE MERCURY AND ARGUS,

Mr. Ruskin declares that the whole field of ancient landscape art affords but one instance of any effort to represent the character of the upper cloud region. "That one instance is the landscape of Rubens in our own gallery, in which the mottled or fleecy sky is given with perfect truth and exquisite beauty." * * * * * "There is scarcely a painting of Turner's, in which serenity of sky and intensity of light are aimed at together, in which these clouds (cirrus or upper) are not used, though there are not two cases in which they are used altogether alike. Sometimes they are crowded together in masses of mingling light, as in the Shylock; every part and atom sympathizing in that continuous expression of slow movement which Shelly has so beautifully touched:

"Underneath the young, grey dawn,

"Underneath the young, grey dawn,
A multitude of dense, white fleey clouds,
Were wandering in thick flocks along the mountains,
Shepherded by the slow unwilling wind."

"At other times they are blended with the sky itself, felt only here and there by a ray of light calling them into existence out of its misty shade, as in the Mercury and Agus."

THE FOREGROUND " NATURE TERSELF,"

Mr. Ruskin gives a section o his work to declaring the principles "of truh of earth," and in one chapter treating "of the foreground" he denounces strongly the cardessness and falseness of the old masters in panting it, and the absolute truth of Turner's repesentations, and especially of that of the Mercuryand Argus, which, he says, is "nature herself." He compares Claude and Turner in the following passage:—

pares Claude and Turner in the following pasage:

"Perhaps, however, the 'beautiful foregrounds' of Claude afford the most remarkable witnesses of childishness and incompetence of all. That of his morning landscape, with the large group of trees and high single arched bridge, in the National Gallery, is a pretty-fair example of the kind of error which he falls into. I will not say anything of the agreeable composition of the three banks rising one behind another from the water. I merely affirm that it amounts to a demonstration that all three were painted in the artist's study, without any reference to nature whatever. In fact, there is quite enough intrinsic evidence in each of them to prove this, seeing that what appears to be meant for vegetation upon them, amounts to nothing more thans green stain on their surfaces, the more evidently false because the leaves of the trees twenty yards farther off are all perfectly visible and distinct; and that the sharp lines with which each cuts against that beyond it, are not only such as crumbling earth could never show or assume, but are maintained through their whole progress ungraduated, unchanging, and unaffected by any of the circumstances of varying shade, to which every one of nature's lines is inevitably subjected. In fact, the whole arrangement is the impotent struggle of a tyro to express, by successive edges, that approach of earth which he finds himself incapable of expressing by the drawing of the surface. Claude wished to make you understand that the edge of his pond came nearer and nearer; he had probably often tried to do this with an unbroken bank, or a bank only varied by the delicate and harmonized anatomy of nature, and he had found that, owing to his total ignorance of the laws of perspective, such efforts on his part invariably ended in his reducing his pond to the form of a round O, and making it look perpendicular. Much comfort and solace of mind, in such unpleasant circumstances, may be derived from instantly dividing the obnoxious bank into a n sage:—
"Perhaps, however, the 'beautiful foregrounds' of Claude afford the most remarkable receding mass of ground, going back for more than a quarter of a mile, is made completely one—no part is separated from the rest for an instant—it is all united, and its modulations are members, not divisions, of its mass. But these modulations are countless—heaving here, sinking there—now swelling, now mouldering, now blending, now breaking—giving in fact, to the foreground of this universal master precisely the same qualities which we have seen precisely the same qualities which we have seen before in his hills, as Claude gave to his foreground precisely the same qualities which we had before found in his hills—infinite unity in the one case, finite division in the other."

A PICTURE TO BE STUDIED.

Mr. Ruskin proceeds throughout the end of

Mr. Ruskin proceeds throughout the end of the chapter to analyze and describe Turner's principles and methods in foreground drawing, as displayed in such pictures as the "Upper Fall of the Tees," "Yorkshire" and the "Llanthony Abbey," and the "Lower Falls-of the Tees," by which nature is truthfully and powerfully portrayed. He concludes:—
"It is not until we have made ourselves acquainted with these simple facts of form, as they are illustrated by the slighter works of Turner, that we can become at all competent to enjoy the combination of all in such work as the Mercury and Argus, or Bay of Baiae, in which the mind is at first bewildered by the abundant out-pouring of the master's knowledge. Often as I have paused before these noble works, I never felt on returning to them as if I had ever seen them before, for their as if I had ever seen them before, for their abundance is so deep and various that the mind, according to its own temper at the time of seeaccording to its own temper at the time of seeing, perceives some new series of truths rendered in them, just as it would on revisiting a natural scene; and detects new relations and associations of these truths which set the whole picture in a different light at every return to it. And this effect is especially caused by the management of the foreground, for the more marked objects of the picture may be taken one by one, and thus examined and known; but the foregrounds of Turner are so united in all their parts that the eye cannot take them by divisions, but is, guided from stone to stone, and bank to bank, discovering truths totally different in aspect, according to the direction in which it approaches them, and approaching them in a different direction and viewing them as a part of a new system, every time that it begins its course at a new point. One lesson, however, we are invariably taught by all, however approached or viewed,—that One lesson, however, we are invariably taught by all, however approached or viewed,—that the work of the Great Spirit of nature is as deep and unapproachable in the lowest as in the noblest objects—that the Divine mind is as visible in its full energy of operation on every lowly bank and mouldering stone as in the lifting of the pillars of heaven and settling the foundation of the earth; and that to the rightly perceiving mind, there is the same infinity, the same majesty, the same power, the same unity, and the same perfection, manifest in the casting of the clay as in the scattering of the cloud, in the mouldering of the dust as in the kindling of theday-star."

BEAUTIFUL DESCRIPTION OF THE STREAM.

"Of Truth of Water" is the subject of section five, and chapter third deals with Turner's powers in painting water. In this connection Ruskin chooses the Mercury and Argus as an example of Turner's treatment of a torrent in a picture the spirit of which is one of repose. He compares it with the painting Llanthony Abbey, which he says may be regarded as the standard of torrent drawing, where the spirit of wild motion reigns. Ruskin says:

wild motion reigns. Ruskin says:

"Now, this picture (the Llanthony) is, as
was noticed in our former reference to it, full
of expression of every kind of motion; the
clouds are in wild haste; the sun is

gleaming fast and fitfully through the leases; the rain is drifting away along the hillside, and the torrent, the principal object, to complete the impression, is made the wildest thing of all, and not only wild before us, and with us, but bearing within its every motion, from its long course, the record of its rage. Observe bow differently Turner uses his torrent when the spirit of the ploture is repose. In the Mercury and Argus we have also a stream in the foreground; but, in coming down to us, we see it stopping twice in two quiet and glassy pools, upon which the drinking cattle cast an unstirred image. From the nearest of these the water leaps in three cascades into another basin close so us; it trickles in silver threads through the leaves at its edge, and falls tinkling and splashing (though in considerable body) into the pool, stirring its quiet surface, at which a bird is stooping to drink, with concentric and curling ripples which divide round the stone at its farthest border and descend in sparkling foam over the lip of the basin. Thus we find, in every case, the system of Turner's truth entirely unbroken, each phase and phenomenon of nature being recorded exactly where it is most valuable and impressive."

Wittees VISIT TO THIS CONTINENT,

VISIT TO THIS CONTINENT.

Mr. Benjamin Constant, whose paintings have been so much talked of the world over, is at present in Quebec with Mr. Colonna, a friend with whom he had been spending a day or two in town. Mr. Constant, it is stated, is under promise to paint pictures in New York to the value of \$120,000. During his short stay here he visited the residences of some of our citizens fortunate enough to own pictures by him. He asked and obtained permission from Senator Drummond to exhibit in Paris next year the great painting "Herodiade," now in that gentleman's collection.

PERSONAL. 18/12/89 Vitues

Bartholdi, accompanied by the renowned painter, Gaston Roullet, lately paid a visit to the studio of the Canadian sculptor, Mr. L. T. Hebert, now in Paris, and congratulated him on the group of of statuary which he has just completed for the Quebec Legislature. Bartholdi said the Canadian had unmistakable gifts of compastion and execution. composition and execution,



PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

59th ANNUAL EXHIBITION,

will be . 8881 charge at the Calledes for the sale of wolla

- 1. The Exhibition will be opened to the public on Thursday, January 24th, and continue until Thursday, March 7th, inclusive-a period of six weeks and one day, during which no work mentioned in the Catalogue can be removed.
- 2. The Exhibits may be original paintings, drawings, sculptures, architectural designs or models, elchings and engravings, by living artists or those not more than five years deceased, and not before publicly exhibited in Philadelphia. Original wood and stone carvings, painted or worked tapestries, and any original productions that may properly be considered as coming within the field of the Fine Arts, and not commercial manufactures, will also be admitted. No work will be exhibited, however, unless approved by the Jury named below, or especially solicited by them.
- 3. The time for receiving exhibits will be from Wednesday, January 2d, to Saturday, January 12th, though separate shipments from outside of Philadelphia may be made earlier if desired.
- 4. The Academy will collect and return all works in Philadelphia, New York City and Boston, of which timely and sufficient notice is received, free of charge to exhibitors. On application, arrangements will also be made for the payment of freight or expressage on such offerings from the City of Baltimore, Md., or any part of the State of Pennsylvania, as may seem suitable for the exhibition; but all others must be delivered at the Academy, carriage prepaid, unless offered under special agreement.

Collections will be made in New York City, Jan. 7-9; in Boston, Jan. 7, 8; and in Philadelphia (between Columbia and Washington Avenues, and the Delaware Avenue and 42d St.) on Wednesday, Jan. 2, to Tuesday, Jan. 8. In New York, the Agent of the Academy is W. S. Budworth, 19 E. 14th Street.

In Boston, Messrs. Williams & Everett, 79 Boylston St.

Exhibitors in Philadelphia are requested to name the earliest day in the week appointed for collecting on which the Academy porters may call for their works.

- 5. Entries. The blank list attached to this notice must be filled up and sent to the Academy by the 1st of January. No picture will be sent for, in any case, unless the entry for it has been received at the Academy at that date; but pictures will be received until January 12th, provided entries are sent with them or in advance. No picture will be offered for sale unless the price is given on this list. The prices will be printed in the Catalogue unless expressly marked as not for publication. Academy students desiring to compete for the Toppan Prizes must write the words "student's work" distinctly at the top of their entries. All exhibits thus entered will be hung together, and no others will be considered in awarding the prizes above mentioned.
- 6. A card must be attached to each work, giving the title of the work and the artist's name and address, with those of the exhibitor when different. Whatever is entered as student's work must also be marked as such on this card.
- 7. Frames may be surrounded by a shadow box of dark wood, not more than half an inch thick nor more than an inch in extension from each side of the frame, nor more than a fourth of an inch in projection over the depth thereof. No pictures without frames, or frames without pictures will be

FOR 59TH ANNUAL EXHIBITION AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, 1889.

TITLE

ARTIST

- 8. Varnishing Day. Only Artist Exhibitors and Members of the Press will be admitted on Wednesday, January 23d, from 8 A.M. until 4 P.M.; but no change will be made in the hanging as arranged by the Committee.
- 9. The Private View for Exhibitors, Stockholders and their friends will be given Wednesday, January 23d, at 8 P.M.
 - 10. The Public Opening will be on Thursday afternoon, January 24th, at 2 o'clock.
- II. Sales. A competent person will be placed in charge of the Galleries for the sale of works belonging to artists; and a commission of ten per cent. will be charged on all sales made from the Exhibition. (See 5. Entries.)
- 12. The Mary Smith Prize, annual, founded by Russell Smith, will be awarded for the tenth time during this exhibition.

It gives \$100.00 "to the painter of the best painting (not excluding portraits) in oil or water colors, exhibited at the Academy, painted by a resident Philadelphian lady artist, for qualities ranking as follows: 1st. Originality of subject; 2d. Beauty of design or drawing; 3d. Color and effect; and lastly, execution;" to be awarded by the Exhibition Committee; the Academy to have no claim upon the painting, and the same lady not to receive the award more than twice in succession, and not more than five times in all.

13. The Charles Toppan Prizes, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan, will be awarded for the seventh time during this Exhibition. The conditions are as follows:

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the Exhibition; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual

They may be either figure pieces, landscapes, cattle pieces or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the drawing of the picture will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors, upon a report from the Committee on Instruction, shall be final.

14. The Temple Trust Fund yields each year \$1,800 for the purchase of works of art and the issue of medals to artists. The accumulated income now amounts to \$6,000.

Its application is limited to works by American artists in the Annual Exhibition. All American artists exhibiting are eligible; but no works will be purchased or medalled if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. Two medals (one in gold and one in silver) may be awarded each year; the gold medal to the best figure picture, and the silver medal to the best landscape or marine.

15. The selection and arrangement of exhibits will be submitted absolutely to the following artists, who have kindly consented to act as a

Jury of Selection and Hanging Committee:

MILNE RAMSEY, Chairman.

STEPHEN PARRISH, Secretary.

CARL WEBER,

C. PHILIPP WEBER,

FREDERICK J. WAUGH.

By order of the Committee on Exhibitions of the Pennsylvania Academy of the Fine Arts.

CHARLES HENRY HART, Chairman.

E. BURGESS WARREN.

WILLIAM B. BEMENT,

JOHN H. PACKARD, M.D.,

CHARLES HARE HUTCHINSON.

Philadelphia, November 8th, 1888.

GEORGE CORLISS, Secretary.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. ENTRY OF WORKS FOR THE 59th ANNUAL EXHIBITION, 1889.

Address for Catalogue, Date and Place of Birth, Professional Education,						
With what art institutions connected. In what public collections represented. Honors received.						
	The Prices given below	w are understood to include frame	s, unless the contrary is stated			
	Titles and Descriptions.	When and Where to be sent for	. When and Where to be returned.	Owner or Price.		
		Signature (

FOR 59TH ANNUAL EXHIBITION AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, 1889.

TITLE

ARTIST

MR. BENJAMIN CONSTANT.

Something About Himself, His Life and Art.

The later history of French art is filled with the struggle of classicism against romanticism and in the modern school little is seen of the influence of such classic painters as Lorraine, Roussin and David, but it is dominated by the spirit of Corot, the painter of dreamy silvery landscapes restful and quiet with their low sweet harmonies and the impressions of soft early morn or tender dewy eve; or there is the "splendidly capricious painting of Diaz with its richness and depth of foliage and shadow and the daintiness of his conception and treatment; the landscapes charmingly simple in composition of Relouse, the sensational coloring of Monticilli and the fidelity and truthfulness of Von Marcke. But there are men who see deeper and clearer. Men who have left the beaten highways of art and worked out for themselves paths sometimes circuitous and sometimes tangled but always leading towards a truer conception of nature and nature's ways. They but always leading towards a truer concep-tion of nature and nature's ways. They paint what they see with their own eyes and nature has walked up to them and disclosed her secret. But some of nature's secrets are curious and it is in the production of closed her secret. But some of nature's secrets are curious and it is in the production of these that gives to the new school an appearance of revolutionary tendencies with its aiming at what old writers call "carnal beauty." Among these artists is Benjamin Constant. He was born in Paris in 1845, studied under Cabarel, and resided for several years in Spain and Morocco. In 1875 he obtained a medal in the Salon and at the Exposition Universelle, in 1878; the next year he became a chevalier in the Legion of Honor, and in 1884 an officer, and finally a member of the Societe d'Aquarellistes Francais—a closed society of water colorists, whose members are also members of the Salon. There are at present four examples of his work in Montreal, the most important of which is the "Herodiad," now in possession of Hon. Senator Drummond. Another was exhibited in the recent loan collection at the Art gallery, "An Eastern Beauty," and was much admired for the dextrous facility displayed in the representation of textures, embroideries and sensuousness of form. Mr. Drummond also owns "Les lendemain d'une Victoire a l'Alhambra," and Sir Donald tures, embroideries and sensuousness of form.

Mr. Drummond also owns "Les lendemain d'une Victoire a l'Alhambra," and Sir Donald Smith has "Le soir sur les terrasses." Mr. Constant came to America some weeks ago and recently arrived in Montreal, accompanied by Mr. E. W. Glaenzer, a delegate from the French Government in connection with the section of Fine Arts of the Exposition Universelle of 1889. They were seen at the Windsor by a representative of the GAZETTE last evening. Mr. Constant is a man of fine presence and figure and looks the real artist; he speaks very little English and is thoroughly bound up in his art. His immediate business here was to examine L'Herodiad; the varnish has become soiled to such an extent that the picture is in dan-L'Herodiad; the varnish has become soiled to such an extent that the picture is in danger of being spoiled. To remedy it is a work of some time, and the work is being carried to Europe for that purpose. If done in time it will be exhibited at the Exposition. The artist and his friend leave for New York tomorrow evening.

M. Constant was the guest last evening of

M. Constant was the guest last evening of Senator Drummond, and met a number of leading Montreal citizens.

Hon, G. A. Drummond gave a reception at his residence on New Year's eve in honor of Mr. Benjanin Constant, the French artist who is at present staying in Montreal. The invitations were numerous and the number present showed the appreciation of the visiting artist.

A Great French Painter. Stiffs Constant, the great French painter, who visited Montreal some days ago, sailed from New York to-day. He intends revisiting Montreal next year, when it is probable he will take a Canadian subject for his work, possibly the citadel, or some other point at Quebec. The citizens of Montreal who own some of his works are Sir Donald smith, Senator Drummond, President Van Horne and Mr. R. B. Angus. Senator Drummond's are two fine specimens "Horodiade" and "The day after a victory at the Alhambra." At Mr. Constant's request the Senator has consented to lend these paintings so that they may be exhibited at the Paris Exmibition this year. Constant is reported very wealthy, having married a daughter of Senator Arago, the marriage ceremony being witnessed by Thiers and Grevy. A Great French Painter.

As already intimated a few members of Mrs. Buckland's Dramatic Club, acting from most philanthropic motives, purpose giving an entertainment at the Victoria armory on Friday evening January 25. This club has before distinguished itself and proved that in dramatic performances its members excel many who lay chilm to the

Mrs. Buckland's Dramatic Club.

4

Oil Paintings Cut Out of Their Frames.

Off Paintings Cut Out of Their Frames.

Ten oil paintings, valued at \$3000, were stolen from Messys. M. Hicks & Co.'s auction house on Friday last. The paintings were cut out of the frames and taken away. The case was given into the hands of Detective Trempe, who suspected John P. Benson, a storeman in the employ of the firm, who had had the key to the third floor where the pictures had been stored up. On Saturday evening Detective Trempe found the man and the pictures in the house of Benson's brother and arrested him. When brought before the Magistrate this morning the prisoner pleaded guilty, then, after a conference with his lawyer, he withdrew his plea of guilty. He was remanded for trial until to-morrow.

Lectures on Art and Literature. U/ The Young Women's Christian Temperance Union have made arrangements by which two courses of lectures are to be delivered under their auspices in the Evangelistic Hoti, 2254 St. Catherine street. Taylor, with the following division of the subject: "The house beautiful," six lectures upon art. 1. The vestibule, or thoughts on the general principles of art. 2. The chapel, or truth in art. 3. The sculpture gallery, or color in art. 4. The picture gallery, or color in art. 5. The salon, or the use and abuse of ornament in art. 6. The music room, or the place of symbolism in art.

music room, or the place of symbolism in aft.

The lectures will commence at four o'clock on the 10th inst., and follow on the 17th, 24th, 31st, February 14th and 21st.

A course of lectures on literature will follow those on art, the following being the lecturers and their subjects: Rev. James Barclay, "Browning". Mr. George Murray, "Thomas Hood," Dr. Kelley, "Three great historians, Macaulay, Green and Parkman"; Mr. E. W. Arthy, "Faust": Professor Bovey, "Novel Writers and Readers"; Mrs. G. W. Simpson, "Some Modern Explorers." The tickets for this interesting course may be obtained at the Woman's Exchange, 2260 St. Catherine street, and their sale will enable the Union to greatly extend its philanthropic labors. The cost of tickets is \$3.25 for both courses; for art \$2, and literature \$1.50.

MR. TAYLOR'S ART LECTURES.

Mr. A. T. Taylor's lectures on art, announced in the Witness a few days ago, to begin in the Evangelistic Hall, 2254 St. Catherine street, tomorrow, at four o'clock, will be a description of "The House Beautiful," as follows:—1st lecture, The Vestibule: or, Thoughts on General Principles of Art; 2nd, The Chapel: or, Truth in Art; 3rd, The Sculpture Gallery; or, the Place of Form in Art; 4th, The Picture Gallery: or, Color in Art; 5th, The Salon: or, the Uses and Abuses of Ornament in Art; 6th, The Music Room; or, the Place of Symbolism in Art.

Star PICTURES FOR THE POOR 1/1/1 RESULT OF MR. POPHAM'S APPEAL-THE COUN-TRY HOUSE OF REFUGE AND ST. ANDREW'S HOME BEAUTIFIED.

TEY HOUSE OF REFUGE AND ST. ANDREW'S HOME BEAUTIFIED.

Mr. John Popham has the pleasure to state that his appeal for pictures for the country home of the House of Refuge was so liberally responded to that he was enabled to supply it with ninety-six, all neatly framed, and sufficient for all the wards, dining room, reading room and chapel. In addition, a kind friend enabled him to present the inmates with about sixty volumes of new books, of an instructive and entertaining character. He would here state that an occasional supply of reading matter would be welcomed by the inmates, some of whom have "scen better days."

Mr. Popham has also been enabled to send twenty-six framed pictures, consisting of sketches in oil, etchings and chromos, to the St. Andrew's Home. More would have been sent, but for the lack of money for frames.

The following were the donors, so far as their names were disclosed:—

Framed pictures—J. W. Tempest, 9; Mr. Richards, 2; Wm. G. Murray, 11; E. B. Greenshields, 5; J. G. Shaw, 5; Mrs. Hy. Lyman, 4; R. B. Angus, 1 oil painting.

Unframed pictures—Miss Shinnick, 9; W. J. Buchanan, 9; Mrs. Lighthall, 11; Dr. Lovejoy, 14; M. Remaison, 4; Mrs. T. A. Evans, 10; Mrs. W. W. Ogilvie, 9; the Campbells, of St. Hilaire, 6; R. Turnbull, 3; Miss Durnford, 12; Mrs. Bigelow, 3 oil paintings; and packages of illustrated papers from the Rev. W. Ross Brown, of Manzonville; Miss Miller, of Park avenue; George Hague, W. R. Salter, Mrs. Bissett and others whose names were not given.

Mrs. Bissett and order.

The following departions toward cost of frames were received:—R. B. Angus, \$20; J. P., \$15; Mrs. W. W. Ogilvie, \$10; E. B. Greenshields, \$10; Hugh McLennan, \$5; A. D. Nicolls, \$5; C. J. Fleet, \$5. Also, 2 coils copper wire from Thos. Robertson & Co.; and 2 coils do., and brass nails, from Mr. Joseph B. Learmont.

Work of the Carnival Committees,

Work of the Carnival Committees.

The Carnival iCommittees were hard at work last night. The Lee Palace Committee accepted a plan for an arch from Messrs. Hopkins & Co., and it was atterwards approved by the Executive. The intention of putting an ice structure on Phillips square, in the shape of a summerhouse à la Marie Antoinetle, of which the residents would pay half the costs, was also discussed. A sub-committee for the grand ball was appointed. A number of American Toboggan Clubs have shown their intention of coming out. The Fancy Drive Committee will send another circular to the different clubs intending to participate, asking them to immediately state whether they accept the appropriation or not. The Shertrooke Tuque Rouge Snowshoe Club has decided to take part, and will be supplied with horses by the Committee. The Carnival programme will be out about Monday and will contain a great deal of interesting reading matter, amongst others an article by Mr. S. E. Dawson, on the rise and objects of the Carnival.

THE MONTREAL SOCIAL AND DRAMATIC CLUB, true to its history, once more comes forward in the noble cause of charity, for which it has already done so much. On Friday, January 25th, at the Victoria Armory, will be given a farcical comedy. To oblige Benson, "under the direction of Mrs. Buckland, so prominent in the dramatic and social life of Montreal. The club will be assisted by a number of French amateur artists, who will delight the audience with "Les Erreur de Jean." Gruenwald's orchestra is secured, and with these varied attractions a crowded house is anticipated. Tickets one dollar each, with reserved seat, at Prince's music store, 228 St. James street.

The entertainment of the Social and Dramatic club on Friday evening was one of the events of the current season. The audience events of the current season. The audience was a brilliant one, and the acting of the amateurs reflected the greatest credit on Mrs. Buckland, under whose direction the comedies were produced. Gruenwald's orchestra provided the incidental and interval music. "To Oblige Benson" was capitally played by Mr. Roswell Fisher, Mr. L. Galarneau, Mr. J. MacGillycuddy, Misses Wheeler and Branchaud, while Messrs. C. L. Bosse, J. T. Ostell and L. Galarneau, and Miles. Lamothe and Branchaud rendered "Les Erreurs de Jean" in a style to disarm criticism. de Jean" in a style to disarm criticism.

IN AN ARTIST'S STUDIO.

The Reception Given by Mr. J. C Pinkey Gazette on Saturday. 18/1/84

On Saturday afternoon the lovers of art were regaled by an aesthetic entertainment almost novel in our record. Mr. Pinkey, the host, is a Canadian born who after taking the usual continental training under the best masters has fixed upon Montreal as the centre of his artistic operations. On the occasion in question Mr. Pinkey's rooms for the first time were thrown open to the inspection of the public, who were further induced to make the visit by the prospects of irreproachable tea, coffee, ice cream and cake. We need hardly say that the call was gratefully responded to, and that between the hours of 2 and 5 the elevator in the Mechanies' institute building was in constant requisition to carry up the fair guests who thronged to the show. Mr. Pinkey's talents as a painter were apparent to all who were present on the occasion. His chief studies have been in portraiture, and may well-known faces could be recognised upon his wall. These pictures struck us as lifelike and human. It is always a recommendation when a portrait is also a likeness. And Mr. Pinkey's paintings, besides their artistic merits, are unmistakeable likenesses. But besides the portraits, the new artist shows no mean talent as a landscape and scene painter. We were especially struck by the ability with which a midday scene in the south of France was brought beme to us. All who love art will be glad to learn of the addition of Mr. Pinkey to the artistic corps in our city. We have already attracted several young artists to our centre, but we have room for more, and we have no doubt that Mr. Pinkey will secure the patronage in Montreal that his taledts would attract in any other city on this continent. On Saturday afternoon the lovers of art

Extracts from Press Notices. — Editorials, Art Notes, Etc.

The continued and increasing prosperity of the Cowles Art School is a fact upon which the art lovers of Boston have reason to congratulate themselves, so thoroughly good is the work done here, and so substantial is the result obtained. Modelled to a certain extent on the Académie Julien, in Paris, the school has special features which adapt it to the different conditions of art culture in our own country, and the hearty

which adapt it to the different conditions of art culture in our own country; and the hearty respect which the institution has already won from those best qualified to judge of its merits is a gratifying proof of the high grade of its work. The instruction recognizes from the start the wisdom of allowing the widest freedom of individual taste and temperament compatible with thorough training, and anything approaching a mechanical development of all the pupils is absolutely foreign to the methods employed. The student, on entering, is at once placed in the highest grade for which he is fitted, and from this point he is led on with skilful and wise care. Whether he designs to become a professional artist or is merely following art as a pastime, this method is equally commendable; and the results already attained show how valuable and systematic is the training given. A knowledge of what is really good in art is imparted, and natural talent fostered in a way and to an extent for which the city has never hitherto afforded an opportunity.

and natural talent fostered in a way and to an extent for which the city has never hitherto afforded an opportunity.

The corps of instructors is particularly able, including as it does Mr. Dennis M. Bunker, Mr. K. R. Cranford, and Miss Mercy A. Bailey, or whom the work is well known. Mr. Bunker's reputation is especially brilliant, and as an instructor he is certainly not excelled, and perhaps not equalled, in New England.

The life classes of the school are a very strong and important feature, especially as a thorough course of instruction in artistic anatomy is also given. The arrangement of the studios is especially well adapted to this work, and under the intelligent supervision of Mr. Bunker the student is carefully and accurately trained in all that pertains to figure drawing and modelling.

It is impossible to speak of the school otherwise than enthusiastically, and it is gratifying to learn that the number of pupils is increasing steadily, as well as the constancy and continuance of their attendance. Caurier, June 27, 1888.

The Cowles Art School is one of the noble and beneficent institutions of Boston, and has been for some years quietly advancing in its work, gaining in genuine excellence and public confidence each season, and developing methods of art teaching that unite those of the best Paris ateliers with the keen insight of American needs and adaptability to American students. It may be in the nature of news to many that an art student need not now proceed to expatriate himself, but that in our American cities he may find that system of thorough instruction which is all essential to the fostering of genius or the development of talent. The Cowles Art School, at No. 145 Dartmouth street, is very happy in its location. It is in the heart of the Back Bay, hardly more than a step from the Museum of Fine Arts, near Trinity Church and a group of other noted edifices; and while the city is close at hand there is in this locality the effect of space, light, and air. This is a very important point, bearing closely on facilities for study, and on sanative prosperity. Not only is this school of great interest to American artists, but to every friend of American art. Its principle is that of light, and air. This is a very important point, bearing closely on facilities for study, and on sanative prosperity. Not only is this school of great interest to American artists, but to every friend of American art. Its principle is that of individual development. Professional students and amateurs find themselves under the best of instructors. This school is on the plan of the Académie Julien, in Paris. Noted artists who visit it are strong in their praise. Mr. William M. Chase, the New York artist, visited it, and declared it one of the best art schools he knew. Mr. Vedder was enthusiastic in his recognition of its excellence. An able art critic visiting an exhibition given by this school a year ago, writes: "... The examples of drawing from the nude in the life class, conducted by Dennis M. Bunker, could hardly be exceeded in any school in the country in quality, and certainly not equalled by any school in Boston. We have before had occasion to remark upon the fact that Mr. Bunker is not only an artist of great eleverness and of imaginative force, but one possessed also of the comparatively rare power of instructing students well. The drawings exhibited here would, in themselves, be sufficient to establish the reputation of the school."....

It is an institution of which Boston may well be proud, and which will daw increasing numbers of art students to avail themselves of its unrivalled advantages. — Joston Traveller, Feb. 25, ,1888.

The fifth season of the Cowles Art School, in the new Studio building,145 Dartmouth street, opened yesterday, and it will be pleasing to the art lovers and art patrois of the city to know that the school is gaining rapidly in popularity. The applications for the oming season are much in excess of those last year, many coming from the West. Thus is the good work done in past years bearing its fruit. Classes will be formed tomorrow.

Mr. Frank M. Cowle, the manager, believes in getting the best talent for teachers, and the school is strongly equipped in this particular for

the coming terms.

The merits of this artschool are of the highest order. The Studio building is the best in the city in the way of light and ventilation. The rates of tuition are very low, considering the advantages offered, being \$15 per month, or \$95

for a year of eight months.

The attention of readers is called to the exhibition of school-work at the Mechanics' Fair. One room is devoted to it, and a very creditable display it makes. — Sunday Times, Oct. 2, 1887.

Last year, for example, the Cowles Art School numbered over half of its membership as hailing from beyond New England. The reason extensive premises, and the standard of its inextensive premises, and the standard of its instructors, and the board of visitors, it being managed on the same model as the most celebrated of the French or German academies. — Letter to Boston Transcript, Sept. 1, 1887. F. T. R.

An exhibition of art-work has just closed in Boston, which has excited a great deal of atten-tion among artists and patrons of art, not only for its intrinsic excellence, but for the evidence it gives of growth and progress in the right di-

rection.

The exhibition I refer to is the fifth exhibition The exhibition I refer to is the fifth exhibition of the Cowles Art School. I made a brief mention of this school in The Independent, last June, after its fourth exhibit of the pupils' work. The exhibits this year prove beyond a doubt that the Cowles School has more than kept its promise. It is both interesting and amusing to a thoughtful observer to look back upon the early start of the school, and recalling the tepid and patronizing interest, if interest it could be called, of the general public toward it, contrast it with the respectful attention that this same public now bestows upon it. The few who, from the beginning five years ago, gave Mr. Cowles sympathy and encouragement in his plan, if not so surprised at the present result as the unbelieving many, certainly had not looked for such a gain over last year as is now shown both by the exhibition and the great increase in the number of pupils. . . A school like this is of more service to Boston than a more arbitrarily conducted one could possibly be, and the success of it shows that it has met a need which has long existed. — Nora Perry, N. Y. Independent, June 21, 1888.

The really admirable work which has been

The really admirable work which has been The really admirable work which has been already done at the Cowles Art School is the best guarantee of its future, and it is with much pleasure that we see so excellent an institution obtaining a firm footing here. The new Studio building, on Dartmouth street, is most admirably adapted to the purposes of this institution, being especially built for this use. It is well fitted up with all needful appliances, and is in all essentials a model in its way, both the practical needs and the comfort of the students being amply provided for.

for.

The instructors are Mr. Dennis Miller Bunker, Mr. K. R. Cranford, and Miss Mercy A. Bailey, with Mr. Frank M. Cowles as manager of the school. The excellence of these artists is too well known to need especial comment; but it may be remarked that it is the good fortune of the school that they are all gifted with the art of teaching as well as of themselves executing good work. Mr. Bunker, in especial, is one of the finest instructors in the country, a qualification which by no means always accompanies artistic talent; and the improvement made by his pupils can only be appreciated by those who have visited the school and carefully inspected the exhibition of the pupils' work.

The life classes are an important feature of the

The life classes are an important feature of the

school, both male and female models being proschool, both mate and temate models being provided, and ample opportunity being given, under the best possible conditions, for drawing from the nude. In drawing and in painting in its different branches, including portraiture, the most thorough instruction is given; and the steady advancement which the school is making in installigant public forms in the steady and the steady an telligent public favor is richly deserved by the genuine merits of its work.

Mr. Cowles has a room in the art department of the Mechanics' Fair devoted to the works of his pupils. This exhibition must strongly im-press every intelligent visitor at the fair in favor of the excellent institution which it represents.

- Courier, Oct. 16, 1887.

This celebrated art school is established in a commodious, finely-located building especially designed for it. The studios are of good size, well lighted and ventilated, and furnished with well lighted and ventilated, and furnished with every convenience. The success of this school has thus far been simply phenomenal in the history of similar institutions in this or any other country. Taking the famous Académie Julien, of Paris, as a model, the Cowles School seeks to give art students such advantages as are particularly and peculiarly valuable. The practical features of the arrangement of the school are as worthy of commendation as are its artistic phases. . . . We can ourselves vouch for the almost marvellous progress of several pupils, having witnessed their gradual but constant improvement. This great school is recognized, well, as a model one. — Dexter Smith's Cyclopedia of Boston, 1886.

The fifth annual exhibition of the Cowles Art School is now being held in the gallery of the Boston Art Club, Dartmouth street, from 9 a.m. to 6 p.m., and will continue through the present

The exhibition is well worth seeing, and even The exhibition is well worth seeing, and even a casual inspection shows the merit and high standing of this art school, which is located in the new Studio building, 145 Dartmouth street, under the management of Mr. Frank M. Cowles. A large amount of work is shown, the four walls being well covered. It is by far the finest exhibit ever held by the school.

At the left, on entering, the life studies of the head in black and white are seen, some of them showing marked progress in a single year's work.

The lifteen or more water-colors shown are

The fifteen or more water-colors shown are among the gems of the exhibition, meriting special

praise.

The still-life studies in black and white, and shout eighty, are varied in in oils, numbering about eighty, are varied in character, and attract much attention. There is an accuracy of effect and finish in them which betokens correct teaching and careful appli

cation.

The work of the life and anatomy classes in black and white is strong in outline and shading, and the portraits in oil, from life, are excellent in tone and coloring.

Very interesting is the small exhibit of the composition class. There are exquisite bits of work in water-colors, black and white, pen and ink and oils, which should not be overlooked.

The exhibition proves that there is a school of art in our midst whose instructors are working on right lines, and whose pupils show results

on right lines, and whose pupils show results which will stand the test of criticism and comparison. A visit to the exhibition will be both interesting and profitable, and an attendant will give any desired information concerning the school and its work. — Sunday Times, May 20,

The room in the art department of the Mechanics' Fair, devoted to the work of pupils of the Cowles Art School, is one of the most interesting in the building. The work comprises drawings from classic casts, studies from life in crayon and oil, both draped and nude, watercolors, still life, flower pieces and studies in composition, and drawings for illustration. The intelligence of the handling in this work, the entire absence of trick or pretence, the earnestness and faithfulness with which everything is treated, are worthy of the highest praise. The full value of these things cannot be so well appreciated by visitors to this room as by those who have seen the progressive work of the school in its private exhibitions. The effect is, however, most excellent, and must strongly impress every intelligent visitor in favor of the excellent institution which it represents. — Boston Courier, Oct. 9, 1887. Oct. 9, 1887.

Canadian Society of Civil Engineers.

THIRD ANNUAL MEETING.

Thursday, 17th January, 1889.

The Annual Meeting will be held in the Society's Rooms, East Wing, McGill College, granted for the purpose by the Governors of McGill University.

By the kindness of the Management of the Intercolonial, Grand Trunk, and Canadian Pacific Railways, non-resident Members who attend the Meeting may obtain return tickets at single fare, as per enclosed Certificate.

The Meeting will be called to order by the President, Mr. S. Keefer, at 10 A.M., when the Minutes of the last Annual Meeting will be read, and general business transacted.

It is proposed that the Meeting shall adjourn at 1 P.M. for luncheon, and re-assemble at 3 P.M. in the Peter Redpath Museum, when the President will deliver the Annual Address.

At the conclusion of the Address, the results of the ballots for the election of the Officers and Members of Council for 1889, and for the proposed Amendments to the By-Laws, will be declared.

At 8 P.M. a Conversazione will be given at McGill College.

HIS EXCELLENCY LORD STANLEY OF PRESTON, GOVERNOR-GENERAL OF CANADA, has intimated his intention of being present at the reading of the President's Address and at the Conversazione; the Council would therefore urge upon non-resident Members the desirability of making an effort to be present, to show appreciation of the honor done the Society by His Excellency.

HENRY T. BOVEY,

Secretary.

The Fresident, Council and Members Canadian Society of Civil Engineers
request the honour of the Company of Mr. J. Mac Gilly endly & badiss Conversazione tobeheldat MGill College Montreal on Thursday Evening the 17th January 1889 at 8 o'clock

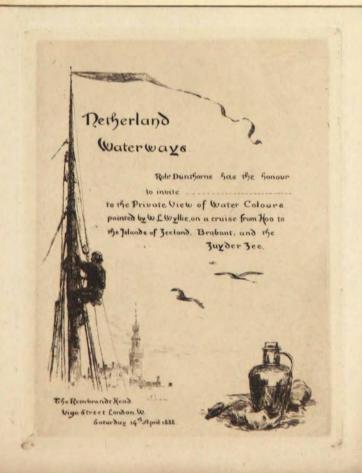
An early reply is desired.

Henry T. Bovery Secretary (MGill College.)



The Lennsylvania Academy of the Fine Arts requests the pleasure of your company (with ladies) at the private view of the 59th Annual Exhibition, January 23, 1889, at 8 L.M.

Со Жг.





Harry Brago. The Star

St. Andrew's Church Young Men's Association.





1888-89.

->LECTURE

MR. CAMPBELL LANE, B.A., B.C.L.

"Seaside Sketches; or Shufflings by the Shore."

WITH MUSICAL PROGRAMME.
In the Lecture Hall of the Church,

TUESDAY EVENING, 12TH MARCH, 1889

COMPLIMENTARY.

W. H. ALFORD, SECRE

PROGRAMME ®

OF

WINTER CARNIVAL

1889.

M. PHELAN, Merchant Tailor & Clothice, Importer and Dealer in Gentlemen's Furnishings, 1941 NOTRE DAME ST.

Offers special inducements to purchasers during the Carnival.

The Stock is the Largest and Best Assorted in the City.

SUITS made to order in Ten Hours' Notice. Perfect Fit guaranteed.

In the HABERDASHERY DEPARTMENT, the SHIRTS, COLLARS and CUFFS and several other Lines are made specially to our order, and stamped to that effect.

Parties who cannot be suited from Stock, can have the above-mentioned Articles Made to Order in very Short Notice.

Electric Lights used, and Store kept open during Carnival till half-past Nine

TELEPHONE BOT

THE POPULAR MUSIC STORE.

GEO. J. SEEPPARD,

2282 ST. CATHERINE STREET.

(NEARLY OPPOSITE ACADEMY OF MUSIC,)

CONTRACTOR OF THE PROPERTY OF THE PROPERTY OF THE

Fine Banjos,

Guaranteed Guitars, Rare Violins,

Band and Orchestral Instruments, Best Russian Gut Strings for all Stringed Instruments,

Novelties, &c.

And Everything in the Music Line.

Sole Agent for the Celebrated PIANOS & ORGANS of
GEO. STECK & CO., New York.; MENDELLSOHN PIANO
CO., Toronto; STULTZ & BAUER, New York; MASON
& RISCH, Toronto; MASON & HAMLIN
ORGANS, Boston; D. H. KARN & CO.
ORGANS, Woodstock.

Latest Sheet Music. Popular Songs. Popular Dance Music.

PROGRAMME.

FIRST DAY-Monday, 4th February.

FORENOON-10 O'CLOCK.

Opening of the Park and Tuque Blue Toboggan Slides.

AFTERNOON.

Arrival of their Excellencies, the Governor-General and the Lady Stanley of Preston.

Manning of the Living Arch in their Excellencies' honor.

Band and 5 o'clock Tea at Victoria Skating Rink.

Skating at the Dominion Rink, and Tobogganing at the Park and Tuque Bleue Slides.

EVENING.

Formal Opening of the Ice Palace by Their Excellencies.

Electric Illumination of the Ice Palace and Grand Pyrotechnic Display.

Band and Hockey Matches at the Victoria Skating Rink.

Commencement of the Ten Mile Amateur Skating Championship Races, at Dominion Rink.

Emerald and Le Trappeur Snowshoe Clubs' Tramp to the Athletic Club House, at 8 o'clock.

Brilliant Illumination of Park and Tuque Bleue Toboggan Slides. First night of the "Pearl of Pekin" at the Academy of Music, to run all week.

HO! KING CARNIVAL

The display of Carnival Goods at the CENTRAL EMPORIUM is the finest and most complete in town, having been made expressly for Carnival season

BLANKET COSTUMES.

Our Blanket Costumes are matchless, and of the most varied description in all shades and richly striped.

TUQUES, SASHES, TUQUES.

Exquisite Tuques, Sashes and Tam O' Shanters, and a general assortment of Carnival Goods,, including Gloves, in an endless variety, and all goods marked down. Our Ladies' Blanket Costumes are giving entire satisfaction, and made to order if required.

THE KELLY BROS.

1691 Notre Dame St.

MONTREAL.

THE

Best & Cheapest House in Montreal

-: FOR :-

- PICTURE FRAMING. *

Pictures of all kinds.

Easels. Music Racks.

Plush Goods and Silver Ware.

HAND-PAINTED CARNIVAL SOUVENIRS,
NEW AND ORIGINAL DESIGNS.

GEO. R. HEASLEY,
2087 ST. CATHERINE STREET,

Three doors east of Bleury.

J. CARSWELL, Watchmaker & Manufacturing Jeweller.

NEWEST DESIGNS SPECIALLY MADE FOR THE CARNIVAL.

Special Value in Gent's Fine Gold Watches.

Special Value in Ladies' Fine Gold Watches.

Special Value in Silver, Gem, and Diamond Rings.

CARSWELL, 57 Bleury Street, Montreal.

NEXT DOOR TO MR. ELLIOTT, GROCER.

PROGRAMME (Continued.)

SECOND DAY-Tuesday, 5th February.

FORENOON.

Band and Skating at Victoria Skating Rink, from 10 to 12. Tobogganing at Park and Tuque Bleue Slides, commencing at 10 a.m.

AFTERNOON-2 O'CLOCK.

First Day of Trotting Races on the River Ice-opposite Jacques Cartier Square.

Tobogganing at Park Slides. Three o'clock.

Grand Official Opening of Tuque Bleue Slides by their Excellencies.

EVENING.

Children's Fancy Dress Skating Carnival at Victoria Club Rink, from 8 to 10.30 p.m.

St. George's Snowshoe Club Tramp, to their Club House at Cote St. Antoine, with illumination-start to be made at 8 o'clock from Windsor Hotel.

Brilliant Illumination of Tobogganing Slides.

Grand Display of Fireworks at the Park Slides.

Continuation of 10 Mile Championship Skating Race at Dominion Rink.

Illumination of Ice Palace and Public Buildings.

DON'T FAIL TO VISIT

THE CHEAPEST PLACE IN MONTREAL

HATS AND GENT'S FURNISHINGS.

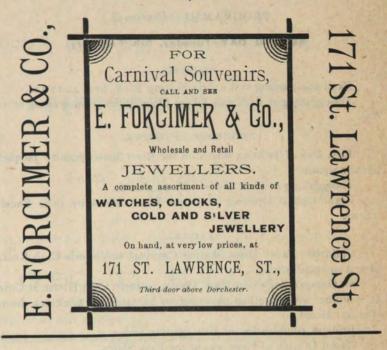
Always on hand a full Assortment of the Latest Novelties in Gent's NECKWEAR, Cuffs and Collars, GLOVES. BRACES, UMBRELLAS, HANDKERCHIEFS, PERFUMES, SCARF PINS. TRY ONE OF OUR

ENVELOPE BACK WHITE DRESS SHIRTS,

Unequalled for Comfort and Durability. ONLY \$1.00 EACH AND UPWARDS.

JOHN ALLAN'S.

665 CRAIG STREET, COR. OF BLEURY, - - MONTREAL.



ESTABLISHED 1859.

HENRY R. GRAY,

Pharmaceutical Chemist,

Manufacturing Pharmacist,

144 ST. LAWRENCE MAIN STREET, - MONTREAL.

Physicians' Prescriptions dispensed with care.

GRAY'S "CASTOR FLUID,"

A Family Hair Dressing. FOR SALE EVERYWHERE.

PROGRAMME (Continued.)

THIRD DAY-Wednesday, 6th February.

FORENOON.

Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

Second Day of Trotting Races on the River Ice opposite Jacques Cartier Square, commencing at 2 o'clock.

Three o'clock—Grand Official Opening of Park Club Toboggan Slides by Their Excellencies, and Fancy Dress Toboggan Carnival, with 5 o'clock Tea.

Band, Skating, and 6 o'clock Tea at Victoria Skating Rink.

Carnival Snowshoe Races on the Montreal Club Grounds, West End of Sherbrooke Street, under the Patronage of Their Excellencies, commencing at 2.20 o'clock.

EVENING-9 O'CLOCK.

Storming, Defence, and Capitulation of the Ice Palace by the allied Snowshoe Clubs, advancing from the Mountain under cover of the Guns of the Montreal Field Battery.

Continuation of Ten Mile Championship Races at Dominion Skating Rink.

Illumination of Public Buildings.

R. E. LEPROHON, M.D.,

Specialist,

HAS OPFNED AN OFFICE AT

1854 NOTRE DAME STREET.

Telephone 337.

\$2.50 A DOZEN

__FOR__

CABINET-

----PHOTOGRAPHS

ARLESS,

261 St. James St.,

MONTREAL.

Telephone 1554a.

DOMINION

Steam Laundry,

One of the Best Equipped Laundries in Canada.

690 CRAIG STREET,

Near St. Peter Street,

MONTREAL.

ERNEST MIREAU, Proprietor.

STRANGERS can have Work done on the very Shortest Notice Carnival Week.

PROGRAMME (Continued.)

FOURTH DAY-Thursday, 7th February.

FORENOON.

Skating at Victoria and Dominion Skating Rinks, from 10 to 12 o'clock.

Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

Civic Holiday.

Tobogganing at Park and Tuque Bleue Slides.

Grand Fancy Carnival Drive, or winter Mardi-Gras, moving westward on Sherbrooke Street from Union Avenue, at 2.30, introducing Equipages of all sorts and conditions, ancient and modern; Allegorical Cars and Club Cars, manned by the different Clubs in costume, with private sleighs of fantastic design.

EVENING.

Tobogganing. Brilliant Illumination of the Park and Tuque Bleue Slides. Grand special display of Fireworks at the Park Slide.

Grand Fancy Dress Carnival at Victoria Rink, introducing novel electric effects, commencing at 8 o'clock. Fancy Dress Carnival at Dominion Skating Rink, commencing at 8 o'clock. Illumination of Ice Palace and Public Buildings.

TELEPHONE No. 541.

FLAGS! * FLAGS!!

FLAGS FOR SALE OR HIRE

*MONTREAL

TENT, AWNING and TARPAULIN COMPANY,

W. H. GRIFFIN,

Manager.

Offices and Warehouse:

42, 44 & 46 FOUNDLING STREET, MONTREAL.



ROYAL STEAM DYE WORKS.

JOHN L. JENSEN,

Proprietor.

706 CRAIG STREET.

TELEPHONE 732.

PROGRAMME (Continued.)

FIFTH DAY .- Friday, 8th February.

FORENOON.

Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock.

Visit to McGill University and Address to His Excellency by

the University, 11 a.m.

Skating at Victoria and Dominion Rinks, from 10 to 12 o'clock. Championship Fancy Skating Tournament at Victoria Skating Rink, commencing at 10 o'clock.

AFTERNOON.

Band and Skating at the Victoria Rink, commencing at 3 o'clock. Tobogganing at Park and Tuque Bleue Slides.

Toboggan Races at 3 o'clock at the Tuque Bleue Slides.

Grand Citizens' Drive headed and guided by the Montreal Tandem Club, starting from Dominion Square at 2.30 o'clock.

EVENING.

Carnival Skating Races and Games at Victoria Skating Rink, at 8 o'clock.

Tobogganing. Brilliant Illumination of the Park and Tuque

Bleue Slides.

Continuation of 10-Mile Championship Race at Dominion Rink. The Argyle and Garrison Artillery Snowshoe Clubs' Tramp to the Athletic Club House, starting at 8 o'clock from McGill College Gate.

Grand Ball at Windsor Hotel. Illumination of Ice Palace and Public Buildings.

ESTABLISHED 1857.

JAMES GRIFFIN,

CONFECTIONER.

155 ST. LAWRENCE MAIN ST.

Cakes and Candies made fresh every day.

Evening Parties supplied at Shortest Notice.

TELEPHONE 1129.

MONTREAL INDIAN STORE,

1658 Notre Dame Street

-: AND :-

252 & 254 St. Paul Street, Montreal.

TOBOGGANS,

Snow-shoes & Moccasins.

AS TO

Goldie & McCullough's SAFES,

FIRE has never damaged contents of their FIRE-PROOFS; nor

Have CRACKSMEN been able to secure contents of their BURGLAR PROOFS.

Their Wood-Working, Wool-Working and Flouring Mill Machinery, Engines, &c., need no praise.

Warerooms: 298 ST. JAMES ST.,

SECOND-HAND SAFES SOLD VERY CHEAP

PROGRAMME (Continued.) SIXTH DAY-Saturday, 9th February.

FORENOON.

Tobogganing. Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

Tobogganing at Park and Tuque Bleue Slides.

Montreal Snowshoe Club's Annual Races, at their grounds, 2.30.

Band and 5 o'clock Tea at Victoria Rink.

Third Day's Trotting Races on the River Ice, opposite Jacques

Cartier Square, commencing at 2 o'clock.

EVENING.

Hockey Matches at Victoria Skating Rink, at 8 o'clock.
Tobogganing. Park and Tuque Bleue Slides brilliantly illuminated.

Montreal Snowshoe Club's Annual Dinner and Presentation of Prizes at the Windsor Hotel.

Final Race for the Ten Mile Skating Championship at the

Illumination of the Ice Palace and Public Buildings with Pyrotechnic Display.

F. C. MILLER,

FANCY CIGAR STORE,

NEXT CITY HALL,

NOTRE DAME STREET,

El Padre, 5c.

Creme de la Creme, 5c.

Stonewall, 7 for 25c.

DRIVING TARIFF.

TARIFF OF FARES FOR HACKNEY CARRIAGES.

One Horse Vehicles. Time allowed—Fifteen minutes, for one or two persons, 25 cents; for three or four persons, 40 cents. Time allowed—Thirty minutes, for one or two persons, 40 cents; for three or four persons, 60 cents.

For the First Hour.—For one or two persons, 75 cents; for three or four persons, \$1. For every subsequent hour, for one or two persons, 60 cents; for three or four persons, 75 cents.

Two Horse Vehicles. Time allowed—Fifteen minutes, for one or two persons, 50 cents; for three or four persons, 65 cents. Time allowed—Thirty minutes, for one or two persons, 65 cents; for three or four persons, 75 cents.

Baggage.—For each trunk carried in any such vehicle, 10 cents.

No charge for Travelling Bags, Valises, Boxes or Parcels which Passengers can carry by the hand.

- (a.) When the drive exceeds half an hour, hour rate to be charged; fractions of hours for any drive exceeding one hour shall be charged at pro rata hour rates as above established for drives by the hour.
- (b.) For drives between midnight and four o'clock in the morning, fifty per cent. shall be added to the tariff rates above established.
- (c.) The tariff by time shall apply to all drives extending beyond the city limits provided the engagement be made within said limits.
- (d.) Children under five years of age and sitting on their parents or guardians' lap will be admitted free of charge and shall not be held as being included in the word "persons" in the said tariff.
- (e.) The word "drive" wherever it occurs in the tariff shall be held to admit stoppages within the time fixed for said drive.

Art Association of Montreal,

PHILLIPS SQUARE.

This Association was incorporated in 1860, and has a building with Galleries and Studios. A valuable Collection of Works of Art is gradually being formed both by donation and purchase.

Several Exhibitions are held in each year, attracting considerable attention.

The Art Classes in connection with the Association are well attended. Two scholarships are granted annually, each tenable for a term of two years.

A Reading Room, supplied with the leading Art periodicals of this Continent and Europe, is provided for the use of members.

The revenues are drawn from the Entrance Fees, from the interest on the Endowment Fund and from the subscriptions of Annual Members, who are entitled to free admittance on all occasions when the premises are open to the public.

Family Membership Ticket, Ten Dollars. Single Membership, Five dollars.

During CARNIVAL WEEK a Special Exhibition will be held, when the Galleries will be open daily from 9 a.m. to 5 p.m., and each evening from 7.30 to 10.

CLUB ROOMS.

ST. JAMES CLUB,

Corner University and Dorchester Streets,

METROPOLITAN CLUB, 37 Beaver Hall,

CITY CLUB,

171 St. James Street.

SNOWSHOE CLUBS.

ARGYLE.

EMERALD.

MONTREAL.

ST. GEORGE.

ST. CHARLES.

TUQUE BLEUE.

LE TRAPPEUR.

LE CANADIEN.

DRIVES.

TO LACHINE.

- " BACK RIVER.
- " LONGUE POINTE.
- " MOUNTAIN PARK.

AROUND MOUNT ROYAL.

ACES OF INDERESE

MONTREAL

Amateur Athletic Association.

Incorporated 1881.

Composed of Montreal Lacrosse, Snowshoe, Bicycle, and Football Clubs and Tuque Bleue Toboggan Club.

Board of Directors—W. L. Maltby, president; A. W. Stevenson, 1st vice-president; Robert Lloyd, sec-treas; H. S. Tibbs, Auditor; M. Freeman, J. D. Miller, J. A. Taylor, F. C. A. McIndoe, T. L. Paton, E. B. Busteed, F. E. Nelson, J. G. Ross, F. G. Gnaedinger, J. N. Fulton, R. Stirling, F. W. Taylor.

Chairmen of Department—Gymnasium—J. G. Ross; Property and Building—W. L. Maltby; Bowling—T. L. Paton; Shooting—E. B. Busteed; Billiards—M. Freeman; Library and Club Rooms—A. W. Stevenson; Entertainments—F. E. Nelson; Out-door Sports—J. A. Taylor; Grounds—F. C. A. McIndoe, N.P. Grounds and track—Sherbrooke Street West. Lacrosse, archery, lawn tennis, croquet and other games.

Club House, Mansfield, corner Burnside Place. Gymnasium, bowling alley, billiard-room, shooting gallery, reading and club rooms—Robert Lloyd, secretary-treasurer. Office hours, 9 a.m. to 6 p.m., and 7.30 to 9.30 p.m. Saturdays 9 a.m. to 12 m., and 7.30 to 9.30 p.m.

PLACES OF INTEREST

IN AND AROUND MONTREAL.

Mount Royal Park and Cemeteries adjoining.
The New Grand Trunk Railway Depot.
The New Canadian Pacific Railway Depot.
Notre Dame Cathedral, on Notre Dame Street.
The Art Gallery, on Phillip's Square.
St. Peter's Cathedral, on Dominion Square.
Free Public Library, 811 Dorchester Street,
Montreal Book Room, 3 Bleury Street.
Natural History Museum, University Street.
Young Men's Christian Association, Victoria Square.
City Hall.

Steam Carpet Beating Co.,

Perfected New Principle. Guaranteed not to Injure the Carpets.

4c. Per Yard.

SPECIAL NOTICE.

Having purchased the RECIPE for making "RENOVO," we are prepared to clean all Carpets on the floor, or at our Works, IT HERMINE STREET, 6 cents per yard, at the shortest notice. We guarantee this an absolute disinfectant against moths, and a renewer of color to its original brilliancy:

H. N. TABB, MANAGER.

Telephone No. 798.

St. James Restaurant,

(OPPOSITE POST OFFICE),

ST. JAMES STREET.

Visitors should not fail to visit the ST. JAMES RESTAURANT.

CHOICE LIQUORS AND CIGARS.
SHELL OYSTERS. &c.

Lunch Served from 7 a.m. till 12 p.m.

TELEPHONE No. 541.

FLAGS! * FLAGS!!

FLAGS FOR SALE OR HIRE

MONTREAL ≈ 12N1, AWNING and TARPAULIN COMPANY,

W. H. GRIFFIN,

Manager.

Offices and Warehouse:

42, 44 & 46 FOUNDLING STREET MONTREAL.

EMARKABLE POTTERY COLLEC ON OF MR. JAMES W. ELLSWORTH.

cago Acquiring Fictile Treasures of Unurpassed Beauty and Antiquity-Symolism and Historic Dignity of Chinese orcelair-Description of Some of the Noted Vases,

ls-The Famous "Sang de Bout." not generally known that in addition coulring every year a considerable num-of the best pictures procurable, Chicago be, rightly informed and enthusiastic in certain established tendencies, is gradually making the city the home of other products of the ingenuity and skill of the human race. Mr. James W. Ellsworth has in his home in Kenwood not only the second collection



of the best American art in the world-that of Mr. Thomas B. Clarke of New York being the first—but he has also the finest cabinets of ceramics this side of the Alleghanies. The easy derision with which illiteracy in fictile wares smiles at the rage for collecting is itself the ridiculous element in it. The art of the potter is the oldest in civilization. Upless the theory of self-creation shall set aside the evidences of divine causation, God remains the first potter and man the protoplast. Clay, yielding to the will of the designer, has been from the beginning of time the material with which and out of which the most beautiful forms and colors have been brought. It is the foundation of all the colors in nature. The chemistry of earth and air, of light and dew, whose principles are still locked up as hermetically from man's ken as the ray of suntight in the red rose or the drop of moisture in the microscopic filaments on the sheath of a lily leaf, effects through clay the world of sommers: paints

val them.

In pottery every element of fine art is resent subject to the limitations of fictile torkmanship. There is the modeling into hape. There is the drawing and composion of decorative designs. There is the rithesis of color. In the superior portains, therefore, the science of chemistry, he art of design, and the working of extures are combined. The potter who has hade a noble work out of clay must have seen a man of learning, a man of imagination of power. He must have made a nobie work out of the process a man of learning a man of imagina, and, and a man of power. He must have occur artisan and artist. As the history of the world in war, in religion, in literature, in poetry, and in diffusion of men muest of better opportunities for development is now beginning to be read through comparative philology on Eastern monuments, so the world is finding its way back to the East also for the foundations of fictile art; and in China these foundations are to be recovered if at all. Even among the Chinase themselves many of the secrets of color and enamel which render their porcelains the wonder of the modern potter and the decrease and the decrease of the modern potter and the dec examples of are still in po quisition might smack of affectation or infat



fad.
It would be impossible in one article to

lars, vases, and bowls aright one must be something more than the follower of a costly fad.

It would be impossible in one article to present even a summary of the poetical significance to be found and enjoyed in the famous lines of Chinese porceian. A few of the fundamental truths may be mentioned. The Chinese potter recognized five colors, corresponding to the five elements—water, fire, wood, metals, and earth. These were related also to the points of the compass. Red was fire and spoke of the South. Black suggests water and the North. Green is in the forests and speaks of the East. White is metallic and belongs to the West. In another category, blue was of the East, and olackish brier represented Heaven. The earth was yellow and the symbol of it was a square. Fire had a circle for its representative; water was represented by the dragon, the quadrupeds, and the reptiles represented themselves. As a draughtsman the Chinese potter or artisan—for it is likely that many different hands had to do with these decorated porcelains—was not a master of perspective. The dominant peculiarity of the ceramics was color.

Dynasties had colors as riporously as Popes the tiara to distinguish the trible sovereignty at one time belonging to the chair of Peter from the single sovereignty of contemporaries. Thus colors came in and went out with royal families; and the products of one reign might lose considerable commercial value in a succeeding one adopting another color or indulging a preference for other symbols in decoration. Colors also served for religious suggestiveness and symbolized stars and heavenly phenomena. The metaphysics, religior, and poetry of Chinese pottery combine to constitute a cult. The maxims of Confucius are the sole education of the learned Chinamar. Could the principles of Chinese pottery be fully disclosed they would be found to contain a complete education in that science and art as broadly and precisely as the philosophy of Aristotle contains all tine thought of modern metaphysics or Greek esthetics

CHINA."

The unity of the human race is often curiously asserted despite ethnical, geographical, asd social distirctions. That presumably most houest of all men, the Dutchman, has given to the English speaking world its expressive word "bosh," because, from Boisle-Duc went to England, where the name could not be pronounced trippingly on the tongue, a spurious butter which the disgusted venders came to call "boisle," which shortened itself in time to "bosh." By a similar process of getting at truth through corruption the road over which the English Kingused to ride—the roate de roi—came to be known as Rotten Row. So, also, although the word "porcelain," meaning a little cup, arrived in Western Europe from Portugal, ruth worked its way out from its fiction and I the English-speaking people designate cearthenware not "delf," although ship

n China i Tais is

dynasty of was on the throne ir the sixth to the tecentury. The larg number of his motable specimens of the Ming period,

tending from the beginning of the fifteenth
to the end of the first quarter of the
teenth century. The colors produced
passing beauty are white, gray,
brown, yellow, crimson, and turquois
of the Emperors effected a new tone
structing the potters to give him a
structing the color of the sky immer duced. The second was distinguished new colors and combinations. The third noted for superior decoration. The four is especially distinguished by a blue as miprized for its elements as Sèvres blue different and less subtle ones. A fascinate peculiarity of the Ming porcelains is "crackle," which at first glance seems the glaze, but, in fact, is in the earth its underneath the glaze, and to effect this, as to give it all the appearance of accide was the highest ambition of the potter. It ellisworth's cabinets contain many beautiful examples of this ingenium defeat their

was the highest ambition of the potter. Mr. Elisworth's cabinets contain many beautiful examples of this ingenious defect, which is, in fact, a regularized irregularity, its intricacy promoting its beauty; and over its network of linear wanderings are the decorations, especially of flowers, which gain in relief on account of the crackle.

A noted jar of the Ming period in the collection is known as the Hawthorne. It has its original cover. It was made in the Wan-Leih period. Only four others are known to be in existence. One of them is in the Metropolitan Museum, one in the collection belonging to Mr. Charles A. Dana, probably the most expert and judicious connoisseur in ceramics in the United States; one in the museum of Mr. Waiters in Baltimore, and the fifth is the property of Mr. Garland of New York. Mr. Elisworth boasts several imperial dragon vases of the Keen-Lung period; several soft paste jars of the k. Mr. Dasses of the Resolveyeral soft paste jars of neriod: a tall blue neriod: sesting and f



of the Kang-He reign, and a blue and white jar from the Duke of Marlborough collection. On a cream-colored craqelure jar of the Chang-Hwa period is a beautiful butterfly relief. He has a coral-red, gourd-shaped vase out of the noted Morgan collection—a small ovoid, a religious shape, of exquisite crackle, apple green; a square pistache of the Wan-Leih period; and a pink souffiée of the Kea-Tsing period. Jacquemart, the highest authority on ceramics of the Orient, was particularly charmed with this souffiée, by which the color effect was carried almost imperceptibly from a lace-like net of red through the finest traceries up to opaque blue, giving the subsurface a jasperated appearance which contemporaneous decorators vainly strive to attain.

THE FAMOUS SANG DE BŒUF. vainly strive to attain.

THE FAMOUS SANG DE BŒUF.

Mr. Ellsworth has also a lapis lazuli vase, trumpet-shaped, of the Yung-Ching era, the texture and enamel being notable. In his ten arrangements of porcelain in the various apartments of his home there are numerous other examples for whose special designation space cannot be taken; but many of them are worth seeing for the beauty, brilliancy, and purity as well as the subtlety of the color. The celandon (sea green), which it was a cherished ambition of the Chinese pot-

firm, purely mixed, and residendent on beautifully shaped vases, jars, bowls, and vials. The chief treasure, however, of the Elisworth collection is the sang de bouf vase, with the two bowls that flank it on either side, in the pottery cabinet which stands in the centre of his picture gallery. This vase is unsurpassed in the United States for shape, color, texture, and finish. It is eighteen inches high. The manipulation of the kaolin on the wheel must have been marvelously delicate and dexterous. The color it would be difficult to describe except in the suggestive way of ox blood. The richness of the hue is due not merely to its purity but to the tooling and toning, the smooth edges of the deep red coming out to the white on the lips of the vase with a superb strength, revealing, especially under the magnifying glass, inestimable graations and a slight granulation. The bowls are equally striking and elegant in form. The cabinet on which this trio of treasures stand, and which was gotten at the Dernidoff sale in London, contains 100 specimens of pottery, all valuable, manifold in design, from the square bottles that stand in the Sèvres workshops to inspire the artisans and artists there to the little cylinders that did duty for Princes in carryluz their private and sometimes contraband properties; and the countless modifications of ovoid, oblong, narrow-throated, wide-mouthed, pipe-like, chalice-like, rose-form, tulip-form shapes that fill the artisty and briliancy of hues surpassed only in nature itself.

Room may not be taken in this article for any comment upon the other rare and interesting articles in Mr. Elisworth's collections Crapueline



—his jace, his engraved Oriental stones, his Japan, Greek, and Indian brica-brac, or his illuminated vellum, one volume of which would justify an essay on itself.

The question will naturally arise whether such porcelains are produced in China now. No. The secret of coloring, the principles of the tooling, and the sense of distinction and elegance in fictile art appear to have been lost. The ceramic industry of the country is still active, however, stimulated by the constantly increasing demand in Western countries. The potters of the present time have no originality. Like the Chinese in everything else, they are content to repeat themselves endlessly. Many of the best known furnaces are able to turn out good fafence and beautiful pottery, but they conterfeit the ancient marks and imitate the traditional decoration. It requires a thorough knowledge of processes and the properties of the clays in various localities to avoid having modern porcelains palmed off as antiques. The really fine Chinese porcelains are now catalogued in the archives of museums and the books of private collectors as scrupulously as famous pictures. It is only by frequent rectification of these after sales that imposition is rendered difficult. In some of the English potteries the manipulation, marking, and decoration are made to resemble the coarser faience well.



1887-88



Arts and Manufactures

OF THE

Province of Quebec.

RULES AND REGULATIONS

- OF THE

→FREE EVENING GLASSES. ←

MONTREAL SCHOOL,

76 & 80 ST. GABRIEL STREET.

COUNCIL

Arts and Manufactures

-- OF THE --

PROVINCE OF QUEBEC.

Free Evening Drawing Classes

MONTREAL SCHOOL.

This circular is issued with a view of giving information to those who desire it concerning the aims of the Council in establishing the Free Evening Drawing Classes, and the courses of study in the same.

The school is chiefly intended to afford instruction in Drawing and its useful applications in Industrial pursuits to those having taste and inclination for these subjects, but more principally for artisans and apprentices.

It is the aim of the Council to make the instruction as practical as possible, in order that the pupils may profitably apply the knowledge gained in the various trades and branches of industry in which they are engaged.

Daily experience demonstrates the great value of drawing in all trades, and as the classes are entirely free, the Council trusts that both employer and employed may show an interest in the important work—the former by directing attention to the value and usefulness of the School, and the latter by regular attendance on the classes.

LIST OF CLASSES.

The Classes will open for the Season at the premises, 76 and 80 St. Gabriel Street, (entrance by Fortification Lane), on Tuesday, 8th November, 1887, and will close on Wednesday, 21st March, 1888.

The following is a List of the Classes and the evenings on which they are

neid, Viz. :
FREEHAND (ADVANCED) MODEL & OBJECT DRAWING
Tuesdays and Fridays, Mr. A. Boisseau, A.R.C.A.
FREEHAND DRAWING (JUNIOR)
Mondays and Fridays, - Messrs. E. Bregent & F. S. Cleverley.
MECHANICAL DRAWING.
Tuesdays and Thursdays, - Messrs. J. T. GARDHAM & T. C. WILKINSON
ARCHITECTURAL DRAWING.
Mondays and Thursdays, - Messrs. J. E. Vanier & E. Belanger
MODELLING AND WOOD CARVING. Tuesdays and Fridays, - MR. A. VINCENT
LITHOGRAPHY.
Mondays and Fridays, Mr. J. A. P. LABELLE.
SCAGLIOLA AND PLASTER WORK.
Mondays and Thursdays, Mr. R. Rogers
DECORATIVE PAINTING.
Mondays and Thursdays, Mr. F. E. MELOCHE
STAIR BUILDING AND BUILDING CONSTRUCTION.
Mondays, Wednesdays and Fridays, Mr. L. H. Blouin
PLUMBING. Tuesdays and Thursdays, Master Plumbers.
PATTERN MAKING CLASS (FOR BOOT AND SHOE MAKERS).

Tuesdays and Thursdays Mr. J. GODIN. The Classes are entirely free, and are held from 7.30 to 9.30 p.m. Intending Pupils should present themselves at the Class Rooms on the evening of the Class which they wish to join.

COUNCIL OF ARTS AND MANUFACTURES

OF THE

PROVINCE OF QUEBEC.

RULES AND REGULATIONS

OF THE

Free Kvening Andustrial Prawing Classes

MONTREAL SCHOOL.

School Premises: 76 & 80 ST. GABRIEL ST., MONTREAL.

Instruction is given in the French and English languages, and the Classes are held from 7.30 to 9.30 p.m.

The Session for 1887-88 commences on November 8th, 1887, and ends on 21st March, 1888.

- I. The Free Evening Classes, under the control of the Council of Arts and Manufactures of the Province of Quebec, are open to all male pupils above fifteen years of age.
- II. Applications for admission are received at the Class Rooms on forms provided for that purpose. Each applicant for admission should appear in person. A letter of recommendation from his employer is regarded as desirable.
- III. As the number of applications for admission in some of the Classes in the School is largely in excess of the number that can be admitted at once, it becomes necessary for the latter applicants to wait until vacancies occur; they are then admitted in the order of their application. The only exception to this rule is made when the number waiting is more than enough to fill the probable

vacancies for the season; then preference is given to those whose occupations require a knowledge of the study sought.

Pupils who may obtain admission in a Class for which they are not properly qualified, are referred back by the Instructor to such Class as may be deemed necessary. They are then entered as applicants for this Class, if they so desire, but are subjected to the same conditions as new applicants of the same date.

- IV. Any pupil absent three times without a satisfactory excuse, forfeits his position in the School. Pupils absent for sufficient cause, and who wish to retain their position, should report to the teacher, either in person or in writing, before three absences have been recorded.
- V. No pupil can leave the School while his Class is in session, except with the permission of his instructor.
- VI. For any breach of good behaviour or violation of any of the regulations of the School, a pupil will be suspended for such time as his teacher may decide. A second offence will be punished by dismissal from the School. Cleanliness in person and habits is strictly required.
- VII. Pupils are enabled to purchase at the School such drawing paper, pencils, &-c., as they require.
- VIII. At the close of the session, pupils must take charge of their drawing boards, drawing instruments, &., as the Council will not assume any responsibility for the safe keeping of the same.
- IX. Pupils must be obedient to the teachers, and must follow the methods given, and only do such work as is permitted by the teacher.
- X. All drawings or other works executed in the School will be retained during the session; at the close the Council may retain such works as it considers desirable, the remainder being returned to the pupils by the teachers.

No drawing must be handed in to the teacher as finished, unless it be neat and clean and ready for inspection, and have the pupils' name attached.

PLAN OF INSTRUCTION.

FREEHAND DRAWING CLASS.

This Class is divided into two Divisions, Junior and Senior.

Junior Freehand.

Evenings, - - - Mondays and Fridays.

Teachers, - MESSES. E. BREGENT and F. S. CLEVERLEY.

In the Junior Class those pupils are required to enter who are commencing drawing, or who have made but little advancement in the same.

The instruction commences with elementary principles, and the pupils first work from card copies in straight lines and the combinations of straight lines in the form of crosses, squares, &c.; then curved lines and circles and the combination of curved and straight lines, simple geometrical forms and geometrical definitions, then going on to simple conventional designs and freehand exercises.

Blackboard instruction in the elements of Geometry is given in this Class.

FREEHAND CLASS (Advanced.)

Tuesdays and Fridays, - MR. A. BOISSEAU, A.R.C.A., Teacher.

This Class is intended for pupils more advanced in knowledge and in age than those attending the former. The course is also more comprehensive and includes Applied Design and Drawing from cast of Human Figure, or Ornament; particular attention is paid to Light and Shade.

MECHANICAL DRAWING.

Tuesdays and Thursdays, - Mr. J. T. GARDHAM, MR. T. C. WILKINSON, Teachers.

This Class is designed chiefly for those following mechanical pursuits. For apprentices and others employed in machine shops the instruction will prove of great value. An elementary knowledge of Linear Drawing is required before pupils can enter this Class; the instruction is of a very practical character, pupils often being required to make drawings to scale from hand sketches prepared by the teacher.

ARCHITECTURAL DRAWING.

Mondays and Thursdays, - Mr. J. E. Vanier, Teachers.

This Class is intended for Carpenters, Builders, Cabinet-Makers, &c. The instruction is adapted as far as possible to the requirements of the pupils. Exercises are given in plain Geometry and Projection, and pupils are instructed in the details of Framing, Plans and Elevations of Buildings and the preparation of Working Drawings.

STAIR BUILDING AND BUILDING CONSTRUCTION.

Mondays, Wednesdays and Fridays, - MR. L. H. BLOUIN, Teacher.

The object of this Class is to enable carpenters, builders and others to make tracings and drawings of stairs and other work, and to execute the same in the class-rooms. Tools and materials are provided for this purpose. Many demands have been made by carpenters for instruction in the important branch of stair building, and special instruction is required in it. Lessons and explanations will also be given in regard to matters relating to the construction of buildings.

PLASTER WORK AND SCAGLIOLA

Mondays and Thursdays, - MR. R. Rogers, Teacher.

This Class is intended chiefly for plasterers, house decorators, etc. The pupils are shown the manner of making scagliola for various purposes, and its mode of application for interior decoration, etc., etc.

Instruction is also given in plaster cornice work, mitreing, casting plaster ornaments, etc.

PLUMBING CLASS.

Tuesday and Friday Evenings.

The Classes will be under the immediate charge of Members of the Master Plumbers' Association.

In compliance with many requests that have been made, a course of instruction in Plumbers' Work will be given under the direction of the Master Plumbers' Association. The Class has been arranged for Apprentices, Journeymen and Foremen engaged in any of the branches of Plumbing.

A workshop has been prepared and the course will consist of short lectures or 'shop-talks,' and practical instruction.

MODELLING AND WOOD CARVING.

Mondays and Fridays, - - - MR. A. VINCENT, Teacher.

The object of this Class is to give instruction to all who use the chisel, but more particularly to marble and stone cutters, wood carvers, &c. The pipe-clay which is used in modelling may be softened as often as required, thus enabling the pupil to work with ease and rapidity, obtain quick results and become familiar with form; he first gives to the mass of clay the rough outline of the object he desires to reproduce and then finishes it by the aid of the fingers or tools. The clay required is provided free of charge.

Pupils who desire to join this class should be well up in Freehand Drawing; in the case of stone-cutters, however, this condition will not be rigidly exactel.

LITHOGRAPHIC CLASS.

Mondays and Fridays, - - MR. J. A. P. LABELLE, Teacher.

The object of this Class is to afford to apprentices and workmen in establishments where Lithographic and similar work is done, an opportunity to gain instruction and to practice work which they are not permitted to do in the places where they are regularly employed.

The instruction commences with the preparation of the Lithographic stone for work and proceeds by regular steps till the pupil is able to finish a drawing on the stone, ready for the press. Instruction is given in engraving on stone, crayon and pen and ink work.

The Class is open to all who are sufficiently advanced in drawing to enable them to follow it with advantage; for those whose employment requires a knowledge of drawing, such instruction is given as will enable them to reproduce their work on stone.

The stones and other materials required in the Class Room are provided, free of cost to the pupil.

DECORATIVE PAINTING CLASS.

Mondays and Thursdays, - - MR. F. E. MELOCHE, Teacher.

To handle the brush properly requires a certain degree of skill, and employers, as a rule, are reluctant to entrust their apprentices with work of any importance. The object of this Class is to help those who devote themselves seriously to decorative work, and at the same time to aid in forming and directing the taste of the pupils in providing means of studying decoration according to the rules of art. Pupils desiring to enter this Class must have a good knowledge of drawing. Materials, such as Paints, Brushes, etc., are provided free of charge.

Instruction will be given on such subjects as lead bossing, pipe bending, soldering and wiping joints, lead burning, water closets and their fittings, water waste preventors, baths, lavatories and sinks, traps, soil pipes, connection of drain with sewer, ventilation of soil pipes and drains, sizes of pipes, etc., water supply; house cisterns, their construction, position and management, etc.

The materials required will be supplied free.

A fee of One Dollar will be charged for admission to this Class.

PATTERN MAKING CLASS (For Boot and Shoe Makers)

Tuesday and Thursday Evenings - Mr. J. Godin, Teacher.

A course of lessons has been arranged for persons engaged in boot and shoemaking establishments, and particularly for those in the Upper-cutting department.

The Class is established for the purpose of giving practical instruction in Boot AND SHOE PATTERN CUTTING, and for the Study and Practice of Practical and Artistic Pattern Cutting, including boots and Shoes of all kinds.

After instruction by the teacher, the pupils will be required to fit and adjust patterns to the Last. The instructions will be illustrated by specimens of materials and otherwise.

The Class is free, and will be opened on Thursday, 26th January.

No Classes will be held on the evenings of the following days, viz :-

Monday,		-		-				26th	December,	1887.
Tuesday,			-		-		-	27th	"	
Monday,		2		-		-		2nd	January,	1888.
Tuesday,	-		-		-		-	3rd	**	66
Epiphany,		-		-		-		6th	**	**

S. C. STEVENSON, B. A.,

Secretary and Director-

The Numismatic and Antiquarian Society, which has done a great deal of disinterested work in attending to the antiquities and history of this province, has just been given a magnificent collection of engravings relating to Canadian history. The generous donor is Mr. R. B. Angus, who turns them over, accompanied with a large and fine portfolio mounted on a handsome stand. They include, among others, nearly the whole series of best portraits of the English Governors, and can be seen for a few days by members and any one interested at the office of J. A. U. Baudry, Esq., No. 112 St. Francois Xavier street.

The art collection of James H. Stebbins, including eighty numbers, of which three were marbles, was sold at auction last evening in marbles, was sold at auction last evening in Chickering Hail by Thomas E. Kirby. The audience crowded the hall, and the bidding was spirited. The pictures brought \$159,155 and the statuary \$1,969, making a total of \$160,215.

"The Game Lost," a picture of 13½x10½ inches, by Meissonier, brought the highest price—\$26,-300—and Collis P. Huntington was the purchaser.

M. B. Mason of Boston bought the "L'Eminence Grise," of Galagne for \$13,700, and the third Grise "of Gérôme for \$13,700, and the third largest price paid was \$10,500 for another Gérôme, "Molière Breakfasting with Louis XIV. at Versailles." M. H. Arnot of Elmira paid \$7,100 for Meissonier's "The Stirrup Cup," and W. A. Keeler, ir., \$0,500 for Fortuny's "A Spanish Lady."

THE SO-CALLED "DRAWING" BY ROSA BON-HEUR IN THE STEBBINS COLLECTION NOW SAID TO BE A PHOTOGRAPH RETOUCHED. The picture in the Stebbins collection cata

ogued as a drawing by Rosa Bonheur (signed y the artist) and sold to Alfred Corning Clark, aurer of the Singer Sewing-Machine Comay, for \$725, is now supposed to be a swindle unknown of course to Mr. Stebbins. Vhen the rumor got about Mr. Stebbins wrote , Mr. Clark, offering to take the picture back, ut Mr. Clark, replied that he was sure it was a ferred to keep it. He would, however, send it

to Rosa Bonheur, and if she said it was spurious, he would destroy it.

Mr. Kurtz, the photographer, said this morning that he had had a picture to photograph for the catalogue, and saw at a glauce that was a photograph. It had been taken many years ago, before the albumenized paper was in use, and before photographing had reached its present high standard. At that time it was customary for photographs of pictures to be re-touched. The reason for this was that as the caper was not properly prepared it had a flatffect, and a few touches here and there were ade to bring it out. Touching up had been done in this case, but no fraud was intended. Mr. Kurtz has been sick for ix weeks, and had not seen the announcement in the catalogue that the picture was a drawing, or he should have immediately informed Mr. Kirby of the Art Association of the fact that it was nothing more than a retouched photograph.

The Thomas A. Howell collection of sixty-five modern paintings, representing fifty-two American and foreign artists, was sold by Ortgies & Co. at Chickering Hall last night, and brought a total of \$74,880. Daubigny's "Evening" was sold for \$6,150 to Knoedler & Co., Corot's "Evening" for \$4,500, Bréton's "Watching the Cows" for \$5,000, Detaille's "Windmill" for \$4,700, Dupré's "Marine" for \$4,000, and the "Forest 't Fontainebleau," by N. Diaz, for \$4,000.

A MUNIFICENT DONATION.

Details of Mr. R. B. Augus' Gift to the Numismatic and Antiquarian gazette

The members of the Numismatic and Antiquarian society have reason for con-putulation in the receipt of a very valu-able donation from our esteemed fellow-citizen, Mr. R. B. Angus. The society held citizen, Mr. R. B. Angus. The society held its usual monthly meeting on Tuesday evening at the residence of Mr. Charles T. Hart, V. P., at which a more than average number of the members were present; and many rare and valuable exhibits were made. Mr. Hart's interesting and valuable collection of Canadian paper money, including a ten dollar bill (No. 96 of the first issue, of the Bank of Montreal; and a copy of the address put forth by the American Congress at Philadelphia in 1775, to the inhabitants of Canada), may be especially noted. But the great feature of the evening was the donation from Mr. Angus of as fine a collection of enfrom Mr. Angus of as fine a collection of engravings as, perhaps, has ever been seen to-gether in Montreal. They comprise portraits of governors, views of Montreal, Quebec and Halifax, etc., etc., and every one of them bristling with historical interest. The enbristling with historical interest. The engravings are all in splendid condition, and enclosed in a valuable portfolio mounted on a brass stand. For the convenience of any one desiring to inspect the engravings, they will remain for a few days at the office of Mr. J. A. U. Baudry, the curator of the N. and A. Society, 112 St. Francois Kavier street, where they can be seen from 10 a m. to 1 p. so. where they can be seen from 10 a.m. to 1 p.m.. The members of the society passed a cordial vote of thanks to Mr. Angus for his generous and valuable gift, and elected him an honorary member. As the engravings are orary member. As the engravings are important and lasting interest to all students of Canadian history, we subjoin a catalogue of them (45 in all) as a record. had almost forgotten to add that the address by the Congress to the inhabitants address by the Congress to the inhabitants of Canada bears the imprint, "Imprime & public par ordre du Congres, a Philadelphie, de l'Imprimerie de Fleury Mesplet. MDCCLXXIV." Benjamin Franklin, who came to Montreal as one of the commissioners, suggested that they should bring a printing press with them. Mesplet therefore accompanied the commissioners, and when they returned to Philadelphia in a short time, finding that the Canadians turned "a deaf car to the voice of the charmer," he (Mesplet) stayed in Montreal and became the founder of the Montreal GAZETTE.

FORTRAITS.

Le Comte D'Argenson, lieutenant-governor of New France 1657-1661. Born 1626; died 1709.

of New France 1657-1661. Born 1626; died 1709.

Count de la Gallissoniere, lieutenant-governor 1747-1749, by Maurin, Paris.

Sir James H. Craig, governor 1807-1811.

Sir George Prevost, governor 1807-1811.

Sir George Prevost, governor 1811-1814.

Born in New York 1767; died in England January 5, 1816.

Duke of Richmond succeeded Sir John Coape Sherbrooke as governor in 1819. Died from the bite of a tame fox, in a hut on the banks of the Ottawa river January 28, 1820.

Earl of Dalhousie, governor from 1820-1828. Born in 1770; died in 1838.

Earl Gosford, governor, 1835-1838. Phillips, R.A., pinxit. Drawn on stone by R. J. Lune. Died in England, March 29, 1849.

Earl Durham, governor, 1838, and returned to England after a few months. From the well known picture by Sir Thomas Lawrence.

Earl Durha.

to England after a new well known picture by Sir Thomas well known picture by Sir Thomas rence.

Sir Francis Bond Head, governor of Upper Canada, 1835-1838.

Sir Charles Metcalfe, governor-general, 1843-1845. Proof engraving.

Lord Eigin and Kincardine, governor-general, 1846-1854, proof engraving by T. C. Doane, in 1848.

MISCELLANEOUS.

MISCELLANEOUS.

Lorn at Westerham, Eng-

MISCELLANEOUS.

General Wolfe, born at Westerham, England, July 2, 1727, H. Smith pinxit, C. Spooner feeit, published by J. Bowles at the Black Horse, Cornhill.

General Wolfe (the rare portrait), F. Turin pinxit, R. Purcell feeit.

Sir Jeffrey Amherst, bornr June 27, 1717, died August 3, 1797 (scarce portait); Vaudreuil, the last French Governor of Montreal, surrendered to Amherst, September 8, 1760.

Sir Charles Saunders, commander of the fleet which conveyed the British army up the St. Lawrence. Proof engraving.

General Thomas Gage, first English Governor of the City of Montreal, succeeded General Amherst as commander-in-chief.

Charles Carroll, of Carrollton, one of the commissioners sent to Montreal by the American Congress at Philadelphia in 1775, During their stay in Montreal they resided at the old "Government House" in Notre Dame street.

Sir George Yonge, secretary of war in the English Government, from whom Yonge street, Toronto, takes its name, Joseph Brant, Thayendanegea, chief of the Mohawks, visited England twice, died in 1807, aged 65.

Hon. Louis Joseph Papineau, leader of the Canadian party, born at Montreal in 1789. Scarce portrait, lithographed by Maurin, Paris.

Hon. Denis Benjamin Viger, one of Montreal's most prominent citizens, born in 1774, died February 13th, 1861.

Hon. Peter McGill (nee McCutcheon), an enterprising merchant and business man. He was president of the Bank of Montreal from 1834 to 1860: chairman of the first railroad company in Canada—the St. Lawrence and Champlain; mayor of Montreal 1840 to 1842. Died at Beaver Hall place September 28th, 1860.

General Sir Fenwick W. Williams of Kars, born et Haller.

1860.
General Sir Fenwick W. Williams of Kars, born at Halifax, N.S., in 1800; administrator of the Government in Canada 1860-61.
Right Rev. Francis Fulford, D.D., appointed in 1859 "Metropolitan Bishop of Canada." Bishop Fulford was popular with all denominations, and endeared himself to all with whom became in contact. Lithographed by William Endicott & Co., N.Y.

MONTREAL

Plan of the town and fortifications of Montreal, or Ville Marie, 1759.

Perspective view of the city, 1765.
Large view of the city, 1765.
Large view of the city, from the mountain, dedicated to Sir R. S. Milnes, lieutenant-governor, drawn by R. Dillon, engraved by S. Allen, 1803.

View of the Champ de Mars, looking west, drawn by Sproule, engraved by W. Leney, published by Bourne, 1830.

View of the harbor, drawn by Sproule, engraved by W. Leney, published by Bourne, 1830.

View of Green St. James street, from Place d'Armes, looking w st, drawn by John Murtay, published by Bourne.

QUEBEC.

View of the taking of Quebec by the forces commanded by General Wolfe, September 13th, 1759.

View of the city of Quebec, the capital of Canada, taken partly from Pointe des Peres and partly on board the Vanguard, by Capt. Harvey Smyth, aide-de-camp to General Wolfe, engraved by P. Benazech.

View of Cap Rouge (or Carouge) nine miles above the city of Quebec, by Capt. Harvey Smyth, engraved by Peter Mazell.

View of the Fall of Montmorenci, showing Wolfe's attack on the French entrenchment at Peauport on July 31st, 1759, by Capt. Harvey Smyth, engraved by W. Elliot.

General view of Quebec from Point Ley, dedicated to Admiral Saunders, by Richard Short, engraved by P. Canot, published in London. September, 1761.

Siege of Louisbourg in 1758, by Capt. Ince, et graved by P. Canot.

View of Pierced Island, a remarkable rock in the Gulf of the St. Lawrence, two leagues from Gaspe Bay, by Capt. H. Smyth, engraved by P. Canot.

Gaspe Bay, Gulf of the St. Lawrence, during the stay of the British fleet in 1759, showing General Wolfe's residence, by Capt. H. Smyth, engraved by P. Mazell.

Town and harbor of Halifax, Nova Scotia, by Serres, engraved by Mason.

Town and harbor of Halifax, Nova Scotia, St. Paul's church, Halifax, N.S., by Richard Short, engraved by Fougeron.

Death of General Wolfe, the celebrated picture by Benjamin West, engraved by Wollett.

Death of General Wolfe, by Edward Penny, R.A., painted in rivalry of West, engraved by

Wollett.
Death of General Wolfe, by Edward Penny, R.A., painted in rivalry of West, engraved by Sawyer, (very rare.)
Death of Montealm, published in Paris, drawn by Vateau, engraved by G. Chevillet.
Combat entre la fregale Francaise La Sucveillante, commande par Couedie et la fregate I.a Quebec, Captain Farmer, October 6, 1779.

Next week a collection of some 350 pictures will be on view at the Vics' armory, all the work of M. and Mme. L'Aubiniere. This is a noteworthy fact. Seldom is it found that two artists working together can exhibit such a numerous, varied and wholly admirable collection as that to be submitted to the Montreal public next week. Art lovers will remember the choice little collection of British Columbia scenes exhibited in the city last winter by Madame L'Aubiniere and her husband, and will doubtless anticipate another pleasure from the above announce-

her husband, and will doubtless anticipate another pleasure from the above announcement. They will not be disappointed. A hurried glance over three or four of the principal works to be hung led the Gazette representative to become enthusiastically confident of a crowning success in store for the artists. The pictures are illustrative of the lower St. Lawrence and the Saguenay, the Canyons of [California and the glories of the Yosemite valley. Fuller and detailed description is reserved.

londs lain, S of it were s sent a u nt from Delft, nor universal tribute, v vulgar

CELEBRA

90)

ED PORCELAINS

THE ARTISTS OF RUSSIA. Academies of Art in that Country for Hurald More than a Century. 1/8/80

The question is frequently asked whether Russia is represented by any other artist than Verestchagin. In St. Petersburg and in Moscow there have been for more than a century academies of fine arts. The St. Petersburg Academy has always flourished so far as pupils are to be considered evidence of prosperity. It boasted among the students Vetzianoff, who is generally accounted the father of national art in Russia. He was bred in the pseudo-classic school and painted ac-cording to the absurd traditions which prevailed in France until the Barbizon school began to make them ridiculous. The influence of France was as paramount in art as in literature and etiquette in Russia until within our own time; and it still exercises more sway than that and it still exercises more sway than that of any other nation. The academy at St. Petersburg went on in the way of all the academies in Paris, and to a considerable extent it still does so. The Moscow Academy was founded as a protest of national feeling against alten tradition. The alliance between Paris and the Russian capital was closer than that between it and any other European influence. But many Russian students went to Italian cities and are sometimes catalogued among Italian painters. Car Pavonch Prullow, a distinguished student and afterwards master in the St. Peters-Pavonch Prullow, a distinguished student and afterwards master in the St. Petersburgh Academy, was well known in Rome, Milan, and Bologna. He died shortly before the breaking out of the Crimean War. His most celebrated works are in his native city. Among his pupils was Fedetoff. Fedetoff was not so fortunate as to begin his artistic studies young, and his works, although they contain many qualities of excellence are not reckoned masterly.

Peroff is the chief artistic personage in Russia. The natural son of Baron Krudener, and being by law not entitled bear his father's name, he came to be own as Peroff, meaning the "pen," on ount of his proficiency in writing. He is born at Tobolsk in 1833, and is known Basil. His first studies were with a supplying in a Russign town where his

a born at Tobolsk in 1833, and is known Basil. His first studies were with upin in a Russian town where his her was temporarily staying. At jni-Novgorod he became steward of an state. Being thus rendered independent, he devoted as much of his time as he could command to his art, and his depressed social state, hopeless as well as loveless, gradually drew him nearer to the peasantry, whose lives became his favourite topics. After leaving the studio of Stoupin he went to the Academy at Moscow, but was unable to meet his expenses, and left the institution to become a peripatetic teacher of drawing. Vasilieff, one of the professors, took him into his cow, but was unable to meet his expenses, and left the institution to become a peripatetic teacher of drawing. Vasilieff, one of the professors, took him into his own house. He developed rapidly into a genre painter, and was the first realist of his nation. He painted a Crucifixion from a living model hung to a wooden cross with ropes and rings. The prizes he secured enabled him to go to Paris. There he remained for some time but never lost touch with his own people nor acquired a thorough liking for the French. He asked leave of the Moscow directors to return to that city. For thirty years he has been a teacher in the Academy of that city. Leonard Stravnski and Vladimir Makovski are also ell known Russian artists. The larger ussian cities have numerous schools, and the walls of Russian houses are dorned with their products. It will be remembered that when Verestchagin went to visit Turgeneff on his deathed he found his rooms filled with Russian intervers. he found his rooms filled with Russian pictures.

the CAPEN-WARREN PICTURES, now occupy the walls of the American Art Galleries, 6 East 23rd street and will remain on exhibition until the 7th and 8th of March, when they will be sold by Mr. Thomas Kirby at auction at Chickering Hall. There are 159 pictures, representing some of the best European modern artists, with a sprinkling of Americans. Seven canvasses are ascribed to Corot. "The Old Monastery" and "A Summer's Morning" are the most beautiful of this great painter's group here shown. Charles Francois Daubigny is represented by seven pictures, most of which are inferior specimens except "On the Oise," which is indeed a summer idyl. Karl Pierre Daubigny, son of C. F., has one little canvass "Sunset." Constantine Foyon's pastorals are as usual masterpieces of cattle and landscape. Bayschlag's "Mother and Child" is tender in treatment, showing at a glance the relationship between the two. This great painter from Munich is noted for his graceful treatment of the fair sex of high society poetically considered.

of his graceful treatment of the fair sex of high society poetically considered.

Jules Dupre's "Early Morning on the Coast" is in the famous landscape painter's best style. Isaby's "Launching the Boat" and Jaques' "Mountain Flock" are delicious pictures, while Millet's "Lessiaeuse," a peasant at work in a kitchen, give some idea of the excellence of this collection. collection.

collection.

A large number of Chinese porcelains are also on exhibition. They were brought to this country by the mandarin merchants, Wang Shin Yuing and Yang, Yan Dock of Tientsin, China. The owners of this interesting collection of Oriental porcelains, jade, carvings, teak wood furniture, etc., claim that many of these articles are not less than two hundred years old.

The interesting exhibition is further supplemented with the etchings of the works of

VELASQUEZ AND TITIAN,

works of

VELASQUEZ AND TITIAN,
exhibited by Mr. Robt. Dautborne, the publisher of the Rembrandt Head Vigo Street, London. Of the five important etchings, which Mr. Macbeth, A. R. A., has executed from famous pictures by Velasquez and Titian in the Madrid Gallery, the plates which Mr. Goulding has personally undertaken, will be printed in only one "state." The series begins with "Alonzo Cano" of Velasquez, wrought presumably about 1656.

"Tapestry weavers" is the next issue. Mr. Frederick Wedmore thus describes the picture. "A room in the describes the picture. "A room in the describes the picture. On a dais in an alcove, brilliantly lighted from the side, a woman seems to show to two visitors a finished tapestry. But, on the lower level of the darker, nearer, and larger portion of the place, there proceeds the work which give the canvas its Spanish name—"Las Hilanderas." Here, slightly dressed, with naked feet and bared arms and shoulders—as one may see the girls today in the tobacco factories of Barcelona or Seville—are the spinners and winders of the wool. The truth of action is complete and the wheel of the elder woman moves no more certainly than the arm of the winding girl, robust of conture, delicate of hand. In my next I will speak of the rest of the series.

Special Notice.

The Spring sales this year of household goods will be characterized by the most important sale ever held in Canada. It has been whispered around for some time that Mr. R. A. Smith was about breaking up housekeeping and leaving Canada. This is now un fait accompli, and such are the high artistic qualities of all his furnishings that he has entrusted the entire management of the sale to Messrs. W. Scott & Son, who propose adopting a novel feature in Montreal, by moving every article from the house to some large hall, and arrange them en suite, just as they were in the house, thus giving the public an opportunity to inspect and examine the goods to much better advantage. The furniture is the manufacture of Cottler & Co., of New York, James Thomson, and W. Scott & Son, of this city; the carpets and curtains from Morris, London, oriental rugs from Vincent Robinson, London, Royal Worcester dinner service, etc., from Phillips, London, bronzes, brie-a-brac and decorative ware of the finest and most costly description. The pictures, all water color drawings, with three or four exceptions in oil, are well known, most of them having been seen at the loan collections in the Art Association rooms, where they provoked exceptional favorable criticism. In fact, everything in the house has been selected with the most refined and cultivated taste, and evidently with the intention to have only the very cest of its kind, without regard to cost. This sale will doubtless be awaited with anxious expectancy, and will command the attention of connoisseurs and people of esthetic taste from far and near.

An important exhibition of works by Mr. and Madame C. A. de L'Aubiniere, artists already well known in Montreal, will open to the public at the Armoury Hall, on Tuesday, the 12th of March, and is expected to attract considerable attention, not only on account of the merits of the pictures themselves, but also from the fact that many of them are reproductions of the familiar and beautiful scenery of the Province of Quebec, painted from nature during the summer and autumn of last year. To these are added a charming collection of views from various parts of the United Stntes—the product of six years of trayel—and several fine figure-pieces by Madame de L'Aubiniere, making in all over 250 numbers, and including many large and important examples both in oil and water-colour. Among the mentionable ones are a view of "Quebec at twilight," a picturesque "Cascade on the Chicoutimi," an impressive moonlight effect in the "Yosemite Valley," and several Californian land-scapes and coast-ceenes from the brush of Mr. de L'Aubiniere, while a couple of delightful, upright, figure-pieces respectively entitled, "A Dream of Spring" and "A Day Gone By," some fine studies of the Montmorenci Falls and river, "Quebec—a Lazy Afternoon", the borders of the St. Lawrence and the Saguenay, etc., with the important and already much spoken of composition, "The End of the Journey," fully sustain Madame de L'Aubiniere's fame as the painter of "The Harvest of the Poor". "The End of the Journey," a subject full of pathetic, grace and expression, is the only very large picture painted by Madame de L'Aubiniere since 1835, the year of the "Harvest," and bids fair to equal it in the estimation of comnoisseurs. The "Private View" (by invitation), takes place on Monday evening, the 11th of March. The pictures will all be offered at public sale on Thursday, Friday and Saturday, without reserve, M. and Madame de L'Aubiniere are leaving for Europe at the end of the month. a charming collection of views from various parts of the United States—the pro-

THE L'AUBINIERE EXHIBITION.

This well known collection of high chass This well known collection of high/chass and costly pictures are shortly about to be brought before the public for positive sale by auction. Mr. Kay was one of the pioneer collectors of Canada of meritorious works of art, employed his leisure and wealth by foreign travel and indulging his good taste in acquiring a large number of very valuable pictures, a number of which have adorned the walls of the Art association rooms for several years. The larger part of the pictures several years. The larger part of the pictures are by English artists who at the present are by English artists who at the present day stand at the head of the English school. The French, Belgian and Dutch schools are well represented, as is also our own Canadian artists/Jacobi, Way and Edson and others. The management of this important sale has whose large experience and art knowledge will be employed in putting these pictures properly before the public. Mr. William H. properly before the public. Mr. William Arnton, auctioneer, will conduct the sale.

Hereit. W. F. HAY'S PIOTURES. 89

The wealth and taste in Canada will be well tested at the coming sale of Mr. Kaye's magnificent collection of paintings and statuary. It is certainly a bold step to offer works of this high character in Montreal instead of London, where this artist's works are widely known and appreciated; but as there have been so many valuable paintings purchased by our wealthy citizens of late years it is hoped that our public will rise to the occasion so that no very great sacrifice will be made. Messrs. W. Scott & Son are now busy cataloguing the pictures which are to be offered for positive sale in their old Fine Art rooms, where they have held all of their picture sales, now in possession of Mr. W. H. Arnton, who will be the auctioneer selected by them to conduct this important sale. c 60 and statuary. It is certainly a bold step

IMPORTANT COLLECTION made during a seven years' tour in Canada and the United States.

253 PAINTINGS!

In Oil and Water Colors, by M. and Mme.

C. A. de L'AUBINIERE,

Artists patronized by Her Majesty Queen Victoria.

FREE EXHIBITION,

Tuesday & Wednesday, March 12th & 13th, FEOM 10 A.M. TO 10 P.M.

THURSDAY and FRIDAY, March 14th and 15th,
AT TWO O'CLOCK,
And SATURDAY EVENING, March 16th,
AT EIGHT O'CLOCK P.M.,

VICTORIA RIFLES ARMORY.

Cathcart Street.

Parties residing out of the city or those who are unable to attend the sale can have their orders for purchasing executed free of charge by sending their limit to the undersigned.

M. HICKS & CO.,

N.B.—The decorations of the Armory have been arranged under the management of R. Heullac, Eq., the lighting by Messrs. Hughes & Stephenson, and carpentering by Mr. Joseph Cote. 58 4

THE L'AUBINIERE EXHIBITION

VICTORIA RIFLES ARMORY, CATHCART STREET.

A NINVITATION to the private view of the above Exhibition to take place on

MONDAY EVENING, March 11th,
Az Eight O'Clook,
Is cordially extended to the
Members of the Art Association
—AND THE—
Shareholders of the Victoria Rifles Armory.
M. HICKS & CO. 58 2

A PERFECT ART GALLERY AT THE VIC

A complete transformation has been made in the large hall of the armory for the purpose of exhibiting the collection of oil and water colors by M. and Mme. C.

A. De L'Aubimere. The pictures, over 250 in number, are artistically arranged around the walls, in perfect view, and will be seen equally well in the evening, as four electric lights have been placed in the hall, which, with the addition of 200 gas jets, will produce a brilliant effect. The decorations, which are very handsome, consisting of plush drapery and flags of all countries, will blend in a charming manner with the beautiful works of art. In a private view with which a Herald representative has been favored, out of the number exhibited the following seem to have the pre-eminence (the numbers are taken from the catalogue): 54, A Spring, Duncan's Mills, Cal.; 55, Nature's Garden, Alameda, Cal.; 78, The Hunter's Return, Colorado; 130, Entrance to the Woods, Alameda; 131, Outside the Golden Gate, San Francisco; 153, Master and Pupil; 154, After Lunch. There are also a number of well executed scenes taken from Quebee, the Montmorency River, Muray Bay and Pointe au Pic, and an exquisite water color, "The End of the Journey," by Mme. de L'Aubiniere. The whole collection will be on exhibition Tuesday and Wednesday of this week, free to all. 10 a.m. to 10 p.m., and lovers of art will find their time well spent in visiting the Armory, for it is seldom such a choice collection has been seen in Montreal. oil and water colors by M. and Mme. C. A. De L'Aubimere. The pictures, over

Lagallart Amateur Competition. 3/89 Messrs. Raphael, Tuck & Sons announce a prize exhibition to be held in January, 1890, when 500 guineas will be distributed among the successful exhibitors. The prizes will be distributed over the following sections: be distributed over the following sections:—Section I, general studies; section II, door ranel studies (four to the set); section III, British and American scenery and other art publications. Three first prizes of fifty guineas each will be awarded the best work in each of these three sections. Bona fide mateurs and art students only are permitted to take part in this competitive exhibition, from which professional artists and art teachers are excluded.

M. and Madame L'Aubiniere give a pyinate view this evening of their collection of paintings and water color drawings at the Vics Armory hall. The province of Quebec is principally pictured and those who have done the Saguenay route will be delighted to see many of the favorite "bits" reproduced, and admirably reproduced, on the canvases of the L'Aubinieres. To-morrow and following days the collection will be on exhibition to the public. No one should exhibition to the public. No one should

THE L'AUBINIERE PICTURES

Representative and Admirable Collec-Jayulle
L'authorise collection of oil paintings and water color drawings at the Vics' armory was well attended. The hall was tastefully decorated and well lighted, and the perfect water color drawings at the Vics' armory was well attended. The hall was tastefully decorated and well lighted, and the perfect arrangement of the pictures goes far to prove that artists might prove their own best hanging committees. Something of the personnel of the artists should prove of interest to the public, who are not all acquainted with their works. Madame l'Aubimiere is the daughter of the well known English water-color painter, John Steble. From an unceasing study of nature, contirental nature, and residence in Paris, she has acquired the enviable reputatation as an aquarelliste of having very few equals, and probably no superiors. In 1880 two of her paintings were purchased by Her Majesty Queen Victoria from an exhibition of works exclusively by M. and Mme de L'Aubiniere, held in London. In 1882 Madame de L'Aubiniere exhibited a collection of sixteen important water-colors at Cercle des Arts Liberaux in Paris, calling forth the warmest praise from the entire Parisian press in articles signed by the famous names of Olivier Merson, Albert Wolff, William Raymond, Gonzague-Privat, Ernest Chesneau and G. Japy, wherein the critics declared emphatically that her work was "a revelation" which "placed her at once in the front rank of her profession." For the last five years her travels through the United States and Canada have resulted in winning her fresh laurels, and during her recent visit to Victoria, British Columbia, she was commissioned by the Government to paint the address forwarded to Queen Victoria on her jubilee. Madame de L'Aubiniere's subjects are remarkably varied, and comprise landscape, sea aud flower pieces, portrait and genre. M. de L'Aubiniere, whose life as a writer and painter is conscientiously devoted to art, and who has been an exhibitor has always held views directly opposed to the usual exhibition regulations and prefers the system of individual exhibition as facilitating the judgment of the public, and at the same time doing greater justice to the artist. His early studies were ma the system of individual exhibition as facilitating the judgment of the public, and at the same time doing greater justice to the artist. His early studies were made under Gerome and Corot, but his own artistic temperament was too strong to permit the lasting influence of any master but nature, of whom he is an enthusiastic and ardent over the student and whose varying mondals. and student, and whose varying moods he renders with an entire originality of style and feeling. The present exhibition, in which each picture is the original work from nature, illustrates the scenery of a large portion of Canada and the United States, and will be found full of variety and interest. interest.

THE ROYAL ACADEMY.

Lord Stanley Opens its Annual Exhi-bition-Words of Cheer for gazette Our Artists. 13/9/19

(From our own correspondent.) (From our own correspondent.)

Ottawa March 12.—Lord and Lady
Stanley and a number of prominent people
were present at the opening of the annual
exhibition of the Royal Canadian Academy
of Aits at the National gallery here this
evening. Among those present were Sir
Charles and Lady Tupper, Lady Macdonald,
Sir James Grant and Hon. G. W. Allan.
Mr. L. O Brien, of Toronto, the president of
the Academy, made an address of welcome
to their Excellencies. In reply Lord Stanley said he hoped that those who were connected with the management of the Academy would endeavor to encourage its mem-

ley said he hoped that those who were connected with the management of the Academy would endeavor to encourage its members to attain that due study and recognition of artistic principle that led to artistic me. He could not sit down with a saying that he hoped that the walls of this academy would soon be filled with the best work of Canadian artists, worked in a distinct Canadian type. In this country they had landscapes which would tempt the pencil of any artist. Surely, with such materials before them, they would in time be able to furnish their academy with a collection that would be worthy of the proud place which they all hoped to see their Dominion attain among the nations of the world. A vote of thanks to the Government for the use of the National gallery for the exhibition of the academy was moved by Senator Allan. Sir Charles Tupper, who seconded the motion, said he thought the Government was doing no more than its duty in giving its countenance and aid to this Academy. The time had come when the condition of a country was measured by its art, literature and science. When a country had reached the development that Canada had, the time had come when there must be progress in arts, literature and science. These was no more appropriate must be progress in arts, literature and science. There was no more appropriate occasion than this, he said in conclusion, to repeat the last words which the Princess Louise had said to him on leaving England. She had asked him to say to all Canadians that she still continued to have a deep inthat she still continued to have a deep interest in Canada and Canadians, and asked him to remember her in the kindest and warmest terms to her friends in Canada. (Applause.) The collection of oil and water colors which the Goveror-General and Lady Stanley inspected afterward included pictures by W. Raphael, R. Harris, W. Brymner, O. R. Jacobi and A. T. Taylor of Montreal, besides many others.

The Royal Canadian Academy.

The annual exhibition of the Royal Canadian academy was opened by His Excellency the Governor-General, in Ottawa, on Wednesday evening. The collection, which is arranged in the National Gallery building, though smaller than usual, is above the average in merit. At the annual meeting for elections and the transaction of general business officers of the past year were re-elected and the council for the coming year declared. Mr. McCarthy, of Toronto, was admitted as a sculptor academician. No new elections to the list of associates were made. It was decided that the exhibition of the academy for the year 1890 should be held in Montreal. Garrette 15/3/8/4



By W. H. Arnton.

SALE OF Mr. W. F. Kay's Pictures

W. SCOTT & SON beg to inform the public of Canada and the United States that they have been entrusted with the Kay's Magnificent and Valuable Collec-

Paintings & Statuary

all of which are being catalogued and will be on view in a few days and will be sold on

Saturday Afternoon and Evening. THE 30th INSTANT

Admission to view these great works will be free on presenting visiting cards or a permit from W. SCOTT & SON or Mr. ARNTON. Auctioneer.

The following are some of the names represented in the collection:—

John Pettie, A.R.A. Birket Fostr. W.B. Leader, A.R.A. Louis Haghe. H. Moore, A.R.A. J. W. Whitinker. Jno. Syer, deceased. R. Beavis. A. W. Hunt. G. Dodgson. Aaron Penley. J. B. Millett. A. F. Bellows. Robbe Vernallan.

STATUARY by-Marshall Wood. J. P. Connelly.

Gec. Shalders.

E. H, Polugdestre. J. Gerard. Kaltenmoser. Zimmerman

G. M. Beuzoni. Tenerani.

From the above names occupying first rank in Art for the last century, the public can well believe that this is without any exception the MOST IMPORTANT PICTURE SALE EVER HELD IN CANADA.

Terms: Cash or approved paper.

WILLIAM H. ARNTON.

Send for Catalogues.

The Commissions will be executed free of charge by Mr. ARNTON or W. SCOTT &

Madame de L'Aubiniere's important water color which was so much admired at the recent exhibition of her pictures, held in the Vics' Armory, entitled "The End of the Journey," has been sold at private sale by Messrs. M. Hicks & Co. to a prominent resident of Ottawa, and was shipped to its destination to-day. The price is not stated, but is understood to be about \$1,200.

ART IN AMERICA.

Renjamin Constant on What he Saw on Jay th His late Visit. 19/5/84

A correspondent recently spent a pleasant bour with M. Benjamin Constant at his studio in Impasse Helene. He found that distinguished artist enthusiastically delight-

studio in Impasse Helene. He found that distinguished artist enthusiastically delighted with his visit to the United States and Canada, from whence he recently returned after a stay of nearly three months.

During that time Benjamin Constant found time to visit many of the principal cities of the Union and Canada in order to examine the public and private art galleries; to make a number of studies of American scenery, which he says has almost tempted him to turn his attention to lanscape painting, and to execute orders for several portraits, which were, so to speak, forced on him by his friends. One of these was a portrait for the West Point military academy. Others were those of Mr. Martin and Mrs. Pope, of Brooklyn, and of Mr. Ballentine, of New York. In reply to a question about his impressions concerning art in the United States and Canada, M. Benjamin Constant said:—"The public collections I saw in New York, Boston, Philadelphia, Montreal and elsewhere are well selected and admirably arranged. They form good commencemen s for what will doubtless one day become imfor what will doubtless one day become important museums. They prove that love for art is widely spread among the people, and that there is no lack of good taste in such matters on the other side of the Atlantic. Another thing that struck me forcibly while visiting these collections was the fact that all of them owe their existence and their artistic value exclusively to private initiative and munificence. What portant museums. They prove that love for private initiative and munificence. What in America is called public spiritis certainly very common among the rich men, and it is exercised with great judgment, so far as art matters are concerned.

"I confess that I was literally astounded at the number and richness of the private art collections which I saw in every city I art collections which I saw in every city I visited. Nowhere, not even here or in England, are there so many and such rich private picture galleries. It is true that these do not contain many canvases by old masters, but it is no exaggeration to say that they do contain many of the best works of all contemporary schools."

"Beying American to day. It possesses a contain many canvase to day.

temporary schools."

"Review America to-day. It possesses a hundred canvases by our greatest French artists—canvases that are equal, when they are not superior, to any from the same brushes that are to be found at the Louvre and the Luxemburg. I saw more than one Cerot, Troyon, Rousseau and Millais, that surpassed anything by those masters that I have ever seen before. Many of these works found their way into the hands of their present owners before the talent of those who sent owners before the talent of those painted them was recognized over here, a fact which goes to show that on the other side of the Atlantic amateurs possess not only good taste but also the true artistic instinct.

COLONN

M. and Mme. C. A. de L'Aubiniere.

Artists Batronized by Ber Majesty, Queen Victoria.

Request the pleasure of

and friends, at a Private View of their Collection of

Oil Paintings and Water Color Drawings, at the

VICTORIA RIFLES ARMOURY,

CATHCART STREET,

MONDAY EVENING, MARCH 18th, 11th,

From Eight to Ten o'clock.

It mue gelbluddy

Mr. Charles G. Geddes,

Will open his STUDIO

TO VISITORS

On Saturday, 16th March, 1889,

3 to 4.30 P.M.

The fabour of your attendance is requested.

THIS CARD TO BE SHOWN AT THE DOOR.

Programme.

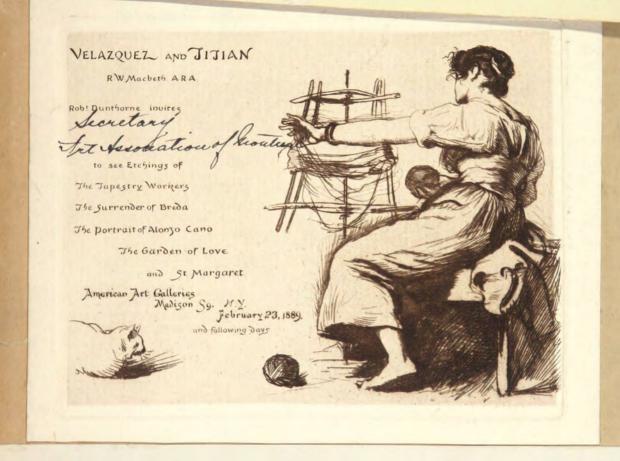
- 1. "IL Sogno." -Violin Obligato. 2. RECIT AND ARIOSA. "But the Lord is mindful of his own." 3. "I FEAR NO FOE." 4. ARIA "SOSARME." Rond 'il Sereno al Ciglio. RECIT AND ARIA ORPHÉE. Che faro senza Euridice. Gluck.
- 6. "AVE MARIA," N.B.—To preserve the floor of Mr. Macdonald's Assembly Hall, which will be used for the Music, visitors are requested to come lightly shod, and to remove

2221 St. Catherine Street. Montreal.

their overshoes in the ante room.







188

To the Board of Directors

OF THE

Philadelphia School of Design for Women,

Gorner of Broad and Master Streets.

-	17		
Ten	iller	nen	_

	The undersigned respectfully applies for admission as a	Student	in the	Institution,	and
hereby	agrees to conform to all the Rules and Regulations thereof.				

Sign	nature,	
Age	е,	
Resi	sidence,	
Bra	anch of Study,	
	hours each day days each week.	
I am personal consideration of the 1	ally acquainted with the above applicant, and recommend her petition to Directors.	o the favorable
	Name,	
	Residence,	
The above ap	pplication having been considered at a meeting of the Board of I	Directors, held

Secretary.

	A	,			
1	Λ	ı	1)	

Application of

Admitted ...

.188

Phila. School of Design

FOR WOMEN.

FACSIMILES OF "LIBER STUDIORUM"

OF J. M. W. TURNER, R.A. ETCHED, AND SCRAPED IN MEZZOTINT BY FRANK SHORT.

50



HIS series will comprise copies of twelve of the plates, each of which will be executed upon copper in the manner of the originals.

The subjects have been kindly selected by Mr. Ruskin, and the work, so far as it has been finished, has obtained his unqualified approval.

In each case the finest obtainable impressions have been or will be used to copy from, and every care taken to make the copies faithful.

The plates being steel-faced, and the number it is proposed to print comparatively small, it is hoped that the entire issue will be uniform, and each print should possess those qualities of delicacy and richness which the engraver and the printer of the originals declare only to belong to the first 20 or 30 impressions. (Vide Mr. Rawlinson's Catalogue, Appendix A.)

To prevent fraud, each plate will have a small shield charged with Mr. Short's monogram etched *inside* the bottom line, in such a manner as to render it difficult, if not impossible, to remove it from the impression without injury to the paper. After the impressions are printed the plates will be destroyed. The printing will be upon an English hand-made paper specially made for the purpose.

The following is a list of the selected subjects:—

(The numbers are from Mr. Rawlinson's Catalogue.)

No. 54. Mill near the Grand Chartreuse, Dauphiny.

" 37. Water-Mill.

" 49. Chain of Alps from Grenoble to Chamberi.

" 69. Ben Arthur, Scotland.

MR. R. W. MACBETH'S

SPANISH ETCHINGS.

From Velasquez and Titian, in the Gallery at Madrid.

R. DUNTHORNE is glad to announce that he is now about to publish the Five important Etchings which Mr. Macbeth, A.R.A., has executed from famous pidures by Velasquez and Titian in the Madrid Gallery—though, owing to the care which is required in the printing, which Mr. Goulding will personally undertake, it must be impossible to complete the issue—of the later subjects especially—until some time has elapsed. The plates will be printed in only one "state."

HE Series will begin with the "Alonzo Cano" of Velasquez—350 impressions at \$60 each. The size of the work, exclusive of margin, 19% inches by 15%. This will be printed upon vellum.

ELASQUEZ'S "TAPESTRY WEAVERS"— 500 impressions at \$72 each—will next be issued. The size of the work is 33¼ inches by 26. This will be on Japanese, laid into handmade paper.

ITIAN'S "GARDEN OF LOVE"—27% inches by 27%—is third on the list. There will be 500 impressions at \$72 each. This will be printed on Japanese, laid into handmade paper.

EXT comes the "Surrender of Breda"—after Velasquez—500 impressions at \$90. The plate is 34¼ inches by 28¾. This will be on Japanese paper, laid into handmade.

ITIAN'S "St. MARGARET" will complete the Series. It is 20¼ by 14¼. There will be 350 impressions, the price \$60. This will be printed upon vellum.

R. DUNTHORNE, in recommending these Etchings very confidently to the attention of connoisseurs, feels that the celebrity and beauty of the pictures interpreted will justify the etcher's choice of subjects, while as to the manner in which the long and important task has been fulfilled, Mr. Frederick Wedmore remarks that the five plates "form in all probability the most important series that Mr. Macbeth's needle can execute," and adds, "The etcher of the serene and spacious canvases, 'The Harvest Moon,' and 'Marlow Ferry,' was in no sense untrue to his vocation in devoting so much time and such deep and affectionate study to these Madrid pictures, which are, be it remembered, the large and noble harvest of a matured Art."

THE REMBRANDT HEAD
VIGO STREET
LONDON
W

Exhibited at
THE AMERICAN ART GALLERIES
Madison Square
6 East Twenty-third Street
New York

No. 38. Nymph at Well.

- " 60. The Source of the Averon, in the Valley of Chamouni, Savoy.
- " 40. Sunset on Beach, (Mildmay Sea-piece).
- " 58. Raglan Castle.
- ,, 52. Solway Moss.
- " 41. Procris and Cephalus.
- " 19. Little Devil's Bridge over the Russ above Altdorft, Switzerland.
- " 64. Bonneville, Savoy.

50 Impressions will be taken from the Etchings before mezzotinting, price Or, the Set

With the set of mezzotints will be given a facsimile of the centre of the frontispiece plate.

The publisher reserves the right to stop the sale of single impressions when necessary, and also to raise the price of the last remaining sets.

ROBERT DUNTHORNE
At the Sign of the Rembrandt Head
IN VIGO STREET
LONDON

MESSESSIFICATION PROPERTY CONCELLY WINDS WITH CONCELLY REPORTED CONCERNATION CONCELLY REPORTED CONCERNATION CONCERNATION

THE LONDON "TIMES" OPINION ON MR. SHORT'S REPRODUCTION OF THE "LIBER."

The recent publications of Mr. Dunthorne, of Vigo Street, include four plates completing the series of copies of Turner's "Liber Studiorum," upon which Mr. Frank Short has been for some time engaged. We have already on

more than one occasion spoken in terms of praise of this excellent undertaking. It was well worth while to reproduce, and that not by any mechanical method, but by honest and careful copies, the finest of the subjects of the "Liber," of which the originals in good states are so very difficult and so very costly to procure. For a really choice impression of the "Ben Arthur" or of the "Solway Moss" a very large price has to be paid, while inferior impressions are scarcely worth having. So Mr. Short, a South Kensington student, acting upon Mr. Ruskin's advice, determined to see what could be done by making the plates, so to speak, over again, and by copying Turner's subjects in the exact processes which Turner used. The result must have surpassed his own expectations, as it has surpassed ours, for it is no exaggeration to say that these copies are very much better worth having than any but the best impressions of the originals. The four plates now issued are "Bonneville, Savoy," "The Chain of the Alps, Grenoble," "Solway Moss," and "Ben Arthur." No description of subjects so well known is needed. We will only say that Mr. Short has filled himself full of the spirit of Turner, and has achieved his work with a degree of spirit that is extremely rare in the copyist. It is also worth remarking that each of the plates is impressed with Mr. Short's name, so that it will be difficult for unscrupulous dealers in the future to palm off these plates as the originals.

London Times, March 2nd, 1888.

University Literary Society.

LECTURE

Professor THOMAS DAVIDSON, OF NEW YORK.

FRASER INSTITUTE HALL,

Monday, 20th May, at 8 P. M. Subject: DANTE, THE SEER.

ADMISSION, - - - 50 Cents.

Aniversity Literary Society.

LECTURE

- BY -

Professor THOMAS DAVIDSON,
OF NEW YORK.

FRASER INSTITUTE HALL,

Cuesday, 21st May, at 8 P.M. Subject: SAVONAROLA, THE PROPHET.

ADMISSION, - - - 50 Cents.

N.Y. INSTITUTE ARTIST-ARTISANS.

PRINCIPLES

"LAW. Love and Grace" are divine Attributes; "Truth, Goodness and Beauty" their corelative principles; "Science, Religion and Art" their respective Cultures; "Good judgment," "Good will" and "Good taste" their derivative and related Virtues.—PRINCETON COL. LECTURES,

J. W. STIMSON

"There is no branch of human work whose constant laws have not a close analogy with those which govern every other mode of man's exertion. Exactly as we reduce to greater simplicity and surety any one group of these practical laws we find them passing the mere condition of connection or analogy, and becoming the actual expression of some ultimate nerve or fibre of the mighty laws which govern the moral world. However inconsiderable the act, there is something in the well-doing of it allied to the noblest forms of manly virtue—the truth, decision and temperance we regard as honorable conditions of spiritual being have a derivative influence over

the works of the hand and action of the intellect.—RUSKIN,

"A genuine perception of beauty is the highest education. The benign influence of Art infallibly spreads or diminishes in proportion as its source, a sense of genuine Beauty, flows from an ample or scanty vein through clear or turbid channels. As taste in adulterated ornament grows meagre, clumsy, barbarous, ludicrous; affectation dictates, simplicity and elegance are over-loaded, in erest vanishes and novelty with error go hand in hand."—FUSELI.

"Without the great arts, which speak to the sense of beauty, man seems to me a poor naked, shivering creature,"—EMERSON.

"In the idealising and emotional powers which make his capacity for art, including the

ability to appreciate and enjoy it, man stands completely differentiated from the animals. Apart

from revelation, art is the strongest proof of something other than animal in man.

"As his soul is attuned to the eternal Principles underlying Beauty, his art is beautiful and eternal or ugly or ephemeral. Industrial art is but the application of the principles of art to the objects of daily use. Says Prof. Ferguson: 'To every want which technic arts supply, nature has added a gratification which refines the useful into fine arts. Considering art in its broad relations we include those familiar phases by which she enters the daily intercourse of men's lives, Stooping to the lowly she lifts them to her level, giving to homely uses Divine significance. Cheerfully accepting the limitations imposed by needs of use, she links them to the divinest harmonies. It is in the highest and noblest sense then that Art concerns the people, since there is no more subtle and powerful influence for their elevation or degradation. True art is noble, earnest, purposeful. As a channel of expression it may express the highest truths and aspirations or be debased to pandering to selfishness and vanity. Labor is the law of life; but that which makes it peculiarly honorable is the added quality of intelligence and soul. By this the artizan becomes artist, the toiler a creator, the slave a freeman."

"The great creative works of man's genius can no more be narrowed down to private ownership than can sky, ocean or the liberal air. The decision of the American people was taken long ago in self-defense to give their children the fullest possible education for good citizenship, recognizing the injustice and danger of excluding any on account of material poverty. No system

recognizing the injustice and danger of excluding any on account of material poverty. No system of education can be sound solid and democratic which does not make it possible for the child of superior merit to rise. Where liberty dwells there will the arts delight to come (as of old in Greece) and must be, from the nature of man, more propitious to the putting forth of all his powers, since the true artist embodies the universal instinct, emphasizes the common thought, and their sympathy, sustains and inspires him. The United States pay millions annually, as a foreign tax, in consequence of ignorance and want of skill, millions annually in almshouses. In the artistic development of our industrial resources will be found economy and power. On it depends the prosperity, perhaps life, of the Republic."—U. S. GOV. REPORT, COL. J. E. CLARKE.

"The end and aim of all our work should be the harmonious growth of our whole being."

"Make work what God meant it to be: the school of character. There are only two states, life and death, the presence or absence of helpful association. - HEBER NEWTON.

The democracy of art springs from the democracy of the people. I do not want art for the few any more than education for the few or liberty for the few."—WILLIAM MORRIS.

"Slowly but surely the vanity and error of the race is being enlightened, and we are learning there is no greatness save that which lends itself with instructive humility to the expression of the common sense and good-will of the masses of men. More and more the individual ceases in importance, and the time advances when no fortune, no grandeur shall seem desirable save such as all men can share, save such as gladly makes itself servant of all to comfort, help, enlighten all." -W. D HOWELLS, EDITOR'S CHAIR, HARPER'S MAGAZINE.

METHODS

(From the NEW YORK TIMES, August 1st, 1888.)

THE principles upon which I have based my system are derived from those now widely accepted in Europe and among our foremost educators as most in accord with nature's self, and under guifance of such minds as Clifford, Darwin-Spencer, Pestalozzi, Froebel, &c., are being formulated into the 'natural method,' the 'method of evolution,'

Recognizing at the basis of existence a 'dualism' convertible into terms of 'space or place,' 'eternity or time,' 'statics or dynamics,' 'centripetal or centrifugal forces,' convervatism or progress,' nation or state,' 'humanity or self,' I strive to unite in my pupils 'matter and spirit,' 'realism and idealism,' 'practice and theory,' 'artisan and artist,' acquainting them as widely as possible with the conservative or 'static' traditions and experiences of the past, while stimulating the personal 'dynamic' force of individual character and inspiration. On this ground again I welcome in class training the interinfluence of opposite temperament and sex.

My practical method is to familiarize the mind of the beginner naturally and gradually, first with Atomic laws of motion rectilineal and curvilineal, with Relations and Dimensions; laws of Perspective and principles of Progression, Circulation, Parallelism Symmetry, Tangency, Radiation, Harmony, &c., as shown us in the static strata of rocks; the dynamic and rectilineal energies of crystals and minerals, the curvilineal and spiral act on in fishes and shells, the organic and living beauties in floral and animal life. Ever most concerne! with the vital point that the pupil should unite mental 'perception' to merely optical 'vision,' and his mind and spirit sympathize while his eye and hand execute; ever less afraid of trivial error in execution, which practice will overcome, than radical errors in perception and method, he is permitted to test his effort (where such test is possible) by mechanical contrivance, but by preference is encouraged to cultivate an inner and more vital self-reliance and selfexpression. Thus along primordial Principles and in steps by which nature, ever the most wonderful and motherly teacher, walks and works herself the scholar's perception and sympa thy are cultivated and his eye led along by easy evolution from Points to Lines, to Movements, to Spaces, to translucent crystal Planes (in which structure is visible), to more and more complex forms and less and less transparent matter (where structure is becoming hidden), but where from very opacity the planes become interesting from their graded Shades, Textures and Colors.

Now Pencil, Chalk and Charcoal, that have wisely steadied our early steps and disciplined our first perceptions of the inorganic world, gradually give way to Plastic Clay, in which we tangibly build up and best assimilate the graceful suggestions of leaf and gourd, conch and fish, till flowers with their tender forms and transparent tones, suggesting Water color, and fruit with its substantial texture and solid tones, suggesting 'Oils,' conduct to 'Still' life, from which we are led to the 'Antique' and 'Life' classes. Now, through the

wide-flung doorway of the 'organic' world, led by each sibylline leaf and bird and bee with their Aladdin lamps of instinct and example, we are invited to test the applications of point and line and filmy web and graceful form and infinite color, each adapted to appropriate sphere and function, in delicate Threadwork, gauzy Lace, loom-wove Textile brilliant Jewelry, Mosaic, Tile, Ceramies, Stained glass, chased and hammered Metal, Carved wood and stone, Cabinet design and Architecture, till Sculpture and Painting Etching and Illustration are attained. Thus, mind and hand to ether led in: o a fullness of practical appreciation and experience, the pupil is ready not only to enjoy perpetually and produce intelligently, but to canvass without servility the products of other days, and enter competitively into the creative energies of our own. Familiarized with the practical processes and marvellous products of nature, he has learned that she is System, Order, Harmony, Fitness, Proportion and Evolution; that Beauty is Deity; that Art is Poetry; Interpretation not mimicry; Principle not recipe. Individuality, Character, Courage, Sympathy, rather than servility, crudity, affectation, pedantry.

And now one word in closing; I ask my fellow-citizens frankly; is there throughout our great country any such national, rational, comprehensive Art University founded; broadly, organically, liberally conducted, and allied intimately with our industries and national instincts? Should there not be one for sixty millions of people? And where should it be if not is New York?

I appeal to the intelligent, cultivated, well-to-do citizens of New York Everywhere press and public sentiment have welcomed the idea and lent moral support. But are there none to do more? A large force of former students have already enrolled, many of them, out of their little, casting in 'most of the living that they had.' Are there none 'out of their abundance ' to step forward and sustain so true and tried a philanthropy, where by the constitution there is noth ing personal, but all financial government is in the hands of the subscribers, and each subscriber entitled to proportionate benefits and powers in the institution The example and competition of other nations inspire us. Even our Western capitals, like alert young lioos, are creeping up upon New York (as Charles Dudley Warner shows), and will snatch from her drowsy brow the laurels of national hegemony she fancies so secure. They are girding to outrun you in the race for industrial supremacy, and will contest your claim to intellectual and artistic leadership if you sell your birthright for a mess of materialism. Eternal vigilance is again the price of liberty, and as the decision of this Republic was long ago taken to educate its children for the everrenewed battle of life as the only security to itself, it looks to you for guidance and help in this question of skill and competitive power. On our energy or apathy, our magnanimity or meanness, hang untold destinies to millions. History will ho'd us responsible, and art, with her universal tongue, will speak to our eternal honor or disgrace. God send us some heart of noble enough proportions for this great public dutyor, better yet, many hearts, that out of the womb of the Nation and the sacrifices of a spirited people may be born this project too good for a selfish or ignoble era."

JNO. WARD STIMSON.

TESTIMONIALS

"A movement is on foot to inaugurate in New York an Art University for Artist-Artisans. Mr. J. Ward Stimson, a graduate of Yale and the Paris Beanx Arts, who has for some years endeavored to secure cooperation from the Metropolitan Museum while over their Art Schools, is organising independently and appealing to intelligent and practical business men and industries. His plan is to bring the Artist and Artisan together for mutual benefit in such a way as to make the Artist more directly efficient and give-the Artisan experience and residence. Appealing to intering an another in the property of the Artist and Artisan together for mutual benefit in such a way as to make the Artist more directly efficient and give-the Artista experience and resinement which will make him more than a wallers machine and so more interesting and valuable to the community. On every hand the people are calling for American sentiment and designs. Industries are awaking to supply this market with good products demanded by a deeper and wider civilisation and on all sides comes the acknowledgment that American mosest which sught to be k-pt here is being peared into Europe, and foreigners being imported to take the principle sole in all our shilled industries. We Stimum it, a thorough American though he has so years studied in Europe the best schools and principles of Art. But he believes Art principle, are vistally the same, aithough their application is infinitely warded, and that instead of servilely copying European modes, we should readapt and reapply, principles to home needs and products. This is the keynste of his meanment. The students of the country are strongly suth him and are enrolling fast—but what he thinks the movement needs is the frank and generous sympathy and cooperation of business men who appreciate the value of Art to a nation's refinement and production. He claims it is quality not quantity that is wanted, with intelligent taste to assimilate and recreate."—Editotial, N. Y. Independent.

"It cannot be too often repeated that the sooner we rid out aelves of an idea of art as something apart from and foreign to the routine of daily lives, the sooner we shall begin to have a healthy pepular appreciation of art. Something has been done in this direction, and the poor can now surround themselves with some suggestions of beatty beyond their reach a century ago. The purely Academic Art Schools too often-perpetuate an idea of art sa vague abstraction. The teaching of applied art which began many years ago at So. Kensington, and is carried on through Germany, France and Belgium, has proved an educator of taste, as well as a source of practical benefits. American manufacturers will do well to study the study results. It pays to measurage the teaching of applied art. Government can do nothing; it remains for citizent, business memmansfacturers to ski themselves; if it is not well to spare a little money from Bougereaus and Viberts to train American Artistans, whose skill and taste will make an early and certain return. Upon the facilities for such training depends to a considerable extent America's rank in the markets of the world as regards the finer industries,"—N. Y. Tribune.

"One of the results of the development of a School of American Art is the demand for an educational institution in which the principles of true artistic excellence in all the departments of productive labor can be taught. Ever since people began to believe that character was largely a result of environment, and that the happiness and moral and intellectual growth of a people were largely affected by their immediate surroundings, there has been an increasing demand for beauty, harmony and nobility of expression in architecture and interior decoration as well as the finer arts, and for Artin-Artisans in whom is developed the utmost artistic sentiment applicable to their trade. America has given liberal employ ment to all such Artist-Artisans who have sought her shores (notwithstanding about all originality and expression was drilled into them after their arrival) and has approved only of that indefinable but recognisable quality called American Art. Of American Artist-Artisans the number is exceedingly limited. None of the schools is considered sufficiently comprehensive to meet the demand of the present emergency. On the advice and suggestion of a large number of professional friends and acquaintances alive to the naturally developed demand for such an institution, Mr. J. Ward Stimson has been actively engaged in the attempt to establish in this city a University for Artist Artisans, which shall deal as broadly and comprehensively with the problem presented as do any of the larger universities with the problems of intellectual training. In this he has received the zealous commendation of men and women in all the higher walks of life.

women in all the higher walks of life.

"In reference to the opportunities for the education of Women in profitable branches of artistic labor Mr. Stimson says:

"It is of the greatest importance to the young women of this country that all legitimate avenues for profitable employment should be opened. By temperament or idealty they are naturally qualified for effective work in several branches of the decorative and useful arts and there are many fields of labor in which their peculiar powers might be profitably employed were the way pointed out to them. It is a most touching insight into our industrial conditions to examine this phase of the labor problem. You would be struck by some of the letters from this quarter revealing the condition of surhement and industrious American girls, and the almost desperate appeals they make to obtain education and employment in channels which still appeal to their finer feminine feeling and instincts and save them from the coarser and more degrading heavy or exposed work to which pressure is driving them. There is no noble philamtheps to-day for women, or were help to America than opening avenues for itsill and taste and giving to women those opportunities to excel in and support themselves by its. The rich women of this country might well pander these facts,"

"Mr Stimson said yesterday: Beauty is as essentially a divine product of nature, and its cravings as truly a product of nature, social evolution as that for truth in science, or goodness in religion. Art is the study of beauty, and is therefore a Principle and not a tee per and should be so taught. It is Interpretation, and Initializing, and should be organic to us, not operated or bersuited. In order to be truly American it must represent American character, which is at one remarkably specie and yet practical. It must be democratic and permeate and appeal to the people; it must be comprehensive, being more than pair to relay. It is the Principles and Ideals which may and will permeate and beautify all materials. My convictions being such, and believing them to be theoretically and historically sound, I have tried to engraft them upon American educational systems, convinced the people would assist me."

"There is no reason why New York should not have this eminently useful and influential School. The times are ripe for it. Even fragmentary and local efforts have met with success, and now for a practical movement toward nationality in Art at epitamizing national feeling, sentiment and taste. New York is the proper senter. As would be the first to benefit practically. Beyond this benefit to herself and the students an inestimable good would be accomplished in the quiet influence of the University upon the matter of the people. It would arous a new interest in their work, in the minds and hearts of workingmen, direitj and ennoble labor, inculcate new ideas of Art, and in a large measure popularize it and incite a noble antition in artisans to excel in unrimanship rather than in noisy and disturbing political agitations. In this direction alone the University would be worth its entire cost to the mone ed interests of the city, and would exert a moral and refining influence. No nobler work could be done for this community by any of her financial princes than to establish this University, wherein the aspring artisan could complete an education which would make him a living blessing to his community and a factor in the new School of American Art."

—N. Y. Times, June 20th and July 15th, 1888.

"Mr. Stimson's acts and words have been inspired by zeal for the cause in which he has enlisted. That is a quality in the highest degree necessary for a teacher whose duty it is so create the nucleus of a national school of art. The scholars of such an institution, being mature students, are perhaps the best judges of the quality of the instruction they receive. They are unanimously in favor of Mr. Stimson. They have grown and prospered in a remarkable way under his management. This is a piece of evidence of the highest value,"—Editorial N. Y. Times.

"Mr. Stimson saw the gain that could arise from the just connection of all branches of Art with each other. This connection was made—fostering together in the closest telationship the creative art taste with practical art skill—in a few years his school was brought to the very front."—American Magazcine.

"Mr. Stimson believed in the union of the ideal and industrial; that both could be improved if Artists and Artisans were brought together. And practice proved him right, He also caused the women to study, with the men, the work of the men became more delicate and that of the women stronger."

The students have unanimously signed the following

testimonial:

"We your pupils who owe so much to your wholesouled devotion, wish to express our regard and sincere regrets that you have been compelled to leave your work; not only have we received the greatest benefits from your personal instruction, but all who follow us must profit by your influence which still abides."—N. T. Herald.

"An Esprit du Corps never excelled in any institution of learning."-N. Y. Times.

"The truly magnificent work Mr. Stimson has done for the Art Schools."-N. Y. Commercial Advertiser, Jan. 2124, 1888.

"In the days of the great Italian Schools of Art no work which offered chances for beauty of design was beneath the dignity of the masters. It is assonishing that in this great city so little is done to enforce the leason that Art belong to our daily life and that the work of the Artist-Artisan is not only profitable in itself but a most valuable means of educating the people at large and of keeping a healthy interest in Art alive in the community. Under Mr. John Ward Stimson there were evidences of a more active spirit and much encouragement for the future. His teaching has been intelligent, constructive and helpful, and enthusiasm like his is needed for a work of this consequence. He speaks of support from manufacturers, jewelers, furniture makers, carpet and tapestry manufacturers. On one side there is a great want, on the other a plan able to satisfy it, under intelligent and practical management."

—Editorial Christan Union,

- "Mr Etimson's prospectus deserves realization. The unanimity with which students of educational principles and methods have approved of the idea of industrial education is remarkable. For its a ity is not merely of the meterial sort, but indirect and reflex as well. It educates not only the hand but the brain."—The N. T.
- "Mr. "timson is a man of ideas and enthusiasm, a good teacher, and it is hoped he will find backers. He has been struggling for years amid an environment of petty discomforts, affronts and unpaid salaries, and building up an interesting and efficient work."—

 Springfield Republican.
- "Mr. Stimson has a complex but very desirable programme to carry out. The metit of the aim and spirit of the enterprise are worthy of praise and patronage"—Calumbus, Ohio, Dispatch.
- "Whoever is well acquainted with the American Artisan has no fewls that his capacity for artistic work would soon be established if he were given tensining and opportunity. We notice Mr. Stimson is pushing his scheme for a University of the applied arts. If, like many other great projectors, he is centent to make a modest hopinning, there is me reason why it should not be carried out."—N. Y. Critic.
- "Dear Mr. Stimson, I should be glad to hear your plans, and see what is in my power to do to help." Rev. Dr. Heber Newton.
- "All people ought to take an interest in such a movement, it promises to place the United tates at the front of the line of progress in this direction. It is in vain to appeal to business men, unless those who love art take up the matter with their whole heart."—Rev. Dr. Heber Newton, Chickering Hall Inauguration.
- "Dear 1. F. Stims in, it may be in my power to aid in the work." Rev. Dr. R. P. Stores, Besoilyn.
- "The time is certainly ripe for it. He is the laborer's truest friend, who can teach him how to work in nobler ways, and that you have the ability to do "—Rev. Theed. C. Williams, N. Y.
- "My dear Mr. Stimson, I entirely symphathise with the effort to make Art a part of our national life and shall be happy to know more of your Sc. cool personally,"—Chas. Dudley Warner.
- "I am heartily in sympathy with the movement,"-Wm. Allen
- In all this problem of Art teaching I am much interested and especially in its relation to industry, I am sorry to hear of the obstacles you encounter. President Gilman, Johns Hopkins University,
- "I have noticed your work with very great pleasure and I send hearty congratulations, Success to you,"—Cyrus Northrap, Pres. Minnenta University.
- "I am warmly in sympathy with your work and aspirations."
 Prof. Felix Adler.
- "Your plan is a good one and deserves success,"-Angustus St.
- "I shall be glad to Join with my Arti-t friends in any action they may deem best."—Louis Tiffany.
- "I join in the invitation to Mr. Stimson, &c." Richard Watson Gilder, Editor Century Magazcine.
- "It shows how much your work has told when such editorials are written. Always yours,"-Candate Wheeler, Pres. Associated drift Co.

- "Believing that the establishment of such a school in New York City is almost a suspilly I told Mr. Stimson I would contribute a certain amount to help him start "—Mr. H. Howard to the President of N.Y. Jewiler? Austration.
- "If every one waits for others to lead there will be no leading You shall have my personal subscription of two hundred down enw—and here's my signature,"—E. C. Morre, of Tiffant & Co.
- "Home products sold in home markets, the panaea for all industrial depression, Let the artistic pensius demanded be found among our American userkers. Such a School as Mr. Stimson proposes will, to our minds, surely fill the void in this particular."—The Manufacturing Jeweler, Editorial.
- "Congratulations on success and pledging the support of this paper in your work."—Editor Jeweler's Review, N.T.C.
- "The Jewelry trade is particularly interested in this matter. At present nearly all designers are foreigners, and we have no adequate means of instructing Americans. This is a move we have long been waiting for."—Jeweler! Weelly Magazine A
- "From my work in the designing department here, the greatest difficulty I find is to get competent men to carry out designs in actual execution, intelligently, artistically, thoroughly and in a workmanlike manner. Any steps that will tend to improvement in that direction will, I am sure, be of much beneft. We shall be pleased to have you make us subscribers. You can put the firm down, and if I hear of any one else, will gladly let you know,"—Chas. Lamb, of Lamb Bros., President Art Students League.
- "I am like Alfred Senier. When once I am won, as Paul Marty said of him —I have the faith of a coal heaver; put me down for a subscriber. It is a curious taste of many of us to die and leave no sign of any special good in us or anybody to b'ess us, 'to ret, paus and perith '! and we deserve the fate when we let so good a chance go by to do an essential service to our Country, the cause of Education, the interests of Humanity, "—C. N. Bevee.
- "I wis much pleased to hear your earnest words on behalf of the Art cultivation of the masses. It is a great and noble work, and one in which you may be proud of receiving scars of battle. When last in Japan I secured many thousands steedis; if you can use them in the Art Missionary Work I will contribute any you select, and if I can in any way render assistance I am more than pleased."
 —Edward Gree, Japanese Importer.
- "I will subscribe one hundred now. Whether I will add to this will depend on circumstances which I can judge of after my return to New York. I hope you will have now a liberal encouragement by subscripton. Many might with advantage to themselves take pecuniary interest and promote their own business while aiding the cause,"—H. E. Russell.
- "Mr. Stimson has shown himself possessed in an eminent degree of the qualities necessary for his position, and has besides appreciated the field that lay before him, of doing for Art in this country what never has been done—popularizing while not cheapening it, Mr. Stimson possesses that peculiar and valuable enthusiasm which is electric in its way, and affects all with whom he comes in contact, For the sake of art in America we wish him the fullest success,"

 —The American Hebrew.

A long list of scholars and subscribers are enrolling at sums ranging from \$25 to \$2,000. Among the names prominent on the list are E. C. Moore, of Tiffany & Co.; Cottier & Co.; Herter Bros.; Cheney Bros.; Warren, Fuller & Lange; Frederick Beck; Brown Bros.; Bonnard Bronze Co.; Perth Amboy Terra Cotta Co.; F. W. Devoe & Co; Durand & Co; &c.

All Subscriptions will be heartily welcomed from patriots and patrons of American Art and Industry.

JNO. WARD STIMSON, 100 East 83d St. N. Y.

140 8 2320

The Montreal Sanitary Association

APRIL, 1889.

The main drainage of the city of Montreal will compare favorably with that of other equally large cities, and the cause of the unhealthy atmosphere which so often surrounds our dwellings is due to the fact that the connecting drains and house fittings, in seventy-five per cent. of our houses, are either old fashioned in principle, or imperfect in design, or faulty in construction. In view of this fact, the Montreal . Sanitary Association was founded in 1887 by a number of influential citizens, who were resolved to procure the best professional advice regarding what must be considered the vitally important part of the house. An expert engineer was engaged and has now been in the employ of the Association for more than two years, during which period he has made over 400 examinations and has superintended the alterations and repairs of the drainage systems in over 250 houses, as well as in large number of the public buildings of Montreal. The effect upon the sanitary condition of these houses has been most marked, and few of the members of the Association, if any, would now willingly do without the periodical examination of the engineer. A fee of \$10 constitutes membership, which secures the following

- (a.) At least one annual examination and test of the drainage system of the house, together with a complete written report on the same, with specific recommendations when necessary.
- (b.) Superintendence of such recommendations as may be carried out in accordance with the report.
- (c.) A final examination and test of the repairs or alterations.
- (d.) The services of the engineer at all times.

The object of the founders of the Association was mainly a self-protective one, although it also aims at elevating the public opinion on sanitary matters.

In order to extend the benefits of the Association to tenants and others who do not wish to become full members, the Council has decided that on payment of a fee of \$5, any person may be entitled to:—

- (a.) An examination and statement of the condition of the drainage of a house.
- (b.) A final examination should any alterations or repairs have been necessary.

Prospectus and full particulars may be obtained on application to the engineer of the Association, Mr. R. P. Fleming, Standard Building, 157 St. James Street.

HENRY T. BOVEY,

Hon. Secretary.

Officers and Council for the Hear 1889:

President, P. A. Peterson, M. Inst. C.E. Vice-Presidents, John Kennedy, M. Inst. C.E. John Lewis.

H. MONTAGU ALLAN.
R. B. ANGUS.
E. S. CLOUSTON.
H. ONG A. DRUMMOND.
H. C. SCOTT.
H. SHOREY.
J. TAYLOR.
H. WALLIS, M. INST. M.E.

Hon. Treasurer: W. M. RAMSAY. Hon. Secretary: H. T. BOVEY, M. INST. C.E.

N.B.—Full Membership Fee, - \$10.00 Examination and Certificate, 5.00

CHILDREN'S FRESH AIR FUND.

A CONCERT

In aid of the above Fund will be given in THE VICTORIA RIFLES ARMOURY,

ON

TUESDAY, MAY 21ST, 1889,

BY

A Ladies' Choir of 25 Selected Voices, also several gentlemen amateurs,

ASSISTED BY

MR. THEO. WICHTENDAHL, Violoncello. MR. I. SILVERSTON, Violin.

MR. W. E. FAIRCLOUGH, Vocalion-Organ. MR. G. A. SCHÆFER, Pianoforte.

MR. W. EDGAR BUCK, CONDUCTOR.

TICKETS. 50 CENTS.

Seats can be reserved at Sheppard's Music Store, St. Catherine Street, by paying 10 cents extra.



PART I.

It is politely requested that No ENCORES be demanded. Doors closed

during the performance of each selection.

PART II.

The STECK UPRIGHT GRAND and the new VOCALION-ORGAN are kindly

furnished by Mr. GEO. SHEPPARD.

DR. MACKENZIE, - "Come, Sisters, Come," - BY LADIES' CHOIR.	PART-SONG	SIR G. MACFARREN, - "Good Night," TRIO
HATTON, "Where Are the Angels?" SOLOS BY MISSES JENKING AND LOCKE.	Solos & Chorus	BARRI, "The Valley of Shadows," SACRED SONG Accompanied by Violoncello, Vocalion-Organ, Pianoforte, and Ladies' Choir, MR. W. EDGAR BUCK.
PINSUTI, " Meeting," MR. AND MISS SCOTT.	Duet	ABT, Solo & Chorus
SIR A. SULLIVAN, - "The Sailor's Grave,"	- Song	SIR J. BENEDICT, "Eily Mavourneen" (Lily of Killarney), BALLAD OR. F. E. DEVLIN.
PARKER, "In the Dusk of the Twilight,"	Duet	VERDI, - "Qual Voce" (Il Trovatore), DUET
GORING THOMAS, "O Vision Entrancing" (Esmeralda), MR. CAPON.	Aria	WEBER, - (a) "O Fatima" (Abu Hassan), Songs ROGERS, - (b) "Pardon" (Violin Obligato),
DONIZETTI, - ' - "L'Addio," MISS FULLER AND MR. W. E. BUCK.	- \ - Duo	MOZART-MÉREAU, - "Batti, Batti" (Don Juan), QUARTET
BRAGA, "Angels Serenade" (Violin Obligato), -	SERENADE	VIOLIN, VIOLONCELLO, VOCALION-ORGAN AND PIANOFORTE.
SCHUBERT-THOMAS, - "Andante" from Op. 166, -	- Quartet	ECKERT, "Cuckoo Song," Song
HULLAH, "The Storm,"	Song	SIR W. S. BENNETT, "With a Laugh" (May Queen), - Solos & Chorus solos by Misses Duck and Jenking.
MISS SCOTT.		
HENRY LESLIE, "Rise Again, Glad Summer Sun." - solo by MISS FULLER.	Solo & Chorus	GOD SAVE THE QUEEN.

THE FOLLOWING LADIES COMPOSE

The Choir:

MISS ARCHBALD
MRS. BUCK
MISS CAMPBELL
MISS COGHLIN
MISS DUCK
MISS DUHAMEL
MISS ELLIOTT
MRS. FAIRCLOUGH
MISS FULLER
MISS GOLTMAN
MISS HOWARD
MRS. HIGGINS
MISS JENKING

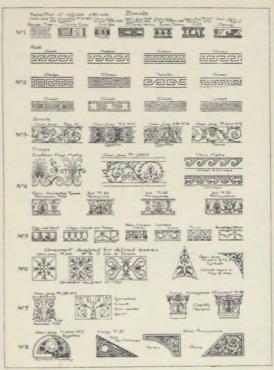
MISS LOCKE
MISS LANDAU
MISS McDERMOTT
MISS MCDENALD
MRS. MEAGHER
MISS MILLER
MISS LOU MILLER
MISS SIMPSON
MISS G. SIMPSON
MISS SCOTT
MISS SILVERMAN
MISS SPENCE
MISS WHITE

PLATE IV'

TECHNOLOGY ARCHITECTURAL REVIEW.

PUBLICATION OF

THE M. I. T. ARCHITECTURAL SOCIETY.



A STUDY OF DECORATION.
C. HOWARD WALKER.

\$

EDITORS OF TECHNOLOGY ARCHITECTURAL REVIEW.

Massachusetts Institute of Technology, Boston, Mass.

Find inclosed

Dollars,

in payment for subscriptions to the REVIEW, beginning with

Vol. II. No. 1. Send until ordered discontinued.

Signed

SUBSCRIPTION, \$3.00 PER VOLUME.

CHILDREN'S FRESH AIR FUND

♣ A	CONCERT
IN AID OF THE	ABOVE FUND WILL BE GIVEN IN THE
VICTORIA .	RIFLES AR MORY

TUESDAY, MAY 21st, 1889, ATEIGHTO'CLOCK.

By a Ladies' Choir of 25 selected voices and several gentlemen amateurs, assisted by Messrs. Theo.

Wichtendahl, violincello; I. Silverston, violin; W. E. Fairclough, vocation-organ
and Schaefer, Pianoforte.

CONDUCTOR: - - - MR. W. EDGAR BUCK.

TICKETS, - - - - - - - - 50 Cents.

Seats can be Reserved at Sheppard's Music Store by paying 10 cents extra.

Mr. Thomas B. Hall

THE ERWIN DAVIS SALE.

SIXTY-NINE WORES ON THE FIRST NIGHT FETCH \$35,850-A FAIR BESULT.

One hour and forty minutes only to sell sixty-nine pictures for \$35,850.

That was the quick work done by Auctioneer Somerville and the good sized audience assembled in Chickering Hall last night when the first half of the

Erwin Davis collection was sold.

Nearly all the important works had been reserved.

and the prices: 1-Merve, "Boy's Head". 2-Gonzales, "A Parislenne". 3-Picard, "The Music Lesson". 4-Van Haanen, "Fagot Gatherers;" Mr. Shepherd. 5-Ten Kate, "The Game of Checkers". 16-Chardin, "Still Life;" C. M. Kurtz. 17-La Vieille, "Twilight;" C. M. Kurtz. 29-Ryder, A. P., "Landscape". 10-Pointellin, "Evening". 41-Maris, "Harlingen Friesland". 13-Blakelock, "Landscape". 14-Defaux., "A Barnyard". 13-Blakelock, "Landscape "Sunset;" John Gellatly I. 14-Defaux., "A Barnyard "A Blackender Color); Reichard & Co. 16-Bloomer, "A Shopherdess;" Reichard & Co. 17-Edelfell, "Chorries Are Ripe". 21-Edelfell, "Chorries Are Ripe". 22-Ducz, "At Dinner". 10-Blib: "Tired Out". 21-Boudin, "Marline". 22-Contourier, "Chickens". 23-Corot, "The Collseum". 24-Decamps, "Monkeys". 25-Daubligny, "Evening". 26-Coubert, "The Blackemith's Shop". 27-Dupré, "On the River". 28-Monticelli, "Figures". 29-Marihat, "The Came!". 39-Dupré, "Morring," Boussod, Valadon & Co. 31-Volon, "Man's Head". 32-Welf, "A. "Head of a Child," John Gellat. 33-Tweehnys, "Alexander and Figures". 33-Dupré, "Morring," Boussod, Valadon & Co. 31-Volon, "Man's Head". 32-Welf, "A. "Head of a Child," John Gellat. 33-Dupré, "Morring," Boussod, Valadon & Co. 33-Diaz, "Figures and Landscape". 44-Delacroix, "Fortrait of the Artist," Mr. Taylor. 42-Decamps, "Seissors Grildder". 43-Daubligny, "Sunset". 44-Minch, "Landscape". 44-Minch, "Landscape". 44-Minch, "Landscape". 45-Bune, "Marline". 56-Bune, "Landscape". 46-Mettiling, "Flowers". 47-Michel, "Landscape". 48-Monting, "Howards". 49-Manet, "Marline". 50-Bune, "Marline," Blakelee & Co. 58-Coutourier, "Chickens". 59-Daubling, "Walther Blackens Gelther". 50-Daubling, "Humber Blackens Gelther". 50-Daubling, "Humber Blackens Gelther". 51-Poline, "Marline, Blakelee & Co. 58-Coutourier, "Interior of a Church". 59-Daubling, "Walther Blackens Gelther". 50-Daubling, "Humber Blackens Gelther G	
1-Merve, "Boy's Head"	45
2-Gonzales, "A Parislenne"	30)
4-Van Haanen, "Fagot Gatherers;" Mr. Shepherd. 2	60
5-Ten Kate, "The Game of Checkers"	70
7-La Vieille, "Twilight;" C. M. Kurtz	65
8-Murphy, "Landscape;" L. Christ Delmonico 2	85
10-Pointelin, "Evening"	50
11-Maris, "Harlingen Friesland" 3	55
13-Blakelock, "Landscape-Sunset;" John Gellatly. 1	35
14-Defaux, "A Barnyard" 1	20
16-Bloomer, "A Shepherdess;" Reichard & Co 1	95
17-Edelfelt, "Cherries Are Ripe" 2	25
19-Billet, "Tired Out" 4	w
20-Palmer, W. L., "Wheat Fields near Chantilly," F.	00
21-Boudin, "Marine" 1	50
22-Coutourier, "Chickens",	55
24-Decamps, "Monkeys"	85
25-Daubigny, "Evening"	(00)
27—Dupre, "On the River"	390
28-Monticelli, "Figures"	00
32-Dupre, "Morning," Boussod, Valadon & Co 5	75
31-Vollon, "Man's Head". 2	70
33—Troyon, "Landscape and Figures"	UUO
34-Ronsseau, "Antumn"	125
36-Twachtman, "April Clouds	225
37-Neuhuys, "At Supper" (water color), Schaus &	145
38-Corot, "Moonlight, Shipping at Ostend"1,5	225
39-Diaz, "Figures and Landscape"	825
41-Delacroix, "Portrait of the Artist," Mr. Taylor.	100
42-Decamps, "Seissors Grinder"	260 800
44-Fromentin, "On the March"	370
45-Mauve, "Watching the Flock" (water color)	310
47-Michel, "Landscape" (water color), O. M. Kurtz	25
48-Minor, "Morning"	(ba)
50-Roybet, "Still Life, Fruit"	175
51-Ribot, "Head"	250
53-Troyon, "Landscape and Cattle"	250
54-Vollon, "Still Life, Kettles, &c.," Potter Palmer.	850
56-Bunce, "Landscape"	85
57-Clays, "Marine," Blakeslee & Co	(30)
50-Latouche, "Harbor Scene"	170
60-Corot, "A Summer Day"	175
62-Degas, "Before the Race"	550
63-Diaz, "Flowers"	770
65-Delacroix, "Interior of a Church"	825
66-*Decamps, "Village Near Smyrna"(Pass	010
68-*Michel, "Landscape"	1599
69-Troyon, "Landscape and Cattle," Reichard & Co.1.	250
71-Innes, "The Sunsat," Potter Palmer	,150
- 10	
Total\$35	,850

Extraordinary Results at the Last Night of the Erwin Davis Sale.

"JOAN OF ARC" FETCHES \$23,400.

Grand Total of the Sale for 143 Works, \$243,795---A Great Success.

Buyers at the sale of the last half of the Erwin Davis collection at Chickering Hall last evening tore the skirts from probability and masked the face of

They even astonished the dealers, and if, as re-ported, the French government had any idea of buying anything it stood no chance at all with the amount it was likely to authorize for any important

work.

Bustien-Lepage's "Joan of Arc," \$23,400; Trozon's "Pasturage in Normandy," \$17,500, and Delacroix's "The Lion Hunt," \$11,800. These were the chief prices and would not call for comment, though the first cost Mr. Davis but \$5,000, the artist receiving \$4,500. Some of those which followed, however, were astenishing and out of reason such as \$9,100 for Millet's not remark.

	March 1979
72-Mettling, "Figure"	\$325
73-Carleanit "Still Life"	210
74 Tatanala Willia Danalati	100
74-Latouche, The Beach	100
75-Mesdag, "Fruit and Flowers" (water color)	220
76-Vely "Flowers"	445
77 Pandin "Tuengilla"	225
77-Boudin, Trouving	0.10
78-Maris, "A Quiet Nook"	340
79-De Thoren, "Landscape and Cattle"	90
90 Hannar "Fya"	380
Of D. L. L. L. C.	025
S1-Schreyer, "Scouts"	235
82-Marilbat, "Flight into Egypt"	235 270
83-Mattling "Head " Blakeslee & Co	600
Od Manna till and and Davil (mater relati	400
ea-Mauve, Sneep and Dog (water color)	SKK
80-Ribot, 'Portrait of the Artist'	245
86-Eaton Wyatt "Reflection"	525
87 Church F E "Twillight in the Adirondacks"	300
or of the state of	300
85-Welf, J. A. Flowers	300
89-Neuhuys, "Dressing the Baby"	550
90-Bunce "Moonlight St George's Venice"	200
Of Desamps tilbe Rehault	900
DI-Decamps, The Baker	SUL I
92-Ribot, "Portraits of his Children"	510
93-Monticelli, "Landscape and Figures"	150
94-Conture "Portrait of the Artist"	335
05 Diag "Pontainableme Powert"	1 005
55-Diaz, Fontaineolean Forest	1,325
96-Dupre, "Going to Pasture"	1,375
97-Minor, "Sunset"	700
08 Danbieny "Coast Near Dianne"	2,600
OO Wasse West Mear Dieppe	1 950
Manet, "Feeding the Parrot"	1,350
100-Courbet, "Marine"	1,000
101-Twachtman, "Harbor Scene"	250
72—Mettling, "Pigure" 73—Gerleault, "Still Life" 74—Latouche, "The Beach" 75—Mesdag, "Fruit and Flowers" (water color). 76—Vely, "Flowers" 77—Bondin, "Tronville" 78—Bondin, "Tronville" 78—Bondin, "Tronville" 78—Bondin, "Tronville" 78—Merils, "A Quiet Nook" 78—Bondin, "Foreville" 78—Mettling, "Head," Blakeslee & Co 84—Mettling, "Head," Blakeslee & Co 84—Mauve, "Sheep and Dog" (water color). 85—Mettling, "Head," Blakeslee & Co 84—Mauve, "Sheep and Dog" (water color). 85—Mettling, "Head," Blakeslee & Co 84—Mauve, "Sheep and Dog" (water color). 85—Mettling, "Head," Blakeslee & Co 84—Mauve, "Sheep and Dog" (water color). 85—Mettling, "Portrait of the Artist". 80—Eaton, Wyatt, "Reflection" 88—Weir, J. A. "Flowers" 89—Weir, J. A. "Flowers" 89—Weir, J. A. "Flowers" 90—Bunce, "Moonlight St. George's, Venice" 91—Decamps, "The Baker" 92—Ribot, "Portraits of his Childron" 93—Monticelli, "Landscape and Figures" 94—Couture, "Portrait of the Artist". 95—Disz, "Fontainobleau" Forest'. 96—Dupre, "Going to Pature". 97—Minor, "Sunset'. 98—Daubigny, "Coast Near Dieppe". 99—Manet, "Feeding the Parrot". 100—Courbet, "Marline". 101—Twachtman, "Harbor Scene". 102—Piltz, "Feather Pickers". 103—Munkacsy, "The Haymakers". 104—Pille, "Sancho Panza Before the Duchess". 105—Villandscape and Figures". 106—Ollon, "Still Life, Fish". 107—Delacrolx, "Million Distaining Paradise Lost to his Daughters".	590
100 Munkages (VII) Harmahamett	0.000
103-Munkacsy, The Haymakers	2,000
104-Pille, "Sancho Panza Before the Duchess"	2,450 550
105-Vollon "Still Life Fish"	550
108 Michal "Landsonn and Figuras"	1,875
100-Michel, Landscape and Figures	1,010
107-Delacrofx, Milton Distating Paradise Lost to	12 15 15
his Daughters"	4,500
108-Clays, "Marine Moonlight"	1,600
100 Timm Winand Canal Vening!	600
103-Zierm, Grand Canal, venice	000
110-Jacque, "Landscape and Sheep"	650
111-Barve, "Landscape, Bear" (water color),	1,090
112-Inness George "Morning"	1,650
119 Coret "A Woodland Path"	3,250
115 The A Person of Person	0,200
114-Diaz, "Forest of Fontainebleau"	2,000
115-Decamps, "Fisherman at Calais"	1,475
116-Daubigny "A French Village"	3,650
117 Wishal "The Waterspout"	510
TIT-Michel, The Waterspool	E 400
118-Millet, "Landscape Near Barbizon",	5,100
119-Roybet, "Still Life, Duck, &c"	330
120-Rousseau "Interior of a Forest"	8,500
191 -Thoron "At Post"	0.700
100 Cools Mr. Coolson	2,700 1,500
122-Cazin, "In the Garden"	1,500
123-Vollon, "Still Life, Dishes and Fruit"	4,100
124-Stovens, Alfred, "Feeding the Pigeons"	2,600
105 Const "In the Woods at Marganus at	D SEVE
120 Cotot, the the woods at Marcoustis	8,500
126-Degas, "Ballet Girls"	3,200
127-Couture, "The Water Carrier"	600
128-Danrie "Entrance to the Forest".	1,700
190 Delgardy "Entennes of Christians Into Con-	all some
107—Delector, "Annescape and Figures". 107—Delectors, "Mitton Distaining Paradise Lost to his Danghters". 108—Clays, "Marine, Moonlight". 109—Zierm, "Grand Canal, Venice". 110—Jacquo, "Landscape and Sheep". 111—Barye, "Landscape, Bear" (water color). 112—Inness, George, "Morning". 113—Corot, "A Woodland Path 114—Distaining". 114—Distaining, "A French Village". 115—Decamps, "Fisherman at Calsis". 116—Decamps, "Fisherman at Calsis". 118—Mittle, "Tenche Village". 117—Mitchel, "The Waterspout". 118—Mittle, "Landscape Noar Barbizon". 119—Mittle, "Landscape Noar Barbizon". 119—Mittle, "Landscape Noar Barbizon". 121—Teosa, "At Restor of a Forest". 122—Coxin, "In the Garden". 123—Vollon, "Still Life, Dishes and Frnit". 124—Stavens, "Alfred, "Feeding the Pigeons". 125—Gorot, "In the Woods at Marcoussis". 126—Degas, "Ballet Girls". 127—Coutre, "The Water Carrier". 128—Duprie, "Entrance to the Forest". 129—Delacroix, "Entrance of Christians Into Constantinople".	1 000
stantinopie"	
	41000
130-Fromentin, "The Falconer"	4,650
130-Fromentin, "The Falconer"	4,650
130-Fromentin, "The Falconer" 131-Millet, "After the Bath"	4,650 4,700 6,500
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset"	4,650 4,700 6,500
130—Fromentin, "The Falconer". 131—Millet, "After the Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens"	4,650 4,700 6,500 7,500
130—Fromentin, "The Falconer". 131—Millet, "After ste Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens". 134—Disz, "Near Basbreau".	4,650 4,700 6,500 7,500 2,250
130—Fromentin, "The Falconer". 131—Millet, "After the Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens". 134—Diaz, "Near Basbreau". 135—Courbet, "Music".	4,650 4,700 6,500 7,500 2,250 7,000
130—Fromentin, "The Falconer". 131—Millet, "After the Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens". 134—Disz, "Near Basbreau". 135—Courbet, "Music".	4,650 4,700 6,500 7,500 2,250 7,000 7,600
130—Fromentin, "The Falconer". 131—Millet, "After the Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens". 134—Diaz, "Near Basbreau". 135—Courbet, "Music". 136—Corot, "The Ford".	4,650 4,700 6,500 7,500 2,250 7,000 7,600
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Dlaz, "Near Basbreau" 134—Dlaz, "Near Basbreau" 136—Carot, "The Ford" 186—Carot, "The Ford"	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,900
130—Fromentin, "The Falconer". 131—Millet, "After the Bath". 132—Rousseau, "Sunset". 133—Troyon, "Feeding the Chickens". 134—Diaz, "Near Basbreau". 135—Courbet, "Music". 136—Corrd, "The Ford". 137—Dupri, "Landscape and Cattle". 138—Decamps, "Landscape".	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,900 340
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Diaz, "Near Basbreau" 135—Courbet, "Music" 186—Corot, "The Ford" 137—Dupre, "Landscape and Cattle" 138—Decamps, "Landscape" 138—Denigny, "On the Marne"	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,900 840 4,450
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Dluz, "Near Basbreau" 135—Courbet, "Music" 186—Corot, "The Ford" 187—Dupre, "Landscape and Cattle" 188—Decamps, "Landscape" 138—Decamps, "Landscape"	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,800 4,450 9,100
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Diaz, "Near Basbreau" 135—Courbet, "Music" 136—Carot, "The Ford" 137—Dupre, "Landscape and Cattle" 138—Decamps, "Landscape" 139—Daubigny, "On the Marne"	4,650 4,700 6,500 7,500 2,250 7,000 5,900 340 4,450 9,100
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Dlaz, "Near Basbreau" 134—Duz, "Near Basbreau" 136—Carot, "The Ford" 137—Dupre, "Landscape and Cattle" 138—Decamps, "Landscape" 138—Decamps, "Landscape" 140—Millet, "The Haymaker" 140—Millet, "The Haymaker"	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,800 840 4,450 9,100 6,700
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Diaz, "Near Basbreau" 135—Courbet, "Music" 186—Cerot, "The Ford" 137—Dupre, "Landscape and Cattle" 138—Becamps, "Landscape" 138—Daubigny, "On the Marne" 140—Millet, "The Haymaker" 141—Maret, "Boy with a Sword" 142—Rousseau, "Sunset in the Pyrenees"	4,650 4,700 6,500 7,500 2,250 7,000 7,600 5,800 4,450 9,100 6,700 5,800
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau "Sunset" 133—Troyon, "Feeding the Chickens" 134—Dlaz, "Near Basbreau" 135—Courbet, "Music" 136—Corot, "The Ford" 137—Dupri, "Landscape and Cattle" 138—Decamps, "Landscape" 138—Daubigny, "On the Marne" 140—Millet, "The Haymaker" 141—Maret, "Boy with a Sword" 142—Rousseau, "Sunset in the Pyrennes" 143—Delecrix, "The Lion Hunt"	4,630 4,700 6,500 7,500 2,250 7,000 7,600 5,800 9,100 6,700 5,800
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau, "Sunset" 133—Troyon, "Feeding the Chickens" 134—Diaz, "Near Basbreau" 135—Courbet, "Music" 138—Corot, "The Ford" 138—Decaraps, "Landscape and Cattle" 138—Decaraps, "Landscape" 138—Decaraps, "Landscape" 149—Millet, "Boy Waymaker" 141—Millet, "Boy Waymaker" 142—Rousseau, "Sauset in the Pyrences" 143—Delacraix, "The Lion Hunt" 144—Troyon, "Pasturase in Normands"	4,630 4,700 6,500 7,500 2,250 7,600 7,600 5,900 4,450 9,100 6,700 5,800 11,800
130—Fromentin, "The Falconer" 131—Millet, "After the Bath" 132—Rousseau "Sunset" 133—Troyon, "Feeding the Chickens" 134—Diaz, "Near Basbreau" 135—Courbet, "Music" 136—Carot, "The Ford" 137—Dupri, "Landscape and Cattle" 138—Decarups, "Landscape" 138—Debigny, "On the Marno" 140—Millet, "The Haymaker" 141—Maret, "Boy with a Sword" 142—Rousseau, "Sunset in the Pyrences" 143—Delacroix, "The Lioa Hunt"	4,630 4,700 6,500 7,500 2,250 7,000 7,600 5,900 840 4,450 9,700 5,800 11,800 11,800
131-Millet, "After the Bath" 132-Roussenn "Sunset" 133-Troyon, "Feeding the Chickens" 134-Diaz, "Near Basbrean" 135-Courbet, "Music" 136-Corot, "The Ford", 137-Dupri, "Landscape and Cattle", 138-Dunbigny, "On the Marrie", 140-Millet, "The Haymaker", 141-Maret, "Boy with a Sword", 142-Rousseau, "Sunset in the Pyrenees", 143-Delecrix, "The Lion Hunt, 144-Troyon, "Fasturage in Normandy", 145-Delege, Bastlen, "Joan of Are",	4,700 6,500 7,500 2,250 7,000 7,600 5,900 340 4,450 9,100 6,700 5,800 11,800 17,500 23,400
131-Millet, "After the Bath" 132-Roussenn "Sunset" 133-Troyon, "Feeding the Chickens" 134-Diaz, "Near Basbrean" 135-Courbet, "Music" 136-Corot, "The Ford", 137-Dupri, "Landscape and Cattle", 138-Dunbigny, "On the Marrie", 140-Millet, "The Haymaker", 141-Maret, "Boy with a Sword", 142-Rousseau, "Sunset in the Pyrenees", 143-Delecrix, "The Lion Hunt, 144-Troyon, "Fasturage in Normandy", 145-Delege, Bastlen, "Joan of Are",	4,700 6,500 7,500 2,250 7,000 7,600 5,900 340 4,450 9,100 6,700 5,800 11,800 17,500 23,400
131-Millet, "After the Bath" 132-Roussean "Sunset" 133-Troyon, "Feeding the Chickens" 134-Diag, "Near Basbrean" 135-Courbet, "Music" 136-Corot, "The Ford" 138-Dupra, "Landscape and Cattle" 138-Decamps, "Landscape" 138-Decamps, "Landscape" 149-Millet, "The Haymaker" 141-Maret, "Boy with a Sword" 142-Roussean, "Sunset in the Pyrenees" 143-Delacrix, "The Lion Hunt 144-Troyon, "Pasturage in Normandy" 143-Delage, Bastien, "Joan of Are"	4,700 6,500 7,500 2,250 7,000 7,600 5,900 340 4,450 9,100 5,800 11,800 17,500 23,400
131-Millet, "After the Bath" 132-Roussean "Sunset" 133-Troyon, "Feeding the Chickens" 134-Diaz, "Near Basbrean" 135-Courbet, "Music" 138-Corot, "The Ford" 138-Decaraps, "Landscape and Cattle" 138-Decaraps, "Landscape" 138-Daubigny, "On the Marne" 140-Millet, "The Haymaker" 141-Maret, "Boy with a Sword" 142-Roussean, "Sunset in the Pyrenees" 143-Delacroix, "The Lion Hunt" 144-Troyon, "Pasturage in Normandy" 144-Troyon, "Pasturage in Normandy" 145-Lepage, Bastien, "Joan of Are"	4,700 6,500 7,500 2,250 7,000 7,600 5,900 340 4,450 9,100 6,700 5,800 11,800 17,500 23,400

THE ERWIN DAVIS PICTURES

Grand total of the sale.....\$243,795

Allegations that the Prices were Not

Allegations that the Prices were Not Gennine—A Gift to the Public.

The New York Evening Sun states that there are strong suspicions that the sale of Erwin Davis' art collection, which took place at Chickering hall Tuesday and Wednesday was "cooked," and that at least \$125,000 of the \$208,315 realized was bid by his agent, a Mr. Leland. The paper pronounced the price of \$23,400, alleged to have been paid for Bastien Lepage's "Joan of Arc" as absurdly high, and intimated that the picture was bought in by Smith's agent.

agent.

The following statement is made: The following statement is made: Mr. Erwin Davis has presented to the Metropolitan Museum of Art Bastien Le Page's painting of "Joan of Arc," and Manet's "Boy with a Sword" and "Feeding the Parrot." Mr. Davis had received various overtures to dispose of these pictures to art institutions of other cities, and also from the French Government, but, desiring to make various presents, he authorized Mr. Leland to purchase certain works at his recent auction, and, in accordance with a wish generally expressed by the press, he has presented the above three to the Metropolitan Museum of Art.

BUYING HIS OWN

New york Threes GIVE AWAY

Lepage's Joan of Arc and the Two Manets of the Erwin Davis Sale Presented to the Museum.

MR. LELAND WAS A "DUMMY."

He Bought \$130,000 Worth of Pictures, but Will Never Have to Pay for Them.

The Herald yesterday called attention to the wild bidding at the second night's sale of the Erwin Davis collection of pictures. It was of a character to make "the judicious grieve." Seventy-four works sold ostensibly for \$208,315.

But this money will never find its way into Mr. Davis' pockets, for the reason that much of the bid-ding was done by Mr. Davis himself through a friend, E. R. Leland.

Inoticed a bald headed gentleman occupying a seat near the front row at the sale, who bought most of the more prominent pictures at prices which seemed to indicate that he possessed much more wealth than artistic taste. After exhausting every possible means of ascertaining his name I asked him for it himself. He declined to tell me.

wore wealth than artistic taste. Artest Artest possible means of ascertaining his name I asked him for it himself. He declined to tell me. So did Mr. Ortgies, because, as he said, he had been requested to keep it secret.

There were good reasons for making that request. It transpired yesterday that Mr. Leland was nothing more nor less than a dummy for Mr. Davis. The news aroused a howl of indignation. Mr. Ortgies was mad; Mr. Avery was mad; the buyers who went to Chickering Hall last night, with the expectation that they were attending a bona fide sale, were mad. The MUSEUM PEOFILS BY IT.

But it is an ill wind that blows nobody good. It is understood that Mr. Davis has announced his intention of presenting to the Metropolitan Museum three of the most notable pictures of the collection—the "Joan of Arc," by Bastien Lepage, and Manet's two pictures, "Boy with a Sword" and "Feeding the Parrot."

How far this generosity is inspired by a decartion—the property of the conciliate public opinion after the exposure it would be difficult to decide. But certain it is, that if the bidding for the pictures had gone beyond the reserve price which Mr. Davis had glaced upon them Mr. Davis would not have thought of presenting them to the Museum.

I called on S. P. Avery at his home, No. 4 East Thirty-eighth street, last night. "I want you," I said, "to tell me the true inwardness of this Erwin Davis sale?"

"Mr. Davis," he replied, "wished to make presents of some of his most prominent pictures. Among these were Bastien Lepage's 'Joan of Arc,' Manot's Boy with a Sword' and his 'Feeding the Parrot.' These he has already presented to the Metropolitan Museum."

"But Mr. Leland purchased some twenty-two other pictures, and bid very steep prices for some of them, What becomes of them?"

"I know nothing about them."

"But Mr. Leland purchased some twenty-two other pictures, and bid very steep prices for some of them, What becomes of them?"

"I know nothing about them."

"I know nothing about them."

"It know nothing about them."

"I

"I did not."
Mr. Avery's expression and manner implied in-tense disgust with the whole business. He was as-sociated with Mr. Ortgies in the management of the

sociated with Mr. Ortgies in the management of the sale.

Mr. Ortgies was equally surprised and disgusted. He had regarded Mr. Leland as a genuine bidder. But he was somewhat consoled by the reflection that he would get his commission anyhow.

Erwin Davis lives at No. 121 Madison avenue. He declined to be seen. The attendant said he was sick. No wonder.

E. R. Leland lives at No. 61 West 104th street. There I found him last night and recognized him at once as the bald headed gentleman whose money-no-object sort of bidding attracted my attention on the night of the sale.

After some little "palavering," Mr. Leland made this statement:—

WHY IT WAS DONE.

this statement:—

WHY IT WAS DONE.

"The first night's sale was an absolute sale. Mr. Davis was much dissatisfied with the prices realized. He asked me to buy in cert-in pictures unless they fetched prices that he specified. This I did, and some few I bought myself."

"Then, if the genuine bidding had been high enough, the three pictures donated to the Museum would have been sold?"

Yes; certainly."

would have been sold?"

"Yes; certainly."

"What will Mr. Davis do with the other pictures that you bought in for him?"

"I understand that he intends to make presents of them. I don't know to whom."

Besides the three pictures referred to these are some of the principal ones that were knocked down to Mr. Leland (Mr. Davis):—Troyon, "Pasturage in Normandy," \$17,600; Delacroix, "The Lion Hunt," \$11,800; Rousseau, "Sunset in the Pyrences," \$5,800; Coubert, "Music," \$7,000; Corot, "The Ford." \$7,600, and Troyon, "Feeding the Chickens," \$7,500. Altogether Mr. Leland's alleged purchases foot up about \$130,000.

GOOD PRICES FOR PICTURES.

Erwin Davis's Collection of Modern Paintlugs Sold for \$243,795.

remaining seventy-four pictures collection of Erwin Davis were sold at Chicker-ing Hall last night for \$208,315, making a total of \$243,795 for the entire collection of 145 canvases of the best-known modern artists.

The disagreeable weather did not keep the lovers of fine paintings away, and the bidding was far more spirited than it was on the first night of the sale.

The prices, too, were very good, and the owner of the collection—which, by the way, is one of the best that has passed under the hammer in a long time—may congratulate himself on the handsome sum his pictures brought. In one or two instances the sums offered astonished the connoisseurs, who wondered how it was possible to get so much more than a picture was worth

e connoisseurs, who wondered havoits as possele to get so much more than a picture was orth.

This was particularly the case with Lapage's Joan of Arc," which fetched \$23,400. When e curtain was drawn aside Mr. Somerville, the ictioneer, called several times for a bid, but me of the bayers seemed to have the courage start the thing a-going. Finally, the anciencer announced that he would not enterin any bid less than \$10,000. Instantly yeral persons offered that much for the inting and the competition began in real griest. Thousands came from all sides, and 20,000 was soon reached. Then the buyers seame a little more conservative, and it was sally knocked down to a modest gentleman he handed up his card with the initial "J. T.," for \$23,400. It is said he intends to prent the painting to the Metropolitan Museum Art. 'Pasturage in Normandy," a beautiful tample of Troyon's art, brought \$17,500 and \$1,500 was the price paid for Delacroix's Lon Hunt." Three of Millet's canvases rought \$9,100, \$5,100 and \$4,700 respective. Cord's "In the Woods of Marcoussis" as knocked down for \$8,500.

The following is a list of the pictures that tought \$2,500 or over: Coast Near Dieppe, aubigny, \$2,600; Milton Dictating Paralise ost to His Daughters, Delacroix, \$4,500; A codland Path. Corot, \$3,250; French Village, aubigny, \$3,650; Landscape near Barbazon, illet, \$5,100; Interior of a Forest, Rousseau, \$6,500; A codland Path. Corot, \$3,250; French Village, subigny, \$3,650; Landscape near Barbazon, illet, \$5,100; Interior of a Forest, Rousseau, \$6,500; A codland Path. Corot, \$3,250; French Village, subigny, \$3,650; Landscape near Barbazon, illet, \$5,100; Interior of a Forest, Rousseau, \$6,500; A codland Path. Corot, \$7,500; Music, out the \$4,500; Path Rest, Troyon, \$4,500; A feet in Pyrences, Rousseau, \$6,500; On the arne, Daubigny, \$4,450; The Haymaker, Milt, \$9,100; Boy with Sword, Manct, \$6,700; and the Daubigny, \$4,450; The Haymaker, Milt, \$9,100; Boy with Sword, Manct, \$6,700; and the Pyrences, Rousseau, \$5,800; The fon Hunt, D

NO DOORS CLOSED TO ART. A NATIONAL LEAGUE TO OPPOSE THE ABSURD DUTY

ON PAINTING AND SCULPTURE.

The leading artists of this city gathered at the

ON PAINTING AND SCULPTURE.

The leading artists of this city gathered at the Fifth Avenue Hotel last night and formed a national organization, The Free Art League, which has for its object the abolition of the present duty on works of art. The following Executive Committee, on molion of Mr. Homer Martin, was unanimously sleeted:—T. C. Beckwith, F. B. Millett, Kenyon Cox, calvin Tomkins, E. H. Blashfiled, E. B. Carter, H. Marquand, R. W. Gilder, H. Bolton Jones, W. A. offin and Augustus St. Gaudens.

HUMILIATION FOR THE COUNTRY.

The meeting, on motion of Mr. Kenyon Cox, was resided over by Mr. Beckwith. He stated that the bject of the gathering was to interest the whole country, through the press, in the fight against the apport duty on works of art, which at the present moment is fixed at thirty per cent ad valorem.

Mr. Butler read from the Tariff Committee's reports of 1882 and 1884, showing the drift of the testimony taken on the subject. In 1846, said Mr. Butler, works of art were on the free list, but in 1861, on account of the war, they were listed at ten per cent and remained at this rate till 1883, when, in March of that year the rate was increased to thirty per cent. This increased taxation was not demanded by the people or the press. It was never discussed in Congress. The question of its legality is an open one. Mr. Belmont said in Congress that this exorbitant rate was a humiliation for the country and an afront to many friendly nations.

Mr. Kenyon Cox then spoke on behalf of the committee that had called the meeting, he being one of the five, the names of the other four being Mossrs, W. M. Chase, Howard Russell Butler, F. D. Millett and, Calvin Tomkins. Mr. Cox said:—'The old argument in favor of a tariff on art is appealed to throughout the country were in favor of the abolition of duties. Some ignorant people thought that good imported pictures are devoured by rich men. The fact is that most celebrated pictures generally found their way into the public museums. Instead of taxing the noble works

of the press."

REGRETS.

Letters of regret were read from Messrs. A. C. Zabriskie, F. W. Cost, G. H. Putnam, John Lafarge, W. R. Weir and J. Hampton Robb, all asking to be put on record as emphatically opposing the thirty per cent rate and favoring the abolition of the duty. Mr. Montagu Marks asked that the question be clearly laid down by the committee as to what works of art really are. He wanted the door closed to everything save paintings in oil and water colors and sculpture, for the reason that chromos, painted photographs and other matters of commercial art might claim the privilege of coming in free.

It was finally decided to leave the matter in the hands of the committee.

ciation were adopted.

made by Mesars. Eaton, Donohu
d the meeting adjourned.

NEW YORK GOSSIP.

Remarkable Collection of Pictures-A Unique Murillo - Musical Matters The Henschel Concert—The Fursch-Madi Victory—Mrs. Thurber's Con-servatory of Music—The New Music Hall-Other Notes-Latest Fashions
-Spring Head Gear-Smaller Bonnets-Fashionable Stuffs-Two New Costumes-New Devices.

ISPECIAL CORRESPONDENCE OF THE HERALD. Hessel 23/3/80 NEW YORK, March 21st.

Among the interesting collections, and in certain points decidedly the most interesting lot of pictures ever exhibited at the American Art Galleries of East 23d street is that of His Highness Don Pedro de Bourbon, Duque de Durcal. This consists of about 100 oils and 250 drawings and sketches in crayons and sepia. By the order of the son of the collector, the late Infanta of Spain, Don Sebastian Gabriel de Bour-bon, the paintings will be sold at Chick-ering Hall on the evenings of April 5 and ering Hall on the evenings of April 5 and 6, but the drawings and sketches at the American Art Galleries on the following Monday and Tuesday evenings. The collection of old Spanish, Flemish, Dutch and Italian masters was made between 1830 and 1850. The four most noteworthy paintings, any one of which would raise an ordinary gathering into a first-rate gallery, are "The Virgin Mary of the Carmellites" by Murillo, "St. Luke and the Virgin Mary" by Roger van der Weyden, a "Village Festival" by David Teniers, and "Wild Boar Hunt" by Franz Snydus.

As companions to the four works alluded to are other remarkable examples of the old masters, besides charming and wonderfully interesting modern can-

vasses.

Among the lesser pictures, and notable for its superlatively good handling, pose and painting, are three sheep lying down. As one draws near to closer-examine the picture, to almost feel the texture of the wool covered creatures, we are greatly surprised to find this master piece of animals the work of Francisco Zurbaran, a Spanish painter, whose dates of exit and entrance here below are:—1598-1662.

dates of exit and entrance here below are:—1598-1662.

A replica of "Phillip the Second on horse-back crowned by Victory," Rubens, from the Madrid gallery is a good example of Rubens, and in his goddess we discern as usual the portrait of the painter's wife. There are a number of portraits, exact reproductions of the Spanish, so typical of the race, so full of vigour, that one would hardly be surprised did they come out of their frames and walk around at uncanny hours, like the portraits of the "Chorus of Ghosts" in the second act of Ruddygore. Ruddygore.

An opportunity for seeing fine specimens of a score of old masters is offered, a rare opportunity which ought to be seized by all who wish to study those qualities which moderns have not yet

The Gazette.

MONTREAL, THURSDAY APRIL. 11.

AN ART CONVENTION IN MONT. REAL.

On the occasion of the meeting held some weeks ago to bestow upon Mr. R. B. Angus the deserved title of patron of the Art association, the chairman, Mr. Hugh McLennan, gave an interesting retrospect, in which he showed that progress had been made amongst us in the appreciation of art since the year 1860. Though comparatively short, the period reviewed is a pretty long lapse of time in a young country like ours. Indeed, if we have regard to the many improvements in all the arts of life that have taken place in the interval, it is no inconsiderable period in the history of the world at large. It was, however, with special reference to art and to its progress in this city that Mr. Mc-Lennan spoke on the occasion in question. His survey was in some respects satisfactory, and more particularly where it called for mention of previous benefactions. The bequest of Mr. Benaiah Gibb was the central event in the association's career; but, happily, it was fairly well supported by later donations. On the whole, the position of the association-at present is not discouraging to lovers of art.

It is not in Montreal alone, however, that art progress is to be noted in recent years. All over the Dominion the movement in favor of artistic development has largely taken hold of the enlightened public. The province of Ontario is well supplied with means of study in the various branches of art. The Toronto Art school, which was incorporated in 1886, and the Government aided institution, known as the Ontario School of Art, in the same city; the Western School of Art and Design, of London, the Hamilton Art association, the Kingston Art school, the Art association of Ottawa, and other societies or institutions elsewhere testify to the success of art effort in the upper province. In Nova Scotia and New Brunswick something has been accomplished in the same direction, Halifax having an art school in operation, while the Owen's Art institution of St. John, incorporated in 1884, has not only a good school but a gallery of paintings, mainly due to the generosity of the gentleman whose memory is perpetuated in its name. For some years Manitoba also has had an art association, originally startthe Winnipeg Art soas ciety. To Lord Lorne, who opened our own gallery on the 26th of May, 1879, Canada is indebted for the organization of the Royal Canadian Academy of Arts, which was duly founded in the following year by the Marquis and the Princess Louise. That it has been the means of giving an impulse to the culture of art in all its departments, and of bettering the status of our own still struggling artists cannot be denied. Under the same distinguished auspices was founded the National gallery at the Federal capital, which, though insignificant as yet compared with kindred institutions in the great art centres of Europe even of our neighbors, will one day, doubtless, be worthy of the people, resources and destinies of a great Dominion. In the province of decorative and industrial art a good deal has already been accomplished. In this connection praise is due to Mr. S. C. Stevensou, of this city, for the judgment and assiduity that he has shown for years past in promoting industrial art education in the schools controlled by the Board of Arts and Manufactures of this province, of which he is the able and diligent secretary. In Ontario attention has of late been directed to the needs of the industrial community in the matter of higher special training, and a report was recently published on the subject, in which a synopsis was given of the American institutions conducted with that aim. In the same connection honorable mention should be made of the Polytechnic school, long carried on under the direction of Mr. N. E. Archambault, and now affiliated with the Arts faculty of Laval university.

In the January number of the Art Age, the editor, Mr. Arthur B. Turnure, advocated a scheme of art conventions and exhibitions, which would include all classes of art organization, whether the im were general, like our own academy, specially centred on painting, sculp-

re, architecture, engraving, or any of the branches of technology. He also sent out circulars giving details of his project, which has given rise to considerable discussion. There is little controversy as to the advisability of Mr. Turnure's plan, but difference of opinion exsts as to the best locality for carrying it out. His own preference is given to Chicago, as the city which comes nearest to centrality in the United States. But local jealousies stand in the way of a general adoption of the proposal-some holding out for New York, others for Boston, others for Philadelphia. Now, it seems to us that if Montreal or some other Canadian city were chosen, our neighbors would be able to come to an agreement. Art (per se), like nature, knows no political boundaries. There is no reason in the world, indeed, why our neighbors and ourselves should not co-operate in all enterprises that tend to advance the cause of morality, of learning, of taste and of all higher culture, intellectual and zesthetic. If the question were earnestly taken up, we believe that seeming difficulties would gradually vanish and that in the United States, the selection of Montreal, or Ottawa, or Toronto for the art convention of North America would commend itself to many as a solution of the local problem. Of the advantages of such a choice to Canada the friends of art amongst us do not need to be informed.

One of the most noted of the art societies of London is the Society of Lady Artists. The members of this institution give an exhibition every year, to which are invited the best critics from all over the world. The pictures exhibited are for the most part landscapes, flowers, portrait studies, and domestic genre scenes. The ladies seem to have more success with water colors and pastels than with oils.

Young women of London who have artistic tastes are organizing "sketching clubs." They hire a man for a teacher and meet at the homes of the members. Subjects are given out, and at the end of a certain time the work is sent to the professor, who notes his criticism on the back of each sketch and then sends the whole lot to one of the club, who adds her criticism. In this way the sketches are passed about to each sketcher.

Success of a French Canadian Student. A young French Canadian, named Richer, of St. Hyacinthe, who has been studying in Paris for two years or so under Gerome and Cabanel, has come out fourth in his class at the Ecole des Beaux Arts.

Herack "THE LITTLE GOURMET," 4/5/8 after the painting by Henriette Ronner, after the painting by Henriette Ronner, in the American art galleries, ornaments the first page of Mr. Marks "Art Amateur" for May. A kitten has emptied a silver cream jug, and in licking the last drop of the rich liquid from her paw, seems to be in the very acme of gustatory bliss. The kitten is delightfully painted, the expression of her features, without losing their feline characteristics, are telling in a remarkable degree.

Many art lovers of Montreal who were

able degree.

Many art lovers of Montreal who were interested in the Erwin-Davis picture sale, will be glad to learn through "Montazuma's Note Book," that Mr. Davis acted as he did only to protect his pictures after the slaughter in the first night's sale. This Mr. Davis had a right to do for the sale was that advertised night's sale. This Mr. Davis had a right to do, for the sale was not advertised "without reserve." All the daily papers had a fling at this amiable gentleman, intentionally ignoring the fact that Mr. Davis refused a bona-fide bid of \$18,000 for the "Joan of Arc" of Bastien Lepage, and buying it in with several others, presented this picture with "Manets to the Metropolitan

No sconer had the news reached Paris that the "Joan of Arc" by Lepage had been presented to the Metropolitan Mu-seum of Art than the French Govern-ment cabled Messrs. Boussod, Valaden & Co. here to arrange, if possible, for the loan of the picture for the Universal Exposition. The Metropolitan Museum also lends Damot's "Quatuor" and Swain Gifford's "Prize Fund."

EXPERTS.

On dit:—it has been the custom at auction sales of paintings in Paris for the auctioneer to be assisted by an "expert" of recognized ability and honesty. For some time past auctioneers have put forward whoever they might choose as experts, with the result of lessening public confidence in the character and conduct of their sales. The better known experts have held a meeting to consider this state of affairs, and propose to petithis state of affairs, and propose to peti-tion the legislature to pass a law requiring the presence of an authorized ex-pert at each auction sale of pictures or other works of art.

GRATIFYING DISTINCTION.

Success of a Young Canadian Artist In

The honor of having a large picture hung in the Paris salon has been won by a very young Canadian painter, Miss M. A Bell, daughter of Mr. Andrew Bell, of Almonte. Her subject is a domestic scene in the interior of Brittany, the principal representation consisting of three figures—a peasant woman bending sadly over a sick baby, to which a little girl offers food with pitful eatreaty. This picture has been much praised by French critics—who assert, from the skill of French critics—who assert, from the skill of the drawing and coloring, that "Miss Bell will arrive at the rank of a master"—is a canvas of five feet by four. It was painted at Pont Aven, Finistere, during the past winter. The attempt to accomplish so large a picture might have been called very am-bitious in so young an artist had bitious in so young an artist had our brilliant Canadian girl not justified her confidence by an admirable success. It is, we presume, almost unnecessary to say that the winter works of the most accomplished French artists are exhibited at the salen, that many meritorious works are annually rejected, and that the young painter who gains a place has achieved a very grati-fying distinction.

who gains a place has achieved a very gratifying distinction.

Canadians have particular reason to be proud of the young lady's manifestation of high talent because she is "a Canadian of the Canadians," having a liberal share of good old U. E. L. blood in her veins. In childhood she disclosed, as we happen to know from having seen her early sketches at the time, a remarkable bent toward the art she has adopted. In the province of Quebec, where her parents resided for somy years while her father was engineering great public works, Miss Minnie, stimulated by the picturesque aspects and figures of French-Canadian life, made fine progress in self-tuition. Afterward she studied for a year under Robert Harris, in Montreal, and then for two years in New York at the Union League, under Champigny. Something over a year ago she began studying in Paris in the studie of the famous Julien, and it is evident that all her masters have reason to be proud of sharing in the development of her great gifts.

The prediction of her critics that she will take rank with the masters ought to have a good deal of interest for those of her wealthy countrymen who buy pictures. All know that the early works of distinguished artists increase vastly in value. Tae hint to picture buyers should be enough.—Globs.

Mr. Harris, is luxuriating in the most tempting of studios in the Fraser Institute, having thrown off galling yoke of teaching for the freer and fuller scope of his individuality. The best of his pictures are now in Ottawa, but it may not be telling tales out of school to hint that one of the most masterly portraits I have ever seen stands on an easel carelessly hidden away under a curtain; but as the original occupies a prominent position in educational circles, and as the portrait is intended as a surprise, I dare say no more. It may be an every day event to produce a portrait that is like the original; but in the present instance Mr. Harris has achieved one that is the original.

The classes in Mr. Raphael's studio are large winter, and the work done more than repays a visit. is something in the sight of a palette and in the odour of turpentine which sets one afire for handling brushes and pigments, a weak (or strong) point in human nature which might be more commercially utilized by these gentlemen. But probably I am a Goth, pure and simple. Only I do not quite see how they should remain satisfied with such a limited share of the good things of life.

To talk of an Armoury is to suggest bayonets and sentry-boxes, improvements in cartridges and in the varied implements for the slaughter of others which, with grim sarcasm, we call self-defence. But stuffed chairs and plushed divans, crimson cloth and Turkish rugs have converted the threatening quarters of our Victoria Rifles into a modern

Where grew the arts of war and peace.

The occasion is the display of a collection of pictures in oil and drawings in water colours, the result of seven years' labour of Monsieur and Madame de L'Aubiniere, which are to be knocked down by the ruthless hammer of the auctioneer. The studies are mostly in landscape from California, New England, British Columbia, and on our own St. Lawrence, and number two-hundred and fifty-three pieces. Many of them are gems of drawing and colour, and doubtless will be the object of keen "bids;" but others will have to be softened in form and rounded in tint before they can be classified among the perfections of Art. In short it may not be too Bohemian to hint that, a dozen of the best pictures excluded, the men who designed the transformation of the Armoury did more for the exhibition than it did for them or for themselves.

It is a mistake—this wholesale exhibition of pictures. The only consideration which can justify it is one of pr or loss on commission. It encourages a flippant, capricicraving, instead of a calm and holy enjoyment. Not o of us naturally, I mean in Nature, the great mother Art, demands that the entire world be passed before organic vision in panorama fashion. The true lover Nature takes one scene, be it mountain or valley, heat stream, cloud or sunshine, and literally resigns himsel its coaxing influence, undisturbed, and unable to be turbed, by the thought of others. Of course the bee is exception. But the bee lives primarily to make the hon -to store it; not to eat it.

A building constructed in a circle, of wood, lined ou side with brick, of an enormous height, and unrelieved l the slightest suggestion of window or entrance, which has attracted the speculative attention of curious passers-by for the last few months, has just revealed the secret of its existence. The days of the Panorama are over, when we sat still and found the scenes pass in pleasant succession before the eye; and the new thing in its place is the Cyclorama which reverses the relative duty of picture and eye. A canvas three hundred and seventy-seven feet long and forty-six high stands erect and lines the wall of the building; while the eye takes its position upon an elevated platform in the centre and revolves from the Alpha to the Omega, and back to the Alpha again. The picture in this instance represents the neighbourhood of Jerusalem at the time of the Crucifixion of our Lord, and undertakes to pourtray with faithful exactness the scenes and buildings which have become sacred to the civilized world. The Palace of Herod; the Temple; the Pools of beneficent miracle; an eastern inn with its life on the house-top; a caravan disappearing on its way to Joppa; all in the most successful aerial perspective. Prominent in the foreground are the main events of the Crucifixion, with clustering men, women, children, soldiers, centurions, high-priests, doctors of law, standing out in marked relief, increasing the realistic effect and the perspective beyond. The Cyclorama is no catch-penny, but an impressive and wonderful exhibition.

ESTING EXHIBITION.

of Arts and Manufactures.

present exhibition of the schools un-le control of the Council of Arts and afactures, now being held in the old St. fiel Presbyterian church, is made inter-ag by the fact that it is the first attempt riel Presbyterian church, is made interage by the fact that it is the first attempt dace before the public the results of ctical training in these schools. Manual ning in schools is one of the great quest as of the future, and a good idea of its value can be formed by attending this exdibition. The work exhibited does not how that perfection which would be natural were the exhibitors professionals in the different occupations of which they exhibit the products, but when one realizes that it is in most cases, that of pupils, who, but a few months since were unfamiliar with the very rudiments of the work which they now exhibit, it becomes of a truly encouraging nature. The greater part show a carefulness to be commended, and those which show that the pupil lost his interest in his work before it was finished are few in number. There are one or two suggestions of bad taste, more particularly so in the freehand drawings exhibited, but the greater part show that the pupile have a good idea of what is artistic. A set of working drawings for the tail stock of an engine lathe executed by a pupil of the Sherbrooke school are models of accuracy and neatness. Each line seems to have been the subject of consideration before it was put on paper, the result being that the whole presents an attractive appearance. The plans for a suburban cottage, also in this exhibit, are worthy of mention, and it might be remarked here that architectural classes are strongly needed, especially in the country, where the growing genera-

and it might be remarked here that architectural classes are strongly needed, especially in the country, where the growing generaare being brought up to believe that a ain storey and a half frame building, with front beautified by a door in the centre id a window on each side, and, in cases of the extravagance, a verandah, constitute all that is desirable in a house. The farmer, horeover, generally builds his own house, and this makes it.

end this makes it

ALL THE MOBE IMPORTANT

at he should know something about buildthesides the use of his tools.

Vorteal may be termed the parental
the council and with this in mind
visitor does not feel so astonished when
uces the splendid exhibit of the lithohing class. The exhibit is of good size
embraces a variety of work. There are
cal well executed portraits of noted peoa few very pretty menu cards, a small
y of letter heads, and some colored
Underneath is the exhibit of the
anical drawing class, in which are
is some fine samples, indicative of the
work which is quietly being done
get the members of the mechanical
sof Montreal. The free hand exhibit
at be considered disappointing were one
ass judgment upon it without reflecting
on the source from whence it came. The
ask hown is mostly from copies and casts,
desome specimens show undeveloped
alent. The great trouble is too much
ambition. A very pretty exhibit is that of
the decorative class. Several very pretty and
well executed figures are shown and some
ornamental work, indicating talent on the
part of the exhibitors. The display of the
modelling class occupies a very prominent
position, and does it credit. The modelling
is done in plaster of paris, and there are sevcral well executed heads in the display. A
lion's head is one of the prominent features,
and ulthough rough in some particulars is a
very creditable piece of work. The display and although rough in some particulars is a very creditable piece of work. The display of wood carving is very small and of not a very advanced stage, but promises of improvement are shown. This class was mostly made up of cabinetmakers, carpenters, architects and modellers. The exhibit from Sillery is small and contains some good work, although one sample labelled "A Study in Prospective," is a distinct failure as such. The Quebec exhibit contains several well executed mechanical drawings, one of the best being one of a locomotive which is very cleanly and neatly done. There are everal and although rough in some particulars is a

and a few freehand copies in crayon and narcoal. The exhibit from the Levis shool is large and representative, and conins several well executed charcoal and you drawings. The only water colors in exhibition are in this exhibit. One, a l study, is very well done, but as much of be said about the other, head, the being evidently too amb our for its

painter. The mechanical department of this school shows a few drawings of horizontal and upright engines indicative of the good work it is doing. Architectural drawing is represented by several well planned designs. New Liverpool is a small school and confines its exhibit to crayon copies all of which show carefulness, Huntingdon has also a small exhibit of drawings, but the best which show carefulness. Huntingdon has also a small exhibit of drawings, but the best part of its display are several engine parts accompanied by the patterns from which they were cast, and all the work of young men attending that school. The great feature of the exhibition is, however, the display of the plumbing class of the Montreal school. The exhibit is large and takes in samples of pipe bending, T's, crosses, traps and wiping. There are two exhibits of fixed work, one a water closet and the other a water heater and both are highly commendable. The work of the plumbing trade can be bettered and this exhibit gives promise that it will be, St. Jerome sends a couple of framing models for buildings besides several others. The Montreal school has a large collection of shoemakers' patterns for every kind of boot, shoe and slipper all done unkind of boot, shoe and slipper all done un-der the supervision of an experienced cutter in that school. This is only a part of the exhibition which is well worth a visit from any one interested in manual training.

any one interested in manual training.

The Council of Arts and Manufactures is to be congratulated upon its success, and it is probably the beginning of an annual exhibition of the work done in their schools. There is a lack of interest taken by the outside public in the working of these schools, and this disinterestedness proceeds manually from the fact that a great many do mainly from the fact that a great many do not know that there are such institutions. There are a hundred small towns and villages in this province where such a school would do untold good, but as long as people know nothing of them the results will be meagre in comparison to what they might be. This exhibition is a step in the right direction, and while it has been visited by a great many during the few days it has been open, yet the numbers should be more than trebled during the few days it has yet

THE ANGELUS.

An Opinion That Too High a Price was Paid for Millet's Painting.

There is a chance that Millet's "L'Angelus" may come to this country after all. The patriotic Frenchmen, whose offers to provide a large part of the purchase money enabled M. Proust, the buyer for the Louvre, to outbid American competition, would seem to have been carried beyond the limits of their purses by the ardor of the auction room. A cable despatch reports that M. Proust cannot get the money to carry out his bargain, that Mr. Sutton, the representative of the American Art association, stands ready to take his place and that unless the ready to take his place, and that unless the Louvre can put its agent in funds by Monday next, the picture will pass into American

hands.

To be frank in the matter, the Frenchmen have our best wishes in their efforts to retain "the Angelus" for their national gallery. No doubt Millet was a great painter, and this picture ranks among the best examples of his style. But the price at which it was knocked down to M. Proust looks extendly high. It certainly is out of all proit was knocked down to M. Proust looks extremely high. It certainly is out of all proportion to the figures obtained for some of Millet's most famous pictures in recent years. Take his great painting of "The Man with the Hoe." At the sale of the Defoer collection in 1886 it brought 57,100f., equal to \$11,020 in American money, and last year it was sold to a Belgian collector for \$4,000fr., or \$16,222. With this double valuation in view, and having in mind several other sales of popular works by Millet at far lower figures, we cannot but think that if the lower figures, we cannot but think that if the Frenchmen want the Angelus at 554,000fr., or \$106,922, to be exact in the conversion, they had better be permitted to keep it.

The Much-talked-of "Angelus."

Paris, July 16.—M. Proust announces the withdrawal of the request to the Chamber of Deputies for a credit for the purchase of Millet's "Angelus." The painting will, therefore, become the property of the American Art association.

"The Angelus" Paid For.

Paris, August 2.—Mr. Sutton, on behalf of the American Art association, has paid to M. Proust 580,650 francs for Millet's picture "The Angelus," which was bought at the Secretary sale.

COSTLY ART TREASURES.

PRINCE OF WALES ON PASTEURISM.

The Shah's Visit - Elaborate Performances

The Shah's Visit — Elaborate Performances in His Honor—A Parsee Knight Rents a Theatre to Entertain him.

London, July 2. — The excitement and high prices called out by the Secretan sale in Paris yesterday realized my forecast. Paris correspondence describes the scene as very animated. All the leading dealers, actors and authors were present. When "The Angelus" was finally secured for the Louvre against the American bids for 553,000 francs, there was an indescribable scene of rejoicing, hats being tossed in the air, accompanied by loud cheering and ladies waving their handkerchiefs. This price, considering the size of the picture, equals three times the price paid for the Ansidei Raphael by England. Meissonier's prices were also remarkable, "The Cuirassiers" bringing 190,000 francs; the tiny "Vin du Cure" not much larger than a dollar piece, bringing 90,000 francs. This was bought by a Rheims wine merchant perhaps for advertising purposes.

The "Angelus" Coming Out.

New York, July 27.—James F. Sutton, of the American Art association, who arrived in this city yesterday by the steamship Lahn, said last evening that he intends to bring Millet's "Angelus" here in the fall in bond and exhibit it, after which the picture could be taken back to France if deemed best. The picture, he says, is not for sale, and this course would relieve the association of the payment of the heavy duty. He added that if the painting leaves the hands of the American Art association it will probably be presented to a museum. Mr. Sutton said that Anton Proust told him that although the French people had subscribed 300,000 francs to retain the picture, the Government did not think that it could afford for political reasons to pay the re-New York, July 27.—James F. Sutton, the American Art association, afford for political reasons to pay the remaining 253,000 francs. Mr. Sutton has maining 253,000 francs. Mr. Sutton has since been informed that another American steed ready to pay the same price, 533,000 francs, in case Mr. Sutton did not take it. The buyer said that he would not delay bringing the picture over but for the duty of 30 per cent., which, after adding the French Government's fee of 5 per cent, to the original price, would amount to \$34,829, and make the total cost delivered in this city. make the total cost, delivered in this city, \$150,969. The painting is 22\frac{3}{4} inches wide and 25\frac{1}{2} inches long, and would therefore have cost \$3,500 a square inch.

DECORATION is so much misunderstood, has taken so uncertain and complex a meaning, that a statement of its purpose and scope may aid in the study of its progress.

All forms which man makes for his use are either wrought or constructed, and, where the purpose of utility alone is served, have beauty by accident of form, shadow, and color, and not by intention. Accidental satisfaction to the eye is neither constant nor sufficient. There is a universal demand for a beauty which shall be permanent and not casual, and which shall satisfy more than the sense of utility. The supply to this demand, if intentional, is Decoration; if unintentional, may be ornament.

Therefore Decoration must announce its intention plainty, and to do this must use methods that show reasoning, from which the farther it departs the more it will defeat its own end.

From the first use of parallel lines on prehistoric vases to the complex involutions of Oriental interlaces, Decoration announces its intention at every step. It has been reserved for the modern man to employ enrichment that seems purposeless.

The maximum of accomplishment with the minimum of expenditure (not of thought, but of material) is as desirable in Art as it is in mechanics, and is especially so in Decoration, where the method must be frank or the purpose will become confused. And as in mechanics a dominant force produces the best result, so a dominant form or set of forms will tend to simplify and explain a design; but the dominant must be undisturbed by any force nearly equal to its own, or it will lose meaning. For this reason, the higher Decoration ascends in the scale of arts the more it begins to lose its security; as it comes in contact with organic forms, it can only preserve its purpose of the fact that it intends to supply a demand for beauty beyond Nature, and not merely to represent Nature, by dominating these natural forms by its simplicity of expression - which means, in one word, Conventionalism.

Conventionality is, in fact, a development of the desire for rest from the infinite change and complexity of Nature, and the natural recoil to the other extreme of a permanent and easily understood set of forms. The more nearly, therefore, Decoration comes to Nature, the less it performs its work; and the more nearly Nature comes to it, the more active and insistent Decoration must become in its own vital qualities. These qualities are pre-eminently Simplicity and Order, and, consequently, restfulness.

BANDS AND BORDERS.

Bands of ornament, bounded upon two parallel sides and capable of indefinite extension in the other two directions, are the earliest of all historic forms of ornament, and are still the favorite forms of decoration among peasants and half-civilized peoples. As in all continuous design, repetition, though not necessary (take, for instance, the Gothic string-courses, which frequently have no repeat), is of value as giving uniformity of tone and of strength, and most of the Band or Border ornaments consist of one or two units repeated indefinitely. These units either repeat regularly, of equal size, or in size or spacing follow a sequence; sometimes rising and falling like a crescendo and diminuendo, sometimes with a succession of crescendos only,—or else in pairs or groups, in which case the group becomes merely a compound unit. (Pl. IV'., No. 1.)*

They are an invaluable class of ornament for marking the divisions of organic forms, and could be less spared than any other class of decorative work. To this class belong the Frets (Pl. IV'., No. 2), Scrolls (No. 3), Frieze ornaments (No. 4), and decorated mouldings (No. 5).

There is one rule to be observed; that is, to keep the axes of the units either parallel with, or at right angles to, (preferably the latter) the band which they decorate. A diagonal treatment is to be avoided, for the same reason given for the all-over patterns.

Note.—The foregoing extracts are from the introduction and first chapter of A Study of Decoration, by C. Howard Walker, Lecturer on Decoration at the Massachusetts Institute of Technology, and at the School of Drawing and Painting, Museum of Fine Arts, Boston. This serial article consisting of a statement of the ways of treating surfaces in form and color, with a short synopsis of the history and characteristics of style, will run through Vol. II. of the Technology Architectural Review and will be accompanied by lists of books of reference, and at least nine explanatory plates, eleven by fourteen inches. Subscription to the Review, \$3.00 per yearly volume of eight numbers. Address, Technology Architectural Review, Boston, Mass.

^{*} See accompanying miniature reproduction of Plate IV'.

looked forward to a similar consequence; we dreaded a graver one. But M. Constans, with quick decision, changed all that. He telegraphed to every prefect of police, "Inform the delegates that they will not be received." A manifesto instructed the people of France that obstructors of the thoroughfare would be dispersed as rioters. All was prepared for disorder; but, consclous of the check, the agitators hent at home, and all over France the 24th of February sank calmly to its close.

THE ERWIN DAVIS COLLECTION.

Not since the sale of the Morgan collection has there been so important an event in the art world as the sale of the collection of Mr. Erwin Davis, which is to take place next week. Indeed, the collection, now on exhibition at the Fifth Avenue Art Galleries, is, in some respects, even more interesting and notable than the Morgan collection itself. Its most striking characteristics are, first, the large number of important pictures by artists not usually represented in collections; second, the unity of direction in the works here brought together; and third, the almost entire absence of "shoppy" work. Mr. Edelfelt's "Cherries are Ripe" is almost the only piece to be found here of that expert picture-manufacture which fills, in great part, the collections of most buyers; and M. Pille's "Sancho Panza before the Duchess" is almost the only story-telling canvas on the walls. But not only are the story-tellers and the commercial painters absent-the draughtsmen are absent also. The collection does not contain a single example of the classical and academic school of modern art. It is, throughout, a painters' collection, and color and technical quality have been the only passports to admission to it. There are some bad canvases on the walls-a few that seem to us very bad indeedbut they are bad as the others are good; they are imitations of what the others are, and the variation is from masterly painting to spurious painting, and not from painting to something The result of this is that impression of ar evenness and harmony that strikes one

two new of the galleries, and it is only

His Children," which hangs nearly opposite, where the shadows are mere black paint. If this great picture, with the Bastien, should go to the Museum, we should have every reason to congratulate ourselves upon such a result.

Of the representatives of the great modern landscape school there is little to be said. There are in the catalogue seven Duprés, five Diazes, six Daubignys, and five Rousseaus, but none of them seem to us especially remarkable examples of these masters. Of the six Corots one, "The Coliseum," No. 23, is an interesting early example; one, "A Summer Day," No. 60, is a very lovely picture of later date; and one, "Shipping at Ostend," No. 38, we hope and believe was never seen by the master at all. It not only bears no resemblance to his style, but is immitigably bad. Troyon is represented by one large picture which is thoroughly good and sound, but not great, and by several smaller ones, of which "Feeding the Chickens," No. the best. This little has all of Troyon's good qualities, together with a brilliancy of touch unusual with him, and is a little gem. Of the Millets, one is a mere sketch, and one, the "Landscape near Barbizon," No. 118, is interesting rather from the unusual nature of its subject than for any great merit of its own; but the two little pictures numbered 131 and 140, "After the Bath" and " The Haymaker," are precious examples, one of his earlier and the other of his later style. The latter has an especially levely sky and distance, while the former is one of the rare examples of his masterly painting of nude flesh.

With these names should probably be placed that of a man who has always seemed to us vastly overrated and whose merits we have never been able to discover, George Michel, who is represented by four examples. The "Romantics" of 1830 are represented by a number of examples of Delacroix and Decamps, which seem to us to be false and disagreeable in the highest degree, and by a little still-life, by Gericault, which is principally valuable for the name. There are all that sympathetic but not

upon reflection that one discovers the vast range of merit in work that at first sight seems so similar in direction and so even in achievement.

Both in size and in intrinsic interest, the great picture of the collection is Bastien's "Joan of Arc." It is a picture which has been much discussed and fought over, and the position of its author, in the continuous barries to be a barries settled; but it is n achievement, and we do not hesitate to predict that it will remain as one of the masterpieces of our century, and will be admired as such a hundred years from now. Its mixture of idealism in subject with marvellous realization in treatment is puzzling to many, and it has un-deniable faults; but it is so direct, and vigorous, and individual, its merits so or that the its defects, that one feels that the man who could do it "had a him and try to unman who could do it "had a right." We must accept him and try to understand him. He might have done something we should find it easier to like, but he chose to do this, and here it stands, whether we like it or not, a thing no other man could have done. The picture has gained somewhat in general effect by the slight mellowing of the few years since it was painted, and the landscape, which is still somewhat spotty and confusing, will probably seem wonderfully perfect twenty years hence; but in its multiplicity of distracting detail to-day, it only renders more noticeable the astonishing technical achievement of the painting of the principal figure. Painted almost without shadows, in the full light of day, and amid these bewildering surroundings, it has a solidity and relief that seem almost miraculous. It is not reinting seem almost miraculous. It is not painting, as we have seen it before—it is nature itself Of the wonderful expression of the head and of the hand toying with the apple-spray-of the question of the propriety or impropriety of the introduction of the visionary figures in the background, we say nothing. It is on its merit as painting that the reputation of the picture will ultimately rest, and it is upon that merit that we prefer to dwell.

The "Joan of Arc" is in every way a museum picture, and little fitted for the decoration of a private house, and we sincerely hope it may find its way to the Metropolitan Museum.

Another revolutionary of an earlier date is represented here whose work one rarely has a chance to study, but in the case of Manet one is not so much assisting at a triumph as watching an experiment. Of his three pictures here, the marine, No. 49, is merely a bad sketch, but the other two are deeply interesting. They have great merits, but neither can be called an unequivocal success. The "Boy with the Sword" is an attempt to paint like Valasquez, and this attempt may have seemed sufficiently revolutionary at the time it was made, but today we merely feel that it is an interesting but not quite successful effort to do what every one else is doing. Both in this picture and in the "Woman in Pink" (catalogued as "Feeding the Parrot") the flesh is hard and flat, with no modelling, and the edges are out with painful dryness. Manet was a

and flat, with no modelling, and the edges are out with painful dryness. Manet was a can estrong artistic temperament, but insufficient training, and with him "impressionism" was nothing more than the sketching of an artist who found himself unable to complete. The revolution in the treatment of light and color which we now know as impressionism, made by others, and only followed by him

made by others, and only followed by him in his last days. He is to be admired for the sincerity of his efforts, and will be remembered for the influence he exercised upon others, but hardly for what he himself accomplished.

The true impressionist of the collection is Degas, and with him we find real accomplishment. His "Ballet-Dancers" is a masterpiece in its way, thoroughly complete and satisfying. The contrast of the greenish flesh against the vivid pink of the skirts is acutely observed and delightfully rendered. He is also represented by a charming little picture, "Before the Race," where the sparkling notes of the jockeys' shirts against the green of the turf are given with perfect truth. Another impressionistic picture is a little cattle-piece by De Thorne, very bright and sunny.

De Thorne, very bright and sunny.

The real originator of the modern naturalistic movement in art was undoubtedly Courbet, and he is here represented by four examples. His strong, brutal, and somewhat repulsive treatment of landscape is well represented by the landscape, No. 61, "In the Jura Mountains," and this brutality reaches its limit in the "Marine," No. 100, where one feels that the advancing wave is as hard and as heavy as rock, and if it should fall on one, would crush one's skull to powder. "The Blacksmith Shop," No. 26, is a dark and handsome canvas, not particularly characteristic of the artist. The full power of the man is to be seen only in the portrait of himself with a violoncello, which is catalogued as No. 135, "Music." This is a superb masterpiece, and, after the "Joan of Arc," easily the finest thing in the gallery. It has a vigor and sobriety worthy of Rembrandt, and is especially remarkable for the luminosity maintained in shadows of almost inky blackness. It is well to compare it with Ribot's "Portraits of

and prince of critics, Fromentin, including the well-known "Arab Falconer," and two exceedingly interesting water-colors of animals The only picture in the collection any claim to be considered an old which has any claim a small still-life attributed, doubtfully enough to money fiving painters, still-life is reby Volton and Roybet. The inter's robust, and sound. "Dishes and Fruit," No. 123, is brilliant yet co. tures are sober, strained—a grand picture; his "Kettles," 54, pushes brilliancy a trifle beyond the verge of sobriety, while his "Fish," No. 105, shows of sobriety, while his "Fish," the very recklessness of facility run mad. is brush work and nothing more. He has als a vigorous sketch of a "Man's Head," No. 31. He has also

The best of the landscapes by living artists is a delicious, pearly Cazin, "In the Garden," No. 122, a wonderful study of diffused light under a cloudy sky, where everything is so brilliant that it seems impossible to go higher in key, yet where, in the one floating sunlight in the midst, the higher key is attained. Other landscapes by comparatively little known men who deserve to be better known are two dainty little bits by Boudin, a gentle and refined "Evening" by Pointelin, and a village street in moonlight by Lavielle, which is one of the very best pictures in the collection.

In interior and figure painting there are two good but not first-rate examples of Stevens, and one of the very best pictures ever painted by Duez. "At Dinner," No. 18, was painted years ago, when Duez was a more serious artist than he now is, and he has seldom, if The painting ever, equalled this performance. of whites in the dusky interior, the treatment of the light coming through the distant window-above all, the expression in the back of the baby with his toy balloon-are altogether delightful. A masterly bit of interior painting is signed by an almost unknown name, Louis Picard. It represents two little girls, one of whom is criticising a drawing which the other is making from a bust of the Venus de' Medici placed before her upon a table. There is nothing handsomer in sober color, or better in the painting of luminous shadow, in the entire collection than this modest canvas. We would advise picture-buyers to keep an eye upon M. Picard. Another interior, almost equally good in a slightly different way, is No. 89, "Dressing the Baby," by Albert Neuhuys of Antwerp.

It is a notable fact that the few pictures by American artists in this collect in hold our own with the fine work about them. Wyatt Eaton's grave and dignified "Reflection," No. 86, Mr. Weir's "Flowers," No. 88, with their wonderful low-toned whites, and Mr. Twachtman's "April Clouds," No. 36, with its deep greens and floating shadows, seem in no sense out of place in their present surroundings, while Mr. Inness's "Morning," No. 112, with its fresh and delicate spring green, is equal to any landscape in the exhibition.

The love of color, which is the dominating note of the exhibition as a whole, reaches the stage of disease in a gandy "Grand Canal" b. Ziem and in two or three Menticellis, the are veritable devauches. Beyond them cannot go.

Some one has played some queer tricks with

Some one has played some queer tricks with the catalogue, and there are several downright blunders, as when a head of a woman with long ringlets, by Ribot, is put down as a "Portrait of the Artist"; when M. Picard's interior is baptized "The Music Lesson," or when M. Laville's exquisite little moonlight is catalogued as a "Twilight"!

AU JOUR LE JOUR

Le South La vente Secrétan 3/7/89

Nous ne nous étions pas trompés en annonçant hier, en Dernières nouvelles, que des enchères inconnues jusqu'à ce jour allaient être obtenues dans la vente de la collection Secrétan. Jamais on n'avait vu, dans une collection particulière, une réunion d'objets artistiques représentant une valeur aussi importante et jamais vente publique n'avait mis le monde des amateurs en pareil émoi. Ah! si M. Secrétan avait pu voir la foule se presser dans les galeries Sedelmeyer, s'il avait pu voir tout ce que le monde entier possède de personnes s'intéressant aux œuvres d'art je ter des cris d'admiration en contemplant cette collection merveillence si arché contemplant cette collection merveilleuse, si, caché derrière une fenêtre d'une maison voisine de la galerie de la rue de La Rochefoucauld, il avait vu cette foule bruyante applaudir, combien grande aurait été sa consolation, On l'ignore généralement, M. Secrétan avait

rassemblé ces merveilles pour en faire don au mu-sée de son pays, et si la fortune ne l'avait pas trahi toute sa collection à sa mort aurait appartenu au Louvre. M. Secrétan n'avait pas toujours acquis des tableaux de premier ordre; il avait commencé à acheter des œuvres de valeur relative qu'il à acheter des œuvres de valeur relative qu'il s'empressa d'ailleurs d'échanger, dès qu' son goût pour les choses artistiques se fut éclairé. Ses premiers achats datent de 1879; il avait commencé à acheter chez Bernheim jeune. Puis il ne s'arrêta plus et c'est par millions que se chiffrent ses acquisitions. Il avait en quelques années réuni la collection d'œuvres de premier ordre qu'on a commencé à disperser hier sous le marteau du a commencé à disperser hier sous le marteau du

commissaire-priseur. Pour le public la collection Secrétan se résumait en un tableau, l'Angelus, de Millet; ce chef-d'œuvre resterait-il en France? aurait-on encore une fois la tristesse de voir un des tableaux les plus connué quitter la France pour aller enrichir un musée américain, où il aurait d'ailleurs fait honneur à la France. Il s'en est fallu de bien peu qu'il en fût ainsi, et jamais crovons-pous en p'aura un gdirdication. France. Il s'en est fallu de bien peu qu'il en fût ainsi, et jamais, cròyons-nous, en n'aura vu adjudication plus mouvementée, enchères plus disputées. L'histoire de cette œuvre est bien curieuse, et nous croyons intéressant, avant de parler de la vente, de raconter les pérégrinations de ce tableau. Nous avons été voir le fils du maître, un peintre également de grand talent. M. François Millet, qui ressemble d'une façon extraordinaire à son père, mélancoliquement nous reconta l'histoire de ce tableau:

bleau:

« J'étais bien jeune alors, nous dit-il, j'avais huit ans à peine, il y a trente-quatre ans de cela, je me souviens de cet Angelus, dont on parle tant aujour-d'hui; mon père ne parvenait pas à vendre ce tableau; il avait beau le montrer, personne ne le voulait; un jour, cependant, un amateur américain lui fit une offre; mon père accepta, heureux de pouvoir trouver quelque argent et, le lendemain, il recut une lettre de ce monsieur, lui disant que, réflexion faite, il n'achetait pas le tableau, ne le trouvant pas assez grand pour le prix; enfin, grâce à M. Sensier, mon père vendit le tableau 1,800 fr., je crois, à M. Alfred Feydeau. Ah! si vous aviez entendu notre père parler de ce tableau. Il paraît entendu notre père parler de ce tableau. Il paraît qu'on fit à M. Feydeau les plus violents reproches de l'avoir acheté, et la critique fut bien sévère de l'avoir achete, et la critique lut bien severe pour le talent de celui qu'on proclame aujourd'hui le premier peintre français. Figurez-vous qu'on trouvait les paysages et les paysans de mon père révolutionnaires. Un écrivain, dont les décisions faisaient autorité à cette époque, disait que, der-rière les tableaux de Millet, on sentait se dresser

rière les tableaux de la la guillotine. »

M. Feydeau ne garda l'Angelus que quelques années; il le vendit, en 1870, 3,000 francs à M. Pierre Blanc, le beau-père du peintre Alfred Stevens, qui le céda au frère de ce dernier. M. Arthur Stevens le vendit 5,000 francs à M. Van Praet. Le tableau ce plut pas longtemps à cet amateur, qui est mort ne plut pas longtemps à cet amateur, qui est mort il y a quelque temps à Bruxelles, en laissant une collection remarquable d'œuvres de l'école française; il l'échangea contre un autre tableau de Millet, la Bergère: Il devint ensuite la propriété de M. Gavet, puis de M. Papelen, et enfin il appartint à M. Durand-Ruel, qui le vendit 38,000 francs à M. Wilson. Wilson.

A la vente de la collection de John W. Wilson. qui eut lieu, 3, avenue Hoche, le 14 mars 1881, ce tableau mis en vente sur une demande de 130,000 fr. fut adjugé 160,000 fr. à MM. Defver et Secrétan, qui le tirèrent ensuite au sort; ce fut à M. Secrétan

Le souvenir de la vente de ce tableau, qui a eu lieu hier, à quatre heures et demie, restera toujours présent au souvenir de tous ceux qui assistaient hier à l'adjudication. Lorsque les deux commissionnaires apportent en triomphe ce tableau, un long frémissement court parmi les spectateurs.

— Nous vendons le nº 63, dit l'expert, l'Angelus, par Millet, et nous en demandons 300,000 francs.

— Voyons, nous commençons à 100,000 francs, n'est-ce pas, messieurs? ajoute M° Chevallier.

- Il y a marchand à 125,000 francs, répond quelqu'un; puis, par dix mille francs, le tableau arrive rapidement à 160,000 francs. A ce prix, cinq ache-teurs restent en présence, représentés chacun par un expert ou un marchand.

- 190,000, s'écrie un expert, qui représente un financier américain résident à Paris.
- 220,000 fait M. Montaignac, porte-parole de M. Sutton agent de l'American art association.

- 230,000, fait M. Joseph de Kuyper, secrétaire général au Kunst-club de Rotterdam. 250,000 fr., crie M. Knædler, pour le Corcoran Museum de Chicago.

260,000 fr., dit. M. Antonin Proust, représentant un syndicat d'acheteurs, qui, à l'exemple de M. Hecht, dont on n'a pas oublié une initiative ana-logue pour trois Courbet du Louvre en 1878, se porte fort pour l'Etat français; alors les enchères bondissent tout à coup; un monsieur qu'on ne connaît pas et dont on n'a pu savoir le nom, par enchères de 20,000 fr., pousse le tableau à 330,000 fr., à 350,000 fr. M. Antonin Proust semble vouloir renoncer à la lutte et les enchères continuent entre les représentants des deux musées américains et l'inconnu qui paraît décidé à ne pas vouloir lâcher le tableau.

Une rumeur circule dans la salle. Le bruit, vrai ou faux, circule que cet inconnu est le représentant d'un musée allemand qui veut enlever à la France

ce chef-d'œuvre.

M. Antonin Proust se redresse et les enchères par 1,000 francs arrivent à 400,000 fr. Des applaudissements enthousiastes éclatent de toutes parts : on sait que le tableau est destine au Louvre et on encourage M. Antonin Proust de la

401,000 francs! s'écrie M. Montaignac, et les enchères repartent à 450,000 francs; l'inconnu abandonne la lutte; la foule devient de plus en plus bruyante; on crie, on s'interpelle, on entoure M. Proust, qui fléchit.

— Vive la France! lui crie-t-on. A 470,000 francs, le tableau semble acquis à «l'American art Association ».

472,000 francs! crie une nouvelle voix

— 472,000 francs : crie une nouvelle voix. C'est le représentant du musée anglais qui entre en lutte. Ce tableau arrive à 490,000 fr. La foule de-vient houleuse. M. Proust ne dit plus rien ; il sem-ble avoir renoncé à la lutte.

Allons! 490,000 francs! dit Mo Chevallier, je

— Allons! 490,000 francs! dit M° Chevalher, je vais adjuger.
— 490,500, dit M. Antonin Proust, et le public d'applaudir. Par 500 francs, les enchères arrivent à 500,000 francs. Les applaudissements éclatent frénétiques. — 501,000, crie M. Montaignac. — 502,000, crie M. Proust. — 502,000 francs, personne ne dit plus rien, dit M° Chevallier..., adjugé, et le marteau tombe. Le public applaudit et crie. Mais des protestations nombreuses éclatent, les Américains testations nombreuses éclatent, les Américains s'élancent devant la tribune et réclament énergiquement : « Vous avez adjugé trop vite, lui dit-on, nous réclamons la remise en vente. » Mº Che-vallier parait hésitant : « Le tableau est acheté par l'Etat », dit-il, et il se tourne vers l'endroit où se trouvent les journalistes qui suivent la vente. «Vous êtes maître des enchères, lui crie-t-on, le tableau est adjugé. » Mais les protestations éclatent plus

Messieurs, annonce le commissaire-priseur, il paraît que des enchères ont été données à mon insu. Le règlement est formel : je dois remettre le ta-

bleau en vente.

Et la lutte recommence, M. Proust, très entouré, semble décidé, coûte que coûte, à acquérir le ta-bleau; les représentants des deux musées américains poussant les enchères par dix mille francs, et enfin M. Proust dit 553,000 fr.

— 553,000 fr., répète M° Chevallier. Et il promène son regard sur toute la salle; les crieurs répètent

553,000 fr.

— Il n'y a pas d'erreur, ajoute le commissaire-pri-seur ; je vais adjuger. Personne ne dit plus rien ? Et le marteau de l'officier ministériel s'abat d'un coup

sec sur la table.

Le tableau est acquis par l'Etat, et les applaudis-sements éclatent et les cris redoublent. Il fait une chaleur étouffante, un soleil de feu darde ses rayons sur cette salle où tout le monde, debout, applaudit. 553,000 fr. soit 580,650 fr. avec les 5 0/0. Nous voilà loin des 230,000 fr. obtenus par les Communiantes, de Jules Breton, dans la vente Morgan, à New-York, au mois de mars 1886, ou des 335,000 fr. du 1807 de Meissonier, dans la vente Steward, à New-York, en mars 1887, et cependant ces enchères passaient pour les plus importantes obtenues par des ta-bleaux modèrnes.

Au moment où le commissaire-priseur annonce que le tableau l'Angelus ira au Louvre, nous nous croyons transportés, un jour de grand prix, à Long-champs. Ce sont les mêmes acclamations, c'est la France qui est victorieuse, c'est la France qui ré compense le talent d'un de ses enfants en lui faisant une apothéose.

Mais nous nous sommes laissés emporter nousmêmes et il nous faudrait plusieurs colonnes pour raconter les péripéties des enchères des autres ta-

bleaux. Contentons-nous de donner enchères en suivant l'ordre du catalogue prenant les tableaux où nous les avions laise en Dernières nouvelles.

1. Bonington, Sur la plage, demande 20,000 fr., vendu 29,100 fr. à M. Daniel.
2. Corot, le Matin, demande 50,000 fr., adjugé 56,00 francs à M. Barvie, de Glasgow.
3. Corot, Biblis, la dernière œuvre du maître, de, mande 60,000 fr., mise à prix 25,000 fr., adjugé 84,001 francs à M. Otlet, de Bruxelles.
4. Corot, le Soir, demande 15,000 fr., vendu 16,000 fr., 5. Corot, Fetang, charmant petit tableau mesurant 17 centimètres sur 25, demande 4,000 fr., vendu 6,100 francs.

6. Courbet, la Remise de chevreuils, vendu 35,000 fr. à la vente Lepel-Cointet.

L'adjudication de ce tableau donne lieu à une nouvelle lutte entre l'Etat et le Corcoran Museum de Chicago.

M. Antonin Proust, vivement félicité de l'acquisition de l'Angelus, soutient la lutte sans hésitation. Le tableau, sur une demande de 40,000 fr. et sur

une mise à prix de 20,000 fr., reste acquis par l'Etat au prix de 76,000 fr.

On n'était pas sans appréhension sur le résultat de la vente de ce tableau; la cote des Courbet fféchissait, disait-on; le tableau ne retrouverait plus le prix de la veute Lepel-Cointet. Cette enchère a été plus que doublée. été plus que doublée.

7. Couture, le Trouvère, qui fut retiré sur une mise à prix de 30,000 fr. à la vente Sedelmeyer à l'hôtel Drouot en 1817, sur une demande de 25,000 fr., a été vendu 14,000 fr.

8. Daubigny, la Rentrée des moutons demande 40,000 fr., mise à prix 10,000 fr., vendu 42,500 fr.

9. Daubigny, Ruisseau dans la forêt, demande 15,000 fr., vendu 15,100 fr. à Mme Pereire.

10. Decamps, Joseph vendu par ses frères, tableau ayant appartenu à la princesse de Sagan, demande 80,000 fr., adjugé 40,500 fr. à Mme Schneider.

11. Decamps, les Singes experts, demande 75,000 fr., vendu 70,000 fr.

11. Decamps, vendu 70,000 fr. 12. Decamps, le Frondeur, demande 60,000 fr., adjugé

92,000 fr.

13. Decamps, Bourreaux tures, demande 30,000 fr., vendu 33,500 fr.

14. Decamps, Bouledogue et terrier écossais, demande 25,000 fr., mise à prix 12,000 fr., vendu 46,000 fr.

16. Eugène Delacroix, le Retour de Christophe Colomb. Ce tableau s'est mal vendu. Sur une demande de 70,000 fr., il est péniblement arrivé à 36,000 fr. Il avait été adjugé 80,000 fr. dans la vente San Donato.

18. Nous relevons ici une erreur au catalogue, qui désigne ce tableau comme étant Othello et Desdémone alors que le sujet est Desdémone maudite par son père; sur une demande de 20,000 fr., payé 15,000 fr.

19. Diaz, Diane chasseresse, demande 50,000 fr., mise à prix 10,000 fr., adjugé 71,000 fr. à M. Montaignac pou l'American Art Association.

20. Diaz, la Descente des Bohémiens. Ce tableau a descente des Bohémiens.

TAmerican Art Association.

20. Diaz, la Descente des Bohémiens. Ce tableau a o passé quatre fois en vente publique : en 1863, vente Marmontel, où il a été payé 3,300 fr.; en dans la première vente Laurent Richard, où il a 15,000 fr.; dans la seconde vente du même, où il a vendu 14,000 fr., et enfin l'année dernière, dan vendu 14,000 fr., et enfin l'année dernière, dan vente Viot, où il avait été poussé jusqu'à 21,20 fr. Hier, sur une demande de 35,000 fr. et sur une nise à prix de 15,000 fr., il a été vendu 33,000 fr.

21. Diaz, Vénus et Adonis, demande 30,000 fr., vendu 36,000 fr.

22. Diaz, Vénus et l'Amour, sur une demande d' 25,000 fr., une première fois adjugé à 16,100 et après contestation remis en vente et payé 17,800 fr. 23. Diaz, Mare sous bois, 9,000 fr.; 24, du même, Etud de femme nue, 6,700 fr. 25. Jules Dupré, Bords de rivière, 40,000 fr. 28. Fortuny, Fantasia arabe, demande 20,000 fr.

24,300 fr

28. Fortiny, Fantasia arabe, demande 20,000 fr., vend 24,300 fr.

30. Eug. Fromentin, les Gorges de la Chiffa, demand 50,000 fr., vendu 43,000 fr.

31. Eug. Fromentin, la Chasse au faucon, 41,000 fr.

32. Eug. Fromentin, l'Alerte, 25,700 fr.

35. Géricault, les Courses libres à Rome. Ce tableau n'a pas été apprécié à sa valeur. Sur une demande de 12,000 fr. il est tombé à 2,200 fr.

37. Ingres, Œdipe et le Sphinx, payé 35,600 fr. le 7 mars 1872 à la vente Pereire, sur une demande de 30,000 fr. a été payé 17,000 fr. au rune demande de 30,000 fr. a été payé 17,000 fr. à la vente Oppenheim le 23 avril 1877, sur une demande de 50,000 fr. est arrivé à 75,100 fr. après des enchères agitées.

39. Meissonier, les Cuirassiers (1805), important tableau fait en 1878, sur une demande de 250,000 fr. et sur une mise à prix de 50,000 fr. a été acquis 190,000 fr. par le duc d'Aumale.

40. Meissonier, Dans les fossés d'Antibes, demande 100,000 fr., vendu 44,500 fr. à l'American Art Association.

tion.

42. Meissonier, le Peintre et l'Amateur, qu'à tort le catalogue donne comme provenant de la vente Laurent Richard, sur une demande de 70,000 fr. a été payé 63,100 fr.

43. Meissonier, Jeune homme écrivant une lettre, acheté 20,400 fr. à la vente de la collection du duc de Morny le 31 mai 1865, sur une demande de 50,000 fr. et sur une mise à prix de 10,000 fr. a été payé 65,502 france.

45. Meissonier, les Trois Fumeurs, demande 40,000 fr.,

45. Meissonier, les Trois Fumeurs, demande 40,000 fr.
46. Meissonier, Joueurs de boules à Antibes, payé,
12 mai 1886, 46,700 fr. à la vente Defver et adjugé hi
60,000 fr. sur une demande de 40,000 fr.
47. Meissonier, Ecrivain méditant, demande 50,000
vendu 45,000 fr.
48. Meissonier, la Lecture du manuscrit, dem
40,000 fr., vendu 39,000 fr.

sonier, le Liseur en costume rose, demande r., vendu 66,000 fr. Meissonier, Troupe de mousquetaires, demande fr., vendu 36,600 fr.

51. Meissonier, le Funeur en costume rouge, demande ,000 fr., vendu 33,500 fr. 52. Meissonier, le Liseur blane, demande 40,000 fr.; 22. Meissonier, le Biser, demande 25,000 fr., vendu 53. Meissonier, le Baiser, demande 25,000 fr., vendu

54. Meissonier, le Peintre, demande 20,000 fr., adjug6

5. Meissonier, Causerie, demande 30,000 fr., vendu

6,000 fr La plupart de ces tableaux n'étaient pas plus grands

pu'une carte de visite.

56. Meissonier, Récit du siège de Berg-op-Zoom, médaillon ayant exactement la dimension d'une pièce de 5 fr., soit 4 cent. 1/2 de diamètre.

Il nous a paru intéressant d'aller demander à

M Meissonier, que nous avons trouvé en excel-ionte santé, dans quelles conditions il avait fait un aussi petit tableau, connu, d'ailleurs, à raison de sa forme et de son exiguité, sous le nom de « la pièce de cent sous ».

— C'est le résultat d'un pari, nous répondit-il.
J'avais parié avec mon ami Chevigné de faire en quelques heures ce petit tableau; il devait me le payer tant par heure et il m'a donné 300 fr.
Hier, sur une demande de 12,000 fr., il a été payé 20,100 fr., le prix du diamant.

59. Meissonier, l'Amateur de peinture, 15,100 fr.
61. Meissonier, Hussard appuyé sur son cheval, 16,000 fr.
64. J.-F. Millet, le Retour à la Fontaine, étude, 20,600 fr.
66. Prud'hon, Andromaque, demande 25,000 fr., payé
100 fr. 10,100 fr

66. Prud hon, Andromaque, demande 25,000 fr., paye 10,100 fr.
68. Th. Rousseau, la Hutte des charbonniers, demande 120,000 fr., paye 75,500 fr.
69. Th. Rousseau, la Ferme sous bois, vendu 1,525 fr. à la vente de dix-sept de ses œuvres, faite par le peint tre le 16 mai 1863, adjugé hier 58,500 fr.
70. Th. Rousseau, Jean de Paris, 42,000 fr.
71. Th. Rousseau, le Printemps, payé 24,500 fr., le juin 1886, à la vente Saulnier, adjugé, hier, 33,000 fr.
76. Troyon, le Passage du gué obtient le prix de la demande, 120,000 fr.
77. Troyon, Vaches au pâturage, 45,000 fr.
78. Troyon, le Chien d'arrêt, acheté 4,500 fr. au Salon de 1855, adjugé 70,000 fr.
79. Troyon, Pâturage normand, 31,500 fr.
80. Troyon, la Descente des vaches, 37,100 fr.
81. Troyon, Berger, ramenant son troupeau, demande 40,000 fr., vendu 43,000 fr.
82. Troyon, la Basse Cour, demande 25,000 fr., vendu 36,200 fr.

83. Ziem, Canal en Hollande, 20,500 fr.

Cette première vacation a produit 3,651,000 fr

AU JOUR LE JOUR

La vente Secrétan 4/7/84(1) vente de la collection s'est continuée hier par adjulication des tableaux anciens et cette seconde vacation a produit 1,901,355 fr., soit un total de 5,552,505 fr. pour les deux premiers jours de

La foule était aussi grande hier dans la galerie ledelmeyer que la veille et plusieurs des tableaux nis en vente ont obtenu des enchères extraordinai-

ment élevées.

Le public se sent à l'aise dans cette galerie sompense, fort bien aménagée; il est heureux de n'avoir
is à suivre cette adjudication par la température
de nous subissons dans une des salles incommodes
e l'Hôtel des Ventes.

L'enchère la plus importante de la seconde vaca-ion a été obtenue par le numéro 128, Intérieur hollandais, par Pieter de Hoogh, qui avait été ven-du à la vente de la collection du prince Narisch-kine, le 5 avril 1883, 160,000 francs. Cet admi-rable tableau est classé comme un chef-d'œuvre; ransi M. Antonin Proust a-t-il essayé de s'en ren-dre acquéreur pour le Louvre. Sur une demande de 150,000 francs, et sur une mise à prix de 50,000 francs dre acquereur pour le Louvre. Sur une demande de 150,000 francs, et sur une mise à prix de 50,000 francs il pousse vigoureusement les enchères contre le représentant de la National Gallery de Londres; à 170,000 fr., il s'arrête, et la lutte commence entre le représentant anglais et un marchand français, qui met des enchères de vingt mille francs à la fois. Consultant des amateurs qui l'entourent, M. Proust revient à la charge, et le tableau semble vouloir lui

Consultant des amateurs qui l'entourent, M. Proust revient à la charge, et le tableau semble vouloir lui rester à 210,000 fr.; mais les enchères repartent, et le tableau finit par être adjugé 276,000 fr. au marchand français, M. Durand-Ruel.

La lutte recommence sur le n° 123, Portrait de Pieter van den Bracke d'Anvers, fondateur de Batavia, par Frans Hals, tableau payé 78,100 fr. à la vente Wilson en 1881 par M. Secrétan. Sur une demande de 60,000 fr. et sur une mise à prix de 20,000 fr., M. Proust pousse les enchères contre M. Agnow, de Lendres, mais à 110,000 fr. il abandonne a lutte et le tableau, connu sous la désignation de Homme à la canne, est adjugé à M. Agnow, au ix de 110,500 fr.

x de 110.500 fr-I. Antonin Proust se rend acquéreur, pour l'Edu n° 145, Portrait d'Edward VI, roi d'Angle, par Antonio de Moor, qui est adjugé 9,200 fr. ne demande de 20,000 fr.

Voici les autres enchères importantes de cette vacation :

103. Boucher, le Sommeil de Vénus, demande, 10,000 francs, vendu 8,500 fr.

104. Canale, Vue de Venise, demande 60,000 fr., ven-

107. Albert Cyp, l'Artisle dessinant d'après nature, ta-b'eau payé 73.000 fr. à la vente Wilson en 1881, vendu 41,000 fr. sur une demande de 40,0 0 fr. 108. Gérard Dow, Femme agér regardant des chit

41,000 fr. sur une demande de 40,0 0 fr.

108. Gérard Dow, Femme âgér regardant des objets précieux, demande 12,000 fr., vendu 10,200 fr.

111. Drouais, Portrait de Mme Dubarry, demande 40,000 fr., adjugé 36,500 fr.

113. Antoine van Dyck, Portrait en pied de César-Alexandre Seaglia, payé 12,160 fr. à la vente du baron de Beurnonville, adjugé 14,500 fr. sur une demande de 25,000 fr.

25,000 fr.

114. Van Dyck, Portrait d'Anne Cavendish lady Riche.

1ci une surprise. Ce n'est pas la seule que nous réservent les tableaux anciens en cette journée. Sur une demande de 100,000 fr., il atteint péniblement 74,000 fr. Il avait été acheté 150,000 fr. à la venue San Donato.

117. Fragonard, l'Heureuse Famille, demande 25,000 fr., adjugé 45,000 fr., l'19. Claude Lorrain, Site d'Italie qu soleil couchant, demande 15,000 fr., vendu 6,500 fr.

120. Greuze, la Prière, demande 15,000 fr., adjugé 17,600 fr. 25,000 fr

17.600 fr

120. Greuze, la Prière, demande 15,000 fr., adjugé 17,600 fr.

121. Greuze, Portrait de Mlle Ledoux, demande 20,000 francs, vendu 10,900 fr.

124 et 125. Frans Hals, Portraits de Scriverius et de so femme. Ces deux tableaux avaient été payés 80,000 fr. à la vente Wilson, en 1881; hier, sur une demande de 60,000 fr., ils ont été poussés à 91,000 fr.

126. Frans Hals, Famille hollandaise, demande 50,000 francs, vendu 30,500 fr.

129. Th. de Keyser, Portrait d'un homme de loi, demande 25,000 fr., vendu 22,000.

La lutte recommence sur les nos 130, Portrait de jeunt dame, et 131, Famille hollandaise dans un intérieur, par Th. de Keyser. Le musée de Berlin pousse vigoureusement les enchères et finit par acquérir ces deux tableaux en payant le premier 21,000 fr., sur une demande de 20,000 fr., et le second 23,000 fr., sur une demande de 20,000 fr.

133. Lancret, Les plaisirs de l'hiver, demande 35,000 francs, vendu 34,200 fr.

138. Quentin Matsys, Portrait d'Etienne Gardener, évêque de Winchester et grand chancelier d'Angleterre. Ce tableau provenait de la collection Wilson, où il avait été payé 67,200 fr., mais, à cette époque, il était catalogué comme une œuvre d'Holbein; depuis 1881, il a changé de père, aussi ne s'est-il plus vendu que 30,000 francs.

137. Van der Meer de Delft, la Dame et la Scrvante,

changé de père, aussi ne s'est-il plus vendu que so, volfrancs.

13. Van der Meer de Delft, la Dame et la Servante, demande 80,000 fr., vendu 75,000 fr.

140. Van der Meer de Delft, le Billet doux, demande 60,000 fr., vendu 62,500 fr.

Gabriel Metsu, Intérieur hollandais, acheté 20,000 fr. à la vente du baron de Beurnonville. Sur une demande de 35,000 fr. et sur une mise à prix de 5,000 fr., le tableau arrive doucement à 15,000 fr. Quand tout à coup, en une seule enchère, un amateur le peusse à 40,000 francs et par 10,000 fr. le fait arriver à 64,500 fr.

143. Metsu, le Déjeuner, demande 40,000 francs, vendu 80,000 francs sur une mise à prix de 10,000 francs. L'adjudication de ces deux tableaux est saluée par une triple salve d'applaudissements. Ces deux tableaux sont acquis, nous dit-on, pour la National Gallery de Londres.

sont acquis, nous dit-on, pour la National Gallery de Londres.

149. Van Ostade, le Jeu interrompu, payé 53,000 francs à la vente San Donato, en 1880, adjugé 26,500 francs, sur une demande de 30,000 francs.

150. Pater, l'Enseigne de Gersain, 20,000 francs, juste le prix de la demande, à M. Stern.

151. Paul Potter, les Checaux de Stathouder, demande. 20,000, vendu 20,500 francs.

152. Seconde surprise, Rembrandt, l'Homme à l'armufe. Sur une demande de 40,000 francs, ce tableau est péniblement adjugé 23,000 francs, Il avait été payé 102,000 francs à la vente San Donato.

154. Rembrandt, Portrait de la sœur de l'artiste, demande 25,000 fr., vendu 29,500 fr.

156. Reynolds, la Veure et son enjant, payé 15,500 fra la vente Wilson, adjugé 27,000 fr. sur une demande de 25,000 fr.

à la vente Wilson, adjugo de 25,000 fr., 158. Rubens, David et Abigail, demande 80,000 fr., adjugé 112,000 fr. après des enchères animées et av milieu des applaudissements. Il est acquis par M

Scrips. Ruisdaël, l'Ecluse demande 15,000 fr., vendi

37,000 fr. 162. Slingelandt, la Dentelière, demande 20,000 fr., vendu 26,500 fr. 163. Jan Steen, le Lever, demande 10,000 fr., vendu

163. Jan Steen, le Lever, demande 10,000 fr., vendu 16,000 fr.
164 et suivants. David Teniers le jeune, les Cing sens représentés par cinq sujets, payés 75,000 fr. à la vento San Donato, adjugés 60,250 fr.
169 et 170. Teniers, la Ferme, 10,000 fr.; le Puits, 21,500 fr., sur une demande de 15,000 fr.
172. Terburg, la Dépêche, demande 20,000 fr., adjugé 11,500 fr.

173. Tiepolo, le Christ descendu de la croix, 12,100 fr.
 174. Velazquez, Portrait de Philippe IV, payé 4,000 fr.
 à la vente de Beurnonville, adjugé 12,000 fr.

Demain, on vendra les objets d'art et la semaine prochaine à Londres quelques tableaux importants, donnés en nantissement en Angleterre.

Avec la collection Secrétan disparaît une des curiosités de Paris.

PICTURES AND PAINTERS.

THE PRESIDENT OF THE ROYAL CANADIAN ACADEMY EXHI-BITING IN LONDON,

BESTORING OLD PICTURES IN MONTREAL-GATHER-ING A LOAN COLLECTION-TWO OF THE SE-CRETAN PICTURES ARRIVE,

Mr. L. R. O'Brien, president of the Royal Canadian Academy, is at present in England, and a collection of his pictures (of the Rocky Mountains and our Pacific coast) on view in London is attracting a good deal of attention. Canadians will like to see a few English opinions of them. This is from the Morning Post :-

of them. This is from the Morning Post:—

"The present painter has brought to his arduous task technical skill and that genuine admiration of his themes without which the finest technical skill is of little avail. The outcome of that admiration and its visible sign may be found in his conscientious sense of accuracy. Neither in the modelling of mountains nor in the treatment of vegetation and atmosphere nor in any other matter does he ever 'scamp' anything, which is more than can be said of more illustrious artists, too prone to rely upon the magic of their names. Everywhere and always Mr. O'Brien does his level best. His pictures lack the radiant impress of genius,—'the consecration and the poet's dream;' but they atteat the painter's defenses of execution, the equal atrength and delicacy of his touch, and, to speak generally, the splender if not the subtlety of his color."

The Landon Star says:—"Mr. O'Brien is ex-

generally, the spiender if not the subtlety of his color."

The London Star says:—"Mr. O'Brien is exhibiting twenty-seven exquisite watercolors of the Rocky Mountains and Pacific Coast scenery, each of which is a perfect gem in its way. His rendering of calm seas and rippling streams leaves very little to be desired, and for softness and expression, the lightness of his touch is unique. The companion pictures of "Golden October in British Columbia" and an "Indian Summer," (Nos. 8 and 10) are alone worth a visit, and those who know the country say that his brilliant reproduction of the gorgeous tints of foliage, and their dreamy reflection in the fairy pools, are no whit exaggerated. Mr. O'Brien is perklaps less fortunate in delineating land than water, and the inevitable violet o'Brien is perhaps less fortunate in delineating land than water, and the inevitable violet mountain which finds its way into nearly all his pictures occasionally verges on the commonplace. It may, however, safely be reckoned that this very striking exhibition will make some aensation in art circles." The London correspondent of the Dublin Freeman's Journal writes that Mr. O'Brien's work "has made a most favorable impression on the London art critics, and certainly most of the reenes depicted are really beautiful."

One commentary must have particularly pleased the artist. Lord Knutsford, the Colonial Secretary, bought two of his works,—one for his own drawing, room and one as a wedding present for Princess Louise of Wales. Lady Knutsford wrote to tell Mr. O'Brien of it, and to say that the Princess, "who is devoted to drawing, is delighted with it." If His Lordship had not been well satisfied with the quality of the drawing it would hardly have been selected for such a purpose.

the drawing it would hardly have been selected for such a purpose.

In Mr. Pell's art store on Victoria square a Witness reporter noticed a very quaint old painting, the chief figures being a martial horseman receiving a gift of some kind from a young woman on foot, Though evidently old, the colora were beautifully fresh. "What is the subject?" the newspaper man asked. "That is undoubtedly Alexander the Great," was the reply; "and apparently he is receiving a peace offering. That picture belonged to the late William Stephen, Sir George's uncle, and would probably not have been sold if it had been really visible. But when it came in here you could just make out that there was a white horse there,—or rather a horse that might have been white once. Those other groups were almost entirely hidden by the coatings of dirt that had been deposited by time."

by time."
"How did you get it to look like this?"
"Come into the back and I'll show you.
Very few people know that such work can be done in Montreal."

done in Montreal."

In the workshop Mr. Pell laid on a table a large picture representing some noble birds of the gallinaceous kind, more than life-size, and bearing this printed inscription (from a catalogue) on the back of its frame:

Honderkotter.—Poultry, cock, hene and ducks. Bought at the sale of the effects of the late Hon. Sir Robert Gordon, at Balmoral Castle, 1849-50, when the old cartle was pulled down and the present castle erected by Queen Victoria.

Taking a little of same strong liquid which

erected by Queen Victoria.

Taking a little of some strong liquid, which he called the cutter, Mr. Pell rubbed it well on to a small area of the picture's surface for a few minutes. Then an assistant, who was waiting at his elbow, rubbed on another substance to neutralize the cutter and prevent it going too far, and then dried the spot, which was ready for a second application. The cutter's duty was to remove the varnish (and with it the dirt) and to reveal without injury the color underneath. The varnish in this case was very hard; but gradually the original colors shone forth with a brilliancy reminding one of a landscape on which bright sunlight is just succeeding the shadow of a cloud.

ARTISTS' FUND SOCIETY OF NEW YORK.

ARTISTS' MUTUAL AID SOCIETY OF NEW YORK.

CATALOGUE

PAINTINGS AND DRAWINGS BY

F. O. C. DARLEY, N. A. (Deceased), And PAINTINGS Contributed by the

ARTISTS' MUTUAL AID SOCIETY for the benefit of his estate.

To be sold Tuesday Evening, Mar. 5th, at 8 o'clock.

CATALOGUE

28th SALE OF PAINTINGS

Contributed by members in aid of the

ARTISTS' FUND SOCIETY.

To be sold Wednesday Eve., Mar. 6th, at 8 o'clock.

CATALOGUE

PAINTINGS AND STUDIES OF

R. W. HUBBARD, N. A. (Deceased), And PAINTINGS Contributed by the

ARTISTS' MUTUAL AID SOCIETY for the benefit of his estate.

To be sold Thursday Evening, Mar. 7th, at 8 o'clock.

NOW ON FREE EXHIBITION

FIFTH AVENUE ART GALLERIES, 366 FIFTH AVENUE, NEAR 34TH STREET.

ROBERT SOMERVILLE, Auctioneer. By ORTGIES & CO.

CONDITIONS OF SALE.

 The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchasemoney, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any

account, be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price

bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the Contract made at this Sale, without such re-sale, if he thinks fit.

ROBERT SOMERVILLE, AUCTIONEER,

BY ORTGIES & CO

CATALOGUE

OF

PAINTINGS AND DRAWINGS BY

F. O. C. DARLEY, N. A. (Deceased),

AND

PAINTINGS CONTRIBUTED BY THE

Artists' Mutual Aid Society

for the benefit of his estate.

TO BE SOLD

Tuesday Evening, March 5th, at 8 o'clock.

Where the artist's name is not mentioned the works are by F. O. C. DARLEY, N. A. (deceased).

- 1 Gentlemen of Color
- 2 The Patient Ox
- 3 Sketch for Cooper's Spy
- 4 In the Stable
- 5 The Farmyard
- 6 A Yoke of Oxen
- 7 A Grizzly
- 8 The Last of the Bisons
- 9 The Cowyard
- 10 On the Road to Paestum

- 11 The Death of Nelson
- 12 Paul Revere's Ride
- 13 The Arrest of Major Andre
- 14 Our Country's Defense
- 15 Thickest of the Fight
- 16 The Guerilla
- 17 Fighting with the Pickaxe
- 18 The Hunted Slave
- 19 From the Loving Ones at Home
- 20 Youthful Patriotism
- 21 The Glorious Fourth
- 22 The Guardians of the Peace
- 23 The Arrest
- 24 Drunkenness and Misery
- 25 Temperance and Content
- 26 The Rescue
- 27 The Life-saving Station
- 28 His First Segar
- 29 Preparing for Christmas
- 30 Christmas Time
- 31 The Priest's Blessing
- 32 The Camp Meeting
- 33 Street Musicians
- 34 The Ambush
- 35 Mrs. Rip Van Winkle
- 36 Contrabands
- 37 A Landscape
- 38 Prayer
- 39 Papa's Nooning
- 40 Cattle at Rest

CONTRIBUTIONS OF THE ARTISTS MUTUAL AID SOCIETY FOR THE F. O. C. DARLEY ESTATE.

41	HUBBARD (R. W.) N. A. A Summer Afternoon	New	York
42	HALL (GEO. H.) N. A. Pasquita	New	York
43	The Haunted Mill Presented to the Darley Fund by J. HENRY HIL	L.	
44	FARRER (HENRY) Sunset off Shore	New	York
45	PARTON (ARTHUR) N. A. Near Milford	New	York
46	STORY (GEO. H.) A. N. A. Salting the Sheep	New	York
47	FITCH (JNO. L.) A. N. A. Path near Blue Mountain Lake	New	York
48	GAUL (GILBERT) N. A. Confederate Guerilla	New	York
49	MURPHY (J. FRANCIS) N. A. Sunset	New	York
50	WOOD (T. W.) N. A. Who's There	New	York

51	WHITTREDGE (W.) N. A. After the Rain—On the Plains	
52	GUY (SEYMOUR J.) N. A. The Widow's Mite	New York
53	JONES (H. BOLTON) N. A. The Lonely Path	New York
54	BROWN (J. G.) N. A. Midday Snooze	New York
55	McCORD (GEO. H.) Morrist Sunset in the Harbor	own, N. J.
56	BEARD (W. H.) N. A. Sure of 'em Now	New York
57	DE HAAS (M. F. H.) N. A. Moonlight	New York
58	CHURCH (F. S.) N. A. Evening	New York
59	BRISTOL (J. B.) N. A. Landscape	New York
60	CHAMPNEY (J. WELLS) In a French Village	New York
61	MORAN (THOMAS) N. A. A Windy Hill-top	New York
62	NICOLL (J. C.) N. A. Morning	New York

	· ·
63	VAN ELTEN (KRUSEMAN) N. A. New York Morning near Ellenville, N. Y.
64	McENTEE (JERVIS) N. A. New York Winter —
65	CROPSEY (J. F.) N. A. New York On the Susquehanna River
	the property of the same of
PA	AINTINGS AND DRAWINGS BY F. O. C. DARLEY, N. A. (deceased).
	and the second second second and the second second
66	The Bridge of Logs
67	Indian Attack on an Emigrant Train
68	Indian Encampment
69	Unruly Cows
70	The Exodus—from Evangeline
71	The Watering Trough—from Evangeline
72	The Smithy—from Evangeline
73	Leather Stocking
74	An Indian Raid
75	An Indian Camp
76	Sir Gillam of Myddletown—The News
77	" —The Escape
78	The Sheep Farm
79	The Drover
80	Harvest Time
81	Farm Life
82	A Canadian Bridge

The Wounded Bittern

83

- 84 The Brave Mothers
- 85 Desolation
- 86 Sketch from Life
- 87 Christmas Greens
- 88 The Chaplet
- 89 A Summer Outing
- 90 The Study Hour
- 91 Love's Young Dream
- 92 Priscilla
- 93 A Summer Idyl
- 94 Sketch for Cooper's Spy
- 95 The First Battle of the Revolution
- 96 John Gilpin

CATALOGUE

PAINTINGS CONTRIBUTED BY MEMBERS

IN AID OF THE

ARTISTS' FUND SOCIETY.

TO BE SOLD

Wednesday Eve., March 6th, at 8 o'clock.

Frames are to be taken by purchasers of the paintings at the prices noted in the Catalogue.

Parties unable to attend the sale may confide their orders to the Board of Control or to the Auctioneers.

Price of

GEORGE H. BOUGHTON

Peasant Child (India ink drawing) Contribution to the Benevolent Fund.

5 x 51%

Picture and Frame sold together.

JOHN D. BARROW

17.00102 Watching his Prey

17 by 21

\$18 00

103 Boulder Cañon, Rocky Mountains, Colorado 35 00

Charles Wilson

		Price of Frame
H.	JOHN CAN 104 Reading the Bible W. Hubbard 12 by 10	RLIN
\$20.00	104 Reading the Bible	
	W. Hubbard 12 by 10	6 \$14 00
1/	BURR H. NIC	CHOLLS
\$40.00	BURR H. NIC 105 Down by the Lane	MIAG
F	P. Orboru 14 by 25	19 50
	In the State of th	
	FREDERICK W	FDFFD
horne	106 The Old Book	. PREER
\$110.	106 The Old Book	10 00
t	o uarus misur	
	Wondows	TWO LEDGON
AOK W	WORDSWORTH T	THOMPSON
H DO .OL	An Arab Camp on the	e border of the Desert
	107 An Arab Camp on the	21 00
Horas	J. OGDEN V	WOOD
\$33.00	108 Cattle Reposing	
6	J. OGDEN V 108 Cattle Reposing 20 by 25	and the state of t
	A. F. BUN	NER
Hina -	109 Dutch Herring Boats	Beaching at Katwyk,
\$140.00	Au No. Holland	espination of the second
W	109 Dutch Herring Boats Holland 26 by 20	25 00
	CHESTER LO	OOMIS
16,00	110 A Critical Moment	
A110-00	A 36 by 24	40 00
1.	110 A Critical Moment 36 by 24	
16.	J. W. CASII	LEAR
\$90.00	111 Moonlight on the Rhine	00.00
1	eer Bros. 10 by 12	20 00
0.	we will.	

CARLETON WIGGINS \$300.00 112 A Holstein Bull 18 by 24 B. Barnes Picture and Frame to be sold together C. C. GRISWOLD #12.00 Contribution to the Benevolent Fund 1. Milleolls 12 by 20 \$14 00 FRANK FOWLER \$180.00 Charles Wilson 15 00 JOHN F. WEIR 115 Pompilia From Browning's, "The Ring and the Book." 6.4. Hyde 16 by 24 18 18 00 ERNEST PARTON \$25.00 116 Springtime on the Thames, England fudge hursell. 16 by 24 24 00 ROBERT C. MINOR \$125.00 117 Evening 12 by 16 30 00 1 Duam. WILLIAM MORGAN \$85.00 118 Repose 18 by 25 22 00

ALFRED C. HOWLAND
119 On the Housatonic, Stockbridge, Mass.
10 by 13
20 00

4 PERCIVAL DE LUCE	Price of Frame
ALCON 120 Before Examination	
\$45.00 120 Before Examination Walter Stubbard 12 by 14	\$17 00
HENRY FARRER	
A7b. vo	
170.00 121 The Close of Day Charles Wilson 32 by 40	16 00
OLIVER I. LAY	
122 The Romance	
\$50.00 J. h. Hurgan 24 by 36	30 00
T. ADDISON RICHARDS	
1. 123 Twilight on the Delaware	
A40 on H. M. Peterson 14 by 17	19 00
n.m. ransu	
BURR H. NICHOLLS	
124 Street Scene, Brittany	
Photo & F. Ilyde 15 by 20	24 00
0.0.19	
PLATT P. RYDER	
140.00 125 A Quiet Home 20 by 24	
1140.00 fo. Peters 20 by 24	18 00
HAMILTON HAMILTON	
126 In the Gloaming	
140.00 126 In the Gloaming 18 by 30	45 00
O. W. Dumugnum	
ARTHUR PARTON	
127 Claverack Meadows	
Movo Publius Battell 16 by 24	25 00
DOUGLAS VOLK	
128 A Young Girl	
\$15-00 Mrs Perkius 11 by 14	12 00

Price of JOHN L. FITCH \$145.00 In an Old Orchard 20 by 24 H. Sauderson Picture and Frame sold together FREDERICK DIELMAN #36.00 folm fellatty 6½ by 8½ LOCKWOOD DE FOREST 131 Sunset on the Beach, Long Island 131 Sunset on the 17 by 24 \$20 00 FREDERICK W. FREER \$240.00 182 The Old Veil 25 00 C. C. GRISWOLD 133 Purgatory Point, Newport Coast Contribution to the Benevolent Fund 9 by 181/2 13 00 GEORGE H. STORY #340.00 134 A Child of Scheveningen 14 by 20 Il Sanderson Picture and Frame to be sold together H. BOLTON JONES ALFRED C. HOWLAND 136 Near Southampton, Long Island 10 by 13 23 00

20 00

		4000
		Price of Frame
	J. C. NICOLL	2141110
16	137 Gathering Fog	
1170.00	137 Gathering Fog 17 by 28	\$20 00
H.	S. Shotuas	
	ARTHUR F. TAIT	
11	138 The Mothers. Home Again. Orange Co	N.Y.
195h.00	94 hv 36	35 00
A YOU	W. Bussell	
	Miller	
	EDWARD GAY	
11	139 Gentle Spring	
Mr.	A. Leland 22 by 36	30 00
9120.00	A. Leland	
	THOMAS HOVENDEN	
i.	140 The Belle of the Ball	
Alamo	P.B. Stale	50 00
1/20.00	P. B. Stale	
	A. F. BUNNER	
,		
Bior.	141 A Calm off Flushing, Holland 30 by 18	35 00
195.0	O January	
	r. Seaman	
	CHESTER LOOMIS	
11	142 Christopher Sly	
Mico	Prologue of the Taming of the Shrew. The drunken tink wakes to find himself a rich lord	ter
\$400.00	wakes to find himself a rich lord	95 00
	51½ by 39	25 00
	W. S. MACY	
11.	143 An Early Snow 16 by 24	42 00
165-00	16 by 24	44 00
7	1. L. seward	
	JULIAN SCOTT	
		Tirginia
d	144 Dead Tree Spring, near Gaines Mill, V	35 00
R.	37 by 22	00 00
440-00	P. B. Heele	
	1. v. ouve	

	10	
		Price of
	R. LORRAINE PYNE	Frame
n	145 Autumnal Days	
\$25.00	Contribution to the Benevolent Fund	
M	6.1. Wright Contribution to the Benevolent Fund 16 by 22	\$16 00
	10. J. Mrigan	
	THE REAL PROPERTY AND ADDRESS OF THE PARTY AND	
	FRANK FOWLER	
h	146 Head of Girl	
890.00	1171	25 00
11 '	6. Wilson	
	I D DDIAMA	
1/	J. B. BRISTOL	
Dogn vo	H. Jaudittou 18 by 30	
ATTOOL	Il Saudirson 18 by 30	30 00
	CARLETON WIGGINS	
41	140 70 70 70	
\$290.00	18 by 24	
4190.	18 by 24 Picture and Frame to be sold together	
	ROBERT C. MINOR	
11	149 Twilight	
18115.00	149 Twilight Ausulf 12 by 16	35 00
0	. nussur	
1	WILLIAM MORGAN	
H.	150 The Gypsy Fortune Teller	
1380.00	34 by 45	55 00
7	150 The Gypsy Fortune Teller 34 by 45	
	A DIMITTID TO MA TO	
	151 "On the Alert;" Raquette Lake, dacks, N. Y. Walter Hulbard 24 by 36	A dinon
112000	dacks N V	adiron-
9130.00	Walter Heldasel 24 by 36	95 00
	majur-supraid 22 03 00	35 00
	HERMANN FUECHSEL	
	152 A Glimpse of Lake George	
1		38 00
1125.00	H. Sauderson	
7	H. Pau derson	
	11.01	

14	
ta mail	Price of Frame
WORDSWORTH THOMPSON	-
153 In the Market Place, Oasis of Biskra, of Sahara W. Hubbard 27 by 40	Desert
W. Hubbard 27 by 40	\$37 00
TRANSPORT DA PETON	
ERNEST PARTON	
154 Streatly-on-the-Thames, England	
\$2500 1. H. Walker 17 by 26	25 00
JOHN F. WEIR	
155 Dahlias	
#95-00 P. Seaman 30 by 23	34 00
It I Staman	
W. WHITTREDGE	
156 Evening on the Meadows	
M19/ 1 4 2 14 by 20	
\$125.00 Jr. J. Evans 14 by 20	
J. OGDEN WOOD	
157 Cattle in a Stream	
18 by 24	
186.00 W. H. Smith	
JOHN D. BARROW	
158 Early Winter	
158 Early Winter 16 by 30	20 00
1.1. never	
F. D. MILLET	
H 16 by 20	20 00
159 A Head 16 by 20	
J. W. CASILEAR	
160 October Afternoon	
	20 00
1185-00	
\$85.00 Beers Bros.	
10 0000	

		Price of Frame
	PLATT P. RYDER	Frame
16	161 The Thanksgiving Turkey	
1/120-	W. Ruttell	\$25 00
H	W. Russell	
	LOCKWOOD DE FOREST	
11	162 Street in Cairo Bazaar	
18/00	6. Wilson 9 by 131/2	15 00
HMON	6. Willou	
	EDWARD GAY	
	163 The Fields in May	
1000	17 by 27	28 00
890.	00	
1	PERCIVAL DE LUCE	
	164 Day Dreams	
W.	17 by 21	26 00
\$85.0	of H. Sauderson 17 by 21	
11	HAMILTON HAMILTON	
	HAMILTON HAMILTON	
Mun.	100 A Head	28 00
89113.00	165 A Head J. h. Morgan 14 by 18	20 00
1/	ARTHUR PARTON	
Roma	166 Sundown 1. J. Pettis 16 by 24	23 00
X933.00	1. J. Pettes	25 00
"	the last the	
	HERMANN FUECHSEL	
116	167 Waiting for the Boat 30 by 16	90.00
190.0	6 hickory 30 by 16	32 00
He		
	ROBERT C. MINOR	
16	168 Sundown	05.00
1115.0	P. Secencer 12 by 16	35 00
//		
	BURR H. NICHOLLS	
u	169 By the River Side	10.00
\$15-1	13 by 18	19 00
1/3-1	1 1 1 11	
1	f. a sould	

EDEDUDIOU W DDEDD	Price of Frame
FREDERICK W. FREER	
170 Still Life, with Flowers	\$20 00
6. Wilton	\$20 00
WORDSWORTH THOMPSON	
4 171 The Garden of Monte Carlo, Monaco	
\$175.00 W. J. Evans 19 by 32	31 00
CHESTER LOOMIS	
4 172 A Normandy Shrimp Fisher	
172 A Normandy Shrimp Fisher 105.00 pr P. J. Hounty 51 by 34	20 00
EDWARD GAY	
173 Nightfall in Winter 16 by 24	28 00
THE REAL PROPERTY OF THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TO THE PERSON NAMED IN C	
T. ADDISON RICHARDS	
174 The Santilla River, Georgia 12 by 20	19 00
\$35.00 1 18 Poll-	10 00
H 1 1 1 1-	

CATALOGUE

OF

PAINTINGS AND STUDIES BY

R. W. HUBBARD, N. A. (Deceased),

AND PAINTINGS CONTRIBUTED BY THE

Artists' Mutual Aid Society

for the benefit of his estate.

TO BE SOLD

Thursday Evening, Mar. 7th, at 8 o'clock.

Where the artist's name is not mentioned the works are by R. W. HUBBARD, N. A. (deceased).

- 201 Mansfield Mountain, Vermont
- 202 A Gathering Storm
- 203 Hay-rick
- 204 Landscape with Cattle
- 205 Camping Out
- 206 The Green Mountains
- 207 Lake Champlain
- 208 Coast Scene
- 209 Storm in the Mountains
- 210 Sunset
- 211 Rattlesnake Cobble

- 212 A Summer Landscape
- 213 Buck Mountain, Lake George
- 214 Twilight
- 215 A River Scene
- 216 Sunset
- 217 Lake George
- 218 A Study
- 219 Landscape
- 220 In the Catskills
- 221 A Study
- 222 Storm, Lake George
- 223 On the Hudson
- 224 Moat Mountain, North Conway
- 225 Autumn
- 226 Landscape
- 227 The Adirondacks from Vermont
- 228 White Mountains, Lower range
- 229 On Lake George
- 230 The Giant of the Valley
- 231 Morning
- 232 A Pastoral
- 233 Sunset
- 234 Landscape
- 235 Wood Interior

CONTRIBUTIONS OF THE ARTISTS' MUTUAL AID SOCIETY FOR THE R. W. HUBBARD ESTATE.

DARLEY (F. O. C.) N. A. Claymont, Del. 236 On the Road

FITCH (JOHN L.) A. N. A. New York 237 Autumn on the Croton

STORY (GEORGE H.) A. N. A. New York 238 Child's Head

McCORD (GEORGE H.) Morristown, N. J. 239 Near Quebec Heights

BROWN (J. G.) N. A. New York 240 Polishing Up

MURPHY (J. FRANCIS) N. A. New York 241 Sundown

CHURCH (F. S.) N. A. New York 242 The Puritan

WHITTREDGE (W.) N. A. New York 243 A Brook in the Catskills

HALL (GEORGE H.) N. A. New York 244 A Roman Peasant

VAN ELTEN (KRUSEMAN) N. A. New York 245 The Grove, near Gloucester, Mass.

TURNER (C. Y.) N. A. Dorothy New York

NICOLL (J. C.) N. A. Summer Sea New York

WOOD (T. W.) N. A. Profit or Loss New York

MORAN (THOMAS) N. A. 249 The Autumnal Woods New York

GUY (SEYMOUR J.) N. A. 250 The Fisherman's Daughter

New York

BRISTOL (J. B.) N. A. New York Landscape 251

BEARD (WM. H.) N. A. New York Shelter 252

McENTEE (JERVIS) N. A. New York Autumn in Vermont 253

GAUL (GILBERT) N. A. New York On the Skirmish Line 254

JONES (H. BOLTON) N. A. New York 255 St. Michael's, Maryland

DE HAAS (M. F. H.) N. A. New York 256 Sunset

CROPSEY (J. F.) N. A. New York 257 An Autumnal Afternoon

CHAMPNEY (J. WELLS) New York 258 A Cottage

PARTON (ARTHUR) N. A. New York 259 Neversink Valley

FARRER (HENRY) New York 260 Twilight

PAINTINGS AND STUDIES BY R. W. HUBBARD, N. A. (deceased.)

- 261 Long Island Sound, from Connecticut Shore
- 262 In the Green Mountains, Vermont
- 263 On Lake George
- 264 Near Sunset
- 265 A Vermont Landscape
- 266 On the Hudson
- 267 Cathead Mountain, Lake George
- 268 Landscape
- 269 On the Connecticut River

270 The Hudson Highlands

271 Deer's Leap, Lake George

272 By the Brookside

273 Sunset and Moonrise

274 A Mountain Scene

275 Black Mountain, Lake George

276 Wissahickan

277 Buck Mountain, Lake George

278 A Mountain Lake

279 Camel's Hump, Vermont

280 A Pasture

281 Evening

282 On Lake George

283 Noon-day

284 Mount Lafayette

285 Entrance to the Highlands

286 Landscape

287 By the River

288 A Windy Day

289 Edge of the Woods

290 Hudson Valley, from the Catskills

291 First Snow on Mt. Adams

292 Landscape

ROBERT SOMERVILLE,

Auctioneer.

By ORTGIES & Co.

List of Secretar Pritures sold at Christies' Loudon, July 13 - 1889

Title	artist	Purchaser	Price
1 a bamp deene (panel)	1. B. Peter	Reeves	\$3.727
) n " " "	11 (1)	"	"
3 Fête Champêtre	11 11	Boussod, Valadous bo	2.100
4 "	et et te	4 4	2.100
5 Water Mill & Adjoining bountry	M. Hobberna	Charles Davis	17.325
6 Landscape with battle & figure	41 //	aghew	27.300
7 The babaret	Isaac Ostade	Coluaghi	7.875
8 Milling June 154 + 634	ad. Van de Velde	gooden	1.418
g Capture of a Town	Wouverenaus	Reves	2.048
10 Muloading a Vessel	u	agnew	2.415
11 The Madoena	P. Perugino	Harry Suilter	8.650
12 Castern bourtyard			
with Children	Decaues	agnew	2.142
13 Christopher Columbus			
at the mouastery	Delacroix	Durand-Kuel	6.03
14. The geaver	"	Boussod, Valadou	6.563
15. The Wienower	Millet	aruold a Tripp	17.850
16. Le garde bhasse 17. The keights of Suresues	Troyou	Boussod, Valadou	14.70
17. The keights of Suresues	· ·	aghew	15.29
		1	37.473
	EN VITTO IN THE		

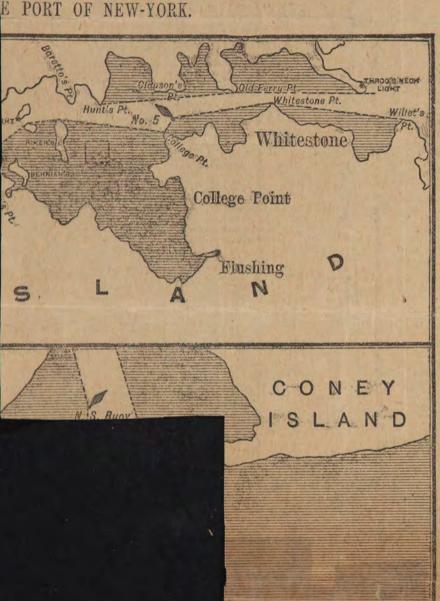
c Times.

OK 02-047-02

PRICE TWO CENTS.

DODT OF NEW YORK

1889.



SECRETAN'S SALE CLOSED

Sur Josh Junes - 1/1/99

MORE THAN A MILLION DOLLARS REALIZED.

SOME OF THE PURCHASERS AND THE PRICES PAID — A STORY ABOUT MILLET NEVER BEFORE TOLD.

Copyright, 1889, by the New-York Time

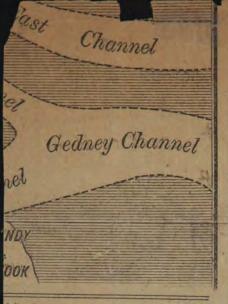
PARIS, July 2 .- The sale of M. Secrétan' grand collection of paintings was resumed today, with a large crowd in attendance. The excitement caused by the spirited bidding for Millet's "The Angelus" yesterday had not died away, and the price paid by M. Proust to retal the painting in France was a theme of gene discussion. Of the \$111,000 paid for "The Angelus" \$50,000 was subscribed by collector and amateurs who were anxious to secure the picture for the Musée de France. Mr. Sutton, an American collector, has offered to give \$10,000 to the poor of Paris if M. Proust will resell "The Angelus" for the price he paid for it. It is not probable that the offer will accepted.

The pictures that went under the auctioned hammer to-day were those of the old mast of the Secrétan collection, the modern must having been exhausted yesterday. Among high-priced paintings were Hooghe's " Inter of a Dutch Dwelling," which was sold to I rand Ruel for \$55,200; Frans Hals's "Portra of Pieter van den Broeke, Founder of Bat via," to Mr. Agnew for \$22,000; the Ruben "David and Abigall," to Serips for \$22,400; Metsu's "Breakfast," to Mr. Agnew for \$17,000; Metsu's "Dutch Interior," to the same purchaser for \$12,900; Jan van der Meer's "The Lady and the Servant," for \$15,000; the same painter's "The Billet-doux," for \$12,400, and Van Dyck's " Portrait of Lady Cavendish. for \$14,800. "The Five Senses"-" Sight, "Hearing," "Taste," "Touch," and "Smell" which were painted on as many separate copper plates, brought \$12,050.

Mme Christine Nilsson carried the bidding for Drouals's "Portrait of the Countess Dubarry" up to \$7,200. Agnew, who was conspicuous as a purchaser, is supposed to have been buying for the Kensington Museum. Durand Rue cought for Havemeyer of New York The higher the Meissonlers in yesterday's sale were purchased for Yauderbilt.

The total sum realized from to-day's sale is \$380,493, which added to the total of yester-lay's sale, \$743,720, makes a grand total fo

the two days of \$1,124,213.



line running from Bedlow's Island to the Erie Basin, and sufficiently far out in the bay to give the South Brooklyn ferryboats a road of about four hundred yards in width from the shore.

The Red Hook anchorage has all along been one of the most troublesome anchorage grounds in the harbor to keep clear. Vessels insist on getting to the northward of the upper line or outside the westward boundary. The officers in charge of the anchorages have been exceedingly lenient with all vessels on this ground, but the violations have in many cases become so marked that they are not inclined to overlook further illegal actions. Much of it, however, is due to towboats towing in through Heil Gate. These tugs take their charges down through Buttermilk Channel, and in their hurry to be rid of them and off are not always concerned if they do drop their tows north of the upper boundary. In such instances the tugs are responsible, and the anchorage officers are taking care to note the name of the tug in every report they make out of illegally-anchored vessels.

In the matter of anchoring in the North or the East River there is no excuse for vessels so doing, unless suddenly caught in a change of the tide. If anchor they must, they should endeavor to get within the line of the pierheads, the rules permitting them to held on here until the tide changes. By an examination of the old grounds and the new limits it will be seen that the East River anchorages remain intact, in Rules I to 7 inclusive of the old regulations. But on coming to Rule S, One Hundred and Sixteenth-street is substituted for One Hundred and First-street. This extends the anchorage northward on the Harlem River ground fifteen blocks. Vessels are restricted, however, from getting within 150 feet of the pierheads.

Rule 9 of the East River anchorage remains the same. Rule 10 is changed, and permits only an exclusive class of vessels the privil ege of the inshere ground off Twenty-sixth-street. All other vessels must remain at a distance not less than 100 yards from t

siring to use the Twenty-sixth-street anchorage. The class of yes sels entitled to the use of this ground is seen by reference to the rule.

The Hudson River anchorage, east, remains intact. Men-of-war have, however, secured an exclusive ground for themselves between Twenty-fourth and Thirty-fifth streets. The class of vessels entitled to the inshore anchorage off Twenty-sixth-street will also be entitled to use this ground set aside for war ships of all nations. The Hudson River anchorages, west, have not been changed.

Rule 13 now gives a greater anchorage than

Rule 13 now gives a greater anchorage than fore, the white buoy having been extended 30 feet further out into the channel. It also gives a clearer approach to the Communipaw landing. The Communipaw anchorage was extended through the request of the Pilot Commissioners. The little triangular anchorage to the southward of Governor's Island remains

By Rule 15, as now changed, vessels secure or ranus Bay, keeping, however, always 300 feet from Erie Basin. Rule 16 remains intact. Rule 7 loses its identity in the new number 18 rule. The combination makes one anchorage off staten 18 land. Rule 19 of the old regulation secones 18 of the new. It is unchanged. Rule 19 of the new regulations allows an unchorage for explosives in East River, east of

new. It is unchanged, new regulations allows an sives in East River, east of is is what private firms doein have been endeavering old-regulations their vessels on the ground off Ellis Istorive ground has been someremainder of the old rule

S12,600.

No. 105. "A Dutch Family," by Pieter Codde. The group is made up of a father, a mother, a child, a maidservant, and the figure of a man. Panel, by inches by \$2, inches. \$2,200, to Durand Ruel. No. 103. "Phealth in the Garde crowned with flowers is stretched out on the lap of the enchantress while cupids flutter about them. On the bank of a stream in the second distance two maids listen to the lute playing of one of Armida's maids. Canvas, 4 feet 3½ inches by 6 feet 3 inches. \$600.

No. 107. "The Artist Sketching from Nature," by Albert Cuyp. An artist, supposed to be Cuyp, is seated on a stone sketching a flat, far-stretching country. On the right is a hillock with houses, while the sea is in the background. Behind the artist stands his valet holding the bridles of two horses. Panel, 10½ inches by 7½ inches. \$8,200. No. 108. "An Elderly Woman Looking at Some Valuable Objects." by Gerard Dow. She is seen through a window sitting in her room with inchead in three-quarter view. She holds a vase, which she regards intently. Panel, 6¼ inches by 4½ inches. \$2,040. No. 109. "Portrait of Louis Philippe," by Francis Hubert Drouals. Half length turned to the hight, with three-cornered hat under the arm. Canvas, 45¼ inches by 34½ inches. \$350. No. 110. "Portrait of a Yeung Man," by Drouals. Painted to the waist in a three-quarter view, sitting posture. Oval canvas, 28½ inches by 22 inches. \$530. No. 111. "Portrait of the Countess du Barry," by

No. 111. "Portrait of the Countess du Barry," by Drouais. She is represented with the attributes of a Muse. In her right hand she holds a lyre, in her. left a wreath. At her feet are a book, a palette, and an overturned bust. The portrait is in a sitting posture, full front. Her had be postured and be dress is white with a bine, gold-fringed sash about the waist. Canvas, 6 feet 83 inches by 4 feet 7 inches. \$7,300, to Groult.

No. 112. "Portrait of a Child," by Drouais. Atchemisette leaves the shoulders bare. Ovai canvas, 174 inches by 143 inches. \$2,940, to Boucheron, the jeweier.

vas, 14 inches by 14 inches. \$2,940, to Bouch eron, the jeweier.

No. 113. "Full Length Fortrait of Cassar Alex ander Soaglia," by Anthony Van Dyck. Canvas 6 feet 24 inches by 3 feet 8 inches. \$2,000.

No. 114. "Portrait of Lady Cavendish," by Vas Dyck. She is standing with her heat tornes slightly to the left, the portrait being full length and life size. Her light and curly hair is orna mented with pearls, and her black silk dress is on low in the neck and short in the elsewes, while muslin chemisette bordered with Maltese lace covers her shoulders. She wears a neckiace of pearls while on her left hand is a diamond ring. Both

ers her shoulders. She wears a neckiace of pearls, while on her left hand is a diamond ring. Both arms hang down, and in her right hand she carries a fan. Canvas, 36 inches by 51 inches. \$14,800. No. 115. "A Prince and His Suite Visiting St. Benedict of Florence," by Gentile da Fabrians, With his escort to the left, the Rueeling Prince receives the blessing of the saint. Panel, 83, inches. \$100. No. 116. "The Death of Lucretia," by Gandenzio Perrari. Lucretia, with arms and breast nada stabs herself with a darger. Two maids and an old man are near her. Panel, 41½ inches by 29% inches. \$400.

stabs herself with a darger. Two malds at man are near her. Panel, 41½ inches inches, \$400.

No. 117. "The Happy Family," by Horgonard. The mother, leaning against a sestai and holding her husband's hand, sh their baby in a cradie. Two charby-fac boys cling to their father, while the gran looks on approvingly from the backgroun vas, 28 inches by 35½ inches. \$9,000, to No. 118. "Portrait of a Young Man," a to F. Roibolini, called Francia. Three-quapainted to the waist. Panel, 26½ inches inches. \$640.

painted to the waist. Panel, 26-2 inch inches. \$640.

No. 119, "Italian Landscape," by Ge Claude Lorraine. In the foreground a while to the left a shepherd sits and waists trying to force a goat across a sire. In the middle distance a cluster of stands out against a warm sky. In the ruined aqueduct and to the right a triu Editices on a background of hills variables. \$1.300.

ruined aqueduct and to the right a triumphi Editices on a background of hills vanish golden haze of the setting sun. \$1,300. No. 120. "The Prayer," by Jean Baptiste : A little girl with curiy auburn hair an shoulders is praying fervently with clasped Panet, 16% inches by 12% inches. \$3,020. No. 121. "Portrate of Mile. Pilibert Ledo Greuze, Half length. Panet, 23 inches by 18 \$2,180.

No. 122. "Portrait of the Artist," by Gren Painted to the waist with blue coat, red waisted and white cravat. Oval canvas, 28 inches by inches. \$820.

No. 123. "Portrait of Pieter van den Brocke Antworp, Founder of Batavia," by Frans Its Van den Brocke is in a sitting posture, and is as down to the waist. His right hand rests on waiking stick and his left arm is akimbo. He na bare freat, and his frank, martial countenance remarkably animated. His black hair is dishove and his light mustaches curl up above an imperimentation of the countenance of the countena

fir of white lace. This portrait is one of the nost powerfully painted as well as one of the nest famous of this master. Canvas, 2814 inches y 20% inches. \$22,100, to Agnew.

No. 124, "Portrait of Seriverins," by Frans als. Painted to the waist in an oval modillion aree-quarters and turned to the right. Scriverius s draped in his mantle, with his right hand holding giove and resting on the edge of a modillion. algard with the monogram and dated 1626. Panel, 8 inches by 64 inches. \$9,100, to Durand Ruel.

No. 125. " Portrait of the Wife of Scriverius," by Frana Mais. Painted to the waist in an oval modillion, three-quarters turning to the left. Companion place to No. 124. Panel, 64 inches by 812

inches. \$9,100, to Durand Ruel.

No. 126. "A Dutch Family," by Frans Hals. The mother is sented in the centre listening to her husband, who stands behind her to the left relating amus story. Two little girls hold each other's hands and laugh with their parents. In the background is a garden in front of a rich dwelling. Canvas, 44 inches by 36 inches. \$6,100.

No. 127. "Interior of a Dutch Dwelling," by ok Hals and Jan van Delen. Ladies and gentleare gathered in a large room, to which two wipgive light. They are variously grouped and taiking together. Panel, 28 1 inches by 38

181,100.

o. 128. "Interior of a Dutch Dwelling," by Pieter de Hooghe. Four figures are grouped around a table. An officer holds the hand of a young woman, who listens eagerly to what he says. A young man slands in the background and contemplates a maldaervant, who is pouring out tea. On

the right, in a middle distance, is a bed surrounded th curtains. In the centre of the back wall is the lan of a Dutch seaport, bearing an inscription, The warm and vivid light that illuminates this Interior indicates a Summer day. The play of light produces a powerful effect. Panel, 2619 inches by 22 Inches, \$55,200.

No. 129. "Portrait of a Lawyer," by Thomas do Coyser. Painted full length, seated before a desk, thich is covered with books and writing materials. and, 30 tuches by 20 5 inches. \$4,400.

So. 130, " Portrait of a Young Lady." by Thomas Painted full length and full view. um 30 o inches by 20 b inches. \$4,200, to Count

o. 131. "Dutch Family in an Apartment," by omas de Keyser. The group is made up of a other, who is seated, and a father and son, who atanding. In the background is a female ervant descending a stair. Panel, 40 inches by I Inches. \$4,600.

No. 132. "Portrait of Catherine II., Empress of Russia," by Giambattista Lampi. Painted life size and standing. She is clothed in a white silk dress and imperial cleak and holds the sceptre. To the left is a small altar, on which incense is burning. Canvas, 8 feet 8 inches by 5 feet 9% inches. \$7,220, for the Antwerp Collection.

No. 133. "The Pleasures of Winter," by Nicolas Laucret. Eight young women and two gentlemen are in an elegant drawing room of the time of Louis XIV. They are variously engaged in amusing Canvas, 45 inches by 36 2 inches.

96,840. No. 134, "Portrait of Mme. Elizabeth de France," No. 134, "Portrait of Mme. Elizabeth de France," by Mmc. Vigée Le Brun. Painted balf length, with an almost full front. The hair, dressed upward, is slightly powdered and adorned with roses. A musin vail falls over her shoulders, which are exposed biradese Har right arm leags on a stone podestal and she holds a crown in her hand. Oval canvas, 30% inches by 21% inches

No. 135, "Portrait of a Woman," by Mme, Le Hulf length and draped in a red mantle oval canvas, 524 inches by 254 inches. \$700. 136, "The Sultana," by Carle von Loo.

Abigail, while a company of soldiers are behind David. Canvas, 69 inches by 98 inches. \$22,400. No 159. " Portrait of a Bey of Tunis," by Ru-

bens. Painted to the waist, with a landscape of ruined monuments for a background. Panel, 384 inches by 2712 inches. \$4,012.

No. 160. "The Sluice," by Jakob Ruisdael. Built of stone masonry, with a bridge above it, is illuminated by the sunlight, and stands out against a cluster of green trees. To the left is a blossoming alder, while to the right a shepherd sits on the bank of a stream watching his flocks. Panel, 15 12 inches by 211 inches. \$7,400.

No. 161. "The Banks of the Meuse," by Solomon Ruysdael. In the foreground are two boats, while on the sloping bank a horseman halts at the door of a tavern. In the background is the steeple of a cathedral, a mill, and other buildings. Sailboats plow the river, which disappears on the horizon, Canvas, 3 feet 54 inches by 4 feet 4 inches. \$1,060.

No. 162. "The Escemaker," by Pleter van Slingeland. She sits with her work in her lap looking at a young girl who is trying to amuse a child, In the foreground are several utensils, and in the background is a bed. Panel, 15% inches by 14% inches. \$5,300.

No. 163. "Getting Up," by Jan van Steen. A young woman is seated on the edge of a bed, from which she has just arisen, and is putting on her stockings. A spaniel is asleep on the pillow where her head has just been resting. Panel, 1412 inches by 10% inches. \$3,200.

No. 164. This is the first of the five remarkable paintings made by David Teniers, the younger, in which he illustrated the five senses. It is called "The Sense of Sight," and represents a young artist sitting before a writing desk and regarding intently a model which he is sketching. To his right is an old man with a white beard and an eyeglass, who seems to be giving him advice. Copper plate, 8% inches by 6% inches. \$2,410.

No. 165. "The Sense of Hearing," by Teniera A musician, wearing a blue jacket and a fur cap, is playing a bagpipe. Behind him is a peasant holding a sheet of music and singing lustily. Copper plate, 854 inches by 614 inches. \$2,410.

No. 166, "The Sense of Taste," by Tentars, A jolly toper holds up a cup of wine and sings a song before emptying its contents. To the left is another figure holding a stone jug in readiness to replenish the cup. Copper plate, 84 inches by 64 inches. \$2,410.

No. 167. "The Sense of Touch," by Toniers. A peasant sits at a table and makes a wry face as he carefully removes a bandage from his wounded hand. To the right is a woman with an ointment to be applied to the wound. Copper plate, 834 inches by 64 inches. \$2,410.

No. 168. "The Sense of Smell," by Teniers. gardener is placing a pot of red pinks on a table. He stops and seems to listen to a woman who stands behind him and holds one of the flowers in her hand. Copperplate, 84 inches by -64 inches. \$2,410.

No. 169. "The Farm," by David Teniers, the younger. In the foreground a young shepherd followed by his dog is taiking with a peasant woman. Near them are cows and sheep and on the left is a well. The farmer's wife talka with a lad while in the middle distance the farmer carries a trough containing the food for his cattle. Copper, 264 inches by 37 inches. \$2,000.

No. 170, "The Well," by David Teniers, the younger. In the centre of a Flemish landscape is a well surrounded with various utensits. To the left is an old man holding a spade and talking to the busy housewift, while an old woman is watching them from a window. The farm buildings are on the bank of a river and in the distance is seen the village. Panel, 16 inches by 24 9 inches. \$4,300. No. 171. "The Temptation of St Anthony," by

David Tonier The saint is in a grotte with a cru into the Belgian's lands. Between that time and about ten years ago the painting was sold many times, at each sale bringing a higher price. About 1879 it was put up to be sold again at auction in Paris, and M. Secretan was one of the bidders for it. Against him was a man whose name Mr. Avery had forgotten, and between them they ran the price up to 140,000f. At that point they stopped, agreed that it was foolish to bid against each other any longer, and determined to rafile for the picture to see who should take it at the price named. M. Secretan won, and since that time—antil Monday—it has remained in his possession. into the Belgian's bands. Between that time

who should take it at the price named. M. Secretan won, and since that time—antil Monday—it has remained in his possession.

In the opinion of Mr. Avery, the latest price paid for "L'Argelus" was an exagerated one. There are paintings by Millet in this country, notably "The Sower," which W. H. Vanderbilt bought, which are regarded as better specimens of Millet's power as a painter than "L'Angelus," and they never commanded any such price. The fact that there was no really good painting by Millet in the Louvre, Mr. Avery believes, induced the French Government—or the buyers of the picture, for the Government only pays part of the price, patrictic Frenchmen having raised 400,000f.—to pay such an enormous price.

If the prices paid for Millet's pictures during his lifetime had anywhere approximated the price paid for his "L'Angelus" at the Secretan sale on Monday the life of that great painter would have been immeasurably a less melanchely one. Up to within a very few vears of his death Milet's path in life was a rough one indeed. It was a constant struggle against the direst poverty, a struggle that was maintained by him with so much courage, perseverance, and gentle mailiness that it is almost incomprehensible in this generation. His early life—he was born in 1814—was spent on his father's prehensible in this generation. His early lifeprehensible in this generation. His early life-he was born in 1814—was spent on his father's farm, and the opportunities for learning were solely those which he found for himself. He was sent to Paris to study, after his talent had been made manifest, but his ideas of his sub-jects were not the ideas which found favor in the eyes of either dealers or buyers or masters. He painted peasants and peasant life as they really were, painted them powerfully and won-derfully well; but those were not the kind of pictures that could be sold just then.

Millet's first picture hung in the Salou was a portrait, in 1840, and met with no success. When the exhibition closed he went back to his home in Normandy to "make a living." and as his pictures did not sell even there, he painted

signs for tradespeople for almost nothing.

The bome of Millet during his later years was at Barblyon, and there he lived with the pensants and like a peasant. He and his family—a wife and eight or nine children-occupied a peasant's hut, went about in wooden shees and peasant's clothes, and endured all the privations and bardships of the French peasant's life. Often he was without the actual necessa-ries of life, but through all his trouble he worked indefatigably on, hoping always for better things to come. Better things did come after a while, but they came almost too late.

DRHARY DAY IN CAMP.

138. "Portrait of Stephen Gardiner, Bishop scheeter and Grand Chancellor of England," noth Matsys. Painted to the waist, life size, most full front. He wears a barretta and a surptice, while he holds in his left hand a and in his right his spectacles. The backfis-a landscape, with mountains on the hori-lin the catalogue of the Wilson sale this it was denoted as a Holbein. Panel, 284 by 224 inches. \$6,000.

139. "The Lady and the Servant," by Jan er Meer of Delft. A young woman scated at a und presenting a side view of her head is constructions to a servant, who holds a lettich her mistress has just written and given to Both faces are fine and the coloring is power-

oth faces are fine and the coloring is power140. "The Billet-doux," by Jan van der
A young woman is busily engaged writing
deux, while her maid stands in the back
waiting to bear it to the lover. The light
through the window to the left and illumithe faces of both the mistress and the maid.
1, 272 inches by 23 inches. #12,400.
41. "Religious Subject," by Hans Hemiling,
lofeground a figure kneels under the proof St. John, who stands behind him. To the
the background is a saint in a red mantle;
right a young woman hides behind a rock
st. George is fighting the dragon, and in the
woman is giving a child to an angel, while a
inches. #8,120.

1374 inches. #8,120.

e 142. "Dutch Interior," by Gabriel Metau.
oung workingman sits at a table lighting his
s, while a young woman near an open window
rs him something to drink. Canvas, 104 inches
13 inches. #12,900, to Agnew.
o, 143. "Breasfast," by Gabriel Metau. A very
woman is eating soup from a porringer, which
holds on her lap. Her cut lies at her feet, while
table to her right holds some bread and cheese
tableware. Panel, 14 inches by 1034 inches.

"Portrait of a Nobleman," by Antoni Painted to the waist in fliree-quarte ag to the left. Panel, 2014 inches by 21

ches, \$330.

No. 145. "Portrait of Edward VI. of England."

No. 145. "Portrait of Edward VI. of England."

No. 145. "Portrait of Edward VI. of England."

Large green curtains and columns form the extraonad. Panel, 5 feet 5 inches by 2 feet 10½ ches. \$1,840.

No. 146. "Portrait of a Gentleman," by Antonio Moor. Painted to the waist and dated 1561. mvss, 26½ inches by 20½ inches. \$680. No. 147. "A Landscape of a Hilly Region," by rederic Moucheron. In the foreground is a fallen set to the left shepherds are leading their flocks, of to the right a horseman is about to cross a idge leading to an abbey. The background of its is dimminated by the setting sun. \$210.

No. 148. "Portrait of a Young Woman," attributto J. M. Nattier. Canvas, 30½ inches by 31½ ches. \$860.

les, 3800.

10 145. "The interrupted Game," by Adrian 1 Ostade. Two men are quarreling over a game series in a restrict apartment and threaten each or. One is held in his chair by a friend, and the cr, standing to the right, is restrained by his fo. Three other people try to make peace, while hild in the foreground lifts its hand in fright. Incl. 174 inches by 142 inches. \$5,300.

10. 150. "The Signiboard of Gorsain," by Jean plate Joseph Pater. Lords a 4 ladies are gather in the shep of a picture dealer, whose walls covered with paintings. Canvas, 20 inches by hisches. \$4,000.

os. \$4,000.

"The Horses of the Statthpider," by otter. Two horses standing in a pasture ached by a groom, who holds his hat in his generals a briefle behind him. A dog is the horses. In the foreground is the fallof a tree, on which is the painter's sig-d-line date, 1653. Panel, 11 inches by 122, 14,100.

the Armor," by with

nones, \$4,100.

No. 152. "The Man with the Armor," by Van yn Rembrandt. Seen to the knees, he is standing ill face near a table on which are his helmet and agger. He has on his cuirass and is buckling his alt. In the background is an official placard on the all. Canvas, 40 inches by 33 inches. \$4,600.

No. 154. "Portrait of Rembrandt's Sister," by embrandt. Full front and painted to the waist, he has a round, kind face, surmounted by light trly hair. She wears a plaited chemisette and a ark mantle, with gold embroidery. The painting in Rembrandt's first manner, and is of a light minous tone. It is signed and dated 1632. Oval and, 31 inches by 25 inches. \$5,900.

To. 156. "The Widow and Her Child," by Sirbshua Reynolds. The mother is seated in a park ith her white-robed baby on her lap. The child ows as it caresses its mother. This is the portrait Mrs. Sayfourth and her child. Canvas, 4 feet 7 a ches by 3 feet 3 inches. \$5,900.

No. 157. "Portrait of a Girf," attributed to Sirbshua Reynolds. Canvas, 17% inches by 15 inches. \$400.

19.
10. 158. "David and Abigail," by Peter Paulens. Abigail has alighted from her paifrey and ting on her knee before David places her left ton her breast and extends her right toward presents which she has brought to appease his ragainst her husband, Nabal. David, clad in a rand wearing a scarlet mantle, has dismounted his herse and bends forward to raise Abigail the earth. Two females (probably the perasof the artist's first and second wives) attend

officer in helmet and culrass is writing at a table while a nobleman sitting to the right gives him instructions. A trumpeter stands by waiting for the message. Canvas, 20% inches by 20 inches. \$2,300. No. 173. "Christ Taken from the Cross," by Gianbattista Tiepolo. The body of Christ is stretched in the foreground, and held by the Holy Virgin and Mary Magdalene. St. John stands by hiding his face. In the middle distance is the cross, the ladders, and the two thieves still in place. Soldiers and civilians leave the place of crucifixion, turning to the left. Canvas, 30% inches by 34% inches. \$2.400.

to the left. Canvas, 30°a ments.

\$2.00.

No.174. "Portrait of Philip IV.," by Velasquez.
The King is represented to the waist, three-quarters, turned to the right. He is dressed in black, with the order of the Golden Fleece on his breast.

"Shenherds and Cattle," by Adrian van

with the order of the Golden Fleece on his breast.

No. 175. "Shepherds and Cattle," by Adrian van den Velde. In the middle distance a shepherd and shepherdess are making love beneath a tree. A cow is drinking from a brook, on whose banks sheep are reposing. Canvas, 10½ inches by 13 inches. \$1,260.

No. 176. "A Man," by Paolo Veronese. A barelegged man, wrapped in a white mantle, leans against the fragments of a ruined monument. Canvas, 6 feet 4½ inches by 3 feet 7½ inches. \$1,000.

No. 177. "An Old Man," by Paolo Veronese. He is seated on a ruined monument and holding a sun dial. Canvas, 6 feet 4½ inches by 3 feet 7½ inches. \$1,000.

No. 178. Portrait of a young woman in a costume of the sixteenth century. Painted in the Dutch school. Panel, 25¾ inches by 3.

is seated on a ruined monument and holding a sun dial. Canvas, 6 feet 4½ inches by 3 feet 7½ inches. \$1,000.

No. 178. Portrait of a young woman in a costume of the sixteenth century. Painted in the Dutch school. Panel, 26¾ inches by 20½ inches. \$100.

No. 179. Pertrait of a gentleman, lire size, full length, and painted in the Dutch school. Canvas, 5 feet 8¼ inches by 3 feet 9¼ inches. \$300.

No. 180. "Dutch Family." Painted in the style of Do Keyser. Canvas, 39½ inches by 31½ inches. \$42.

No. 181. "A Triptychon." Painted in the early Flemish school. The Holy Virgin, seated beneath a baldaquin, holds the Child on her lap and turns the leaves of a book. An angel offers a coral cup to the infant Jesus. On the right panel is a praying figure under the protection of a saint. On the left panel is 85. John and his lamb. Panel, 20½ inches by 29½ inches. \$340.

No. 182. "Solomon's Judgment." A composition of the Forentine school, with numerous figures. Round panel, 24¾ inches in diameter. \$980.

No. 183. "Solomon Receiving the Queen of Sheba." A companion plece to No. 182. Round panel, 24¾ inches in diameter. \$1,200.

No. 184. "A Girl Looking at Herself in a Looking Giass." Painted in the style of Jean Raoux. Canvas, 25¼ inches by 29½ inches. \$76.

No. 185. "Portrait of a Young Lady." Halflength pastel in the style of Coypel, 31½ inches by 24½ inches. \$150.

No. 186. "Princes in a Park." Several Princes are conversing with a lady who is scated in a sedan chair. One of them is leaning forward to kiss her hand. In the foreground a negro boy leads three little dogs. In the background is a mansion, with terraces and fountains. The picture is of the German school and is painted in gouache, 13¾ inches by 18½ inches. \$2,480.

No. 187. "Portrait of a Man." Half length in the style of Humerous figures. Canvas, 31½ inches by 42 inches by 28¼ inches \$20.

No. 188. "The Plazetta of Venica." It is painted in the style of Guardi, with numerous figures. Canvas, 31½ inches by 42 inches. \$1.24%

No. 189. "Lot and His Dapeblora"

\$320.

No. 188. "The Plazetta of Venice." It is painted in the style of Guardi, with numerous figures. Canvas, 31½ inches by 42 inches. \$1,240.

No. 189. "Let and His Daughters." Canvas, painted in the Italian school, 3 feet I½ inches by

No. 189. "Lot and His Daughters. painted in the Italian school, 3 feet 1½ inches by 17½ inches. \$72.

No. 190. "Portrait of a Grand Duchess of Tuscany." Painted full length, life size, Italian school. Canvas, 6 feet 6¾ inches by 3 feet 7¼ inches. \$150.

No. 191. "The Wedding of Cana." A sketch of broad execution and light, harmonious coloring in the style of Tintoretto. Canvas, 28¼ inches by 37¼ inches. \$57. MILLET'S GREAT WORK.

HISTORY OF THE PAINTING WHICH
BROUGHT SO GREAT A PRICE.

The history of Jean-François Millet's painting, "L'Angelus," which was sold at the Secretan sale in Paris Monday for \$111,000, as told to a Times reporter last night by Mr. Samuel P. Avery, Sr., is a most interesting one.

It was while Millet was in Barbizon in 1859, working in his studio in the little peasure.

Samuol P. Avery, Sr., is a most interesting one. It was while Millet was in Barbizon in 1859, working in his studio in the little peasant's hut which was his home, that "L'Angelus" was put on canvas. When it was almost finished there came to see the painter one day Mr. Thomas G. Appleton of Boston, a brother-in-law of Longfellow, an admirer of art and a rich man. He saw the partly-fluished painting and was greatly impressed by it, so much so that he decided to purchase it. The agreement was made, the price to be paid for the picture being fixed at 4,000f. When Millet had put the last touches upon the canvas Mr. Appleton could not be found. He was off on a pachting cruise somewhere, and letters written to him either did not reach him or were unbeeded.

It was just at a time when Millet most needed money. He had counted on these promised 4,000f. as a godsend, and when they did not come he was discouraged. A little later on M. Van Pract, the Belgfan Minister, saw the finished "L'Angelus" and offered to buy it for the same sum offered by Mr. Appleton. Millet accepted the offer, despairing of ever again.



PRICE TWO CENTS.

for all using Secretary Windom for allowing his predictions to be verified. A comparison of the figures given by Secretary Fairchild fifteen months use with those showing the receipts and expendit tres of the fiscal year just ended will serve to make the point better than any longwinded explanation. The comparison is as follows:

RECEIPTS.

	Extimated, \$228,000,000	Actual. \$224,971,234	Difference. *\$3,028,795
revenue.	120,000,000	181,662,106	111,662,106 *8,041,665

Total...\$383,000,000 \$388,591,675 \\(\frac{1}{3}\)5,591,675

EXPENDITURES.

tien and	Estimated.	Actual.	Difference.
minic'un's.	\$88,508,186	\$81,108,872	*\$2,199,814
War Navy	23,003,624	44,318,365	*3,755,360
Pensions	5,488,697 76,312,400	6,953,051 87,977,682	†1,464.354 †11,665,282
Ir terest	42,500,000	41,060,612	*1,439,387

Total...\$278,686,634 \$282,772,412 \$4,185,778 *Less. †More.

Secretary Fairchild revised his figures of 1887, when he made his report to Congress in December last, because he had more definite information upon which to base his calculations. He then estimated that the total receipts would be \$377,000,000 and the expenditures would be \$273,000,000, leaving a surplus of \$104,000,000. The total receipts turn out to be \$388,000,675 26, the expenditures \$282,772,412, leaving a surplus of \$105,819,262 84, or more than \$500,000 more than the surplus estimated by Mr. Fairchild in 1887, and almost \$2,000,000 more than he estimated in December last. The estimates of December, 1888, and the actual expenditures for the fiscal year compare as follows:

RECEIPTS

Customs\$217,500,000	Actual. \$224,971,234	Difference. 187,471,234
revenue. 125,000,000	131,662,106	1 6,662,106

Total....\$877,000,000 \$388,591,675 (\$11,591,675

EXPENDITURES.

Civil and	Estimatea.	Actual.	Difference.
misc'l'n's.	\$83,750,000	\$81,108,872	*\$2,641,128 †\$18,865
nduans	8,250,000	31,363,827 6,953,051 87,977,682	†853,827 †708,051 †10,977,682
orest.		41,060,612	160,612

Total ... \$273,000,000 \$282,772,412 t\$19,772,412 tess. †More.

Under the terms of the Sundry Civil Appropriation bill for the fiscal year just begun the pediatendent of the Const and Goodette Survey must be appointed by the President and confirmed by the Senate. Heretofore the Sapernianendent has held his onlice by direct appointment of the President. The new law requiring he co-operation of the Sanate in the appointment of trivially legislates the present Superindent, Mr. Frank M. Thorn, out of office, It was etc. that Gen. Harrison would reappoint horn or make his successor to-day. His coast and Greed site furnishment of the coast and Greed site furnishment.

SECRETAN'S GREAT SALE
South Sines - 2/1/54
SOATTERING HIS MANY ARE
TREASURES.

MILLET'S "L'ANGELUS" GOING TO THE LOUVRE FOR \$111,000 — MARKING MEISSONIER'S WEDDING DAY.

Copyright, 1880, by the New-York Times.

Paris, July 1.—The sale of the wonderful collection of oil paintings, water colors, and drawings belonging to M. E. Secrétan was begun here to-day by Boussod, Valadon & Co. and Charles Sedelmeyer. The conditions of the sale required a payment in each for the lots bought. The sale was by rente judiciars, according to which the owner could not protect his treasures, either by buying them in or withdrawing them at the last moment.

The highest price obtained to-day was for Jean-François Millet's "L'Angelus," which went to the Louvre at a cest of \$111,000. The contending bidder was M. Montagnac, who was buying for the American Art Association.

How remarkable was the collection and how great an amount of money was realized will be seen from the appended list of pictures and the prices obtained. There were twenty highly-finished Meissoniers and four unfinished works, three sépia studies, a pen and ink, a pencil sketch, a water color, and a charcoal by that master, making a representation of thirty-one pieces. Interest in the Meissoniers was heightened by the fact that that great painter was married this morning to Mile. Besançon.

The attendance at the sale was very large and many foreign galleries were represented. The competition for "The Angelus" was most spirited. The bidding started at \$20,000, and Avery of New-York offered \$98,000. Mr Just as a bid 10 \$100,600 auctioneer declared M. Proust made the the buyer for the Musee de France, the owner of the picture, on his bid of \$100,400. The American bidders protested that the auctioneer had been too basty, and after an excited discussion the sale was resumed. The Americans bid up to \$110,000 and Mr. Proust finally purchased the picture for \$111,000.

The amount realized by the sale was \$743,720. The paintings were sold as follows:

No. 1. "On the Seashore," by Richard Parkes Bonington. A yest expanse of sandy shore at low tide in front of bless cilling. In the vividity illuming

artment is found to be contrary to is as the transfer of the Hyse concerned, as the act creatrides that it shall be attached
to the order will
uctil the law is amended,
the transfer of the office
of Equipment and Recruitprovision of the atsutics
objects of the Navy Departtil be distributed among the
anner as the Secretary of the
obe expedient and proper.
Office, which was created by
only office assigned by law to
eau.

au, as cranted the request of nufacturing Company for a sistent of their contract time to fitter torpedo boat for also given them permission myeroft tubular boilers for

something like \$2,000,000 was not the negligent manner in wi

ss of something like \$2,000,000 was made le by the negligent manner in which Lydecker of the Engineer Corps, formerly eer Commissioner of the District, directed ork of building an aqueduct for Washing-He received a trilling sentence, but the sydeotty thinks that he is not to be ted to brag of it in this neighborhood, t says: "Major Lydecker has been to Vancouver Burracks, Washing-ferritory. This is as far away as sould be sent. It is thought at epartment that the President had sometod owith this order, which is regarded unfahment. It will be remembered that resident's indorsement of the findings of ourt-martial that tried the Major was with a sting for that officer, indicating in his opinion, he should receive some if panishment commensurate with his neg-Those who know the Major are of the on that his orders to the other limit of the lent will not be a source of joy to him."

at he orders to use of joy to him."

pt. William Meredith, the new chief eau of Engraving and Printing, enroum to day in company with Chief lekett of the Treasury Department, he was introduced, he found his deskuth floral designs and bouquets, the friends. The induction of Capt. into office caused no changes, in can. His predecessor, E. O. was an advocate of the civil w, and by his recommendation that overs every employe in the building messenger and the watchmen. Withing of the new flacal year, the use of the atomic ming of the new flacal year, the use of the steam plate printing presses towing fifty-four workmen and assist-femployment. Under the contract of temployment.

No. 2. "Morning." by Camille Corot. Large trees of gray is a verdure cover the painting, except to the left, where an opening affords a glimpse of a clear sky meeting a vista of distant hills that are bathed in the silvery mists of the morning. In this landscape winged cupids are fluttering among flowers. A nymph has caught one of these and seems bent on holding him with a thread. Her dress is a light, short drapery, fastened to the shoulders and thrown backward. Cauvas. 61 inches by 51½ inches. Sold for \$11,200.

No. 3. "Biblis," by Camille Corot. This is the last work of Corot. Biblis is lying at the verge of a woodland that overlooks the sea. The metamorphosis of changing her into an inexhaustible spring has already begun and the water is flewing from her

has already begun and the water is flowing from her long, disheveled hair. In the meadow before the wood the other children of the nymph Cyanea has already begun and the water is flewing from her leng, disheve:cd hair. In the meadow before the wood the other children of the nymph Cyanea come running in despair, unable to save their sister. On the right are huge rocks overgrown with shrubbery, lvy, and lichen. Between the rocks and the wood is a glimpse of the sea, the sky boing lit up by the setting sun and dotted with opaline clouds. Canvas, 46 inches by 60½ inches. Sold for \$18.800.

clonds. Canvas, 46 inches by 60½ inches. Sold for \$16,800.

No. 4. "Evening," by Camille Corot. In the foreground is a pond reflecting the light of the setting sun. A fisherman draws a boat, in which is scated another fisherman arranging his net. On the right is a rocky grotto and a few trees, while to the left is a hillock surrounded by water. Beyond the pond is a woody hill lit up by the last rays of the sun. Canvas, 13½ inches by 20½ inches. Sold for \$3,200.

No. 5. "The Pond," by Camille Corot. A sheet of water to the left and in the background reflects the luminous clouds of a blue-gray sky, and washes the base of a group of rocks on which trees and shruba are growing. In the foreground is a meadew sprinkled with flowers. To the left is a tree delineated against the sky, and near the tree a fisherman sitting in his boat, which is anchored among the weeds near the bank. Panel, 7 inches by 10 inches. Sold for \$1,220.

sprinkled with flowers. To the left is a tree delineated against the sky, and near the tree a fisherman sitting in his boat, which is anchored among
the weeds near the bank. Panel. 7 inches by 10
inches. Sold for \$1,220.

No. 6. "The Deer Cover," by Gustave Courbet.
In a large glade shut in by vertical gray rocks is a
limpid stream of apring water, on the edges of
which are four deer, one drinking, one eating of the
foliage, one lying down, and one about to ford the
stream. Large, smooth-trunked trees shade the
glade, and to the right is caught a glimpse of the
sky. Canvas, 67 inches by 80 inches. Sold for
\$15,200 to the French Government.

No. 7. "The Ballad Singer," by Thomas Couture.
A man is sitting on a stone in an open country,
with his guitar by his side. He is reciting a sorrowful ballad and his audience listen with rapt attention. Two young women are particularly interested, and in the iniddle distance an eld man holds
his head with his hands and weeps. Canvas, 67
inches by 55 inches. Sold for \$2,800.

No. 8. "The Return of the Flock," by Charles
Daubigny. In the foreground a shepherd, assisted
by two dogs, is driving a numerous flock homeward
over a verdant plain. It is evening and the dayligh
has vanished almost entirely. The full moon rises
in the deep-blue sky over a background of dark hills
and is reflected in a brook that courses beside the
moving flock. Canvas, 41½ inches by 74½ inches
Sold for \$8,500 to Boussod, Valladon & Co.

No. 9. "A Brook in the Forest," by Charle
Daubigny. A brook is flowing over a pebbly be
and over a little fall into a pond. To the right is
group of two trees, which frame in a background o
luxuriant country dotted with trees and ienoced it
inclds. In the front is a sombre slope, with large
trees. To the left are two cows standing in the sun
light. Panel, 5½ inches by 12½ inches. Sold for
3,020 to Mme. Pereire.

No. 10. "Jeseph Sold by His Brethren," by Alexander de Camps. A caravan of Arabs in colored
costumes is shown in an arid, barren. Egyptian
landscape.

the horison. Canvas, 37½ inches by 51 inches. Sold for \$8,100.

No. 11. "Monkeys as Art Experts," by Alexandre Decamps. Four monkeys oddly dressed and assuming various expressions and poses of critical wisdom are examining a large painting that rests on an easel. Canvas, 17½ inches by 25 inches. Sold for \$14,000.

No. 12. "The Slinger," by Alexandre Decamps. In the midst of an old ruin a negro is leaning forward eagerly as he prepares his sling with which to kill an owl that sits solemnly on a turret to the right and in the background. To the left crouches a woman, who holds back a little boy lest he may frighten the slinger's game. Canvas, 36 inches by 31½ inches. Sold for \$15,400 to Boussod.

No. 13. "Turkish Executioners." by Alexandre Decamps. Three Turkish executioners are before a prison gate. One stands to the right against a white wall with his musket resting on its butt. The second one is squatting before the gate holding two Turkish pistols in his black and bony arms. The third sits at the feet of the second, and converses with him. Canvas, 23 inches by 25½ inches. Sold for \$6,700 to Boussod.

No. 14. "Buildog and Scotch Terrier," by Alexandre Decamps. The terrier stands in profile, while

he secondary of Tarkish pistols and the third sits at the feet of the erses with him. Canvas, 23 inches by 25 % andre Decamps. The termination the building lies upon the No. 16. "The Return of Christopher Columbus,

by Eurene Delacroix. Columbus is represented as mounting the steps of the royal palace, at the head of which the King and Queen of Spain stand to receive him. He is followed by a group of American Indians, who are in turn hemmed in by cavallers and soldiers. The city is in the distance. Canvas, 3412 inches by 45 inches. Sold for \$7,200 to Bous-

ENo. 17. "The Tiger and the Serpent," by Eugène Delacroix. An enormous tiger is creeping along the green slope of a mountain, when it is surprised by a huge serpent rising from the midst of a cactus bed to strike. Panel, 1212 inches by 1512 inches. Sold for \$7,500.

No. 18, "Othello and Desdemona," by Eugène Deiscroix. Desdemons, with disheveled hair, is kneeling at the feet of Othello, who curses and repulses her. To the left is a Moorish gallery, where two other figures appear. Panel, 1512 inches by

12 inches. Sold for \$3,000.

No. 19. "Dians, the Huntress," by Narcisse Diaz. Diana appears beneath a tree whose dense foliage is detached from a blue sky. She holds a bow in her right hand and with her left takes an arrow from a rose-colored quiver which Cupid holds up to her. She is depicted with full front and her breast, arms, and right leg are nude and brilliantly illuminated. A white and red drapery is fastened beneath her breast by a string of pearls which extends over her shoulder. She is accompanied by four pymphs, draped in different colors, while at her feet are two large dogs, eager for the chase. Canvas, 46 inches by 2234 inches; Sold for \$14,200 to Montagnac for America.

No. 20. "The Descent of the Gypsies," by Narcisse Diaz. A crowd of gypsies of both sexes and brilliantly costumed is descending a narrow pass through the forest. In the foreground beneath a rock is a spring from which two fine dogs are about to drink. To the left sits a young woman with a child in her lap. Canvas, 2312 inches by 17 inches.

Bold for \$6,600 to Boussod.

No. 21. "Venus and Adonis," by Narcisse Diaz. On a rosy-colored drapery thrown over a hillock Venus, entirely naked, leans in a half-sitting posture on Cupid. Close to her right side sits Adonis, draped in blue and caressing a big greyhound. A naked Love is playing on the turf at the foet of Cupid and another directs his flight to the forest, which forms a sombre background. Canvas, 18 inches by 132 inches. Sold for \$7,200.

No 22. "Venus and Cupid," by Narcisse Diaz. Venus, with lower part of her body half covered by a white drapery, is leaning against a grassy hillock beneath a tree. With her right arm she caressos a winged Love that contemplates her with admiration. Cupid sits at her feet trying the point of an arrow. Panel, 17% inches by 11% inches. Sold for \$8,560.

No. 23. "The Pool in the Wood," by Narcisse Diaz. In the middle of the painting is a pool of limpld water entirely surrounded by trees. In a green path to the left is a woman bending down to gather herbs. In the background beyond the pool s slope is lit up by the sunlight which breaks through the foliage and here and there touches the trunks of the forest trees. Panel, 8 inches by 114 inches. Sold for \$1,800.

No. 25. "Banks of a River," by Jules Dupré. In the foreground is a river reflecting a brilliant sky with scattered clouds. To the right is a splendid group of trees, while to the left is a fisherman in his boat. Reyond the river is a meadow lit up by the sun and backed by a horizon of distant hills.

Sold for \$8,000

figure. Panel, 612 inches by 414 inches. Sold for \$4700.

No. 52. "The Reader," (in White,) by Meisson ier. Single figure with book held on the knee. Panel. Sold for \$7,200, to Goet.

No. 53. "The Kiss," by Meissenler. At a park gate a young man and a young woman exchange a passionate kiss. Panel, 512 inches by 414 inches. Sold for \$3,400.

No. 54. "The Painter," by Meissonier. painter, with palette in hand, leans back and coatemplates his work on an easel. Panel, 53 inches by 312 inches. Sold for \$5,800.

No. 55. "A Chat," by Meissonier. Tw. gentlemen stand and exchange snuff while they talk. Panel, 44 by 24 inches. Sold for \$5,200 to Bous-

and.

No. 56. "Recital of the Siege of Berg-op-Zoom," by Meissonier. Two old men are seated on a stone bench in the open air, one listening while the other talks. Round medallion on wood, 1% inches, diameter. Sold for \$4,020.

No. 57. "Field Exercise of a Battery of Artillery at Vincennes." Panel, 54 inches by 7 inches. Sold for \$3,200 to Mme. Perelre.

No. 58. "Portrait of Madame X," by Meissonier. Portrait of a young woman seated full front in red armchair. Panel, 11% inches by 9% inches for \$1,420.

No. 50. "Painter and Art Amateur," by Meissonier. The painter is standing and the amatour sitting. Panel, 84 inches by 64 twohes. Sold fall \$3,020.

No. 60. "The Parting Cup." by Melsaonier. horseman drinks from a cup that a girl hands to him from the roadside. Panel, 94 Inches by 74 inches. Sold for \$1,800.

No. 61. "The Hussar," by Meissenier. The soldier stands leaning against his white horse near a hillock, from which the group is detached. Panel, 734 inches by 534 inches. Sold for \$3,200.

No. 62. "Study of a Man," by Meissonier. Panel, 11% inches by 7% inches. Sold for \$1,000.

No. 63. "The Angelas," by Jean-Francois Millet. This is Millet's well-known masterplece, and represents a young couple at eventide standing in prayer at the conclusion of their daily toil. Sold for \$110.000, to the French Government for the

No. 64. "The Return from the Fountain," by Millet. A young peasant woman is returning from a well with two pails of water. Sold for \$4,120. No. 66. "Andromache," by Plorre Paul Prud'Hon. Andromache, dressed in white, embraces her little son in the presence of three other women, with the messenger of Pyrrhus in the background. Canvas,

4 feet 3 inches by 5 feet 7 inches. Sold for \$2,100. No. 68. "The Hut of the Coachman," by Theo, dore Rousseau. A woman is seated at the door. a coachman's hut in the midst of an Autuma lan scape. Canvas, 352 inches by 45 inches. Sold for \$15,100 to Blakesley.

No. 69. "The Farm in the Wood," by Theodore Ronsseau. Panel, 1512 inches by 26 mohes. Sold for \$11,700 to Knoedler, for the Corcoran Art Gallery

No. 70, "Jean do Paris," by Rousseau. A shepherd girl minding her flock in a bright landscape in the Forest of Fontainebleau. Panel, 21% inches by 17 inches. Sold for \$8,400.

No. 71. "Spring," by Rousseau. A delicate land scape, with a peasant woman in the foregroun Panel, 16 inches by 19 12 inches. \$6,600.

No. 72. "A Hamlet in Normandy," by Rou-Panel, 84 inches by 124 b

The Roa

pool. Canvas, 47

cold for \$8,500 to Boussod.

wwking," by Eugène Fromentin. In
horsemen in picturesque costumes are engaged in
the sport of hawking. One of these, mounted on a
superb white horse, holde a hooded falcon on his hand
and leads the others. Canvas, 23 inches by 28
inches. Sold for \$8,200 to Boussod.

No. 32. "Arabs Alarmed," by Engal
tin. At the foot of a steep him
are galloping furlant.

a steep hill four Arab horsemen ously toward a declivity over men are disappearing. Canvas, ches. Sold for \$5,140. e galloping furiously towa nich other horsemen are di la inches by 16 loches. Sold No. 33. "Arab Horsemen,"

23½ inches by 16 luches. Sold for \$5,140.

No. 33. "Arab Horsemen." by Eugène Fromegtin. An Arab horseman is halting near a hillock
covered with brankwood. Near him is another
horseman, and in the bacaground are a number of
others watering their horses. Canvas, 15½ inches
by 12½ inches. Sold for \$2,740.

No. 34. "The Arab Children," by Eugène
Fromentin. A group of Arab children are playing
on a sandy ground near the border of a wood.
Panel, 10¼ inches by 13¾ inches. Sold for \$2,780.

No. 35. "Starting for the Race at Rome," by
Jean-Louis Géricault. In a Roman scene a number
of high-mettled horses are kept in their places by
grooms and a long, strong rope. Soldiers are seen
at the rear of the horses, and a part of the crowd of
spectators is shown above in their places of observation. Canvas, 17½ inches by 23 inches. Sold for
\$1,840.

spectators is shown above in their places of observation. Canvas, 17½ inches by 23 inches. Sold for \$1,840.

No. 36. "A Lancer," by Jean-Louis Géricault. He is standing on the ground learning against his horse, which is pawing the earth. There is a horizon of fills and a sky overcast with storm clouds. Canvas, 18 inches by 17 inches. Sold for \$2,70.

No. 37. "Œdipus and the Sphinx," by J. A. Dominique Ingres. Œdipus confronts the sphinx, which has the head and breast of a young woman and the body of a lion. In one paw it holds a human skeleton, while the other is extended threateningly toward Œdipus. Canvas, 41¼ inches by 34½ inches. Sold for \$2,400. *

No. 38. "A Wedding in the Church of Delit," by Rugène Isabey. A staircase is covered by ladies and neblemen in rich attire, while below is a crowd of spectators. To the left on a rich carpet the youthful bride advances on the arm of a cavalier Panel, 48 inches by 36½ inches. Sold for \$15,020 to Sagne.

No. 39. "The Cuirassiers" (1805) by Jean Louis.

Panel, 48 inches by 36½ inches. Sold for \$15,020 to dagne.

No. 39. "The Cuirassiers," (1805,) by Jean-Louis-Ernes t Meissonier. On a vast plain stoping to the left a regiment of cuirassiers is drawn up in battle line. In the middle distance is a squadron of marching artiliery. To the left is a group of officers on horseback. Behind these are several battalions of gronadiers. On the summit of the hill in the distance is the Emperor Napoleon surrounded by his staff. Canvas, 4 feet ½ inch by 6 feet 6 inches. Sold for \$35,000 to the Duc d'Aumaie Chantilly.

No. 40. "Playing at Bowls in the Mosts of Autibes," by Meissonier. Several men are playing at bowls in the moats of a fort, whose walls are strongly illuminated by the southern sun. Panel. Sold for \$8,900, to Montagnac.

No. 41. "The Vicar's Wine," by Meissonier. A Catholic priest and a gentleman are drinking at a table on which are fruits and bottles of wine. The priest holds the stem of a glass in his right hand and calls the attention of his companion to the wine. Panel, 4½ inches by 6 inches. Sold for \$18,020, to Guyon.

No. 42. "Painter and Art Amateur," by Meissonier. The amateur regards a painting on an casel with complaisance, while the painter with valette to hand regards the amateur with an amused expression. Panel, 9 inches by 7½ inches. Sold for \$12,620, to Bagne.

No. 43. "Young Man Writing a Letter," by Meissonier.

palette in hand regards the amateur with an amused expression. Panel, 9 inches by 7½ inches. Sold for \$12,620, to Bagae.

No. 43. "Young Man Writing a Letter," by Meissonier. In an elegant study a young man is seated at a table deeply engrossed in writing a letter. Panel, 9 inches by 6¾ inches. Sold for \$13,100.

No. 44. "The Bowl Players at Versailles," by Meissonier. Several gayly dressed noblemen are playing at bowls in an alley of the garden of the castle at Versailles. Two ladies mingle with the players and others are looking on. Roses and nollyhocks are biooming on the wall and there is a flower bed to the left. Panel, 5½ inches by 7¾ inches. Sold for \$14,200, to Boussed.

No. 45. "The Three Smokers," by Meissonier. Three men are seated at a table smoking and drinking beer. They are engaged in conversation and their faces reflect their emotions. Panel, 4½ inches by 5 inches. Sold for \$8,400.

their faces reflect their emotions. Panel, 4½ inches by 5 inches. Sold for \$8,400.

No. 46. "Bowl Players at Autibes." by Meissonier. Eight bowl players are engaged in the game on the highest part of a shore in front of a wall with buttresses. To the right is a fort near the blue soa, which is kissed by the sunshine. The background is of distant hills. Panel, 4¾ inches by 7 inches. Sold for \$12,000, to Tedesco.

No. 47. "The Writer Meditating." by Meissonier, An old man sits at a table and touches his lips with his quill pen while he ponders over what he has written. Panel, 6½ inches by 4½ inches. Sold for \$1,000.

Mylion. Taken of a manuscript," by Molssonier. A young man leans/back in an armichair engrossed in a manuscript which he holds in his left hand, while he touches his lips with a quill held in his right hand. Panel, 6 inches by 4% inches. Sold for \$7500.

No. 49. "The Reader," by Melssonier. This is ables, and you a young man decely engrossed in

7 to inches by 5 to inches. Sold

,200.

"Troop of Masketeers," by Meissonier.

a grayish road winding round a hill covered

h reddish heath is a troop of musketeers on

seback moving to the right and dressed in differ-

ope, and to the right a inches by 51 inches.

\$400 to Blakesley.
No. 78. "The Setter," by Troyon. Canvas, inches by 51 inches. Sold for \$14,000 to Boussed

No. 79. "Pasturage in A meadow, with cows and by 21½ inches. \$6,300.

No. 80. "Descent of the No. 80. Descent of the Cows. Proyon 21 inches by 14 inches. Sold for S7,320 to No. 81. "Sheep in a Forest," by Troyo 18 inches by 14 inches. Sold for \$8,720

18 inches by tagnac.

No. 82. "The Poultry Yard," by Troyol.

14½ inches by 16½ inches. Sold for \$7,240.

No. 83. "A Dutch Caval," by Felix Ziem.

The following are the water colors and drawings disposed of to-day:

No. 84. "Jesus Among the Scribes," by Alexander de Camps, 14 inches by 18 inches. \$5,700.

No. 85. "Rabelais," by Eugène Delacroix, 1

ander de Cambs, 14 inches by 18 inches, 20,700.

No. 85. "Rabelais," by Eugène Delacroix, 10 inches by 7% inches. \$260.

No. 86. "Portrait of the Actor Regnier," by Delacroix. Pencil drawing, 10 5 inches by 7 inches. Sold for \$30,000 to Constant Coquelin, the French

Sold for \$30,000 to Constant Coquelly, the Procomedian.

No. 87. "Portrait of La Fontaine," by In Pencil drawing, 8½ inches by 6½ inches. \$320 No. 88. "Portrait of Poussin," by Ingres. Pdrawing, 8½ inches by 6½ inches. \$190. No. 80. "Louis XIV. Presenting the Dauph the Spanish Ambassadors," by Eugène Lominches by 25 inches. \$1,020.

No. 90. "The Meet," Lomi, 11½ inches by 190. ting the Dauphin to by Eugène Lomi, 17 Lomi, 1112 inches by

No. 90. "The Meet," Lomi, 11½ inches by 16 inches. \$880.

No. 91. "Reception Day at Versailles," by Lomi, 16½ inches by 12 inches. \$640.

No. 92. "The Serenade," by Louis Leloir, 40½ by 17½, \$3,240.

No. 93. "The Chess Players," a sepia by Meissonier, 8½ by 6¾ inches. Sold for \$4,500, to Marthori

No. 93. "The Chess Flayers," a sepin by mesonier, 34 by 63 inches. Sold for \$4,500, Marinoni.

No. 94. "A Bully," by Meissonier. A sepin 1 inches by 83 inches. \$1,450.

No. 95. "A Trumpeter on Horseback," by Mesonier. A China ink drawing, 133 by 103. \$1,30.

No. 95. "A Gentleman of the Time of Lo XIV." by Meissonier. Drawing in China ink inches by 54 inches. \$1,240.

No. 97. "A Gentleman Curling his Mustach by Meissonier. A sepin, 112 inches by 74 inches 52,020.

by Meissonia. A seps., "Seps., "Seps., "Seps., "Portrait of Corneille," by Meisson Crayon, 94 inches by 6% inches. \$200.

No. 99. "Portrait of a Man," by Meissonier Drawing in blue-black, 10% inches by 7% inches

No. 100, "Peasant Watering Two C Francois Millet. Pastel, 28 inches ro Cows," nes by 37 \$5,200.

o. 101. "The Shepherd Girl," by Millet 14 inches by 184 inches. \$5,040.

LAST OF THREE ART DAYS SECRETAN'S BRONZES WHAT

AND MARBLES BROUGHT.

DETAILS OF THE SALE NOT HERETOFORE GIVEN - NO MORE SUCH LOOKED FOR-THE FAMILY OF MILLET.

PARIS, July 8 .- The cable wire has given you full details of the first two days of the Secrétan sale, where art stood erect and triumphant in the face of coin. The sale shows again that to buy pictures-that is, pictures of merit-is a better investment than to dabble in wild speculation. printer's ink still illustrates the theme here and the details of the last day's sale of bibelots, which the cable has not covered except in five lines. The official list in order runs as follows, to which I add names of purchasers, when the so-called secret professionnel does not limit observation or innocent inquiry:

A white marble statue by de Kock, representing Capid standing, with light drapery around the body, leaning against a tree trunk, in the right hand a mask. Date, 1715. It was sold for 3,900f. Its height is 33 inches.

Two groups of children riding upon dolphins, attributed to Vincenzi Danu, an artist of the sixteenth century, brought 11,100f. Height 26 inches.

A vase formed of a woman dressed in the costume of the sixteenth century, bliding a bird

attributed to Vincenzi Danti, an artist of the sixteenth century, brought 11,100f. Height 26 inches.

A vase formed of a woman dressed in the costume of the sixteenth century, holding a bird in the right hand and a flower in the left, the dress and colfurer grided, belonging to the German school or the sixteenth century, height 9 inches, sold for 805f.

A white marble bust of a supposed English magistrate, wearing a mantle and collarette of the eighteenth century, 28 inches in height without the pedestal, a very fine work, but without the pedestal, a very fine work, but without historical interest, went very cheap at 4,100f.

Two busts of the Flemish school with for garments went for 1,100f.

An example of the Fontainebleau school, sixteenth century, Amphitrits standing upon a shell with two Capids presenting arrows, 2 meters in height, sold for 6,400f.

Four white marble Venuses of the French school, with cupids, flowers, &c., height 25 inches, sold for 8,400f. to a German dealer.

An Italian fifteenth century bas-relief went for 515f.

Another Italian bas-relief representing war scenes went for 1,150f.

A white marble seventeeath century Italian consols, supports 1½ meters high went for 700f.

A white marble mantel, modern work, over 2 meters high, 4,300f.

A group by Falconet, with a bust of Catherine the Great, was bought by Mme. Edward André, the banker's wife, formerly Nelly Jacquemart, the portrait painter. She gave 20,000f. for 1t. It is over a meter high.

"Eve Tempted by the Serpent," a statue of Falguiere, signed 1880, 2 meters high, sold for 1760—one a Bacchus, a boy carrying grapes in

Falguière, signed 1880, 2 meters high, sold for 12.000f.

Two charming statuettes of Gauthier, of 1760—one a Bacchus, a boy carrying grapes in his raised shirt, and the other a young girl carrying off eggs and wheat care—only 17 inches high, brought 20,600f.

A statue of Apollo of Girardon weat for 3,800f.

A white marble Diana. attributed to Jean Goujon, 5½ luches in height, a very fine work, went dirt cheap at 340f.

Two nude figures of Feysalle, dancing, went for 5,800f.

Feysalle, dancing, went

marble group of Puget, 2 inches in height over, 1,590f.

and over, 1,500f.

A marble but of the Sculpter Pajou, signed Roland, 1800, went to 4,000f.

A bust of Baint Madeleine, airthuted to Canova, went for 805f.

A terre cutte bas-relief, framed in a gift frame, signed Clodion, was hought for S,100f. by Allex, the famous store and garden iron chair manu-

Another Clodion terre cuite bas-relief representing the triumph of Bacchus, nineteen figures, brought 6,000f.

A terre cuite group of Clodion, Cupids and flowers, with a stand of black wood with Louis XVI. ornaments in gilt, fetched 11,000f.

A Clodion terre cuite, three nymphs dancing, 2500f.

A woman, statuette, signed Pierre-Michel Clodion, not quite half a yard in height, went for 4,700L

A wors attributed to Clodion, a bacchante, rent for 3,800f.

Two very beautiful vases of terre cuite of the signteenth century Italian school went for 1,900f.

A small terre cuite statue of a bacchante, gued Marin, with a very pretty head and raceful figure, 3,000f.

Another by the same artist, 3,800f.

A very large and beautiful white ivory plate fruit, fish, game, and shells. In the centre a challon of charity, was bought by Christine ilsson—Countess de Vallejo-Miranda—for 650f.

1,650f.

A large ivory vidrecome, or drinking glass, showing different people making their tolict, silver handle and support, and the work very beautiful, brought 1,720f.

A rant relief in ivory, giving Bacchus and Arladne, 2,050f.

German

sale was certainly a manifestation, a symptom of the period. To crewd into a small, suffocating hall, on a July day, not a vulgar throng, but all the picture-interested, art aristocracy, dealers from everywhere. throng, but all the picture-interested, are throng, but all the picture-interested, are aristocracy, dealers from everywhere, critics from nowhere, and all the blue blood of the land, and there to keep them long hours, wretched from lack of pure air, and howling with excitement, is a remarkable spectacle and one never to be forgotten. A reunion of Parisians is always enervating. They are nervous, vibrating, and uneasy, eccentric to a degree of madness, and emotional to illness. If it were all art enthusiasm it would be well; or even were it the veau dor consecration of the nineteenth century, as applied to any and everyfining—successful. The artist has very little to do with it, and the glorious tays of Benvenuto Cellini—when the Poperal asset at once from emotion art enthusiasm were it the vecu a mineteenth century, as a line arything—successful. The the carything—successful cellini—when released at a sent i everyfhing—successful. The artist has very little to do with it, and the glorious days of Benvenuto Cellini—when the Pope ordered him to be released at once from prison, where he had been sent for killing some vile bourgeois—are over. Cellini said that if an artist had to be treated like and some vile bourgeois—are over. Ce ordinary mortal it was not worth while being a genius, and the Pope agreed with

Even Millet had to submit to the common law, but his family are not as poor as they have been represented. His children are all well settled in life, and the widow has a settled in life, and the widow has law, but his family are not as poor as they have been represented. His children are all well settled in life, and the widow has an income of about three thousand dollars a year, I am told. Nevertheless, the "Angelus" is not at the Champ de Mars, as was first concluded, but at the Petit Gallery, where visitors are invited to subscribe—not less than a frane, and as much more as they may please—for the benefit of the Millet family and the families of the victims of the late St. Etienne accident. There is one striking reflection in the career of Millet. He could and did paint what he liked. How many artists can do that now? The most fortunate must pot boil in order to be able to satisfy the craving and necessity of their own secret ambition and hope.

Another philosephical reflection strikes me. There are only two nations in the world who respect and sustain their own artists. One is England above all others, and the other is rich little Holland. Perhaps Americans might take this hint, and if they ever mean to have a national school they must. May a word to the wise, rich and poor, be sufficient. Give a square inch of the Stars and Stripes to the development of the Stars and Stripes to the development

and the other is rich little Holland. Perhaps Americans might take this hint, and if they ever mean to have a national school they must. May a word to the wise, rich and poor, be sufficient. Give a square inch of the Stars and Stripes to the development and liberal patronage of home talent. If it has been cultivated abroad, so much the better for general tuition; if it has sprung into life on native soil, so much the better for our children's sense of beauty.

To return to the "Angelus." The detail you may not know is that 1,800f. was really paid for it to Millet by M. Albert Feydeau. The owner soon tired of it, and, notwithstanding the rising popularity of the artist, he sold it to M. Pierre Blanc, the father-in-law of Alfred Stevens, the painter. I think that M. Blanc was a Brussels dealer, or at least interested in the picture house of M. Arthur Stevens. In any case the "Angelus" soon fell into the hands of the latter, who sold it for 5,000f. to M. Van Praet exchanged the "Angelus" for the "Bergere," and the former went subsequently to M. Gavet, and then to M. Papelin, and anally to the dealer Durand Ruel. 3 Avenue Hoche, and 130,000 for the "Angelus," and 160,000

was made at 3 Avenne Hoche, and 130,00 was asked for the "Angelus," and 160,00 given by Messrs. Defver and Sécretau, w drew lots as to its possession.

There wight be a vast deal more seasont Millet: but since a bright lit American girl of seven Summers told all his history, and much more than 1 et knew—gathering her information from the St. Nicholas—I begin to dread the chest bell, and think that pen prudence might wise newspaper precaution.

L. B.

soon as a real examination of it was under-

ART NOTES.

When it was decided to cleanse the "Ronde and it was decided to cleanse the "Ronde dat" of Rembrandt at Amsterdam, the dat pursued have been described as follows Hopmann, the restorer at the museum; years this Rembrandt has been covered by k coating of varnish, in which time has a various molecular changes. The varnish become solled and cracked, rough and is in every part. This roughness and lack neparency had grown so great in late years it was impossible to see even the great of the picture; so much so that many as thought that it was necessary to have pped of its varnish. But that was not abily necessary. It was enough to make the sh transparent down to the layer of pigs. That operation I performed in this way, is roughest places where the varnish had intrued almost to powder by time, I made the direct even by rubbing it with lingers. Then I rubbed with my finds the whole of the picture until it became is soft, when I covered the surface with a copal varnish. Placing the picture the ground face upward, I inverter it a box made exactly to fit. The most teloth, which I completely saturated pure alconol in such a way that not a drop fell on the picture. It remained that the vapors of alcohol for twenty tes. At the instant I raised the box the hing showed up more beautiful than anyof the present generation has ever been parent down to the layer of colors. Everycan be seen distinctly now; a lot of fine cos in the varnish have entirely disapd; all parts of the picture are clearer, and even in the picture was a constituted to see it. The varnish has become parent down to the layer of colors. Everycan be seen distinctly now; a lot of fine cos in the varnish have entirely disapd; six weeks ago the 'Ronde de Nuit' the effect of clear sunlight obsured by an of the picture owes its warm and harders appearance is so imposing that nowill demand the removal of that varnish ich the picture owes its warm and harders the picture of clear sunlight obsured by an of the background are now visible, and the of plumes left his property in trust for the use of the backgroun Nutt' of Rembrandt at Amsterdam, methods pursued have been described as follows

The late Joseph Donath Koecker of Philadelphia has left his property in trust for the use of the local chapter of the American Institute of chitects. Its value is about \$30,000.

the equestrian Jeanne d'Arc, by the sculptor, Paul Dubois, shows a slender maiden on a briskal Dubols, shows a slender malden on a briskpping horse. She wears a close-fitting helt, culrass, chain under armor, culssard for
taighs, and iron shoes and leg covers. She
ke up as if she saw a vision in the sky, and
de up a large sword, her right clow being
that as the brandishes the sword to right and
the up a large sword, her right clow being
that as the brandishes the sword to right and
the up a large sword, her right clow being
that as the brandishes the sword to right and
the up a large sword, her right clow being
that as the brandishes the sword must
fell as till breeze were blowing. The uplifted
to bearing the heavy, straight sword must
clot is full of the modeling and good points,
that subristy of treatment and simplicity in
pression. Much less sober in accessories but
more restfulls the leanne d'Are by Frémiet,
help proposes to substitute for that standing
the Place des Pyramides. The standard she
de with right hand high on the staff, the
way of laureis that sionds upright from the
ke of her head, the deating ends of her scarf,
commental traits that enliven this statue
mout being strictly needed to express the
tracter and career of the Maid or Orieans.
It there is no sense of being wearied in Fretracter and career of the Maid or Orieans
to there is no sense of being wearied in Fretracter and career of the Maid or Orieans
the look at the sum of time he has made cerstrained to be the continuous of the picturesque,
cas the cold, the sculptor merely festiving to
self-united a large copy for the well-known
the But at the sum of time he has made cerscales a little older and sterner and has
the look of a child going to battle without
rol consequences, which is one of the charms
he cid statue. It may be permitted to questwenty the sum of the picture of the
contraction of the charms
he cid statue. It may be permitted to quesstapping horse. She wears a close-fitting hel-

JOHN J. O'BRIEN'S FOES.

The special committee appointed by the Republican County Committee to reorganize the Eighth Assembly District Republicans so as to deprive John J. O'Brien of power has decided that it can re-enroll in twelve hours all the persons qualified for membership in the Republican association. It has finally procured the right to sit in Goiden Rule Hall, 125 and 127 Rivington-street. It will hold three sessions there, the first two from 7 to 10 o'clock on the evenings of Monday and Tuesday, Aug. 5 and 6, and the third from 4 to 10 o'clock P. M. on Wednesday, Au . 7.

The O'Brienites will all be on hand to re-enroll, and they say they hope the committee will endeavor to follow the rule after which the meeting place is named. If it does not,

will endeavor to follow the rule after which the meeting place is named. If it does not, they hint that they will strive to recall the rule to recognition. Trouble will probably grow out of the fact that Messra. John R. Nagent, Henry C. Batty, and John Collins, who are a majority of the committee, will insist on reading the rule as "Do unto others as others have done unto you." The O'Brien crowd have done many things unpleasant to them.

An indication of the purposes of the Republicans who wish to wrest power from John J. O'Brien is found in the work attributed to Samuel Roberts, an inspector in the Custom House and a devoted follower or Police Justice Samuel Roberts, an inspector in the Custom House and a devoted follower or Police Justice Jacob M. Patterson. This man is charged with going to Eighth District Republicans—friends of O'Brien—who have precured places in the Federal service, and of having advised them that not only had they better re-enroll, but that it would also be well for them to vote at the coming primary for the anti-O'Brien ticket. The O'Brienites are angry at Roberts. In their anger they have been converted to some sort of a regard for the civil service law. They talk of Roberts as acting in flagrant violation of the rule against perniclous political partisauship, and intimate that they will make him wish he had been less active in it. They also say that Inspector Roberts has gone through the Eighth Assembly District initing to Republican saleon keepers that when they get into the clutches of the police for breaking the excise law a friend at court is a good stick to lean upon, and that they are more likely to have such a support if opposed to O'Brien than if his followers. There are three Republican Folice Justices and all of them are opposed to John J. O'Brien and his works. As O'Brien's works are very largely Tammany advantages, the five Your John J. WEATHER, and they be a well, said one of his corerie last night, "for the saloon keepers to stick to him." Anyhow, things are lively in the

THE WEATHER.

Washington, July 26-8 P. M.-For Maine, New-Hampshire, and Vermont, showers, preceded by fair, no decided change in temperature, variable winds, becoming easterly.

For Massachusetts, Rhode Island, and Con necticut, fair, followed by rain Saturday night, the threatening weather and rainfall continu-

the threatening weather and rainfall continuing Sunday, no decided change in temperature, variable winds, becoming easterly.

For Eastern new Fork, Eastern Pennsylvania, New-Jersey, and Delaware, rain, preceded by fair in northern portions of Eastern New Fork, no decided change in temperature, except warmer in northern pertion of Eastern New Fork, easterly winds.

For the District of Columbia, Maryland, and Virginia, rain, continued low temperature, for lowed Sunday by warmer easterly winds.

For West-Firginia, Western Pennsylvania, and Pestern New-York, rain, continuing on Sunday in Western Pennsylvania and Western Pennsylvania and Western New-York, no decided change in temperature, except slightly warmer in West Virginia, variable winds, southeasterly on the lakes.

The following shows the changes in the temperature for the past twenty-four hours, in comparison with the corresponding date of last year, as indicated by the thermometer at Hud-nut's pharmacy, 218 Broadway:

188	0 1000		2020	
			1888.	1889.
3 A. M70	080	3:30 P.	M910	80 a
6 A. M 68		6 P. M.	830	750
9 A. M76		9 P. M.	800	7110
12 M81				679
Average tempe	rature yest	erday		-71040
Average tempe	rature for a	ame time	last year	780

WEDDING IN PATERSON.

PATERSON, N. J., July 26. - A very quiet but none the less charming wedding occurred last evening at the residence of Mrs. Henry C. Doremus in Water-street, this city, when her daughter, Miss Salome Williams, was married to Mr. William Nelson of this city. The bridal couple stood beneath a floral bell in a bay win-The bride was attired in white surah silk with long train, the skirt looped up on one side, with long heavy tassels hanging at the other. The corsage was V snaped, filled in with crene

wood carving, two peasants, 10 inches alka, 700f.

Mars and Venus in alabaster, 700f.

A red porphyry bust of a man, life size, supposed to be a Roman Senator, 220f.

Two large porphyry vases with lids, height 26 inches, 10,000f. A bronze female bust of the Italian sixteenth

century, 480f.

A bronze bust of the period of Cardinal Richelieu. With the ermine mantle and Order of the Saint Esprit, 6,000f.

Two statuettes of Mars and Venus, 2,280f. A warrior of the Italian school, 1,200f.

"David Killing Goliah," 1,300r.

A brouze equestrian statue of Theodore

Trivala, 1.780f.

A bronze bust by Nicola Pisano, 1,700f.; bought by dealer Blakesley, bidding against Allez. An Italian bronze doorknocker, very hand-

some, large, and heavy, 1,520f., to Allez.

A bronze statuette of Bacchus, 1,050f.

Statuette of a man, 820f.

A bronze mortar, 640f. The same thing, but especially beautiful in

carved work, 2,200f. A small group of the sixteenth century French

school, representing Hercules fighting a lion. since made into a clock, 1,420f. A large and fine bronze group of the Louis

XIV. time, a scene from Didou's history, highly

ornamented, 8,100f.

Two companion groups-one Orithye and Boree, the other Proscrpine and Pluton, period Louis XIV., 10,500f.

Of the same period, a Hercules when a child.

5,900f. An Apollo, 1,700f.

A statuette of a man, 1,120f.

A bronze group, French school, eighteenth pentury, 1,450f.

A Hercules overcoming the Centaur, same period, 1.350f.

The same group in different attitudes, 3,900f. A bas-relief signed Vianen, 1604, 320f. Two statuettes of Cupid, time of Louis XVL,

1,000f.

A group by Canova in bronze, a masterpiece, sold for a mere song, 1,700f. A silver medallion, sixteenth century, 580f.,

and a companion plece, 580r. A cup of silver, "Suzanne Surprised at the Bath." 3201.

A silver cup, 450f. A small repoussé silver round cup, gilded inside, dated 1584, German work,

century, 2,350f.

A large and handsome plateau in repoussé and ciselé silver, with handles, the centre subject a sacrifice to Diana, was bought by Mr. Blakesley for 3,600f.
A silver statuette of an angel holding a palm

in one hand and a trumpet in the other, 680f.

A vermell chalice, German, sixteenth century

work, 1,060f.

Here began the stained-glass windows. The first one, over two meters high, representing Francis I. praying, went for 468I. A square vitrail brought 300f.

Christ, surrounded by saints, 1,550f.

A beautiful Urbino vase, 1,300f.
A damaged Urbino vase, 300f.
Sevres vases half a yard bigh, old Sèvres
pate tendre, blue relief leaves, medallions of leaves, medallions of Cupids, and a cover, 20,100f.

beautiful old Sevres vase of light green, with four medallions in the Boucher style, was

given away at 19,000f.

Two small Sevres vases, bleu de Roi, with medallions of birds and foliage, 4,400f.

Two similar vases, 6,100f. Christine Nilsson bought a large oval vase of blue and gold for 5,600f.

A dinner and dessert service of old Sevres, with bouquets of flowers, 137 pieces in all, in-cluding 47 soup plates and only 58 dinner oluding plates, 8,000f.

A tête-à-tête set, blue and gold, with flowers, 3,9001,

Some old china flower jars brought 10,000f.
Some china vases brought 5,300f.
A Louis XVI. clock brought 750f.
An old Saxe porcelain group, "Triumph of
Pholio," 7,500f.
A huge bronze clock, Louis XVI., was cheap 4,700f.

Two large bronze eighteenth century candelabra, coming from the collection of Duchess of Montebetto, 27,000f.

Two vases of gilded bronze, 20,000f. Nilsson bought also a parior Louis XVI. set of carved gilt with autique brocage, a sofa, and four chairs, 7,500f.

M. Sedelmeyer bought a large gilt bed with cream and rose brocade for 8,050f. Some chairs and tables of the Louis XIV. and XVL periods went cheap, considering their original cost.

The sale closed with the famous tapestry, ive Gobelins of the Regency, representing Five dancing scenes, animals, and flowers, with perborders, were foot bought by Errazm 85,000f.

This celebrated Sécretan sale is remarkable because it really ends the private gal-lery collections of Paris. Hundreds of amateurs have precious paintings, but they are few in number, if choice in selection, and will probably never see public sales. They belong to the famille. The Secretan The tuile vell was caught up at either shoulder

with exquisite pearl ornaments worn by the bride's grandmother more than half a century ago, and similar ornaments were worn at the

neck and corsage.

Miss Helen Graubert of New-York City and Miss Lottle Adams of this city were bridesmaids, each carrying a basket of lovely flowers. The ushers were Messrs, John Ackerman and George Ackerman of Passale. The ceremony was performed by the Rev. Dr. T. A. Nelson of Brooklyn, a cousin of the groom, assisted by the Rev. F. E. Miller and the Rev. Dr. David Magie of Paterson. Among the guests were the Hon. John Hopper and wife, Mr. Robert L Hopper and daughter, Major S. V. S. Muzzy and wife, Dr. W. B. Johnson and wife, and other representatives of leading families of Paterson. and Mr. James Buckley, General Eastern Passenger Agent of the New-York, Lake Erie and Western Railroad, and Mr. Charles G. Buckley of New-York. The bridal couple started on a trip to Watkins Glen, Niagara Fails, and Saratoga.

BARNUM'S TRIP TO LONDON.

Barnum & Balley's agent, George O. Starr, signed a contract yesterday with the Anchor Line Steamship Company for the transfer of the Barnum & Balley show to England next Fall. By this contract the people connected with the show are to sail on the City of Rome Oct. 16 and the show is to be shipped on the Furnessia Oct. 19. The latter is to go directly to London and the former to Liverpool. Barnum himself is to go, and he will take his entire show as exhibited here. Other attractions of an American character are to be added, and

Barnum & Bailey's agents are now engaged in scouring the United States for features with

which to entertain the British.

The show will be exhibited in the Olympis, London, and will not be shown outside of the British capital. The opening will be on or about Nov. 10 and excursion trains will be run from all parts of the United Kingdom during the time of exhibition. It is expected that the show will be brought back to America about April 1, after which it will be exhibited in the new Madison-Square Garden, as it is expected that the new structure will be completed by that time.

THE AUGUST "FORUM."

The Forum, as is its habit, does not disappoint the reader; its articles will all bear reading and repay the time spent in doing so. John G. Carlisle replies with candor and force to Senator Morrill's recent reseate paper on the future of the Republican Party, and Edward Atkinson discusses the problem of poverty in an optimistic way; the poor are becoming better off. he says, and the rich are getting smaller re-turns in preportion to capital. Bishop Coxe, discussing "Government by Allens," concludes that the time has come to govern America by taken place by which altenism has entered "like a Trojan horse drawn over broken walls by our own infatuated hands and already is threatening our inheritance with Fuil Ilium for our premature and ignoble epitaph." A paper on "The Extinction of Leisure," by Aifred H. Peters, is a thoughtful and wholesome contribution.

BAD STORMS IN MINNESOTA.

MORRISTOWN, Minn., July 26.-One of the worst storms ever experienced here came up about 4 o'clock yesterday afternoon. Clouds moved in every direction resembling cyclonic clouds. Hailstones as large as eggs fell, accompanied by a heavy wind and rain storm. Two large barns were demolished and other buildings were unroofed.

At Anoka the most terrific thunder and rain storm for years passed over the city. wooden buildings were washed into the river. Much damage is reported by the wind, which appeared to be in the form of a cyclone.

At New-Prague, Minn., a tornado 200 feet wide passed haif a mile west of the place. One white passed that a fine west of the place. One nonse was dashed to pieces, five railroad ears, wheat laden, were thrown twenty feet from the track, and crops in the path of the storm were utterly demohabed. No lives were lost.

THREATENED BY BALD KNOBBERS.

FORSYTHE, Mo., July 26 .- When Justice of the Peace Johns entered his office in the county building here this morning he found his books and papers had been removed and thrown into the muddy street. On his desk he found this notice, written in pencil on a piece of paper:

If you don't leave the county in ten days you ill be lynched.

BALD KNOBBERS. will be lynched.

Mr. Johns has been an active anti-Bald Knobber.

Royal Canadian Academy

····ARTS····

Toronto, January, 1889.

Dear Sir,

beg to inform you that the Annual Exhibition of the CANADIAN ACADEMY OF ARTS of Paintings, Prawings, Sculptures, Architectural Designs, and Designs in Stained Glass will be opened on the perma week Manh next, in the National Gallery, Ottawa, and closed on the 30 manh

All work must be delivered unpacked at the Gallery not later than Thursday, 28th February.

Arrangements have been made on behalf of Exhibitors with T. Wilson & Co., 123 Sparks Street, Ottawa, who will undertake to receive all works, deliver them unpacked at the Gallery, repack and return them to Exhibitors.

Artists are, of course, at liberty to consign their Works to other agents, should they so desire.

The Academy will pay freight on Members' works; all others must be delivered free of charge.

All Works at risk of owners; but an insurance during the period of Exhibition will be effected by the Academy.

Appended hereto is a printed form which intending Exhibitors will please fill up, giving full title of Picture, with price.

The title of Picture should be placed on back of each frame, with name and address of Artist.

Kindly return Form as soon as possible to this address:

JAMES SMITH, secretary.

31 Adelaide Street East, Toronto.

Royal Canadian Academy of Arts

NATIONAL GALLERY, OTTAWA

· · GENTH · ANNUAL · EXHIBITION · ·

TO THE SECRETARY :

Please receive for Exhibition, subject to the conditions of your Circular:

N.	PRICE.	
No.	DESCRIPTION OR TITLE OF WORK SENT.	
4		
	Artist's Signature	
	Address	



"While there's Life there's Hope."

VOL. XIV. OCTOBER 17, 1889. No. 355.

28 WEST TWENTY-THIRD STREET, NEW YORK.

Published every Thursday, \$5.00 a year in advance, postage free. Single copies, to cents. Back numbers can be had by applying to this office. Vol. I., bound, \$30.00; Vol. II., bound, \$10.00; Vols. III., IV., V., VI., VIII., VIII., X., XI., and XII., bound, or in flat numbers, at regular rates. Rejected contributions will be destroyed unless accompanied by a stamped and directed envelope. Subscribers wishing address changed will greatly facilitate matters by sending old address as well as new.

SEVERAL months ago a lumber dealer in Elmira, had a dispute with a workman, which became so warm that he struck the man on the head with a strip of board which he held in his hand. To his horror his adversary dropped in his tracks and died then and there. Examination showed that his skull was abnormally thin so that a blow which would have done another man no serious injury had finished

A FORTNIGHT ago the Brooklyn Eagle printed a story about one of its young fellow-townsmen who got married in the absence of his parents and without their knowledge. He was a youth of good character and had married a respectable girl with the consent of her friends. There was nothing scandalous about the story and nothing that would naturally be expected to hurt the young man very much if it got into print. Nevertheless, when he saw the Eagle's article he went to his office and blew out his brains, leaving a disconsolate widow, and lamenting friends, and leaving the Eagle in a very uncomfortable state of remorse.

THE Elmira man had possibly acquired a habit of banging his employees when his temper was stirred. The Brooklyn Eagle, like a great many other newspapers, had undoubtedly formed the habit of printing any likely bit of personal gossip that it could gather, with less regard to the feelings of the people involved than to the taste of the general public.

Both are mighty bad habits, and persons or journals who indulge in them are liable to be brought up with a round turn of disagreeable experience.

N commenting on the case in which it had had a hand the Brooklyn Eagle said:

The Eagle profoundly regrets the event, and freely admits that too much care and discrimination cannot be employed in the treatment of news of that kind in which the account of yesterday may be classed. Nevertheless, whatever criticism may be incurred applies to the question of publishing such news at all rather than to the substance or style of this particular case.

Which is all very well, and is worth saying, but LIFE would like to have seen its neighbor add that for one Brooklyn paper at least this tragedy had settled the question whether "such news" is fit to publish.

The unwarranted invasion of private life by American newspapers is one of the shrieking evils of the day. Hundreds of them, some of the very biggest and richest, make a regular business of prying into private concerns of private people, to enable them to afford their readers a constant supply of tattle and gossip.

'HE ghoulish "enterprise" of the jackal World, in Dr. Brown's case, is of such recent occurrence that it will be recalled. For that shameful crime there was no redress any more than there is for this unlucky bit of impertinence of the Eagle.

There ought to be some redress. The Elmira man who broke the workman's skull, was at least put under arrest to await the verdict of the coroner's jury, but no officer of justice has troubled the World, nor will any one try to arrest the Eagle. It is a pity.

WITHOUT wishing the editor of the Eagle any personal harm, or considering him morally guilty of young Van de Linde's death, LIFE could see him languish in jail with a right good will, until the culpability of his journal had been determined by a jury or a court. When accidents like Van de Linde's case happen, some one besides the victim ought to get hurt. It is a mighty lame excuse for smashing in a man's skull to say that you supposed it was thicker, and it is a lame excuse for driving a sensitive man to self-destruction to say that he should have had a tougher hide and a better-regulated mind.

HE French, always on the front line of progress, have added a new crime to their list. It is "homicide by imprudence," and is defined as causing the death of another by any foolish act not criminal in itself. If we had such a crime on our list, the valued Eagle would stand a chance of learning what was the penalty for it. But Americans are slow in such matters, and in the absence of a punishment that really fits its fault, there is nothing for it but to invite the Eagle to take a seat in the pillory along with the New York World. Disgrace in such company ought to be punishment enough for a paper that really seems to have been unlucky rather than recklessly brutal.



AT PARIS.

American Painter (with realistic tendencies): My friends think the composition a trifle formal, and suggest my dropping one or two of my figures under water.

American Visitor (earnestly): Oh, Do, Mr. Hardfox! Put them all under! It will improve the picture immensely.

LOST: A GOLDEN OPPORTUNITY.

SHE (archly): Whom should you call the prettiest girl in this room?

HE (looking about him): H'm. Well, to tell the truth, there isn't a pretty girl in the place.

MRS. H., mistaking a mirror for a door and suddenly starting back.

MR. H. (laughing): Why didn't you go through, my dear?

MRS. H.: Upon reflection, I thought I would better not.

A LETTER OF CONDOLENCE. - O!

IN 4089.

"The potage," cried the smart boy who reads Nineteenth Century jest books.

FOOTPAD: Any luck, Bill?

MURDERER: Yep; all bad. Used up four dollars worth of chloroform drugging a fellow who'd only forty cents and a busted Waterbury.

"How far is it to the nearest saloon?"
"Three miles straight away—round trip, ten, more or less."

'In the case of the Alexander," Mr. Pell remarked, "we not only cleaned it, but took the picture right off the old torn canvas on which it was painted, and put it on new canvas."

"What? Peeled the color right off?"

"Yes, right off. In this poultry picture the color is not thick enough for that. In fact, it is very seldom done."

The Montreal Art Gallery, it is hoped, will be the scene of a particularly interesting exhibition, a loan collection of works by famous British artists, such as Sir Frederick Leighton, Sir John Millais, Holman Hunt, Alma Tadema, and Burne Jones. Mr. MacGillicuddy, secretary of the Association, is now in London on this business, and among others he will no doubt get help from the Marquis of Lorne and the Princess Louise.

Two pictures bought in the late Secretan sale have come to Montreal. One was for Senator Diummond.—"The Return of the Flock," a Pauligny," measuring 41½ by 74½ inches, and costing \$8,500. The other went to Mr. Duncan McIntyre-for \$11,200. It is a large Corob, entitled "Morning." Mr. W. Scott (who was at this sale) attended other large sales in Paris, and brought home with him a number of "pointings by Jacques, Corot, Ribot, Diez and others of very unusual value and some of which he acquired with great misgivings as to the risk,—but on their arrival in Montreal they were so rapidly bought up by our great financiers that Mr. Scott left this morning for Paris to obtain others of similarly high quality.

gazette ART IN ST. JOHN 2/8/89 5 The "Short Line" to the sea of the Canadian Pacific railway has brought Montreal so near to St. John that we are naturally interested much more than before in the institutions of that city. Visitors to St. John ought not to miss the Owens Art Institution, where they may learn what our sister province on the sea is doing in the way of art.

Mr. Owens, the founder of the institution, was a wealthy shipbuilder of St. John, who died in 1867. He was, in his life time, a Methodist, and, being a successful and energetic as well as wealthy man, was for a long time a leading member of that body. In process of time, however, he, like many other successful men, projected into the sphere of theology the same masterful spirit which made him a good shipbuilder, and, having been unable to convert the Methodist conference to his views, he built a church for himself; pretty much as he would have started an opposition line of packet ships. This church he endowed by his will, and he sought, by various limitations and stipulations in the will, to inflict his peculiar theological crochets upon succeeding generations. It seems very hard for successful men to give up trying to live after they are

But St. John had already almost as many churches per head as Montreal, and the St. John people felt the want of many other things, a dry-dock for instance, more than of another religion; therefore they would not go to the Owens church. building and a clergyman cannot alone make a church, under any existing theory, and so, in 1882, the services came to a stop; we are sure to Mr. Owens' great satisfaction, if he be anywhere conscious of the fact. Fortunately he had provided in his will that the residue of his estate should be applied to the founding of an art school, and his surviving executor, Mr. Robert Reed, with the trustees of the church, applied to the Legislature and got an act to change the trust into a fund for the foundation of a school of art. The upper part of the church was then floored over, skylights were made in the rcof, the windows were closed up and the walls tinted, and a capital gallery was the result. Thus it came about that the St. John Art gallery has a steeple, and, thanks to the good common sense of his executors, Mr. Owens has become a real benefactor to the city.

It was only in 1884 that the requisite legislation was obtained, and the results apparent in this institution are surprising. his is chiefly due to the unaided exertions of the president, Mr obert Reid. The .. Hammond, is an principal of the school by a picture exartist who is known

hibited at our last exhibition. His works have had the distinction of being exhibited in the Paris salon and the Royal academy at London. Under his care the school has increased from 20 in 1885 to 110 pupils in 1888, and it is doing an excellent work among the young people of St. John who are becoming deeply interested in art subjects. The gallery is furnished with casts from the antique, and in the collection of fac-simile reproductions of sketches from the old masters there is abundance of material for a solid foundation in the principles of drawing. The careful study of these sketches is most helpful to students in teaching them the methods of those great masters whose finished work is never seen here, and when seen in the great galleries of Europe is apt to fill the student with

This leads us to call attention to a peculiarity in this gallery which renders it in some respects more helpful to a student than our own. It is the fact that the managers have expended their funds upon a very characteristic and wide selection of original studies in black and white and in water color by the great London masters. These are invaluable as giving a key to the greater works of the artists represented. Thus, of the English school, the gallery has original works by Morland, Sir John Gilbert, Collins, W. H. Hunt, Copley Fielding, Mulready, Harding, Stanfield, Nash, Constable, Landseer, Pyne, Herring, Sir Joshua Reynolds, Cattermole, Etty, West, Ccoper, Lewis, Elizabeth Thompson and others. In the collection of the president (Mr. Reed), also upon the walls, are spe cimens of Richardson, Pugin, Millais, David Cox, Sir A. Calcott, Prout, Creswick, Maclise, Corbould, Absalou and Fredk. Taylor. These cover the greatest names in English art. Some of them are slight sketches and some are finished works, but the important point is that the student can study the work of the English achool by specimens from the haud of each master. There are works also from the hands of Gaspar and Nicholas Poussin, Carlo Dolce, Sir Peter Lely and Rembrandt and, among the moderns, from Horace Vernet, Claude Vernet, Bouvier, and Jean Francois Millet. Canadian art is represented in examples by L. R. O'Brien, Bell Smith and Blair Bruce.

It will be seen at once that the pupils of this institution have great advantages in this very wide selection for study, and that is the characteristic part of the gallery. The collection of oil paintings is not large. There was no nucleus to commenc; with, but there are sixty-two works in oil, many of Wyatt which are of great merit. Eaton is represented by two examples, but the most are from the easels of French and Italian rainters. The influence of the prevailing modern French school of art is visible here, as everywhere else, where collections are being made at the present time.

The Owens Art Institution is most creditable to the city of St. John, and especially to the president and trustees who have inaugurated it and are carrying it on with so much success. In a practical community like that of St. John there is a good deal of up-hill work to be done before the general public arrive at a proper appreciation of the importance of the fine arts. The history of our own Art association shows that; but the Owens school is working on the right lines, and in the end its value will receive general recognition.

The Cyclorama in Court.

Judge de Lorimier heard evidence and argument to-day on the petition of Mr. G. H. Patterson, one of the partners in the Montreal Cyclorama Company, now in liquidation, to have the assets of the company sold, as this was the best time to do so. Mr. Mayor, on behalf of Messrs. Green and Knubel, opposed the application on the ground that *Patterson had received the \$5000 to which he was entitled while they had \$20,000 coming to them yet. Mr. Greenshields claimed that they must share the assets as the partnership could not be allowed to run now that it had been terminated nor could the Court allow it to go on. Mr. Gagnon, the liquidator, said that the receipts of the Cyclorama for May had been \$2894; for June, \$1644; July, \$1867, and August, to date, \$2061, making an average of \$1841 per month. The Cyclorama was bringing in a clear profit of \$1000 per month. The expenses were about 33 per cent. The respondents want the place to be run by the liquidator until they have received the \$20,000 which they claim.

The Cyclorama in Court.

FINE ARTS. Mr Hammond's Sketches

Lovers and patrons of art, on their return from their summer outing, may enjoy a treat for a few days at the rooms of Wm. Scott & Sons. There are now on exhibition sketches in oil, recently made in France, by Mr. J. H. Hammond, or St. John, N. B., but a native of this city. Attracted to Paris by the recent universal exhibition, he was induced also to revisit the scenes of his early studies and went down again among the haunts of Corot and Daubigny at Ville d'Avray and Auvers sur l'Oise, from whence he has brought some really charming souvenirs. Some of these are so far finished that one might wish them to remain as they are, and the others are replete with that suggestiveness which can only be found in a germ of a good picture. All of them are full of atmosphere, and bear the marks of genuine open air work. Hence these studies will be found not only delightful to the connoissour but of great value to students of art. There are about fifty pieces of canvas on the walls. The largest, No. 6, is an evening scene on Lac d'Amour in Bruges. The harmony in tone, the repose and feeling in this work are worthy of much praise. Nos. 17, 22, 33 are scenes in the village of Auvers. They are painted in a warmer key than Mr. Hammond usually indulges, and full of light. Nos. 33 and 38 take us into the favorite haunts of Corot. One who is familiar with the works of that great Master recognizes the features of these places. But these bits are no copies, they are Corot's scenes, but bear no attempt at being Corotish. Their charm consists in bearing the impress of Mr. Hammond's brush, and it is no exaggeration to say they are little gems. There are also among his collection clever reminiscences of old Rouen, three studies of a female head, well worthy of study, and replete in good drawing, and expression; a rich mellow sunset in the harbor of St. Johns, a strong sketch on the coast of Holland.

Mr Hammond's Sketches and Studies.

Mr Hammond's Sketches and Studies. There are now on view in the gallery of Messrs. W. Scott & Sons, 1739 Notre Dame street, a collection of about sixty sketches and studies in oils by Mr. John Hammond, the well-known artist. They are the results of Mr. Hammond's last visit to Europe, and the scenery depicted in mostly all is that of Brittany. The first picture which takes one's eye is No. 6, the largest of the collec-tion. A twilight view of the river with a tion. A twilight view of the river with a tower slightly in the background, a harmonious shading of color and shadow which make a pretty picture. A delightful little bit is No. 42, rich in coloring. The scene is a pool of water completely wooded in with the exception of one small spot through which the rays of the setting sun fall with a golden sheen upon the water. Nos. 58, 16, and 57 are studies of a head and are well worth inspection. No. 58 is another delightful little bit. An old woman sitting before the fire sewing. This picture is a Brittany view, pure and simple. A scene of the harbor of St. John's is a very pretty view. There is material enough in the collection with which to while away a very pleasant hour, and people should not neglect pleasant hour, and people should not neglect the opportunity. gazette 12/4/89

gazetta Rival to "The Angelus,"23/4/80 PARIS, September 21.—Madame Pommery, of Rheims, who offered 300,000 francs for "The Angelus," with a view of presenting it to the state, has bought Millets' "Glaneuses," now on exhibition at the Exposition, and will present it to the Louvre. The owner had refused an American offer of 400,000 francs. Madame Collier has presented to the Louvre ten fine canvases by DeCamp, Troyon, Meissonier, de Lacroix, Carot, Ary Troyon, Meissonier, de Lacroix, Carot, Ary and Scheffer.

AN ART COLLECTION.

the fine art gallery of the Toronto exhibition Mr. T. Myers acceded to a request of the directors to loan a number of his picures to increase the collection. Among ese was a fine work. "Robinson Crusoe," y.J. T. Lucas, which attracted much addiration. "Up to Anything," by the same tist, is the head of a brigand, the face of abich is full of fine work and great force. "Tasting a Sample," by E. Deans, is exceedingly fine both in color and drawing. "On the Ferch at Hastings," by E. C. Williams, is also a fine work, the delicate touch being universally admired. "Herd of Highland Cattle," by Hallyer, for force and drawing made not its equal in any of the exhibits. It is a as if the whole herd of Scotch cattle, ar ushing from the canvas into the gallery. Of a pictures in oil were: "The Snake fine art gallery of the Toronto exar ushing from the canvas into the gallery. Of r pictures in oil were: "The Snake Chaimers," by W. Muller, R.A.; a landscape by J. W. M. Turner, R.A.; "Stonehenge," a lauge picture, by W. Muller, R.A.: "Miracle of St. Mark," by Tinteretto; "Dog," by Ward, R.A.; "Dead Bullfinch," by E. Deans; "Old Ruins," by A. C. Vokes; "Lake Windermere," Joseph Mattox; "A Homestead" by H. Smidale; and a landscape by D. H. McLea. The vator color drawings included Sherwood for st, by Harper.; Old Castle Killarney, by Nichol, I. R. A.; York Catheral, by Fall; Brigand Chiefs, by Fureunant; for st, by Harper.; Old Castle Killarney, by Nichol, I. R. A.; York Catheral, by Fall; Brigand Chiefs, by Fureunant; "A Cromwellian," "A Puritan," "Winter and "A dutumn," by W. Lucas; "Pair Streets in Old York," by G. Wiltred; "Henchman," by Peltie, R. A.; "Indian Mother and Clild," by Parker of Baltimore. There were about fifty other pictures in the collection, all worthy of commendation. Mr. Myers has also a fine collection of oil printings of Shorthorn cattle that have been fed on food seasoned with Myers' Spice for Cattle. Mr. Myers has come to settle in Canada, and has made Toronto his headparters. He has had a prosperous career to twenty-seven years in the old country, and his business there having gone into a limited company causes his presence in this country.

to World Art Education. Q many years the Ontario

ists conducted a large school winded by students from all over these school has been closed. The work, over, has been successfully carried on by different artists in their studios, where lasses are annually conducted. A of lectures on various art subjects by ris of the Ontario Society of Artists divered during the winter. And the ming course will be delivered in the more benary branches. Dr. White is fient and Dr. Davies secretary and arer. Last year 210 students attended are. Last year 210 students attended school. The course of study for this has only recently opened and the ber of students is as yet somewhat ed. Mr. B. C. Brown conducts the fine lepartment and Mr. Walter Scott has the of the mechanical and technical its. The Toronto Art School has now in existence for 13 years. A branch of is conducted in St. Alban's Ward.

ime. Pommery, of Rheims, who owns famous champagne vineyards of that rine, has purchased Millet's great painting, fianeuses," now on exhibition at the Paris xposition, and is going to present it to the ture. The price paid for it is said to be 0,000 francs.

AN EMINENT PAINTER DEAD. UNEW YORK, October 8.—A Herald special blerram dated Paris, October 7, says: The arth is announced of Jules Pupre, one of a most illustrious members of the modal French school, Several of his finest noscapes are to be seen at the Historical roscapes are to be seen at the Exhibition upre was 77 years of age, and died from results of a painful operation performate weeks ago.

The Cyclorama Sale.

The sale by auction of the Montreal Cyclorama was fixed for ten o'clock this morning, but was then postponed until noon. I can while a settlement was arrived at beween Mr. G. H. Patterson and the New ork stock holders, Messrs. Greene and analys. American interest in the concern for the un of \$10,000. Immediately after the archase the liquidators handed over to r. Patterson the possession and control the whole concern. Mar. 23,40,84

HAMO THORNYCROFT.

Exclusive Rights in Canada to the MONTEEAL STAR!

The visitor to London who approaches from any point that centre of movement, Training ar square, sees, under the shadow of Nelson's Column and easily excelling in artistic value all the figures around it, a noble bronze statue of Gen. Gordon, with his Bible and staff, in an attitude of reverie, trampling a broken cannon beneath his foot. This beautiful work is the most prominent of the public statues of Mr. diamo Thornycroft, R. A., a name which will probably take even a higher place with posterity than it takes with us, famous as it is, since it is the name of the man whose individual genius first broke through the timid and mechanical tradition by which English sculpture was bound, and who is hailed by a whole generation of young artists as their master and leader in a more excellent way than was known to their fathers.

Mr. Thornycroft, whose fame has grown with extraordinary rapidity, is still young. He was born in London on March 9, 1850. His childhood was spent in a sequestered part of the county of Cheshire, where he became accomplished in all sorts of outdoor sports and attained a very unusual degree of physical strength, which has been of great service to him in his particular profession. He became a student of the Royal Academy and produced conscientious work of the old-fashioned sort, not particularly promising at first. In 1871, however, he went to Italy, and about the same time was made aware of the characteristics of the latest French school of sculpture. The design of Michael Angelo and the modelling of Dubois combined to awaken him to a sense of the mistaken aims of English conventional sculpture. The design of Michael Angelo and the modelling of Dubois combined to awaken him to a sense of the mistaken aims of English conventional sculpture. The design of Michael Angelo and the modelling of Dubois combined to awaken him to a sense of the mistaken aims of English conventional sculpture. The design of Michael Angelo and the modelling of Dubois combined to awaken him to a sense of the mistaken aims



HAMO THORNYCBOFT, R. A.

exhibition sculpture has held a very different place in England from what it had before. Mr. Thornycroft proceeded from triumph to triumph. His great statue of "Teucer," in 1881, was bought in bronze for the nation, and is now in the South Kensington Museum. He went still further in the path of realism in his "Mower," of 1884, and "Sower" of 1886, in each of which statues he broke through the tradition of selected types for sculpture, and took youthful models from the dignified and simple employments of outdoor modern life. Mr. Thornycroft was elected an associate in 1881 and a full member of the Royal Academy in 1888; he is still the youngest of the forty Immortals. In appearance Mr. Thornycroft is rather short and thickly built, with a very clear complexion and curling auburn hair; when seen at work, in a blue blouse, among his workmen in his large studio in Kensington, he forms a remarkably picturesque figure. He is a great favorite among the Academy students, and his powers as a teacher, as a stimulator, are extraordinary. He has not done more by his own beautiful and vivid work than he has by encouraging and directing the talent to them. There is now a brilliant school of sculpture in England, and in Messrs. Alfred Gilbert, Onsiow Ford, Bates and others English art possesses sculptors who are on a level with the most prominent peanters. The development of this school, however, is a matter of the last six or seven years, and it must not be forgotten that it is to the initiative of Mr. Thornycroft that all this is mainly due. He holds much the same place in England as Mr. Augustus St. Gaudens, for whose art Mr. Thornycroft has always expressed a warm sympathy, holds in America.

THE "L'ANGELUS" CANVAS

Fuciosed in Three Cases During the Jount Voyage Across the Atlantic.

New York, October 19 —"L'Angelus,"

New York, October 19—"L'Angelus," that rare combination of canvas, oil and genius, came across the ocean as common freight. It did not have that special supervision which is given a lot of daubs transmitted from Chicago to St. Louis when the former disposes of the products of its amateurs' brushes, and the latter gets out of old masters. R. Austin Robertson, of the American Art association, who went to Paris to supervise the shipment of this painting, saw that it was carefully packed, insured and consigned to the Campagnie Generale Transconsigned to the Campagnie Generale Trans-atlantique at Havre, and took passage on the Aurania of another line. "L'Angelus" came over on La Bourgogne, but the treasure was most carefully packed. It lies in a case deeply lined with plush; this case is enclosed in a second one of tin, which is heimetically sealed. An iron-bound wooden case encloses the whole. Mr. Sutton, the case encloses the whole. Mr. Sutton, the purchaser, says he does not expect to open these cases until the time comes for the picture to be exhibited. Before it was put on board it was insured for \$120,000 in the Sea Insurance company, of Liverpool. As soon as Mr. Robertson makes his appearance at the American art galleries the painting will be taken from the vessel and placed in the vaults of a safe deposit company. A bond for \$65,000 was given the Customs authorities this morning, just double the duty which will have to be paid if Congress does not pass it free. At any rate, it can remain in this country in bond for six months, and then another half year if itisn't offered for sale. It will be placed on exhibition between the 1st and 10th of November at the American art galleries, together bition between the 1st and 10th of November at the American art galleries, together with the great exhibition of drawings, paintings and sculpture of the late Antoine Louis Barye, France's great animal sculptor. This exhibition will continue until January 15, 1890, and will include 100 art works of Barye's most famous contemporaries, including Delacroix, Rousseau, Corot, DeCamps, Dupre, Troyon, Diaz and Daubigny. The proceeds of the exhibition are to be contributed to the Barve monument fund, which buted to the Barye monument fund, which is to be used to erect in Paris a suitable memorial to the great sculptor. After January 15 "L'Angelus" will take a western trip, reaching Chicago in due course.

THE LATE DR. R. P. HOWARD

A Splendid Portrait for the General Hospital Governors' Room Painted

Joyette by Mr. Harris, R.C.A.
29/10/89

We are accustomed now a days to speak of a striking likeness when we see a remarkably good photograph, which, perhaps, has been taken under very favorable circumstances. But in the case of an artist who has very little material to work from beyond his memory of a face and form the work of producing a realistic likeness is rendered very difficult and generally impossible.

It will be remembered that the committee

appointed to take steps to have a portrait of the late Dr. R. P. Howard placed in the Governors' room of the General hospital, placed the execution of the work in the hands of a Montreal artist, Mr. R. Karris, R. C. A. That gentleman has now completed the task imposed upon him, and in such a manner as to reflect credit now completed the task imposed upon him, and in such a manner as to reflect credit not simply on the judgment exercised by the committee in their choice, but more particularly on Montreal, which possesses the talent competent to produce such a work. The artist's conception is peculiarly realistic and very illustrative of the life of the man portrayed. The late doctor is painted, three quarter size, standing by the bedside of a sick man. Stethoscape in hand he is partially turned from doctor is painted, three quarter size, standing by the bedside of a sick man. Stethoscape in hand he is partially turned from the bed and apparently addressing a class or giving directions to a nurse. The face wears an expression of deep and touching thought, but beneath it all there glows in the eyes something of that kindliness which made their owner so universally loved and revered. Mr. Harris has been very happy in catching this expression, as the only materials he had to work from was a photograph taken sometime previous to the Doctor's death. The back ground is sufficiently subdued, as well as the surroundings so as not to compare too boldly with the central figure, but on the whole the blending of color is remarkably pure, correct and harmonious. Mr. Harris will no doubt receive many congratulations on his success in this important task, and they will not be unmerited. The picture is on view in his studio in the Fraser institute, and can be seen at any time.

NOTES ON CURRENT ART.

COMING EXHIBITIONS OF PAINTINGS AND PRINTS.

The exhibition of American paintings at the Fifth Avenue Galleries will close November 1. Thus far the attendance has been small and the result is likely to prove the advisability of delaying exhibitions until November. Every one knows that the "return to the city" begins much later now than in former years and closes earlier. Nevertheless, the oils at the Fifth Avenue Galleries are accompanied by a small exhibition of American water-colors, held by Massay. Messrs. F. A. Stokes & Brother, and yesterday Messrs. Knoedler & Co. placed upon exhibition a new painting by Leon L'hermitte, called "Les Laveuses," "The Washerwomen."

Washerwomen."

The coming month will bring the exhibition of Barye's works and of Millet's "Angelus" at the American Art Galleries. This exhibition will be opened on November 10 and it will be closed on January 15. The secretary of the "Barye Association" announces that the works of the great sculptor will be accompanied by an exhibition of "a hundred masterpieces" by Delacroix, Rousseau, Corot, Millet, Decamps, Dupre, Troyon and Daubigny. It has been frequently said that a collection could be formed from American galleries which would be superior to the "hundred masterpieces" shown in Paris a few years since, and the result of a serious attempt to form such a collection will be of the utmost value to ablateurs and the public. The statement that Mr. W. T. Walters has offered to lend any paintings which may be desired will be sufficient in itself to attract attention to the exhibition. If it is possible to secure any of the Vanderbilt pictures it would interest many to make a direct comparison between the quality of the "Sower" in that collection and the quality of the "Sower" in that collection and the quality of the "Sower" in that collection and the quality of the secretary of the Barye Association. The secretary of the Barye Association also announces that the American Art Galleries "have been generously offered, free of charge, by the American Art Association," and that "two-thirds of the proceeds of the exhibition are to go to the American Art Association and one-third to the Barye fund." The firm in question takes full charge of the management of the exhibition.

No picture sales of especial importance are yet announced. The late S. L. M. Barlow's library and

No picture sales of especial importance are yet announced. The late S. L. M. Barlow's library and pictures are to be exhibited and sold at the American Art Galleries. At the Fifth Avenue Galleries there will be an exhibition and sale of porcelains next month, which will be followed by an exhibition of drawings by Mr. Alfred Brennan. The exhibition of the Architectural League will be opened at these galleries on December 20. In the latter part of March there will be a special exhibition of Mr. F. A. Bridgman's work.

Bridgman's work.

At present it seems probable that the "feature" of the season for print-lovers will be the exhibition of Mr. Seymour Haden's private collection of modern prints. This collection has been purchased by Messrs. Wunderlich & Co., as The Tribune announced some months since, and the exhibition will begin at the Wunderlich Gallery in January. The work of Mr. Haden himself will be shown at first, and, including the different states and trial-proofs, there will be 600 numbers in the catalogue. There was a Haden exhibition in this city in the course of the artist's visil seven years ago, but the coming exhibition will be considerably larger, and it may be expected to furnish a practically complete illustration of Mr. Haden's work with the needle, although it will not contain a few unique impressions owned by Mr. Avery and others. These impressions have a curious interest, but they are by no means essential to a thorough understanding of Mr. Haden's art. It is most unfortunate that the Metropolitan Museum has no fund for purchases. A com lete Haden collection would form a most auspicious beginning for the much-need-d print department, and it is to be hoped that the friends of the museum may see fit to improve the present optortunity. After the exhibition of Mr. Haden's own work, his Meryon collection will be shown. This includes 150 etchings and drawings. The latter are the pencil skeiches made upon little squares of paper held in the artist's hand as he sletched in the streets. The Meryon exhibition will be succeeded by Mr. Haden's collection of Whistler's eichings and drawings, which number about 280. The last exhibition will include the miscellaneous modern prints chiefly by French etchers. Of these there are about 700. At present it seems probable that the "feature" of

The Haden exhibition will be preceded at the Wunderlich Gallery by an exhibition of the work of an American etcher, Mr. Charles A. Platt, who has long since earned a substantial reputation among American lovers of painters' etching. This exhibition will be opened early in November, and it will continue until Christmas. After the close of the Haden exhibition in March, there will be an exhibition of mezzotints, which is expected to present a historical continuity from the seventeenth century down through the great school of the last century, the interpreters of Reynolds and others, down to the late Samuel Cousins, the last representative of the old school, and to the rew Euglish artists who have endeavored to revive the art in recent years.

Messrs, Frederick Keppel & Co. promise an exhibi-tion of Lalanne's etchings, which will enlist the in-terest of amateurs and of the etchers who have profited by Lalanne's teachings. The collection, which is described as complete and of admirable quality, will be placed upon exhibition in February. The first exhibition of the season at the Keppel gallery will be one of American water-colors.

Messrs. Stokes & Brother, of No. 182 Fifth-ave.; exhibit a small collection of water-colors by Messrs. exhibit a small collection of water-colles by hississ.

W. Hamilton Gibson, Symington, Percy Moran and
C. R. Grant, and Miss Maud Humphreys and Margares
Ruff. Miss Humphreys shows several studies of
children. Miss Ruff exhibits shore scenes and water
scapes. Mr. Gibson is represented by a study of an
apple orchard in blossom, and there are figures and
landscapes by Messrs. Symington, Moran and others.

A few paintings of importance have been already placed upon exhibition in the galleries of Messrs.
S. P. Avery, jr., and Knoedler & Co. Mr. Avery, shows an "Evening," by Corot, which is a worthy example of the artist's better work. Fashion has induced many to accept everything bearing the name of Corot without any reservations, although it should be well known that his signature appears upon many unworthy paintings. The present example offers a view of a singularly beautiful evening sky seen across a sheet of water, while the right of the picture is occusheet of water, while the right of the picture is occupied by fdiage, varying in its simple coloration from pale and delicate grays in the middle of the canvas to deep shadows on the right. The sky is more luminous than in Corot's usual evening landscapes, and the gradation of tones in landscape and foliage is in itself a charming study. The foreground and figure are painted with a firmness and vigor which are frequently absent from the work of the artist's latest years. This picture was probably painted fifteen years of more before Corot's death. This admirable example is accompanied by one of the late Jules Dupre's larger gray-green marines, a picture varied and interesting in composition, vigorous in action and beautful in color. Nevertheless this work represents an artificial method, with results satisfying to the eye, but obviously fallacious if judged by the standard of the direct interpretation of nature.

Messrs. Knoedler & Co. exhibit a brilliant piece of genre painting, "The Duet," by Dagnan-Bouveret, and another of Leon L'hermitte's studies of rural life. The former picture is a clever example of an able painter's delight in color schemes, as illustrated in the treatment of fashionable costumes, hangings, bric-a-brac and other accessories. L'hermitte, on the other hand, is not a colorist, even in the modified sense in which the title may be given to Daignan-Bouveret. L'hermitte is a declere. designer, a draughtsman of remarkable accuracy and force. Of this draughtsmanship we have had better examples than "The Washerwomen," but the poses and examples than "The Washerwomen," but the poses and action of the three figures show some admirable features. The first figure is kneeling at the riverside, with the mallet used for beating clothes raised in one hand. The central figure is standing, and the finely studied head and neck may be said to offset the clumsiness of the heap of chalky clothes on the right shoulder. Another figure kneels, with expressive, upturned face. The water is possibly painted with more care than the landscape. The lighting of the picture is plainly articled, that is, the light is strong, but it is much clearer and colder than the actual outdoor light at the season indicated by the landscape. There is little charm of color or refinement in the textures, but the picture should gain something from time.

The Canadian colony in Paris are reported delighted with the success which has crowned the efforts of Hebert, the sculptor. After carrying off a silver medal among a large number of sculptors, hailing from all parts of the world, he has set to work on the statues which are to adorn the Quebec Legislative buildings, and which comprise figures of all the leading men in the history of the country, together with several groups of aborigines. He is at present engaged on the figure of an Indian harpooning an immense fish. He comes to Canada in the spring with some of his statues.

A FINE PORTRAIT

Of the Late Dr. Howard, Just Completed by Mr. R. Harris, R.C.A.

TO ADERN THE WALLS OF THE GENERAL Herald HOSPITAL. 19/10/89

A short time ago a number of citizens initiated a movement for the purpose of having a portrait painted to keep alive the memory of the late Dr. R. P. Howard, who was for so many years con-nected with the Montreal General Hospital. Their intention is to hang it in the Board Room, where there are already a large number of portraits of its former benefactors. The amount required was quickly subscribed and Mr. R. Harris, R.C.A., was engaged to paint the same. It is now finished and at that gentleman's invitation a HERALD reporter gentleman's invitation a HERALD reporter paid a visit to his studio to have a private view of it. The picture is about four feet by three; the late physician is represented dressed in ordinary everyday attire, standing by the bedside of a patient in the hospital with stethoscope in hand as if he was addressing a clinical lecture to the students, his lace beaming with that intelligence which rendered him so well known and welcome a figure amongst the sick in Monteal.

come a figure amongst the sick in Monteal.

The effect of light and shade is depicted charmingly. Outside is the brilliant
unshine as shown striking on the blind,
whilst inside one feels himself in the
quiet reposeful light of the sick room,
The figure of the doctor is placed in the
foreground of the painting, the light from
an unseen window falling full upon his
face. The bold rendering of his features
reflects great credit on the skill of the
artist.

artist.
One of the greatest difficulties in a one of the greatest difficulties in a portrait painting is the management of a suitable background. The skill displayed in the present instance is remarkable. Without detracting in the least from the interest of the fine portrait itself, Mr. Harris has placed his subject in most appropriate surroundings.

The picture illustrates the advance which has been made of late years in the art of the portrait painter, and the absence of the conventional curtain and pile of books is singularly welcome in this instance.

Mr. Harris is to be congratulated chaving produced, and the citizens of Montreal in having acquired, so valuable and artistic a portrait, which will in the future adorn the walls of the Montreal General Hospital.

The picture will be on view at the studio, Fraser Institute, to subscribers only, to-morrow, Thursday and Friday, between the hours of 2 p.m. and 3,30 p.m.

hove 4-9 1 1889 W. Scott & Sons

Beg to announce that there is at present on Exhibition for one week, at their Gallery, Shetches and Dictures by J. M. Barnsley,

The honor of a visit from yourself and friends is requested.

1739 Notre Dame Street.

COLLECTION OF PAINTINGS

By Mr. J. M. Barnsley on Exhibition-Display. 9/11/89 star-

Display. Office Display. The collection of water colors and oil paintings by J. M. Barnsley, now on exhibition at Messrs. W. Scott & Sons, Notre Dame street, is well worth a visit from collectors. While each of the paintings shows distinctive marks of genius, the oil in the centre of the room (30). "On the side of Mount Reyal," will at once attract the attention of visitors, not so much from its being larger than the others, or from its presenting a scene familiar to many, as from the effective treatment it has received at the hands of the artist, and the warmth of its tone. The effects in this as in (6) "In the Gloaming" are achieved in most artistle manner. In the latter are seen two peasants quietly walking towards their humble home, seen in the background. The treatment of the sky and the trees has been finely managed. In telling contrast to these two pictures is a Venetian scene."The Church of St. Michael," (16) with its strongly marked light and shade. Among the water colors worthy of particular notice are (46), "Hauling Gravel:" (47) "The Lightship," and (76) and (60) little gems not named. Quite a number of smaller water colors attract attention from the masterly manner in which, by a few strokes of the brush, the effects sought are produced.

THE CANADIAN PREMIER.

Portrait of Sir John Macdonald Painted Avgette by a Canadian Artist.

(Boston Post, November 4.)

Mr. Henry Sandham has lately painted a ritrait which has deservedly won a great al of praise from the critics and a few bers by whom it has been seen. The subct is Sir John A. Macdonald, the Canadian remier, and was painted at Ottawa during the summer. It will be hung in the Parliament buildings in that city, and fulfils in a temarkable degree all the requirements of a public portrait of a distinguished man. The Premier has been in office for thirty years, and in the commanding head and figure may be read the sucess with which he has mot and conquered the difficulties in which the anadian Government is often entangled. In John is seated, arrayed in his official costame, decorations, etc., and, in spite of the richness and brilliancy of their effect, the artist has bravely solved the problem of making them entirely subservient to the importance and dignity of the head. The breadth and seriousness of Mr. Sandham's work is making itself felt in portraiture, and it is to be hoped that this fine work may be publicly seen before it leaves Boston. (Boston Post, November 4.)

ARTIST ARTISANS. OUR

Technical Schools for Industrial Art Training.

A Fine Field for Women-Textile Classes Lead to Remunerative Po-

sitions.

The most important aspect of American art at present is the industrial-that is, art applied to manufactures. This department art has been until recently almost entirely neglected in America.

The consequences have been, firstly, that the average artistic quality of American manufactures has been far below that of the French and English; secondly, that British and European manufactures of an artistic class were imported into America because America could not produce work sufficiently good to compete with the for-eign, and, thirdly, that manufacturers have

eign, and, thirdly, that manufacturers have been obliged to import European artist artisans because there has been no opportunity for training such workers in this country. The present movement in favor of technical art training is designed to remove the disadvantageous conditions from American products of the artistic class and divert the money now invested in foreign manufactures and foreign labor into its legitimate channel, viz., the pockets of American manufacturers and their employes, trained in America.

tures and foreign labor into its legitimate channel, viz., the pockets of American manufacturers and their employes, trained in America.

There are now two good technical art schools in this city, the classes attached to the Metropolitan Museum and the Institute for Artist Artisans, organized last year by Mr. J. Ward Stimson, backed by numerous manufacturing firms, into whose productions the art idea enters in its various forms, such as jewelry, metal work, textiles, stained glass, wall-papers, tiles, pottery, architectural terra-cotta, and so on.

The most practical of the industrial art schools of this country, however, is that founded at Philadelphia in 1876 under the influence of the interest in art and artistic manufactures awakened by the Centennial Exhibition. It bears the title of "The Pennsylvania Museum and School of Industrial Art," and was organized on the same principles as the South Kensington Museum at London.

The Pennsylvania Museum was formed by the purchase of objects illustrating the applied art of different countries at the Centennial Exhibition to the extent of \$50,000 and numerous gifts and bequests, including the collection of products and manufactures of British India shown at the Centennial and presented by the British Ivovernment; the collection of lace embroidery fans, metal work, etc., presented by Mrs. Bloomfield Moore; the Caspar Clark collection of Persian metal work, pottery and textiles; the Vaux collection of ancient pottery and the Castellani collection of textiles. Not bad for an American museum!

The School of Industrial Art has been doing good work in training an actist

museum!

The School of Industrial Art has been doing good work in training up artist artisans in the thirteen years of its existence, and has exercised an important and favorable influence upon American manufactures. The State of Pennsylvania is proud of it, and the public exhibitions held under its auspices are commended by the Governor, the Senate and the House of Representatives at the State capital, Harrisburg.

Representatives at the State capital, Harribourg.

A bequest was made to the museum and school of \$50,000 by Joseph E. Temple for the purpose of enabling it to hold an annual exhibition "and competition of American art industries. The first exhibition held last year was devoted to American pottery and porcelain; the second, which is now open, consists of American pottery, porcelain, glassware, stained glass and mosaic work. It fills almost the entire wall and floor space of Memorial Hall in Fairmount Park.

floor space of Memorial Hall in Fairmount Park.

Governor Beaver, in his short speech opening the exhibition, dwelt upon the practical necessity for improving the quality of American manufactures through the study of applied art by American artisans. He called attention to two banners stretched between the high arches of the hall. One of them bore the legend:

France spends \$2.491.381 a year for art education. Her yearly exports of manufactured articles exceed the imports by \$221,912,000,000.

Our Government does nothing for art education and our yearly imports of manufactured articles exceed the imports by \$157,000,000.

Ought this to continue?

On the other banner was the legend :

England spends \$2,191,120 a year on schools f art and science. Our Government spends

England's exports of manufactured articles exceed the imports by \$555,915,000,000 a year. Our imports of manufactured articles exceed the exports by \$157,000,000. Is this wise economy f hese two statements we find the question of American art education

a nutshell.

Governor Beaver illustrated the progress
the potter's art in America, by instancthe seriou development of the me

line of tiles in different colors, with decorative reliefs.

Sharpless & Watts show mosaics based on the Venetian School of Mosaics, the principal object being a Moorish sort of fireplace in blues and browns, which is sufficiently ugly and shows the need of the careful study of decorative principles.

Architectural terra cotta is now a somewhat important American art industry. It is manufactured at Perth Amboy, N. J., Boston, Philadelphia, Baltimore, Chicago and at Ravenswood, L. I. Two firms, one from New York and the other in Philadelphia, are creditably represented by important exhibits.

The half-length bust of Thomas Edison, the inventor, modelled by Edward Conkling, for competition for a prizz; a statue of William Penu, for an insurance company; the large recumbent lion, for the Manhattan Club, New York, are the principal exhibits in this department.

The exhibit made by the pupils of the School of Industrial Art is especially interesting. It consists of designs for terracotta wall-papers, ollcloths and various other manufactures, besides classistudies in charcoal and water-color. The most novel groun is that of examples of cloths woven by pupils of the textile department, astrakhans, ginghams, upholsterings, woollen dress goods, men's suitings, striped flannels, etc.

This is the only school in the United States which teaches weaving and the manufacture of textiles. This department was organized in 1883 and arose from the need felt for trained and skilled artisans who should be practical weavers and dyers, as well as draughtsmen, modellers, colorists and designers. Employers and employed develop the study of the subject to sait their respective needs.

The annual fee for the day classes is \$100 and the course occupies three years, after which time the student is fitted, save for the lack of personal experience, for a position of responsibility in a manufactory.

Afine field for women is opened by these textile classes, leading as they do to offers of remunerative positions as superintendents and forewome

iridescent white, gold, pink other rale tiuts, suggesting the inside of a seashell. The marine idea on which the decoration of the Irish Belleck is had

Many of the Cups have the form shells, and branches of coral are cannot design of the handles. Others twig designs or lily stems. The fare Japanese and rococo forms are used for this fairy-like fragile ware, to which delicate, capricious, unconventional forms are highly suitable. The gold fern-leaf variety is very

successful. In the white granite the forms are not as good. The hily bad, stem and pad are a favorite form of ceramic design in this class, and they are not always successful. In some cases they are in positively bad taste, being heavy and ungainly and showing the American tendency to overloading with factitions ornament or to introduce trivialities. The mechanical quality of most of the ceramic work is much better than the artistic. A fine white pate is almost universal even in the commonest wares.

The entire exhibit of pottery and porce-lain shows the absence of thorough fundamental study of the science of ornament, but with all that it also shows a creditable attempt on the part of American manufac-

turers to produce good results.

The most satisfactory exhibit as a whole is that of the Rookwood Pottery Company, of Cincinnati. This is the most distinctive and original of all the American wares. It shows the study of the dark, gold-powdered Japanese glazes, with bronze, green and copper tones. In form, the Greek is followed generally with satisfactory results, but sometimes the reverse.

We are told that this ware met with great success at the Paris Exposition. The painting is under the glaze. In tone and color some of these tiger-eye, gold-stone and red copper jars, with their sparing under-glaze decoration, are as line as some of the Japa-

nese antiques.

The department of painted china contains ter and Doulton vases and jars, with free and successful use of gold. Some very brilliant and delicate effects of color are found on dinner-sets. In general, it would be seen as though American contains. seem as though American ceramic workers possessed better ideas of color than of form.

In the stained-glass department the best work is exhibited by Louis C. Tiffany, who sends several windows, which are superior in design, color and workmanship to any

other examples.

The firm of J. R. Lamb & Co., F. Crowinshield, F. Lathrop, Maitland, Armstrong and others are represented by cartoons. Edwin Ford, of Boston, has a good window of Persian foliated designs in a light key.

The department of tiles is filled chiefly by Low's exhibit of a large sodawater fountain, composed of beautifully toned green tiles, with low relief designs, and a

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

60th ANNUAL EXHIBITION.

1890.

I. The Exhibition will be opened to the public on Thursday, January 30th, and continue until Thursday, March 6th, inclusive—a period of five weeks and one day, during which no work mentioned in the Catalogue can be removed.

2. **The Exhibits** may be original paintings, drawings, sculptures, architectural designs or models, etchings and engravings, by living artists or those not more than five years deceased, and not before publicly exhibited in Philadelphia. Original wood and stone carvings, painted or worked tapestries, and any original productions that may properly be considered as coming within the field of the Fine Arts, and not commercial manufactures, will also be admitted. No work will be exhibited, however, unless approved by the Jury named below, or especially solicited by them.

3. The time for receiving exhibits will be from Monday, January 7th, to Saturday, January 19th, though separate shipments from outside of Philadelphia may be made earlier if desired. See Article 4th.

4. The Academy will collect and return all works in Philadelphia, New York City and Boston, of which timely and sufficient notice is received, free of charge to exhibitors. On application, arrangements will also be made for the payment of freight or expressage on such offerings from the City of Baltimore, Md., or any part of the State of Pennsylvania, as may seem suitable for the exhibition; but all others must be delivered at the Academy, carriage prepaid, unless offered under special agreement.

Directions for return must be explicitly given in the entry blank, or by written notice to the Secretary not less than three days before the close of the exhibition, to secure the return of exhibits at the Academy's expense.

Collections will be made in New York City, Jan. 6-8; in Boston, Jan. 6, 7; and in Philadelphia (between Columbia and Washington Avenues, and Delaware Avenue and 42d St.), Monday, Jan. 6th, to Saturday, Jan. 11th, inclusive. In New York, the agents of the Academy are W. S. Budworth & Son, I W. 14th Street.

In Boston, Messrs. Williams & Everett, 79 Boylston St.

Exhibitors in Philadelphia are requested to name the earliest day in the week appointed for collecting on which the Academy porters may call for their works.

5. Entries. The blank list attached to this notice must be filled up and sent to the Academy by the 4th of January. No picture will be sent for, in any case, unless the entry for it has been received at the Academy at that date; but pictures will be received until January 19th, provided entries are sent with them or in advance. No picture will be offered for sale unless the price is given on this list. The prices will be printed in the Catalogue unless expressly marked as not for publication.

6. A Card must be attached to each work, giving the title of the work and the artist's name and address, with those of the exhibitor when different.

- 7. **Frames** may be surrounded by a shadow box of dark wood, not more than half an inch thick nor more than an inch in extension from each side of the frame, nor more than a fourth of an inch in projection over the depth thereof. No pictures without frames, or frames without pictures will be received.
- 8. **Varnishing Day.** Only Artist Exhibitors and members of the Press will be admitted on Wednesday, January 29th, from 8 A.M. until 4 P.M.; but no change will be made in the hanging as arranged by the Committee.
- 9. The Private View for Exhibitors, Stockholders and their friends will be given Wednesday, January 29th, at 8 P.M.
- 10. The Public Opening will be on Thursday afternoon, January 30th, at 2 o'clock.
- vorks belonging to artists; and a commission of ten per cent. will be charged on all sales made from the Exhibition. (See 5. Entries.)
- 12. The Mary Smith Prize, annual, founded by Russell Smith, will be awarded for the eleventh time during this exhibition.

It gives \$100.00 "to the painter of the best painting (not excluding portraits) in oil or water colors, exhibited at the Academy, painted by a resident Philadelphian lady artist, for qualities ranking as follows: 1st. Originality of subject; 2d. Beauty of design or drawing; 3d. Color and effect; and lastly, execution;" to be awarded by the Exhibition Committee; the Academy to have no claim upon the painting, and the same lady not to receive the award more than twice in succession, and not more than five times in all.

13. The Temple Trust Fund yields each year \$1,800 for the purchase of works of art and the issue of medals to artists. The accumulated income now amounts to \$6,000.

Its application is limited to works by American artists in the Annual Exhibition. All American artists exhibiting are eligible; but no works will be purchased or medaled if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. Two medals (one in gold and one in silver) may be awarded each year; the gold medal to the best figure picture, and the silver medal to be the best landscape or marine.

14. The selection and arrangement of exhibits will be submitted absolutely to the following artists, who have kindly consented to act as a

Jury of Selection and Hanging Committee :

FRANK L. KIRKPATRICK, Chairman.

CHARLES LINFORD, COLIN CAMPBELL COOPER, JR. GEORGE FRANK STEPHENS.

BEN F. GILMAN, Secretary.

By order of the Committee on Exhibitions of the Pennsylvania Academy of the Fine Arts.

CHARLES HENRY HART, Chairman.

E. BURGESS WARREN,

WILLIAM B. BEMENT,

JOHN H. PACKARD, M.D.,

CHARLES HARE HUTCHINSON.

Philadelphia, November 1st, 1889.

GEORGE CORLISS, Secretary.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. ENTRY OF WORKS FOR THE 60th ANNUAL EXHIBITION, 1890.

Oate and Place of Birth,		
Professional Education,		
Nith what art institutions connected. In what	public collections represented. Honors received.	
Titles and Descriptions.	When and Where to be sent for. When and Where to be returned.	Owner or Price
The and Descriptions	When and Where to be sent tot. When and Where to be returned.	Owner of Trice
V		
Carlo Maria Carlo Car		

For 60th Annual Exhibition at the Pennsylvania Academy of the Fine Arts, 1890.

TITLE.

ARTIST

SPECIAL NOTICE TO ACADEMY STUDENTS.

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

60th ANNUAL EXHIBITION,

1890.

The Charles Toppan Prizes, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan, will be awarded for the eighth time during this Exhibition. The conditions are as follows:

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the Exhibition; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual

Exhibition.

They may be either figure pieces, landscapes, cattle pieces or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the drawing of the picture will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors, upon a report from the Committee on Instruction, shall be final.

The selection and arrangement of exhibits by Academy Students will be made by

The Committee on Instruction:

EDWARD H. COATES, Chairman,

WILLIAM S. BAKER,

CHARLES HENRY HART,

Dr. John H. Packard, Charles Hare Hutchinson.

By order of the Committee on Exhibitions of the Pennsylvania Academy of the Fine Arts.

Philadelphia, November 1st, 1889.

GEORGE CORLISS, Secretary.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. ENTRY OF WORKS FOR THE 60th ANNUAL EXHIBITION, 1890.

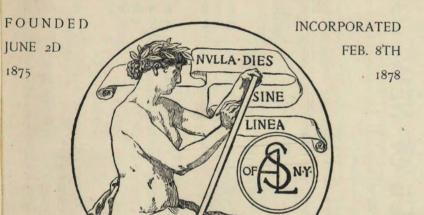
ACADEMY STUDENT'S ENTRY.

ith what ar		hat public collections represented. Honors received.	
	The Prices given below	are understood to include frames, unless the contrary is stated.	
	Titles and Descriptions.	When and Where to be sent for. When and Where to be returned.	Owner or Price.

^{*} Under the head of "Professional Education" above, a competitor for the Toppan Prizes must specify two school years during which he or she was a regular student in the Academy, and may also note any other art study.

Mary Mittuleips

ART STUDENTS' LEAGUE OF NEW YORK



143 EAST 23D STREET

SEASON FROM OCT. 7, 1889, TO MAY 31, 1890

INSTRUCTORS

WM. M. CHASE KENYON COX B. R. FITZ E. H. BLASHFIELD

AUGUSTUS ST. GAUDENS I. CARROLL BECKWITH H. SIDDONS MOWBRAY GEO. DE FOREST BRUSH J. H. TWACHTMAN

ART STUDENTS' LEAGUE OF NEW YORK

SEASON OF 1889-90

CLASS BULLETIN

CLASSES	IN€TRUCTORS	SESSION	BY THE MONTH	OCT. TO JUNE	JAN. TO JUNE
PREPARATORY ANTIQUE.	Drawing from Cast, preparatory to Ad	vanced Antique, Life and Painting			
Morning	Classes. J. H. TWACHTMAN	Daily, 9 A. M. to 12.30 P. M	\$8 00	\$50 00	\$35 00
Afternoon	(Pupil of Boulanger and Lefèbvre.)	Daily, I to 4.30 P. M	8 00	50 00	35 00
Both of the above Classes			10 00	60 00	45 00
ANTIQUE CLASSES.					
Morning	J. CARROLL BECKWITH	Daily, 9 A. M. to 12.30 P. M	8 00	50 00	35 00
Afternoon	(Pupil of Carolus-Duran.) KENYON COX. (Pupil of Gerôme and Carolus-Duran.) GEO. DE FOREST BRUSH	Daily, 1 to 4.30 P. M	8 00	50 00	35 00
Evening	GEO. DE FOREST BRUSH	Daily, 7 to 10 P. M	3 00	16 00	10 00
Morning and Afternoon	(Pupil of Gérôme.)		10 00	60 00	45 00
LIFE CLASSES Drawing and	Painting.				
Men's Morning	H. SIDDONS MOWBRAY	Daily, 8 A. M. to 12 M	8 00	50 00	35 00
Men's Evening	(Punil of Ronnat)	Daily, 7 to 10 P. M	8 00	40 00	30 00
Women's Morning	GEO. DE FOREST BRUSH (Pupil of Gérôme.) KENYON COX	Daily, 8.30 A. M. to 12.30 P. M	8 00	50 00	35 00
	(Pupil of Gérôme and Carolus-Duran.)	Daily, I to 5 P. M	8 00	50 00	35 00
Women's Afternoon	KENYON COX. (Pupil of Gérôme and Carolus-Duran.) B. R. FITZ. (Pupil of the Royal Acad., Munich.)				33
	Classes can do so by the payment of	half rates in addition.		-	
MODELLING CLASS.—Modellin					
Morning—Life	AUGUSTUS ST. GAUDENS	Daily, 8.30 to 12.30 P. M		70 00	50 0
		THE RESIDENCE OF THE PARTY OF T	Total Committee of the		
The Evening Class will be continued	under a competent instructor if a suffic	ent number of applications is received.		1	-
PAINTING CLASSES.—Painting	and Drawing from Head, draped Mo	del, or Still Life.			
Afternoon	B. R. FITZ(Pupil of the Royal Acad., Munich.)	Daily, I to 4 P. M	12 00	70 00	50 0
Morning	WILLIAM M. CHASE	Daily, 9 A. M. to 12 M	12 00	70 00	50 0
Afternoon	(Pupil of Piloty.)	Daily I to 4 P. M	12 00	70 00	50 0
Two Painting Classes			22 00	120 00	90 0
A separate room will be arranged for					-
COSTUME CLASSES.—Drawing	and Painting from the Model in Cos				Four
	From November 4th to April 25th,	Monday, Wednesday and Friday.			consec
Afternoon		4.15 to 6.15 P. M	3 00	12 00	tive
					month
Evening		7.30 to 10 P. M	4 00	15 00	1
Evening				15 00 20 00	1
Evening		Tuesday, Thursday and Saturday.	4 00 5 00	20 00	15 0
Evening		Tuesday, Thursday and Saturday.	4 00		15 0
Evening	Free to Students in Life, Painting,	Tuesday, Thursday and Saturday. 4.15 to 5.30 P. M	4 00 5 00	20 00	15 0
Evening	Free to Students in Life, Painting, E. H. BLASHFIELD(Pupil of Bonnat.) Held the second and fourth Saturday	Tuesday, Thursday and Saturday. 4.15 to 5.30 P. M Modelling and Antique Classes.	4 00 5 00 2 00	20 00	15 0
Evening	Free to Students in Life, Painting, E. H. BLASHFIELD	Tuesday, Thursday and Saturday. 4.15 to 5.30 P. M	4 00 5 00 2 00	20 00	15 0

REQUIREMENTS FOR ADMISSION.

Applicants for admission to the Life Classes must submit a drawing of a full length nude figure from cast or life.

For the Painting Class, a drawing of a head from cast or life.

For the Modelling Class, examples of drawing or modelling.

For the Antique Class, a drawing from cast.

For the Sketch Class, a sketch from life. Students in the Life, Painting and Modelling Classes are admitted to this class without examination For the Composition Class, examples of original work.

No examination is required for the Preparatory Antique or for the Costume Classes,

Students can enter any class immediately upon submitting specimens of work which show the necessary proficiency.

Monthly payments to count from date to date. All payments must be made in advance to D. R. WHITEHEAD, Curator.

ART STUDENTS' LEAGUE OF N. Y.

SEASON OF 1889-90

BOARD OF CONTROL

E. D. FRENCH, President.

MISS S. M. KETCHAM, Vice-Pres. and Cor. Sec'y.

LOUIS LOEB, Vice-President.

GEO. W. BRECK, Recording Sec'y.

W. A. MARSH, Treasurer.

MISS A. L. KELLOGG,

H. E. TWINING,

MISS J. A. COE,

E. W. Deming, John Macdonald,

GEO. M. REEVS,

MISS M. D. DOWNIE.

This academic School of Art was established and is maintained by art students of New York for the purpose of furnishing a thorough course of drawing, painting, modelling and composition. It is managed by a Board of Control, consisting of twelve members, elected annually, a majority of whom are actual workers in the classes, and who receive no remuneration for their services.

The charges are as low as possible, and the receipts are expended for the direct benefit of members and students, in the maintenance of the school, and in providing all

possible facilities for study and advancement.

As an organization, the League admits to its membership artists and students intending to make art a profession, who have worked three months in the Life Classes, who are willing to assume their share of the work, and who are considered

eligible to such membership by the Board of Control and by the League.

As during the two preceding seasons, it is located at 143 East 23d Street, in rooms well adapted to the needs of the school. Additional space has been secured to accommodate the increasing number of students, and will be arranged and improved for the comfort and convenience of those working there. The collection of photographs, etchings and other reproductions of art-masterpieces, as well as the number of original studies, drawings and paintings by the best artists and students in the European schools, is constantly increasing. These are hung in all the rooms of the League, especially in the Life and Painting Classes, showing examples of the best methods in use at the present day.

Mr. Augustus St. Gaudens has consented to assume the instructorship of the Modelling Class, and will continue the supervision of the same throughout the year.

A room will be set aside exclusively for Still-life Painting under Mr. Chase, The Women's Afternoon Life Class will be continued with Mr. B. R. Fitz as

instructor.

The Preparatory Antique Class has been found of great value, enabling the League to maintain a higher standard in the other classes, and to direct from the start the method of study. No examination is required before entering this class, and students are advanced as soon as qualified to work in higher classes.

Students contemplating a course of art-study abroad will find that a year or more at the League will be of great advantage in familiarizing them with the best methods

of study and especially in the more careful elementary training afforded here.

Workers in the various branches of industrial and decorative art will find in the evening classes of the League advantages for improvement and progress in artistic knowledge superior to any afforded elsewhere. The evening Antique, Life, Costume and Composition Classes are maintained especially for those thus employed during the day.

Mr. Horace Bradley, who served the League so ably as President during the past year, has been engaged as Director of the School for this season. He will exercise a general supervision of the school and represent the President and Board of Control.

For further information address

SUSAN M. KETCHAM, Corresponding Secretary.

E. D. FRENCH, President.

Society for the Encouragement of Arts, Manufactures, and Commerce,

JOHN STREET, ADELPHI, LONDON, W.C.

INCORPORATED BY ROYAL CHARTER IN 1847. FOUNDED IN 1754.

ONE-HUNDRED-AND-THIRTY-SIXTH SESSION, 1889-90.

Council.

H.R.H. THE PRINCE OF WALES, K.G., President of the Society. DUKE OF ABERCORN, C.B., Vice-President and Chairman of the Council.

SIR FREDERICK BRAMWELL, Bart., D.C.L., F.R.S., Vice-Pres. and Deputy-Chairman of the Council.

MICHAEL CARTEIGHE.

H.R.H. THE DUKE OF EDINBURGH, K.G., Vice-Pres. H.R.H. PRINCE ALBERT VICTOR OF WALES, SIR FREDERICK ABEL, C.B., D.C.L., F.R.S., Vice-Pres.
WILLIAM ANDERSON, Vice-Pres.

THE ATTORNEY - GENERAL, M.P., Vice-BENJAMIN BAKER. SIR FRANCIS DILLON BELL, K.C.M.G., C.B.,

SIR GFORGE BIRDWOOD, K.C.LE., C.S.I., LL.D., M.D.
COLONEL SIR OWEN TUDOR BURNE, K.C.S.I.,

C.I.E., Vice-Pres.
ALFRED CARPMAEL, Vice-Pres.

R. BRUDENELL CARTER, F.R.C.S., Vice-Pres. LORD ALFRED S. CHURCHILL, Vice-Pres. B. Francis Cobb, Treasurer. Sir Daniel Cooper, Bart., G.C.M.G., Vice-Pres. SIR PHILIP CUNLIFFE-OWEN, K.C.B., K.C.M.G., C.I.E., Vice-Pres. SIR JULAND DANVERS, K.C.S I. MAJOR-GENERAL J. F. D. DONNELLY, R.E.,

C.B., Vice-Pres. SIR HENRY DOULTON. JAMES STAATS FORBES, Vice-Pres. SIR DOUGLAS GALTON, K.C.B., D.C.L., F.R.S., Vice-Pres. THOMAS HAWKSLEY, F.R.S., Vice-Pres. ALEXANDER B. W. KENNEDY, F.R.S. CHARLES MALCOLM KENNEDY, C.B. ALDERMAN SIR POLYDORE DE KEYSER,

Vice-Pres.
SIR FOLYDORE DE REISER, Vice-Pres.
SIR VILLIERS LISTER, K.C.M. G., Vice-Pres.
DUKE OF MANCHESTER, K.P., Vice-Pres.
JOHN BIDDULEH MARTIN.
GEORGE MATTHEY. F.R.S.
WILLIAM HENRY PREECE, F.R.S.

SIR ROBERT HAWLINSON, K.C.B., Vice-

Pres.
SIR OWEN ROBERTS, M.A., F.S.A.,
Treasurer.
EDWARD C. ROBINS, F.S.A.
LORD SUDELEY, F.R.S.,
LORD THURLOW, F.R.S., Vice-Pres.

Secretary. H. TRUEMAN WOOD, M.A.

Assistant-Secretary. HENRY B. WHEATLEY, F.S.A.

Accountant. HOWARD H. ROOM. Auditor.

J. OLDFIELD CHADWICK, F.C.A.

ART-WORKMANSHIP PRIZES.

The Society of Arts offer the sum of £150 in money prizes, as well as twenty of the Society's Bronze Medals, for objects in the Arts and Crafts Exhibition to be held in the autumn of the present year. The judges will be empowered to distribute the money, or such proportion of it as they see fit, in any sums they think will best meet the relative merits of the exhibits, at the same time paying due regard to the cost of production. The whole sum will only be expended in case of works of sufficient merit being forthcoming.

It will be understood that the Arts and Crafts Exhibition Society do not undertake responsibility in respect of the awards of the prizes, which will be a matter solely under the

control of the Society of Arts.

The following rules under which the prizes are offered are substantially the same as those under which the previous Art-Workmanship competitions of the Society have been carried out.

The prizes will be awarded to craftsmen, not professional artists, and the work must have been executed in the United Kingdom or its dependencies.

The objects submitted for competition may be the work of one workman, or of several workmen working in combination. They need not necessarily be the property of the

workman or workmen sending them in. Manufacturers or employers may exhibit articles on behalf of their workmen. In this case, besides the name of the manufacturer, the names must be given of all the workmen who have executed portions of the work, with a statement of the portion executed by each. If any prizes are awarded they will be given to the workmen.

In awarding the prizes, the judges will take into account the following points:-

1. Originality or beauty of design.

2. Fitness of treatment.

3. Excellence of workmanship.

The works will remain the property of the competitor, or of the person from whom he has borrowed them for the competition.

All the prizes are open to male and female competitors on equal terms.

The Exhibition of the Arts and Crafts Exhibition Society will open at the New Gallery, Regent-street, on Monday, October 7th, and will close on December 7th.

The following is the classification of the objects to be received for exhibition, as put forth by the Art and Crafts Society :-

(a) Designs and cartoons for decoration of all kinds.

- (b) Decorative painting-more particularly in association with architectural or cabinet work.
- Textiles—Tapestry, Needlework, woven and printed patterned Fabrics, Lace.

(d) Painted glass.

(e) Pottery-Tiles, Majolica, painted China.

(f) Table glass.

- (g) Metal work-Wrought iron, brass and copper Repoussé, Gold and Silversmith's work and Chasing.
- Wood-carving Carving in ivory and other materials.

(j) Cabinet work—Inlaid, and painted and carved furniture.

- (k) Decorative Sculpture and Modelled Work-Friezes, architectural enrichments, relievos, plaster and gesso work, &c.
- Printing-Book decoration, Printers' ornaments, Illuminations and decorative MSS. Wood and metal engraving.

(m) Book-binding and cloth-cases.

(n) Wall papers. (0) Stencilling.

(p) Leather work-Stamped, tooled, cuirbouilli, &c.

And such other kinds of decorative Art not above enumerated as may be approved by the Selection Committee.

Information respecting the Exhibition and forms of application may be obtained from Mr. Ernest Radford, Secretary of the Arts and Crafts Society, at the office, 44, Great Marlborough-street, London, W.

H. TRUEMAN WOOD,

Secretary.

THE ART INSTITUTE OF CHICAGO.

MR. WILLIAM CRANSTON LAWTON

OF CAMBRIDGE, MASS.,

ESENTING THE ARCHAEOLOGICAL INSTITUTE OF AMERICA,
WILL DELIVER A LECTURE UPON

THE PROPOSED EXCAVATION OF DELPHI,
THE ART INSTITUTE, TUESDAY AFTERNOON, Nov. 5, 1889,
AT 4 O'CLOCK.

THE LECTURE IS FREE TO ALL MEMBERS OF THE ART INSTITUTE.

YOUR ATTENDANCE IS INVITED.

FRENCH, DIRECTOR. N. H. CARPENTER, SECRETARY.



Mr. D. a. Watt 285-Stanley montreal With Compliments

OF

F. Mc. Bell-Smith.

Exhibition and Sale

OF

Oil Paintings

* WATER COLOR DRAWINGS

ON VIEW AT THE ROOMS OF BY F. M. BELL-SMITH, RCA.

1821 & 1823 NOTRE DAME ST.

0.

Wednesday, Thursday & Friday, Dec. 17, 18 & 19th.

Sale will take place at 3 p.m., Friday, December 19th.

TORONTO, ONT.

Mecember 15th, 1890.

BEAR SIR:

Works, which I am anxious to dispose of before leaving for Europe. They are for the most part quite new, many never having left my Studio before. Os I expect to remain abroad for several years it will be long before I again exhibit in this country.

9 remain.

Yours most sincerely,
F. M. BELL-SMITH.

TREAL OF VIL

THE GREAT CARNIVAL OF THE NORTH.

If the question were asked, "What is the most striking characteristic of Canada?" the answer would undoubtedly be-its Winter Carnival. about it a picturesqueness that is distinctively Canadian, a freedom that well comports with our institutions, and a sense of enjoyment such as only obtains in a climate where winter occupations and winter pastimes are possible. Ice Palace, fashioned by the hands of skilful workmen, may be said to represent the strength and beauty and rugged grandeur of the Canadian character, while the varied pleasures in which our people take part during the winter months, lend tone and color and warmth to a picture which has left its impress on the minds of multitudes of men from other lands. If nature has been lavish in her distribution of keen frosts and snowfalls in these northern latitudes, she has, with due regard for the law of compensation, been equally lavish in her distribution of the physical qualities which enable our people to make the most of them. The outdoor enjoyments of a Canadian winter are a perpetual tonic, and play an important part in building up a community of men and women, whose ancestors came from beyond the sea to found a new nation and unfold for the records of civilization the pages of half a continent. Of such a land Whittier must have spoken with inspired thought when he said,

"I hear the tread of pioneers Of nations yet to be, The first low wash of waves where soon Shall roll a human sea."

Our people display the true philosophical spirit when they make the best of the conditions by which they are environed, and the Winter Carnival, with its Ice Palace and concomitant pastimes, proves to the world that climatic conditions which at first appear to be harsh and inhospitable, can be made subservient to the purposes and pleasures of a progressive people. During the winter months Montreal becomes the Mecca of pleasure seekers from sunnier climes, and the eagerness with which they look forward to the return of the Carnival season, and the zeal with which they enter into the enjoyments pertaining to it, reflect the feelings which dominate our people, and give buoyancy and brightness to the rule of the Frost King in his Canadian Kingdom. People who have never been in Canada during the winter season have but vague and ill-defined ideas of the enjoyment that is had in snowshoeing, tobogganing and sleigh-riding, and a visit to Montreal serves to dissipate the absurd ideas that prevail in some countries, that our people can see the North Pole from their back windows, and that they rarely ever venture out of doors while the snow is on the ground. Winter is really the most delightful and exhilarating season of the year in Canada, and the denizens of warmer climes who visit the Carnival have ample opportunities of determining for themselves, by practical experience, how much enjoyment is to be taken out of our winter pastimes. The climax of the Winter Carnival is seen in the storming of the Ice Palace, a sight which is in its way a thing of beauty, and a fitting conclusion of a season of merriment and picturesqueness, of which the early pioneers, whose bark canoes floated languidly on the placid waters of the St. Lawrence, little dreamed, but which their successors have crystallized into a glowing reality, instinct with life and movement, while Mount Royal looks down from its Olympian heights, wrapped in its mantle of purity, and keeps watch and ward, lending the grandeur and beauty of its proportions to a scene which lives in the memory forever after.

THE GREAT WINTER CARNIVAL OF 1889.

Montreal, 4th, 5th, 6th, 7th, 8th & 9th February.

Under the distinguished patronage of

Their Excellencies THE GOVERNOR GENERAL

and THE LADY STANLEY OF PRESTON.

OFFICIAL PROGRAMME.

FIRST Day—MONDAY, 4th February.

10 o'clock. Opening of the Park and Tuque Bleue Tobogganing Slides—the finest slides in the world—furnishing to strangers an opportunity to enjoy the Royal sport in all its glory. Visitors welcome.

AFTERNOON.

Arrival of Their Excellencies the Governor General and The Lady Stanley of Preston. Manning of the living Arch in Their Excellencies' honor. Band and 5 o'clock Tea at Victoria Skating Rink; the largest and finest rink in America. Skating at the Dominion Rink, and tobogganing at the Park and Tuque Bleue Slides.

EVENING.

Formal opening of the Ice Palace, by Their Excellencies. Electric illumination of the Ice Palace and grand pyrotechnic display. Band and Hockey Matches at the Victoria Skating Rink. Commencement of the 10 mile Amateur Skating Championship Races, at Dominion Rink. Emerald and Le Trappeur Snowshoe Clubs' Tramp to the Athletic Club House, at 8 o'clock. Brilliant illumination of Park and Tuque Bleue Toboggan Slides. First night of the "Pearl of Pekin" at the Academy of Music, to run all week.

111111111111111111

491559 BD

Second Day-TUESDAY, 5th February.

FORENOON.

Band and Skating at Victoria Skating Rink, from 10 to 12. Tobogganing at Park and Tuque Bleue Slides, commencing at 10 a.m.

AFTERNOON.

2 o'clock. 1st day of Trotting Races on the river ice—opposite Jacques Cartier Square. Tobogganing at Park Slides.

3 o'clock. Grand official opening of Tuque Bleue Slides by Their Excellencies.

EVENING.

Children's Fancy Dress Skating Carnival at Victoria Club Rink—introducing many novel and amusing features—from 8 to 10.30 p.m. St. George's Snowshoe Club Tramp, to their Club House at Côte St. Antoine, with illumination—start to be made at 8 o'clock from Windsor Hotel. Brilliant illumination of tobogganing slides. Grand display of Fireworks at the Park Slides. Continuation of 10 mile Championship Skating Race at Dominion Rink. Illumination of Ice Palace and public buildings.

11111111111111111111

Third Day—WEDNESDAY, 6th February.

Championship Fancy Skating Tournament, at Victoria Skating Rink, commencing at 10 o'clock. Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

Second day of Trotting Races on the river ice—opposite Jacques Cartier Square—commencing at 2 o'clock.

3 o'clock. Grand official opening of Park Club Toboggan Slides by Their Excellencies, and Fancy Dress Toboggan Carnival, with 5 o'clock Tea. Band, Skating, and 5 o'clock Tea at Victoria Skating Rink. Carnival Snowshoe Races on the Montreal Club Grounds west end of Sherbrooke Street—under the patronage of Their Excellencies, commencing at 2.30 o'clock.

EVENING.

Commencing at 9 o'clock. Storming, defence and capitulation of the Ice Palace by the allied Snowshoe clubs, advancing from the mountain, under cover of the guns of the Montreal Field Battery; the besieging host commence the attack simultaneously from all sides of the palace; the defence by the Garrison, and onslaught of the invaders, with the dissolving illumination of the palace, previous to the capitulation, forms the grandest spectacular event to be witnessed in any part of the world. Continuation of 10 mile Championship Races at Dominion Skating Rink. Illumination of public buildings.

Fourth Day—THURSDAY, 7th February.

FORENOON.

Skating at Victoria and Dominion Skating Rinks, from 10 to 12 o'clock. Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

CIVIC HOLIDAY. Tobogganing at Park and Tuque Bleue Slides. Grand Fancy Carnival Drive, or winter Mardi-Gras, moving westward on Sherbrooke Street from Union Avenue, at 2.30; introducing equipages of all sorts and conditions, ancient and modern; allegorical cars and club cars, manned by the different clubs in costume, with private sleighs of fantastic design; the whole presenting a wondrous scene of life and merriment, never before approached for ludicrous and suggestive incidents by any similar event.

EVENING.

Tobogganing. Brilliant illumination of the Park and Tuque Bleue Slides. Grand special display of Fireworks at the Park Slides. Grand Fancy Dress Carnival at Victoria Rink—introducing novel electric effects—commencing at 8 o'clock. Fancy Dress Carnival at Dominion Skating Rink, commencing at 8 o'clock. Illumination of Ice Palace and public buildings.

1111111111111111111

Fifth Day-FRIDAY, 8th February.

FORENOON.

Tobogganing at Park and Tuque Bleue Slides, commencing at 10 o'clock. Visit to McGill University, and address to His Excellency by the University, 11 a.m. Skating at Victoria and Dominion Rinks, from 10 to 12 o'clock.

AFTERNOON.

Band and skating at the Victoria Rink, commencing at 3 o'clock. Tobogganing at Park and Tuque Bleue Slides. Toboggan Races at 3 o'clock at the Tuque Bleue Slides. Grand Citizens' Drive, headed and guided by the Montreal Tandem Club; starting from Dominion Square at 2.30 o'clock. This drive will embrace the largest turnout of private winter equipages to be seen in any city on the continent.

EVENING.

Carnival Skating Races and Games at Victoria Skating Rink, at 8 o'clock.

Tobogganing. Brilliant illumination of the Park and Tuque Bleue Slides. Continuation of 10 mile Championship Race at Dominion Rink. The Argyle and Garrison Artillery Snowshoe Clubs' tramp to the Athletic Club House, starting at 8 o'clock from McGill College Gate. Grand Ball at Windsor Hotel. Illumination of Ice Palace and public buildings.

461339 B

Sixth Day-SATURDAY, 9th February.

FORENOON.

Tobogganing. Park and Tuque Bleue Slides, commencing at 10 o'clock.

AFTERNOON.

Tobogganing at Park and Tuque Bleue Slides. Montreal Snowshoe Club's Annual Races, at their grounds, 2.30 o'clock. Band and 5 o'clock Tea at Victoria Rink. Third day's Trotting Races on the river ice—opposite Jacques Cartier Square—commencing at 2 o'clock.

EVENING.

Hockey Matches at Victoria Skating Rink, at 8 o'clock.

Tobogganing. Park and Tuque Bleue Slides brilliantly illuminated. Montreal Snowshoe Club's Annual Dinner and presentation of prizes at Windsor Hotel. Final Race for the 10 mile Skating Championship at Dominion Rink. Illumination of Ice Palace and public buildings, with pyrotechnic display.

THE CITY OF MONTREAL.

111111111111111111

7 YISITORS to our Winter Carnival must not hastily conclude that we are a Hyperborean people, of cheerful disposition in outward seeming, but, in reality, wrestling for our living with an unfavourable climate and holding Carnivals to keep our spirits up. A glance from the Mountain Park over the substantial buildings of the city, and the costly villas of the suburbs will convince any stranger that we are a people with a surplus of material comforts. The numerous tall chimneys, which are obscuring the clear sky with smoke, only partially explain our resources. Nor will our position be explained by remembering that Montreal is the pivot of two immense railway systems. For not only does the Grand Trunk centre here, extending from Portland and Quebec to Chicago and through the West-a system with its branches of 4,099 miles, under one management—but the Canadian Pacific system, with an aggregate length of 5,292 miles, the longest railway in the world-reaching, under one management, from the Atlantic to the Great Western Ocean-has its vital centre in Montreal. These two railways span the St. Lawrence here by bridges, each unique of its kind. The Victoria Bridge, 9, 184 feet, and the Canadian Pacific Bridge, 3,660 feet in length. Montreal, then, is a very remarkable centre of converging railways; but even this circumstance does not fully explain the whole business of the city, for the exports amounted in the year just closed to \$24,049,638; and the imports for the year ending September 30th, 1888 (the latest date attainable now) to \$41,481,330; while the aggregate banking capital, of those banks only which have been originated and have their head offices here, amounts (with the accrued rest) to \$32,000,000.

Nature, at Montreal, runs through a wider cycle of change than in any other city of similar size in the world. A few short months hence, and the fields, now resting invisible nnder the snow, will start into life, and under a summer temperature, the same as that of Central France, even semi-tropical crops such as maize, tomatoes and tobacco will ripen in the open air. Wharves, now invisible under the ice, will be encumbered with freight discharged all day long from great black-hulled ocean steamers, while at night, aided by the artificial daylight of electric lamps, long trains of cars will roll over these now hidden wharves, and distribute the freight over the country as far as the Pacific Ocean. It is difficult to realize this in winter. The large elevators seem useless on the margin of our icy river, over which the habitants are drawing their produce to market; but the figures of last summer's business, in our now silent harbour, will help our visitors to realize it. Last season, 655 ocean vessels, nearly all steamers

of the largest size, measuring 782,473 tons, arrived at our port. To meet these there came from the western lakes 5,500 inland vessels, with an aggregate of 863,014 tons. The leading items of export during the same period, were: Wheat, 2,033,325 bushels; Corn, 2,721,282 bushels; Peas, 895,314 bushels; Flour, 585,602 barrels; Cheese, 1,116,627 boxes; Lumber, 120,979,881 feet; Phosphates, 16,133 tons; Apples, 264, 113 barrels; Cattle, 61,003; Sheep, 46,223. These are some only of the items which make up our summer business.

But our winter visitor should know that Montreal is not only a port, but also a free port; free from all tonnage and harbour dues; and moreover that it is accessible to the argest ocean steamships. At Liverpool there is a depth of only 9 feet at low water on the bar of the Mersey; vessels can be docked only when the tide is at its height. At New York, the depth over the bar at Sandy Hook during low water is 21 feet, at highest tide, 29 feet. At Boston the range is from 21 feet at low tide to 29½ feet at highest; but from Montreal there is always a depth of 27½ feet of water from the wharves at lowest river level to the ocean. Thanks, then, to natural advantages of situation and to the energy of some of her citizens, living and dead, Montreal sits enthroned the Queen of the waters of the North.

The future of Montreal as a manufacturing centre is bright, because of the orderly and industrious habits of the working classes. The population in 1888 was 195,864, and it is difficult to foresee to what extent that number may grow when all the natural advantages of the city are utilized. The assessed value of the real estate in 1887 was \$102,641,720, and the municipal revenue was \$1,948,393. A glance at the map will show the magnitude of the basin of the River St. Lawrence with its tributaries, and a glance at the distant shore across the river will show the volume of its waters. All this water drops 45 feet in 81/2 miles, just above the city. The Connecticut River at Holyoke affords 60,000 horse-power, and this is leased at \$4.62 per horse-power per annum, so that each mill privilege of 65 horse-power costs \$300 per annum. Compare the basin of the Connecticut with the basin of the St. Lawrence, and calculate the number of horse-power running to waste at Montreal; bear in mind the qualities of the working population, and the possibilities of the city will begin to appear. The day may arrive when the Queen of the waterways of the North will cease to obscure her clear skies with the unconsumed residues of coal imported from a distance, when a portion of the unused power of the river may be utilized, and the annual cost of a horse-power may sink to five dollars; then the natural advantages of Montreal will stand clearly revealed, even during a Winter Carnival.

S. E. DAWSON.

==NOTES=

The foregoing Programme is subject to revision and addition.

Specially reduced rates prevail on all the railroads leading to Montreal.

Lists of hotels, restaurants, boarding and lodging houses, may be had on application at Carnival Office, Mechanics' Building, 204 St. James Street, Montreal-personally or by letter.

Special membership tickets. (Gentlemen, \$3.00, Ladies, \$2.00,) good for all entertainments Carnival Week, in the Victoria Rink, will be issued to strangers by the Victoria Skating Club. Holders of these tickets are cordially invited to take part in Fancy Dress Festivals-subject to costume regulations of the Board.

The electric illumination will be supplied by the Royal Electric Company.

Messrs Wm. Notman & Son, with the co-operation of the various athletic clubs,

will publish combination photographs of the principal events of the Carnival.

Among the objects of interest, open to all during the Carnival, are the superb club-house, kennels and stables of the Montreal Hunt; the new and spacious Athletic Club-House, Côte des Neiges; St. George's Club-House, Côte St. Antoine; and McGill College Library and Museum.

St. Peter's Cathedral, Dominion Square, in construction, will be open to visitors. All the drives in Mount Royal Park, will be in excellent order during Carnival

week, affording famous views of Montreal and its environs.

Hackmen wearing Carnival Badges are under the patronage of the Carnival Com-

mittee, and are respectfully recommended to the consideration of visitors.

The Park and Tuque Bleue Toboggan Slides will be at the disposal of strangers during Carnival Week, and members of these clubs will give a cordial welcome to visitors. Members of both clubs will be at their slides during the week to pilot guests.

The Park Slide is situated at a beautiful spot on top of Mount Royal, commanding a splendid view, and has a fine Club House adjoining. This slide is about 15 minutes' drive from city. The Park club has return chutes, bringing sliders back to opposite chute-a feature no other club in America can boast of.

The Tuque Bleue Slide is situated at West End of Sherbrooke Street; has a nice

Club House, and is also about 15 minutes' drive from city.

At the Academy of Music, Rice & Dixey's "Pearl of Pekin" will run during the week.

Bishop's mammoth view of Montreal will be on exhibition at the Natural History Society's Rooms, daily, from 9 a.m. to 6 p.m., and from 7 to 10 p.m.

THE EXECUTIVE COMMITTEE.

JOSEPH HICKSON, HON. PRESIDENT.

SIR D. A. SMITH, K.C.M.G., HON. VICE-PRESIDENT.

A. DESJARDINS, M.P., HON. VICE-PRESIDENT. ERASTUS WIMAN, HON. VICE-PRESIDENT.

LUCIUS TUTTLE, CHAIRMAN.

THOS. TRIMBLE, VICE-CHAIRMAN.

P. W. ST. GEORGE, 2ND VICE-CHAIRMAN.

C. C. CLAPHAM, SECRETARY.

Information respecting any department of the Carnival may be ascertained from the following Chairmen, by applying to Mr. Clapham, Secretary, 204 St. James Street.

WILLIAM CASSILS, DR. C. MCEACHRAN, THOMAS TRIMBLE, THOMAS GAUTHIER, A. HAIG SIMS, JOHN ARNTON, JR., DAVID H. HENDERSON, M. NOLAN DE LISLE, HUGH GRAHAM, A. F. PIRIE, W. BELLINGHAM, FRED.BIRKS, WM. EDGAR. D. L. LOCKERBY

CHAIRMAN CARNIVAL BALL.

CITIZENS' DRIVE. 44

FINANCE.

16 FANCY CARNIVAL DRIVE. 11

FIREWORKS. ..

HOCKEY.

11 ICE PALACE AND CONSTRUCTIONS.

LODGINGS.

PRINTING AND ADVERTISING.

66 PRESS RECEPTION.

SNOWSHOEING.

16 TOBOGGANING.

TRANSPORTATION.

88 TROTTING.



00 117.89 (6

NOTES ON CURRENT ART,

FOR THE EXHIBITION OF FRENCH

DELACROIX AT THE COTTIER GALLERY-SOME FACTS REGARDING MILLET AND HIS FAMILY.

The Metropolitan Museum of Art began the winter season yesterday, when the valuable Willard collection of architectural casts was exhibited for the first time. Another exhibition, which was opened to the public yesterday at the Wunderlich Gallery, will enable those interested in American prints to study the etchings of Mr. Charles A. Platt from his earlier shore-scenes down to his recent admirable atchings of scenes along the to his recent admirable etchings of scenes along the East River.

Many of the examples of French masters which have been lent for the coming exhibition at the American Art Galleries are already in this city, and those who are familiar with the galleries of the lenders will appreciate the promise of the exhibition. Mr. W. T. Walters has contributed no less than twenty-three plotures. His group of Millet's works includes the beautiful "Sheepfold by Moonlight," one of the finest of the artist's paintings in quality and sentiment; the "Breaking Flax." and "Potato Harvest," pastel drawings of "The Sower" and "The Sheuherdess," and a "Breaking Flax," and "Potato Harvest," pastel drawings of "The Sower" and "The Shepherdess," and a black and white study for "The Angelus." Three pictures by Delacroix have been contributed, the "Jesus on the Sea of Galilee," "Christ on the Cross," and a "Lion and Serpent" in water-colors. Rousseau's magnificent landscape, "Le Givre," known as "The Hoar-Frost" and as "Winter Solltude" will be accompanied by the river scene. "A Summer Afternoon," which came from the Probasco collection. Corot's "St. Scoastian" and "Evening Star" have been contributed, together with Decamps's impressive "Supert on the "St. Scoasulan" and "Evening Star" have been contributed, together with Decamps's impressive "Suicide," Daubigny's "Twilight," the large "Sunset on the Coast of France," the "Early Spring" and "Coming Storm." Mr. Walters also sends Dupre's "Old Oak," and "At Sea." and Dlaz's "A Storm." "Forest of Fontainebleau," "Effect of Autumn," and "The Assumption." These are pictures of the first importance and their appearance in this loan exhibition will found

sumption." These are pictures of the first importance and their appearance in this loan exhibition will furnish an invaluable opportunity for those who have never visited Mr. Walters's galleries in Baltimore. It is understood that Mr. Walters has never lent his pictures before, although his galleries are opened every year for the benefit of the Baltimore Poor Association. Mr. Quincy Shaw, of Boston, who was every year for the benefit of the Baltimore Poor Association. Mr. Quincy Shaw, of Boston, who was one of the earliest collectors of Millet's works, has the earliest earliest the earliest collection. He has sent three oil paintings, "The Buckwheat Harvest," the "Potato Planters" and the "Village of Greville," with two water-colors, "The Sheep Shearing" and a sea view, and three water-colors by Barye. Mrs. Potter Palmer, of Chicago, is to contribute a Millet and some other works; Mr. Cornelius Vanderbilt will lend the large Troyon of the Spencer sale; Mr. Thomas Newcome will send Corot's "Lake Nemi," from the Morgan sale; Mr. A. C. Clarke will lend an example of Delacrotx; Mr. Charles A. Dana will contribute Millet's "Turkey Rosper" and a Corot, and paintings have been promised by Mosars Frederick L. Ames, of Hoston; William Rockefeller, John G. Johnson and other collectors.

For the Barye exhibition it is announced that be-For the Barye exhibition it is announced that be-

tween 600 and 700 bronzes and water-colors have been promised by twenty-one contributors. Mr. W. T. Walters naturally comes first among the individual contributors. The trustees of the Corcoran Gallery have sent on the entire Barye collection belonging to the collection belonging to the gallery, which includes over a hundred examples, Among the other contributors are Messrs. Cyrus J. Laurence, R. M. Hunt, John Taylor Johnson, Charles A. Dana, J. M. Inglis, Thomas B. Clarke, J. K. Gibbs, J. W. Ellsworth and Robert Hoe. Messrs, Sutton and A. Dana, J. W. Ell A. Dana, J. M. Inglis, Phomas B. Clarke, J. K. Gibbs, J. W. Ellsworth and Robert Hoe. Messrs. Sutton and Robertson, of the American Art Association, will lend examples of Barye from their private collections, Mr. Robertson contributing twenty-three bronzes. A few of the amateurs who visit the Barye exhibiton will be able out of their personal experience to compare this collection with the posthumous exhibition of Barye's works opened in Paris in November, 1875. The catalogue of the latter exhibition contained 650 numbers. There were 340

ber, 1875. The catalogue of hibition contained 650 numbers. bronzes and plasters, ninety-three oil paintings, seventy water-crors, and 138 drawings and sketches. So far as the bronzes, and possibly the water-colors, are con-cerned, the New-York exhibition will undoubtedly be superior. The Parls catalogue included only the works remaining within the control of Barye's family. Since that time many of these examples have been brought to this country. The Barye exhibition held in Paris last May contained the collections of amateurs like MM. Lucas, Bonnat, Lutz and Binder, while the collections of M. Barbedienne and of the State were also available. M. Barbedienne lent thirteen wax "nodels," twenty-eight plaster "models," and sketches, and eighty-eight bronze "models." It was also possible to show plaster models of monumental works like the four figures of "War," "Peace," "Strength" and "Order," which are in stone at the Louvre and in bronze at Baltimore; the figures of river gods accompanying Mercle's "Gloria Victis"; the Louvre figures representing "Napoleon Ruling History and the Arts," and other examples of Barye's larger works. These plaster models will, of course, be unavailable remaining within the control of Barye's family. Arts," and other examples of Barye's larger works. These plaster models will, of course, be unavailable for the coming exhibition. A plaster of a different class, a cast from the "Lion and Serpent," in the Garden of the Tulieries, has been received from Mr. Lucas. This is presented by the sender to the Metropolitan Museum, but it is to be first shown at this exhibition. It will be impossible to show a collection of Barye's drawings, his first studies and notes in black Barye's drawings, his first studies and notes in black of white, but mention is made of one pencil drawof "The T ger Hunt." Nevertheless, this exhibition il contain many examples which were not seen in rise, and as regards the essential features, the mass and paintings, there will be nothing to fear mean a comparison, since the American exhibition has a able to draw from the collections of Mr. Walters of the Corcoran Gallery. It is now considered imacticable to open the exhibition before the middle the month. The secretary of the Academy of Design calls atten-tion to the following announcement: "In addition to the awards named in the school circular, there will be this season a prize of \$500 to defray the cost of the residence and study of a student abroad." Messrs. Cottler & Co. exhibit four large decorative

by Delacroix in his last period. The subjects are "Diana Surprised by Actaeon, or Summer"; "Bacchus Finding Ariane, or Autumn"; "June Besecching Edus, or Winter," and "Eurydice Gathering Flowers, or the Springtime." These compositions are studies These compositions are studies rather e works, but they have the artist's than complete works, but they have the artist's characteristic richness of color. The landscape backgrounds are adapted rather than studied from nature, and the figures show a summary execution which does not invite close analysis. The finest of the

does not invite close analysis. The finest of the figures as regards the painting may be readily deemed to be that of the "Dlana," which has been carried further than the others and which offers a curious contrast to the figure of Actaeon. These pictures are invigorating examples of expression in color, even if the manner be somewhat off-hand. There is the usual striking use of reds and greens, and the characteristic intensity of action. These "four great pages of allegory" received much praise from Armand Silvestre, but while the compel praise as color studies, it is apparent to their magnificence has its limitations.

These studies, which are about six feet in height by four in width, and consequently larger than any examples of the artist now in this country, were in Delacrolx's studio at the time of his death, and they were included in the posthumous sale. They were bought by M. Haro for prices ranging from \$310 for the "Diana" down to \$170 for the "Bacchus." Afterward they were owned by M. Durand-Ruel, who obtained etchings of the pictures, and in 1875 he sold them to M. Emile Girardin. At the Girardin sale the four compositions brought \$6,000. In his "Catelogue Raisonnes" of Delacroix, Robaut adds: "Public opinion regards these four pictures as retouched by a strange hand."

"There are some persistent legends," writes Gasten Calmette in the "Figaro"—"the legend of Millet, poor, and dying miserably, if not from hunger, is perpetuated and gains new strength as the years go on and the number of the great painter's friends and relatives grows less. But we have consulted his family and here is the reply." The anthorative statement which is furnished deserves attention, because there is still a general belief in Millet's abject poverty, a belief primarily due to Sensier's gloomy poverty, a belief primarily due to Sensier's biography. The reply of Millet's family is that gloomy biography. The reply of Millet's family is that "after his talent developed itself in the 'Sower' of 1851, and the 'Sheep-Shearer,' 'Shep. herd,' and 'Respers' of 1853, a group, as it were, of buyers was formed who considered Millet as one of the most certain hopes of the new school, and one of the most uncontestable masters of the future. In the 'Figaro' Albert Wolff was enlogizing the genius of Millet at a time when the artist was discussed, abused, misconstrued and not generally known, and all this helped the artist's cause. A circle of connoisseurs was formed, a circle limited no doubt, but rich, and all the pictures of the artist were sold at about his price as soon as they were missed. Certainly they did not bring the prices of to-day, but aimst everything which went out from his studio was promptly bought for 1,500, 2,000 or sometimes 4,000 francs, and as the indefatigable master produced a great deal, he has acquired not a fortune, but all that was necessary to bring up nine children, and the household has lived, it must be said, without any privations. M. Laurent Richards bought the 'Evening' for 16,000 francs; 30,000 francs were given to Millet for the decoration of the Hotel Thomas; the panels of the 'Four Seasons' which vard Haussmann brought the same price, and finally the his tan 1851, dent developed itself 51, and the 'Shea and 'Reapers' of 18 talent in

M. M. Brame and Durand-Ruel constantly bought his paintings and sold his pastels."

This will be recognized as an important courti-bution to the Miller literature. Only a few days since an account of the destruction of Miller's house

to the poverty of his family. This house by the Sensier estate, and the price set u undoubtedly high. Yet it would appear following account that the family of M have purchased the house had it been divisable. "As to the widow of the great continues M. Calmette, "she passes her s Barbizon and her winter in Paris, with he daughter, the only one not yet married organized after her husband's death produc organized after her husband's death produced 431,000 francs (about \$86,210), which was added to the modes pension of the State. With the exception of one daughter, all the children are well established in Paris. Let it suffice to mention Mme. Fenardent, the vite of the partner in the important firm of Rollin-Fenardent; Mme. H. the wife of a great picture dealer and connois and Mme. Landesque, whose husband is in the sterestyping business. Of the three sons, one. Francois Millet, is a well-known painter; the second, Charles, is an architect in Paris, and the youngest. Georges Millet, occupies himself with sports. What remains then, of this famous legend of the misery which enveloped and stilled the great painter and his family Very little, without doubt. But as M. Renan says, 'Humanity wishes to be deceived and often prefere myths to history."

JULES DUPRE. REMINISCENCES OF THE GREAT FRENCH

LANDSCAPE PAINTER. TROM THE REGULAR CORRESPONDENT OF THE TRIBUNI Paris, October 11. I think that, taken all round, Jules Dupre wa

the most interesting of the many French artis I have known. He was of an upright, dire nature, emotional, and yet steady, apt to te fancies to other human beings, and to stick them; for he had the gift of divining spirits, so his affections were not often misplaced. he did not like he was abrupt and cold. When he liked his generous warmth of heart was unbounded. This was greatly shown in his friendship for Theodore Rousseau, the landscape painter. in whom he saw from the first time he met him poor devil artist, a man of genius. The idea never occurred to Dupre of the possible rivalry of Rousseau, they bot! working took up the latter, and went about himself the picture-dealers and amateurs with his young the latter. The idea

friend's landscapes. He even went further. Dupre set himself up with a large studio in the country and made Rousseau share it until he could affort to rent one for himself. They worked in it sla It had a lovely outlook on the Adam. It was here that Dupre by side for years. Eiver Oise at Isle Adam. lived through the greater part of his artistic life and died of the painful disease for which he was operated on six weeks back. The operation eight recuperative force enough to enable him to through.

pull through.

Dupre was a Nantois. The Celt dominated in him. But he must have been of a mixed race. He thought he came of seafaring peopled and had a sailor-like sincerity and simplicity of character. The sea was never understood by French art patrons until he began to paint it. His father was a designer for porcelain, and became a porcelain manufacturer, in which business he made money. He did not interfer with the artistic vocation of Jules, who came to Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the same year as George Sand—that on the Paris the Sand—that on the Sand—that on the Paris the Sand—that on t to Paris the same year as George Sand—that of the Revolution which placed Louis Philippe on the throne—but he did not belong to her set although he was her guest at different times at Nohunt, and did there some landscapes which she pointed out. He studied under one Diebold who was more of the Belgian than the French school, and prized sincerity in rendering personal impressions, but was still trammelled by the conventionalities of the old-fashioned school of landscape painting. Electrones composition was thought necessary to the good landscape, and the thought necessary to the good landscape, and the badger's hair brush made the surface of ruins, promontories, brigands, blighted trees, smooth as a mirror. Dupre had money enough to make, or quitting Diebold's studio, a tour in search of the picturesque in England. He saw there a quantity of paintings which showed him the that the mode is about 10 was assimilated by order artist was what gave value to the picture. Constable, Bonnington, David Roberts (who brought Spain before the eyes of the British public) and Landseer were to him a revelation. On return to France he made a pedestrian On his through the different provinces. Though his pencil was so strong and concise rendered shades with infinite subtlety. The home liest subjects, as seen and painted by him, wer truly things of beauty. What can be more on monplace in itself than his "Farmyard in the

Views of Ar

monplace in itself than his "Farmyard if Valley of Montmorency" or his "Views of genteuil"—about as ugly a place as there the environs of Paris? But he found leveliness in the most ordinary objects. Abbeville is also in an ugly part of Picardy. The paintings done its marshy, boggy country made people who bought Was there ever any more delicious pastoral than his "Animals Crossing a Ford," if it was not "Meadows near Southampton"? The character-"Meadows near Southampton"? The cheracteristics of the different provinces of France are brought out with subtle touches. Britting Berry, Limousin, Normandy and Floating distinct features, not due to man's action, of carth and sky. Dupre would never allow that there was such a thing as sky. There was only, air, which enveloped everything, and in which clouds sailed. So early in his career as 1833 Dupre received at a Paris Salon a second-class, medal and the cross of the Legion of Honor. He got a medal at the Universal Exhibition of and was made an officer of the Legion of Hone in 1870. Two of his pictures, "Morning", and nd was made an omeer and was made an omeer and a 1870. Two of his pictures, "Morning" and Evening," have since been bought by the Find Evening, The one gives Arts Ministry for the Luxemburg. the freshness, the promise, the glow, of morning and the other the quiet and the pensive sadness of the hour when the vesper tolls in the village belfry. They belonged to the San Donato of lection of Prince Demidoff, were brought to the hammer in Paris, and were purchased for 43,000 francs. There is a fine show of Dupre's paintings at the Universal Exhibition. Dupre was not ambitious of being puffed, boasted not less than six months ago of never having been interviewed in his life. who were admitted to his studio were asked p to "blaguer" (talk nonsense) about it. were free to cut up or praise his pictures But he held that it was degrading to art to tall

about the Lares and Penates of the painter. He was told that he would command far higher prices if he left the country to live in a showy in Paris, and made a present to a dozen Jews on They would so of some of his inferior landscapes. puff him like everything to sell the gifts dear! Millet's pictures were bulled by a syndicate which had a number of them. The proposal made Dupre very angry. He said he had inner peace and happiness, and was not going to jeopardize it by resorting to low expedients. Dupre was a man of a contemplative nature. He was sober in all things, and held with Goldsmith that "Man wants but little here below." Up to the last year or so He was fond of going his health continued robust. to see the works of his old friends, Corot, Diazi Rousseau, Troyon and Millet. Perhaps it is too, much to speak of Millet as a friend. Dupre ad-

mired and praised him, but they seldom saw each Dupre received a classical education and w

Dupre received a classical education and was great reader of standard works of French ture. He had a pocket edition of Montal he carried about with him in his tours, and of La Fontaine's Fables. The subtle Fontaine's touches used to delight him. that the spirit of the age of Louis given in the Fables, which to one know to read them were the truest history of Periods had a soul just like count Fontaine divined the one he lived in a just out. Dupre was particularly skille the impression that the scene he painted had of its own. This is why there is so much facination in his stormy scenes, his sunsets, his plain his forests and his melancholy seascapes. He dinot look exactly with a loving eye epon the see It was perfidious and liable to fits of fury, and we the theatre of tragedies innumerable. When he thought about its ways he did not, he said, wor der at sailors being superstitious.

THE WEEK IN ART CIRCLES.

NOTES ON THE EXHIBITIONS - ART NEWS

ABROAD.

The season of exhibitions has opened earlier than usual this year and the present activity in the galleries may be fairly called unprecedented. The National Academy will open its doors to the public to-morrow.

At the American Art Gallery the splendid exhibition of Barye's brenzes, and paintings and the "hundred masterpieces" will doubtless attract the expected crowd of amateurs and the curious. On Friday and yesterday the triends of the Union for the content of the content and the curious. On Friday and yesterday the friends of the Union League gathered to improve the fortunate chance which enabled them to compare Occidental masters of pictorial and Oriental masters of ceramics. It is to be regretted that the examples of Rembrandt, Teniers and Van Ostade cannot be placed upon public exhibition for a longer time. The gallery of Messrs. Wunderlich & Co. offers the collected work of a painter-etcher who has earned gamine distinction, Mr. Charles A. Platt. Messrs. Keppel & Co. show a well-chosen collection of American colors. The dealers have their galleries in prepara-tion for expected visitors. Messrs. Knoedler & Co. show examples of Corot and other members of that group, and Messrs. Reichard & Co. have hung a small collection of paintings by Mr. Inness.

Yesterday was a busy day for amateurs, who were drawn in three different directions at the same time. It was natural that many should make the Barye exhibition their first choice, but there was a fair attendance at the Academy and the Union League gallery had the usual number of visitors. Several sales were reported at the Academy, but the opinion was expressed that the opening would have been more prosperous if the Academy, but the opinion was expressed that the opening would have been fitself. The conflict of openings was certainly unfortunate, to say the least. The Academy, representing American art, had announced its opening day months since, and it had a prior claim, which it would have been courteous, at least, to respect, so far as Friday was concerned, the day of the "press view."

The story of the "silver lion," lent by Mr. Walters for the Barre exhibition, illustrates the artist's per-fect simplicity and scrupulous good faith. He was asked to estimate the cost of such a lion, which the city of Paris proposed to offer as one of the prizes at the races. Barye gave the number of ounces of silver which he considered necessary, but his estimate proved too high. After Mr. Walters had purchased the light state of the County of the light state of the light the lion at the sale of the Count La Grange's collec-tion, Madame Barye wrote him that if he would examine the bottom of the pedestal he would find several bars of silver fastened there, which had been added by Barye to make good his estimate as to the amount of silver required. These bars remain where Barye placed them and they can be seen on examining the bottom of the pedestal.

Among the summer's additions to the collection Among the summer's additions to the collection of Messrs. Reichard & Co. are three small examples of Daubigny, a marine, a shore scene, and an apple orchard in blossom. The first is a painting of a turbid gray sea with a yellow undertone, where sails are seen beneath a sky overcast, but luminous. This sympathetic little picture is accompanied by a broad free sketch of a dark beach with the sea beyond, and the third, and possibly most decorative, of the pictures resembles the Luxembourg painting of an orchard the third, and possibly most decorative, of the pictures resembles the Luxembourg painting of an orchard in soveral features of the composition. A remarkable example of Michel presents an unusually elaborate composition. There is a road with figures, wagons and horses in the foreground. A hill, dark brown in its prevailing tones, rises irregularly on the right. On the left is one of Michel's familiar vistas, a view of broad plains stretching away to the distant horizon. The picture is low toned, mellow and rich in color, plainly showing Michel's thoughtful study of the old Dutch landscape painters. The figures and horses are by J. L. De Maine, a native of Brussels, but a resident of Paris, whose study of the works of Potter and Dujardin was turned to account in pictures better known in foreign galleries than in this country. Messrs, Reichard & Co., also exhibit an admirable example of Dupre's study of rural genere landscape in a painting of a brown plain with a pool in the foreground and a group of mighty oaks sheltering a cottage beneath their gnarled boughs in the centre of the composition. Beyond this group the plain stretches away on either side, beneath a sky where the white cumuli fall to hide the brilliant blue. The subject is familiar enough, but the manner shows that the picture was painted while Dupre's powers retained their vigor. The sky is covered with vigorously painted gray clouds. The picture is low toned, mellow and rich in color,

The speculations as to the final disposition of the Angelus" have been revived by its public exhibition, and it is possible to make a choice among sundry and the specular to the American Arguments. " Angelus" conflicting accounts. According to the American Art Association the picture is to yield its returns from exhibitions in this and other cities and after six months it is to be taken to Europe and placed upon oxhibition in various capitals. According to another tale the picture is already sold to some mysterious Western banker or railroad owner, who will take possession after the present owners have enjoyed the privilege of exhibiting it throughout the country. Again, it was affirmed in Paris last summer that the "Angelus" had been bought under some sort of an arrangement with an Eastern amateur who was to allow the association to recoup itself as far as possible by exhibiting the picture for six months, when I's would take it at a price already

Mr. F. Meder has published a carefully arrange catalogue of his collection of old prints, which shown at the Klackner Gallery. The first division

The sixticth annual exhibition of the Pennsylvania The sixtieth annual exhibition of the Pennsylvania Academy of Fine Arts will be opened on January 30. Lists of works must be sent in by January 4. From January 6 to 8, inclusive, the Academy will collect any exhibits in this city, and will return them after the exhibition without any cost to the exhibitors, provided "timely and sufficient notice is received." The plan of the exhibition is sufficiently comprehensive, since it includes not only oil paintings and sculpture, but also drawings, architectural designs or models, etchings and engravings, and original wood and stone carvings, painted or ings, and original wood and stone carvings, painted or worked tapestries, and "any original productions that may properly be considered as coming within the field of the fine arts and not commercial manufactures." The Temple Trust Fund yields each year \$1,300 for the purchase of works of art and the issue of medals to American artists represented in the annual exhibition. The accumulated income amounts to about \$6,000. All American exhibitors are eligible, but "no works will be purchased or medalled (sic) if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. Two medals may be awarded each year; a gold medal to the best figure picture, and a sliver medal to the best landscape or marine." Other prizes are offered for the best pictures by students of the Academy.

Mr. Robert Dunthorne, the London print publisher, writes to announce some new publications of considerable interest. Laguillerme is etching a plate after Mr. Orchardson's "Young Duke," one of the much-talked-of paintings at the last Royal Academy. Mr. Clouske is mezzotinting Mr. Watts's familiar painting. "Love and Death," and Mr. Frank Short has been commissioned to mezzotint the "Diana and Endymon," by Mr. Wat's, who is reported to hav been much pleased with Mr. Short's mezzotint of the "Orpheus and Eurydice."

The "Courier de L-Art" denies that Madame Pommery is to present Millet's "Gleaners" immediately to the Louvre. "Madame Pommery has informed the Govern-

ality, that she would in her will assure to the Louvre the ownership of this picture after her death. 'The Gloaners' is, by general agreement, a work much superior to the 'Ango'us.' M. Cottler has left all his rich collection to the Louvre, but he has assured the usufruct to his widow, and it is only after her drath that the museum will enter into possession of the collection."

The first of the sculptures to be executed for the Pantheon will be the monuments to Mirabeau and Victor Hugo. M. Injalbert has received the commis-Victor Hugo. M. Injalbert has received the commission for the Mirabeau monument and M. Rodin for that of Victor Hugo. "M. Injalbert proposes to represent Mirabeau on the tribune at the moment to represent Mirabeau on the tribune at the moment when the great orator finishes the speech which was his supreme victory, which exhausted the remnants of his strength, and preceded his death by a few days. At the foot of this tribune the new France hears and awakens to liberty, the three orders of the nation join in a fraternal embrace, and behind the orator Eloquence inspires and sustains him. M. Rodin has chosen for his monument the Victor-Hugo of exile, him who had the constancy to protest during eighteen years against the despotism which had banished him from his country. He has considered that the great poet had never possessed the fullness of his genius more completely than during this period, when he renewed the most gracious and the strongest inspirations of his youth, and united with them his genius for political invective and the expression of the most profound human pity. M. Rodin, therefore, has represented the poet sitting upon the Guerns y cliff; behind him, in the arch of a nave, the three Muses of Youth, Middle Age and Old Age, breathing inspiration upon him."

Meissonier is described as engaged upon a composition representing the Apotheosis of F which has been sketched out for the decoration of the Pantheon. This sketch has been examined by a rantheon. This sketch has been examined by a commission convoked by the Director of Fine Arts.

"The work is as yet only in the sketch state lightly marked in crayon against a gray background. The picture is divided by columns into four compartments, but the ensemble of the composition is unique. In the centre is the chariot of France drawn by lions and surrounded by protecting genii. In front some

ART TREASURES.

ISPECIAL TO THE STAR.1 18/11/80

New York, November 18.—A special cable says: The trustees of the British museum have purchased a Roman silver service, composed of twelve pieces, found in 1883 in France. The execution is said to be of the third century, and with it was purchased a small bronze relief, about six inches high, representing Bacchus and Arladne, and found in the island of Kalki, near Rhodes.

Mr. Watts, Royal academician, has resolved to bequeath the choicer pictures in his collection to the nation. The list is an extraordinary monument of industrious genius. There are no less than twenty-six portraits, including those of Tennyson, Browning, Carlyle, Martineau, Lecky, John Stewart Mill, Swinburn, Garibaidi, Rosetti, Motley, Matthew Arnold, Sir Henry Taylor, Lord Lawrence, Lord Sherbrooke, Lord Dufferin, Cardinal Manning, Sir J. P. Grant Calderon, the Duke of Argyle and Mr. Gladstone. There are also eleven other pictures which have had prominent places in years past on the walls of the Royal Academy.

and his contemporaries, which will open to the public next week, includin, "The Angelus," will be viewed by menbers of the press on Friday, the fifteent inst. The works will remain on view until January, and will be one of the most remarkable ever held of motern works of art. The printed memorial, fully illustrated with coloured artotypes and wood cuts, and written by Mr. Charles de Kay, the secretary of the Barye Monument Association, which is to be issued in connection with the display, will form, it is intended, a fine record of the display. There will be a display of one hundred master-pieces, and among those who contribute these are:

W. C. Van Horn of Montreal, Mrs. Potter Palmer of Chicago, Frederick T. Ames of Boston. Mr. Quincy A. Shaw of Boston, loans five Millets—"The Eucliwheat Harvesters," "The Planters,"
"The Village of Greville," and two water colours. Mr. W. C. Van Horn loans a "Lion and Lioness," by Delacroix. The collection will fill the five galleries of the American Art Association. his contemporaries, which

collection will fill the five galleries of the

American Art Association.

In "Montezuma's" Note Book of the Art Amateur for November is the following: Alone "The Angelus" would certainly disappoint the public.

But arranged, as it probably will be, in a little shrine of its own, with detective to guard it, and railed off so that it may be approached too lightly, it will be to guard it, and railed off so that it may not be approached too lightly, it will be a charming "piece de resistance." People will look at the Barye bronzes and the Barye water colours and at the great works of the Masters of the Fontainebleau school, and then they will come back again and again to look a "The Angelus" and they will whisper the each other, "Fancy! more than \$100,000—just think of it! Nearly \$200 an inch!" and they will wonder if it is painted or gold and if the frame is solid gold too! Prominent among the illustrated per sonal notices of American artists to be found in "The Art Amateur" for 1890 will be that of Mr. George Hitchcock

will be that of Mr. George Hitchcock who has furnished for it several charm ing drawings, and an original landscap in water-colors, showing a bed of crocuse in Holland in early spring, which much in the style of his "Tulip Cultur" that made him famous in the Parisia

Art has of late been making progress Australia as well as in Canada. A socie of artists has been organized and has ju obtained permission to use the term " Roya in its name. It will be known as the Roy Anglo-Australian Society of Artists. Ayerst Ingram recently returned to Englan after succeeding in putting the affairs of t society on a sound footing. Arrangemen have been made for exhibitions at M bourne, Sydney, Adelaide and other leading cities, and a fund has been established defray expenses. The plan propotemplates a yearly exhibition to las.

onth in each city. A feature of the bibitions is that both Australian and lish artists will send pictures-a sub mittee in England having been appointed invite and select works from English artis n this way it is expected that good Engl ictures will find a sale in Australia. Wh Canada holds that great World's Fair, organizers of which are maintaining strange a silence, the existence of this Autralian society ought to be borne in mind.

The French painter, M. Benjamin Constant will leave New-York for Paris on the 21st of December to resume his classes in art, his por-December to resume his classes in art, his port trait painting, and other work in the big studie which is so much talked about. M. Constan has painted a very characteristic portrait of Mr. Jason Gould of Wall-street. The railway potentate sits sunk together in a big armebal and directs a mournful gaze out of the dicture. The artist always paints hair capitally. Tas mixed iron-gray and black hair of Mr. Gould wery well done, the modeling of the fore head is fine, and the expression of the face is that of a gnous whose greatest anxiety is the fear that some treasure may be discovered. M. Constant ha painted as nearly as possible an iron-noun restest anxiety in re may be disc sinted as nearly noney box in the so say, this sinister



Rev. Cdward Owen

Exhibited—The Christian Martyr in the

232 Stanley St. Montreal

A CHRISTIAN MARTYR.

Messrs. Scott, of the art depository, 1789
Notre Dame street, have on view in their
window a striking painting, by Mr. J. C.
Pinhey, a Canadian artist, bearing the
above title. It represents a woman
consigned to the arena, and the painter
has dealt with his subject boldly and
effectively. The background is the bare
white wall of the amphitheatre, and the
martyr, a young golden-haired woman,
kneels in front with clasped hands and upturned eyes. The expression of painful apprehension, accompanied by firm and faithful hope, has been exquisitely expressed by
the painter. The plain white robe, covered
by a purple mantle, forms an effective
study, and the whole work is simple but
full of a singular force.

DELAPLANCHE, E. Music Germany

DIREZ, ROBERT The Gorde Thirly Germany

DURIOUS, P. Chardy Germany

EMBRELEIN, G. Art and Native Germany

ENDERLIS, J. L. Marche Player Germany

ENDERLIS, J. L. Marche Player Germany

ENDEZ, ADRIEN Linit Enfant Gorden's Monument Germany

HANNEL Middicine Germany

HUNDRIESER, EMIL Phantles Fountain at Anexony Germany

HUNDRIESER, EMIL Phantles Fountain at Anexony Germany

Annual State France

January Carket to the Song of a Vegro's Hart Germany

Lamburne, A. Addresence France

Lamburne, A. Addresence France

Lamburne, A. Addresence France

Moneral Albert France

Moneral Albert France

Prance

Moneral Albert France

Prance

Prance

Moneral Albert France

Prance

Prance

Rapharl Germany

Moneral Albert France

Prance

Prance

Rapharl Germany

Moneral Albert Had

Manter E. Learnier France

Prance

Robert Rance

Robert Germany

Robe

5/

Messrs. Prefentaine, St. Jean and Gouin give notice that Messrs. Richard Turner, merchant, of Quebec; Charles Laugelier, edvecate, of Quebec; Louis Ture the merchant, of Montreal; Clifton B. Grey, artist, of Portsmouth, Va.; Alfred Mondel, artist, of New York; Jean Felix, merchant, of New York; Jean Felix, merchant, of New York; and John B. Stewart and Charles Greenwood, merchants, of New York, will apply for an act of incorporation for The Royal Quebec Art Union." Its objects are to encourage the arts, painting, sculpture etc., on the same principles as the art unions of England and Scotland. The applicants ask that they be given the exclusive right to hold such drawings in the province for fifty years. The capital is fixed at \$25,000.

A VALUABLE PICTURE. 1/1/96
LONDON, Jan. 8.—Turner's famous painting, the "Grand Canal of Venice," has been bought from Earl Dudley for Mr. Vanderbilt, of New York. The price paid was £20,000.

P. CHENT.

ATALOGUI

HISTORY IN SCULPTURE

ARTIST.	Subject.	COUNTRY.
ANTIQUE ANTIQUE CANOVA FREMIET, M. FREMIET, M. FOLEY GAUTHERIN, JEAN GEROME	Priestess' Head	Egypt Egypt Italy France France Ireland France France
Goujon, Jean	Top of Arch	France Germany
HERWEGEN, MLLE HOSMER MACCAONANNI, E MAILLET, M MARTIN, FELIX MEDIEVAL MEDIEVAL NOEL, PAUL	Initial Beatrice Cenci Trident and Short Sword Cæsar Louis XI Jean d'Arc Attacking the English Statue of Colleoni La Rettaire	Germany United States Italy France France France Italy France
STORY, W. W	Gallia	Germany France United States Great Britain Italy

RELIGION IN SCULPTURE

	B B B B B
ANTIQUE	Egyptian Priest and Priestess Egypt
ANTIQUE	Heads of Angels Italy
BARZAGHI	The Child Moses Italy
CANO A	St. Francis Spanish
CORDONNIER, A. A	Salome France
DERAY	First Cradle Belgium
DELAPLANCHE E	Virgin of the Palms France
DE VENNE	Temptation Belgium
FALGUIERE A.	Eve France
FRA GUGLIELMO DE PISE.	Descent into Limbo Italy
	Erring Wife France
	Tail-piece France
LEMAIRE, M	Samson and Delilah France
LUCARDI	Scene Deluge Italy
MERCIE. A	David France
MOZIER	Prodigal Son United States
PALMER	Angels Sepulchre United States
REITSCHEL	Protecting Angels Germany
SPENCE	Infant Moses Great Britain
SIMMONS	Jochebed United States

ANIMALS IN SCULPTURE

ANTIQUE	Chimera from Pompeii	Italy
	Bull	
BONDI, E	Camel	Germany
CAIN, M	Lion, Lioness and Boar	
CAIN, M	Tiger and Crocodile	France
CRAWFORD	The Hunter	United States
DA VINCI, LEONARDO	Horse	Italy
	I ion's Head (Decorative Head-piece)	France
	Boars Fighting	
	Vulture and Hare	
GEEF, W	Lion in Love	Belgium
	Head-piece	
	Leopard Hunter	
MIGNON, LEON	Roman Bull	France
	Pour parlers d'Amour	
WOLF	Dying Lioness	Austrian

CATALOGE

HOE

CHENT.

agrette A New Art Union. 23/12/89 Messrs. Prefontaine, St. Jean and Couin give notice that Messrs. Richard Turner, merchant, of Quebec; Charles Langelier, edvecate, of Quebec; Louis Turcotte, merchant, of Montreal; Clifton B. Cirey, artist, of Portsmouth, Va.; Alfred Mondel, artist, of New York; Jean Felix, merchant, of New York; and John B. Stewart and Charles Greenwood, merchants, of New York, will apply for an act of incorporation for "The Royal Quebec Art Union." Its objects are to encourage the arts, painting, sculpture. etc., on the same principles as the art unions of England and Scotland. The applicants ask that they be given the exclusive right to hold such drawings in the province for fifty years. The capital is fixed at \$25,000.

LONDON, Jan. 8.—Turner's famous painting, the "Grand Canal of Venice," has been bought from Earl Dudley for Mr. Vanderbilt, of New York. The price paid was £20,000.

OIL WATER - COLOUR -

PAINTINGS

BY

P. GHENT.

yourself and friends to a view of these paintings, which are now on Exhibition at our Rooms, Nos. 1821 and 1823 Notre Dame Street, from 9 a.m. to 6 p.m.

Ф. Біскѕ & Со.

of Oil Paintings.

-96-
"Drowsy Twilight," P. GHENT.
"Evening Comes and Brings the Dew along," - P. GHENT.
"The Mussel Gatherers." Coast of Anglesea P. GHENT.
"Going to Market." P. GHENT.
—e:s:-
Water Colour Paintings.
"Summer Time." - P. GHENT.
"Castletown Harbour." Isle of Man P. GHENT.
"Port St. Mary." Isle of Man P. GHENT.
-9:5:6-
* Water Colour Paintings
BY J. C. SALMON, MEMBER OF THE ROYAL CAMBRIAN ACADEMY,
PLAS MAWN, CONWAY.
"In the Meadows." Conway J. C. SALMON.
"On the Road to Tal-y-bont." Conway J. C. SALMON.
"Mending the Lock." J. C. SALMON.



Professional models are easy to get. It is their business and they live from it. But it is very difficult with a newboy or a boot-black. You would think that a neb urchies would imp at a chance to care from \$4 to \$5 a day, car fare and live hinclinded, by standing or sitting on a platform for a few hours in my stadio. You would be partly right and partly wrong in your cone used. Nit e-tenths of the street beys do immp at the chance, but it is the other one-tenth that I want. The real, beight, decome her with color and dirt on his face, with clothes sizes and sizes too big for him, with clothes torn and patched together as only a mother-less boy can make clothes together, and with shoes on that are not mater-such a boy is not one of the nine-tenths. He is in the minority, and yet he is the boy I want.

I could fill columns of a newspaper recording the trials and the disappointments, too, that I have endured in getting the right kind of a model. One day, many years ago, I found the boy I had been looking for. He was as picturesque as though he had just stepped out of a picture frame. I saw him near Five Points, and I bargained with him. He finally agreed to come for \$2 a day.

"will a free feed in de middle of de day," as he put it. I went home designted. The next morning my boy came. I never would have known him. He had washed and tressed himself in his best clothes. The effect was gone, and in spite of all I could do I could not get it back. After that I gave explicit instructions to my boys to come as I find them, dirty or but at all.

In spite of all my bard work, and years of SHUT YOUR EYES. Professional models are easy to get.

gave explicit instructions to my boys to come as I find them, dirty or not at all. In spite of all my nard work, and years of it, too, it has only been within the past four-teen years that my pickures have brought me general recognition. My first really successful picture was called "The First Cigar." It was bought by Mr. Bishop Herrick, of New York, for \$150. It was exhibited by me in the store of an art dealer on Broadway, and before the picture was two weeks old I was worth \$1,000. I then raised the price of my pictures from \$1.50 to \$300. In 1878 I sent a picture galled "The Passing Show" to the Paris Expoation. The p cture depicted five street boys standing on a curb watching a circus parade go by. It was hung on the line and helped me immensely, From that time I have never sought in vain for a purchaser for my pictures. for purchaser for my

As I sa pictures.

As I said before, I find my chief difficulty in getting my models. Why it should be so cannot tell. But the boys or the girls whom I particularly want make every obsection known to childhood's fertile imagination, to avoid going into a studio. I want aboy who is independent and unconventional. A boy who doesn't say "yes, sir," but "yes, coss"—a boy who doesn't take off his hat

THE WORLD: SUNDAY, JANUARY 5, 1890.

A PAINTER OF STREET ARABS.

harld BY 5/1/2 Warld G. Brown.

Icopyrighted, 1889, by the author.]

There is only one reason why I paint children and that reason is because I love them. I love the street arab, and I never see a boy or a girl who has got to go out on the street to make a living that my interest is not at once awakened. How did I begin to paint children? That is a long story. When I was a boy, fifty odd years ago, in Newcarthe-on-Tyne, in England, I painted. I can never remember the time that I could not draw, and I painted my mother's portrait when I was nine years old. My parents sent me to the Government art school in my native town, and I soon became the leading student. I worked hard, and the work was congenial employment. When I was twenty years old I went to Edinburgh and learned the trade of a class-cutter in the Holyrood Glass Works. I worked at that occupation during the day and attended the Royal Academy in the evening, where I was instructed by Robert Scott Landor. I was the prize student in the antique class.

structed by Robert Scott Landor. I was the prize student in the antique class.

A QUIET SKOOZE.

A short time afterwards I went to London, where I heard Harvey Russell sing one of his emigrant songs in a concert-garden, and I became fired with the spirit of travel. When I was twenty-two years old, in the year 1853, I lended in this city. I found work in the Brooklyn Glass Works and fell in love with my employer's daughter, and, what is more. I married her. While I was working at my trade during the week-days I devoted Sunday to painting portraits, for which I received \$5 each. Finally my wife's family physician thought he saw something in me that the ordinary glass-cutter does not possess, and he persuaded my father-in-



J. G. Brown

law that I should give myself wholly up to art. From that time on art has been my profession. At first I had little to do. One day I painted the portrait of one of father-in-law's partners. It was exhibited in the window of an art dealer. From then I was busy. When the panic of 1857 came there was no demand, for portraits and my business lagged in company with other and commercial vocations. Consequently I began painting little pictures. Some of those were sold, and in 1860 I was invited by an art dealer to meet a party of distinguished young artists. I accepted the invitation. A few weeks later, through the solicitation of some of my new friends, I was induced to rent a studio in New York City. From that time I never peinted another portrait. It was then that I began painting children. In 1862 I was elected an associate member of the National Academy, and in 1863 I became a full-fiedged Academician.

Shortly after I began painting children I moved my residence to Fort Lee. There I was accustomed to paint my subjects after I had drawn them carefully out on paper with a pencil. I made copions notes as to color, &c., and painted from these sketches. One day Thomas Hicks, the famous artist, suggested to me that I should paint direct from the model. I have done that ever since, and it is that part of my art work. I presume, that will present the most interesting view to my young readers.



politely when he talks with his elders—a boy who fights when he wants to, not when he has to—that is the boy I want. He makes the best model. He is bright, keen-witted, and when he is well treated he is tractable. He understands what I want. He throws genume art into his poses. He is an actor as well as a model.



NEGLECTING BUSINESS.

I presume I have had at least 500 models of both sexes, young and old, clever and stupid therefore I think I can speak with authority upon the subject of street boys, and I have painted no other. The wilder the boy the stronger his muscles; the quicker he tires in a studio. Enforced standing in one position is always tiresome, but to these street arabs it becomes in some instances positive torture. His face gets pale. The dirt shows with appealing plainness. Then the sitting is advourned. I have had long-shoreme who were strong enough to make a creditable battle with Sullivan who almost fainted after half an hour in a studio.

Some boys come willingly and work conscientiously and intelligently. I have had some such models whom I employed for a year or more. Some of these models are grown men and women now, and I often go to them to secure my models. When one of these retired models solicits a newsboy or a bootblack, he is generally more successful than I am.

The public want happy-faced lads in their pictures of child-life. There is no sale of invenile sadness. And it is not easy to get a happy boy whose idea of life is confined to the street, his mother's rooms in an east-side text. The other day I met the boy I had been looking for for months. I had blocked out his form and dress in charcoal nearly a year ago, and was simply waiting to find the living flesh to serve as a midel. This meeting was near Newspaper Row. The moment I caught sight of the youngster I started in pursuit. I caught up with him. Then I stopped him. Then I parleyed with him. I told him I was an artist and I told him that I wanted him for a model.

"A model." he said, looking at me from under the rim of an old slouch hat. "Fot's dat?"

I explained it to him. I also enlarged upon the easy work he would have. I described the lunch, and ended by offering him \$2 a day.

"Oh! Oh!"



COMPLIMENTARY TICKET

PENNSYLVANIA ACADEMY OF THE FINE ARTS

For the 6oth Annual Exhibition, 1890

JANUARY 30-MARCH 6

Admit

and Lady

American Art Galleries 6 EAST 230 ST., MADISON SQUARE

The S. L. M. Barlow Collection

SALE BY AUCTION BEGINNING FEBRUARY 30, 1890

ADMIT ONE

AMERICAN ART ASSOCIATION, MANAGERS

John Macallan Swan is one of the new school of rising Scots domiciled in Glasgow, but unlike Cecil Liawson and Mr. Orchardson, he did not receive a Scottish education, having first studied under Mr. Sparks at the Lambeth schools and afterwards in the studies of Gerome, Bastien Lepage and Dagnan-Bouvert in Paris. There is, however, nothing distinctively French about his art, although he has always been more welcome at the Grosvenor than at the Royal Academy, which does not favor animal paintings, and where even the accomplished work of Mr. Nettleship is skyed. His "Orpheus" attracted much attention among artists; his "Prodigal Son" was purchased under the Chantry bequest and in the new gallery this year he had a fine sesscape "Polar Bears Swimming," while Mrs. Swan was represented by her "Daffodils" Lionesses are his great art, and he excels in water colors as well as in oils.

THE ART INSTITUTE OF CHICAGO, JANUARY 1, 1890.

THE President and Trustees have the pleasure of announcing to the Members of the Art Institute the

OPENING OF A NEW PICTURE GALLERY,

together with the Galleries of Sculpture, of Metal Work and of Antiquities. This picture gallery is the first and largest of the fine new range of six galleries described in the Annual Report of June, 1889, of which the other five galleries will be opened in February.

Attention is called to a remarkable picture now on exhibition,

THE TRIUMPH OF THE INNOCENTS,

Representing the Flight into Egypt. This extraordinary picture was painted in 1886, and is considered by many the greatest work of the greatest of the English pre-Raphaelites—in the words of Ruskin, "the greatest religious painting of our time." By the generosity of the artist the picture is lent to the Art Institute for this occasion, and is now seen for the first time in America.

The following pictures also are now exhibited for the first time in this country:

"PORTRAITS OF JUDGE DUNNING AND SISTER,"

BY SIR JOSHUA REYNOLDS.

Half length, a fine example of the great English Master.

"Italian Sea Port," Claude Lorraine;

"The Poultry Yard," Hondekoeter;

"Landscape," Ruysdael;

"Mother and Child," Courtois;

"Interior and Figures," David Col;

"Haying Time," Julien Dupre;

Together with other excellent pictures.

Exhibitions will now be continuous through the season. Arrangements have been made for special exhibitions, as follows:

Reception and Opening of large new galleries, with important pictures of Velasquez, Jules Breton and other Masters.

Exhibition of Works of Henry Mosler.

Exhibition of Works of Walter McEwen.

Exhibition of Works of Mrs. Anna Lea Merritt.

Exhibition of Works of Frederick A. Bridgman.

Annual Exhibition of American Oil Pictures.

Particular notices of these exhibitions will be issued from time to time. An announcement of Lectures upon Art will be found upon an accompanying circular. The Reference Library upon Art has received important additions and is always open to Members. Members with their families and visiting friends are cordially invited to avail themselves of their privilege of attending all exhibitions, receptions, and public lectures of the Art Institute.

CHARLES L. HUTCHINSON, President.

EDSON KEITH,
HENRY FIELD,
JOHN C. BLACK,

JAMES H. DOLE, CHARLES D. HAMILL, WILLIAM T. BAKER,

Executive Committee

THE ART INSTITUTE OF CHICAGO,

JANUARY 1, 1890.

LECTURES UPON ART.

FREE TO MEMBERS, WITH THEIR FAMILIES AND VISITING FRIENDS.

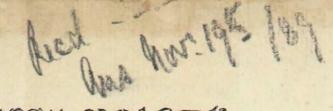
The Annual Course of Tuesday Afternoon Lectures upon Art for Members and Students is in progress, as follows:

- Sixth Lecture, January 14, 4 p. m., by Mr. Lorado Taft; Subject, "Clay, Plaster and Marble, the Processes of Sculpture," with practical exemplifications.
- Seventh Lecture, January 28, 4 p. m., by Mr. Lorado Taft; Subject, "Early Greek Sculpture," illustrated by the stereopticon.
- Eighth Lecture, February 4, 4 p. m., by Prof. Edward S. Morse, of Salem, Mass.; Subject, "Household Art in Japan."
- Ninth Lecture, February 11, 4 p. m., by Prof. Edward S. Morse; Subject, "Art Hand Works of the Japanese."
- Tenth Lecture, February 25, 4 p. m., by Rev. Frank W. Gunsaulus; Subject, "Millet and Burns."
- A Lecture will also probably be given in February by Miss Amelia B. Edwards, the distinguished author and Egyptologist, and later a Lecture by Prof. Halsey C. Ives, Director of the St. Louis Museum and School of Art.

An important extra course of Evening Lectures upon Sculpture, Classic and Modern, illustrated by the stereopticon, will be opened by Mr. Lorado Taft Thursday Evening, February 6, at 8 o'clock, and continued every Thursday evening for ten weeks, until April 10.

W. M. R. FRENCH,

Director.





Studios 7 and 8, No. 337 Fourth Avenue New York City

ch. Ino. Maegilegenddy, Dear Sirs

I desire to call your attention to the fact that I have, in connection with my own, a studio set apart for the exclusive use of students, where they are directed in the technical study of drawing, composition and painting in oil and water colors. The number of pupils is limited and they receive daily attention. This class is supplemented by one for out-door sketching during a portion of the Summer.

I shall be happy to confer regarding terms, etc., by letter or at my studio, with any one you may be kind enough to commend to me.

Very respectfully yours,

GEO. H. SMILLIE, N.A.,
and Member of the Am. Water Color Society.

L'Angelus



The Angelus



Millet's "Angelus" there are many reproductions. So celebrated a picture

was not likely to escape the attention of the wood-engraver, the etcher or the worker in fac-simile. But it has seemed fitting that there should be at least one authoritative and satisfying reproduction of this masterpiece of the greatest of modern artists. To this end the distinguished etcher, Charles Waltner, whose name is already associated with the painting, has been specially engaged to produce,

under the most favorable circumstances, and with the greatest care, a plate of the "Angelus" of the same size as the original canvas.

By arrangement with the owners of the picture he has had the privilege of studying it for several weeks, and it will be not a little interesting to collectors and amateurs to see what the greatest picture of the nineteenth century will become in the hands of its greatest reproductive etcher. Only 100 remarque proofs will be taken from the plate before its erasure and destruction; and an impression from the erased

plate will be presented to each of the 100 subscribers.

This beautiful and unique work will not be completed until April next. The genius of the etcher and his unequaled opportunities will, it is believed, make this matchless plate the one standard and authoritative reproduction of Millet's "Angelus."

NOVEMBER, 1889.

AMERICAN ART ASSOCIATION,
6 East 23d Street.

M. KNOEDLER & Co. (Successors to GOUPIL & Co.), 170 Fifth Avenue.



ted with the painting, has been its erasure and destruction; and

NEW ART SERIAL FOR 1890.

"Of inestimable use to every student of art, and professional decorator."

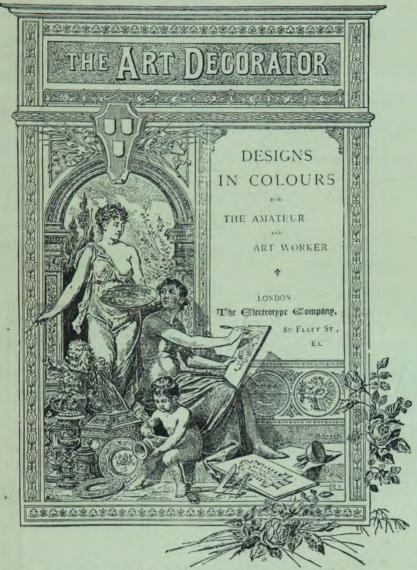
STANDARD.

The January Part contains an Introduction by The President of the Royal Society of British Artists.

PART I.

PRICE ONE SHILLING

January, 1890.



THE ART DECORATOR appears Monthly, each Part containing
Five Plates in Colours. Imperial 4to. Price 1/-

For Press Notices and Order Form, see other side.

THE ART DECORATOR.

PRESS NOTICES.

ILLUSTRATED LONDON NEWS.

"Useful to both workers and amateurs-includes elaborate designs worthy of study." QUEEN.

"Will be sure to find acceptance, and is full of promise. The designs are well selected and beautifully executed in suitable tints and colours."

DAILY NEWS.

"Exhibits a catholic taste, and is calculated to afford valuable aid both to the amateur and professional hand in all branches of artistic decoration."

STANDARD.

"Of inestimable use to every student of art, and professional decorator."

MANCHESTER EXAMINER.

"Full of well-printed plates."

CHURCH TIMES.

"Large designs, sufficiently detailed and emphasised to work from. Seems likely to meet a want.'

BOOKSELLER.

"Beautifully produced, and rich in manifold suggestions for the decorative artist."

PUBLISHERS' CIRCULAR.

"Ought to prove eminently serviceable in schools of art, and in the workshops of provincial decorators." GLASGOW HERALD.

"The designs are not only very choice, but are most beautifully reproduced."

NORTHERN WHIG.

"Splendid specimens of decorative work."

SCOTSMAN.

"A well got up new Art periodical, for which the President of the Royal Society of British Artists stands sponsor."

WESTERN MORNING NEWS.

"It ought to be seen, and it deserves to be seen, in order that its beauty may be properly appreciated. Surely more beautifully delicate and rich colour-printing has rarely been seen."

ORDER FORM.

	,	OKSELLER.			
Please send me "THI	E ART	DECORATOR"	every	month,	beginning
with Part					
Name					
Address					

at (as a Specimen) Post Free for is, by the Publishers,

THE ELECTROTYPE COMPANY, 80, FLEET STREET, LONDON, E.C.

PROF. HERKOMER REVEALS SOME SECRETS OF THE ARTIST'S BRUSH.

w the Subject of the Portrait Must Be Studied Before the Artist Begins His Work—The Pose, the Color and the Lights—Matters That Irritate the Artist,

The first essential in the art of portraitpainting is to assert your position as the
master of your model. When I painted Lord
Tennyson he accepted that necessity and
put it in an amusing form which I have
always recollected. "You are king," he
said, "I am only your subject," It is part
of that need which I feet to dictate all the
conditions of the conjunction which makes
it so, friscome for me to go away from my
own studio to paint portraits. Practically
speaking, I never now do go to my sitters.
When I have done so, in the past, my
pictures have almost always been failures,
In the first place, it is absolutely necessary
for me to have my own lighting. My studio
is illuminated in the way which practice has
shown me to be the best—that is, by a double
light. I gain roundness by flooding my
sitter with the full top-light, and I di-sipste
the heavy shadows and hard lines by the
ide-lighting coming direct upon the face.
This is to all intents and purposes the effect
of daylight.

My first requirement is to know my man
before I am ready to make the least study of
him. I must see the best of him, and leare

My first recuirement is to know my man before I am ready to make the least study of him. I must see the best of him, and leard to enjoy his seciety. Nothing is so unlucky for a portrait painter as not to like his sitter. The painting ought to proceed in the light of personal sympathy. It must not be forgotten that portraitare is the most exhausting work in the world, and if it is not carried on under the most favorable circumstances possible it resolves itself into a painful drag upon the spirits. There is a curious difference between painting from a model and painting a portrait. The model is a piece of nature, with which one has no necessary communication of ideas. One paints one's man, in that case, as though he were a rock or a tree:

ABSONBED IN THE SETTER.

But in the other kind of art the sitter is everything, the painter is absorbed in his relation to him. When I am painting a person I beiong, for the time, to that person and to no one else. It is a curious physical fact that to paint an old or feeble man, in whom the light of vigor has to be constantly kept burning, drains me to positive exhaustion. On the other hand, painting the portrait of a pleasant, cheery and healthful person refreshes me like exercise in the open air, or like that delightful form of stimulating activity, lecturing. Excitement, romember, is needed in both sitter and painter, and for this reason, if for no other, sittings should never be unduly prolonged.

After learning to know my man, I settle in my prind the attitude in which he shall be taken. The other day a man who was to sit one went into a print shop and looked over 150 proofs of engravings seeking for a becoming position. He found one which he hilded at last, and proposed to adopt it; it proved absurb, and I was not able to indulge him for a moment in an attitude so unfitted to his style of figure. It is entirely the duty of the painter, and in no degree that of the sitter, to settle this question. The painter has to find the best view of the head and also of the body, an

hy, good friend that it has been

THE WORLD: SUNDAY, FEBRUARY 9, 1890.

ANECDOTES OF HIS STUDIO.

HERKOMER, THE ARTIST, WRITES OF PORTRAITS HE HAS PAINTED.

Discussing the Theory of Art with Ruskin While Painting His Likeness-A Typical Anecdote of Jay Gould - Recollections of Many Distinguished Sitters Before His

Distinguished Sitters Before His Easel.

Extensive accessories to a portrait always have the effect upon me of a leading actor doing some important monologue, while others on the stage, who have nothing to say, attract the attention of the public by a lot of "business." The head must be the most important and the most attractive object in the nortrait. There is no shuffling with that fact. All the means that enforce this, are legitimate and right, all those that detract are contrary to the best laws of portrait-making.

I would say that the picture-painter ought to be the portrait-painter, provided he has no mannerism of type in his women and men. There is a remarkable difference between seeing, in a model, the type you have in your mind for a certain figure in a composition and seeing a real man behind the sitter for a portrait of that man. In all subject-painting, literal copying of nature is, or should be, the last thing brought about; nature has only one sky, one material for the full expression of the painter's ideas, whereas in a portrait the atter represents all and it is only for the painter is deas, whereas in a portrait the arter represents all and it is only for the painter to find that "all" in the subject before him.

The subject-painter is bound to get some favorite type of female face, and unless he can wholly shake that off he will get this type somehow or other into every lady's face he painter. It can be like the lady in a way, and yet have all the painter's mannerism of type. I will go further than that; some painters make all faces like their own. One painter make all faces, whether of men or women, always bear a strong likeness to himself. This was strongly brought home to me again by a lady declaring that a certain portrait was the first she had ever seen that bore no trace of a curious additional likeness to the painter himself.

WAGNER'S APPRECIATION

WAGNER'S APPRECIATION.

I have seldom met a sitter who does not know the best side of his face, nor have I often met the sitter who has not made up his mind what he wishes to look like. Thus, Wagner said, when he saw my portrait: "Yes, Ilike to look like that." With the late master of Trinity, Cambridge, Dr. Thompson, I must have failed to realize the sitter's idea of himself—for he said on seeing the portrait; "Do I really look like that. Well, I wish it were otherwise, for I look as if I had a profound contempt for my fellow-creatures." Those who knew him well will know the value of this unconscious criticism of himself.

Ladies are by no means the most auxious about their dress in a portrait. Men trouble quite as much, as a rule, with the selection of a cost.

about their drees in a portrait. Men trouble quite as much, as a rule, with the selection of a coat.

I painted John Ruskin in 1879. It was in water color, a drawing of head and should be received the selection of a coat.

I painted John Ruskin in 1879. It was in water color, a drawing of head and should be received the selection of a state of the selection of a state of the selection about the methods of painting until I quite wished it; while sitting he was theorizing about the methods of painting. I used, in those days, to paint abnormally large water colors, and always covered the paper first with a wash of some oches, or gray, then sketched the subject with charcoal. I would then commance with a hegchair brush, working up the ground color with some firsh tones, and ont of a kind of artistic chaos produce a head. Ruskin onerias even the possibility of this, and and hardly believe that my final selection of a subject to the selection of a color produce and hardly believe that my final selection of a color paint himself and over again, out the result has never and over again, out the result has never and over again, out the result has never never opening shown.

Happy the painter who needs no theories, but who works on with that God gift, intuition, and who finds re uits come from his attempts to paint himself and god gift, intuition, and who finds re uits come from his attempts to paint himself and come from his attempts and works not how, who can afford to hand leave theories to those who try to re-interpret the painter's interpretation of nature produces the archive the surface of the selection of nature and leave actions to those who try to re-interpret the painter's interpretation of nature produces the archive to the selection of nature produces the archive the selection of nature produces the archive the s

and leave others to quarrel over that are hardly clear to himself. CATCHING A LIKENESS

and leave others to quered over the methods that are hardly clear to himself.

"CATCHING A LIKENESS."

Away, then, with all hadbooks on painting. I can understand a handbook on the theories of music, or on cooking; but fancy a handbook on painting; I do to the process of music, or on cooking; but fancy a handbook on painting; And with a process of the painting of the painting of the painting the painting of the painting all keness is inborn; it is a gift, quite as distinct as the gift of invention. A bad painter may have it strongly marked, or a good painter may be born without it. Hence only a certain number of painters would be fitted for portrait-painting.

I have heard Toole imitate different actors, but he slaways told us the man's hot painting the painting that may be one painter would be fitted for portrait-painting.

I have heard Toole imitate different actors, but he slaways told us the man's proper trait is meant for. It happens often that one makes a portrait unpleasantly like the original, that may be a mistake on the part of the painter, but it is no crime. It is a crime to paint persons in such a way that nobody can recognize them. And the attempt to idealize, or fatter, often leads to this sort of incognito portrait, especially with women. I have more than once been asked straight-out by ladies. "Do you flatter?" My answer is no! "Ah, then," they say, "I must go somewhere else for my portrait." My answer is no! "Ah, then," they say, "I must go somewhere less for my portrait, "My answer is no! "Ah, then," they say, "I must go somewhere less for my portrait." My answer is no! "Ah, then," they say, "I must go somewhere less for my portrait." My answer is no! "Ah, then," they say, "I must go somewhere less for my portrait." My answe

of all parties. I am now speaking only of the successful portrait-painter, who has a perpetually large list of sitters. And now, how does the portrait painter arrive at this

perpetually large into painter acrive at this stage?

THE ARTIST'S REPUTATION,

I emphatically declare by private recommendation. Exhibitions do much, of course, to start the name; but it is one's friends who push on their friends to be painted. And it is to be noted that the painter who best pleases the artists, and whose work tells best in exhibitions is by no means the one who gets the most to do. All successful men have large lists of sitters, who are taken on as circumstances permit. Sometimes a fresh sitter can be rushed through at once; others have to wait years. I myself have a standing list of from twelve to twenty sitters, and I am sure several other portrait painters can say the same. I give these details, as there articles are supposed to tell the public the entire truth about the matter in hand.

Dealers sometimes recommend sitters or people desirous of being painted to go to a dealer first, but it is not the rule.

In conclusion, I must speak of the muchdiscussed and ill-understood point in portraiture-finish. It is difficult to define what constitutes finish in any branch of art; and before attempting to answer the question of finish we must consider the different styles of the various painters. To one the love of detail and the interest in surfaces come first and forement.

To another, it is the human interest that alone attracts his artistic mind. This lastnamed painter "goes" for the sitter's head, with all the excitement and fervor that usually accompanies such a difficult task as eatching an expression. It is like shooting on the wing. That expression once secured, his interest flags; he is exhanated by the effort, and the minor details of coat, hands, with all the excitement and fervor that usually accompanies such a difficult task as catching and parters of the sitter, when you we have a full-souled, and the pentiar power of the pentiar power of the soule of the sitter. One has only to look at portraite, old or new, to find this proved. Leve of detail entails much time, and that means encl

sitter, wear out the painter. I have known some painters to take fifty sittings for a half-length.

The full-souled painter keeps up the excitement the whole time he is with his sitter. The sitter is deeply interested, and consequently looks his best. The other, whom we will call the "detailist," can hardly keep his sitter awake, and loves nothing better than to have a quiet time in his studio without the sitter, working at some detailof dress, which has been put on the law figure. The "detailist fills his canvas with work and interest, the "full-souled" painter concentrates the "full-souled" painter concentrates, the "full-souled" painter concentrates, the "full-souled" painter concentrates the full-souled painter concentrates and finished from his points of view, differ from that of full-site will. The latter draws and paints with cold and calculated accuracy. The former will, with a few dextrous touches, suggest form in a way that could not be approached by the detailist—for he gives the work sparkle and life, which is not sined at by the detailist, and can only be obtained by rapid work. It is not school or school induces they be the foundation of the difference lies in their own temperaments and didosynerasies. Bearing this in mind it will be easier to understand the significance of finish. I do not mean that the painter who splashes and dashes his brush about on the canvas is necessarily a full-souled painter. But I would illustrate what I mean by naming the three greatest masters of this type. Rembrandt, Volasquez and Van Dyke. Holbein represents the greatest detailist to me, in portraiture.

IT MAY BE A REAL RAPHAEL The "Radonna del Popolo," Lost for Bany Years, Believed to be in Caralle New York.

a picture was painted by Raphael and lost at the time stated is an undisputed fact.

About twenty years ago the painting came into the possession of Rev. Dr. Elliott, and two years later he placed it in the hands of Mr. Dillon to clean. He removed five or six coats of varnish, which he told Dr. Elliott were as hard as glass. There seems to be absolutely no question as to the age of the painting, but only as to whether it was painted by Raphael or by one of his pupils. At the time that the painting was in the hands o Dillon for restoration it was seen by a greamany professional people, and, among others by an expert from London, who was sen here to trace the "Death of Dido," which had been previously stolen and sold for less than \$100. Strangely enough, it was found in Mr. Dillon's studio, where it had beer sent for the same purpose as the "Madonna of the Veil," and was taken back to Londor and sold for many thousands of dollars. The English expert spent considerable time while in this country in studying the "Madonna," and told Mr. Dillon that who ever owned the picture was the possessor of a genuine Raphael.

HOW I PAINT A PORTRAIT.

PROF. HERKOMER REVEALS SOME SECRETS OF THE ARTIST'S BRUSH.

How the Subject of the Portrait Must Be Studied Before the Artist Begins His Work-The Pose, the



other the collection of the co COLUMBUS'S TRIP ILLUSTRATED.

hi

richness of color. The scenes are see in the romantic cavironment of an Alantic resort and the blue-grass belt of Teunessee, and through the magno of this "Mashville Foundather gains most interesting bits of information of many things in Jennessee and of hor famous thoroughbreds.

The story is very charming, as a mere at its feet and of hor famous thoroughbreds.

The story is very charming, as a mere in passed in the famous the famous triangles and the famous triangles on the class passe has passed in the famous triumph—which for elementary in the famous triumph—which for a scenting of the famous triumph—which for a scenting of the famous triumph—which for a contract of the book is its threat shorters and the famous triumph—which for a contract of the foods is its instance, of the facts great Futuring and interesting of the facts great Futuring—Proceeding the clave of the facts great Futuring—Proceeding the clave of the facts great Futuring and intense of the facts great Futuring and intense of the foods is its three claves of the facts great Futuring and intense of the facts great futuring the demand the facts and intense of the facts and intense of the facts of the fa

has a preexy treatment of the interest and orginality of the and a keep to the state of the stat bids fair to take an immediate and brilliant prominence in the world of literature, for it This new book, from the press of Lippin-cott, is creating a distinct sensation, and it

ville Pen. A Daughter of Dixle-By a Mash-

WISS BRECKENRIDGE,

TOTAL THE CONTROLLING OF CHAMPTAIN, 1511 the complete such taggeries such last of 1620 and treasures such last sold (0.99) and treasures such last last court of the controlling the controlling the champtain and cocco, that thurs generalons shall coordinate, it is not that the champtaint of the complete champtaint, the state that the chonicie of the champtaint, the the case of the champtaint of any semblence of the champtaint, the tage of the champtaint of the champtaint of any semblence of being more than the theory of the champtaint of any semblence of being more than the treasure of any semblence of being more than one of any semblence of being more than one of the treasure of any semblence of being more than one of the treasure of the champtaint in love with the tome the hardles, will care to it take to be the champtaint of the champtaint.



THE WORLD: SUNDAY, FEBRUARY 9, 1890.

of all parties. I am now speaking only of the successful portrait-painter, who has a prospetually large list of stters. And now, uous does the portrait painter arrive at this ANACOUTES OF HIS STIDIO West Side.

BROADWAY, 1244, above 31st st. (The WinJosets.) Suit of 3 tooms and bath, first floor,
fronting Steadway; business or dwelling; moderate

Apartments & Hooms To Let-Unfurnished East Side.

EXINGTON AVE. 1475 AVD 1477—Elegant & Later of Cooperated, hearted, hearted, nesting, convenient looston; rent low, lanton, to Alacas, Dravies, 57 West 10th at later of Alacas, 47 Mest 10th at later of Lat

BROWN & GOLDING.

120 Broadway and 703 Madison ave.

I OUSE TO LET, furnisure for sale, or exchange pay whole rent. Colborne, 594 7th ave.

as -- Madium size welling in good order at

Attractive medium sixed houses, with or without private stable; lot 1:3 feet deep; low rent; houses open; will seil on easy terms, M. B. GOLDING.

IN BENEAU AND A GOLDING.

Sea mediate of the stable of the sea of the sea

HOUSES, APARTMENTS AND ROOMS HOUSES, APARTMENTS AND ROOMS OF MAINTMENTS AND ROOMS

ANTED—A loft for light manufactoring bush as and special light sate side pure, with cheen heat see and station of manufactoring and station result must be low, H. Co., IIS World Office.

WANTED-A good-sized store in Massau st., be-tween Beekmen and John sts., from May 1, state reut. Address Robertson, 14 World Omos.

W that I Stoot high cells to the lott, not less that the toth, not less that I Stoot high celling, for scenio panitation unless rent and full particulars are stated. Alexander, 86 World,

WANTED TO HIRE A small room, with power to lethe. M. J., Lab World. or bay; outside lends; offer inducements, occ

ART SCHOOL,

224 Sparks Street, near Bank Street, Ottawa

1th Session-Open from 1st Nov., 1889, to 1st May, 4890.

Life Nude and Draped, Oil and Water Colour Painting, Drawing from the antique—Mr. Franklin Brownell, (pupil of Bouguereau and Bonnat, and an exhibitor in the Paris Salon), Design, Freehand and Architectural Drawing — Evening class Mr. Fennings Taylor, (certificated by the Ontario Gaverament School of Art)

ficated by the Ontario Gevernment State Art)

Mechanical Drawing, Locomotive and Stationary Engine and Mill Work.—Mr. J. B. Lamb, Engineer,
Practical Geometry and Perspective.—Mr. J. T. Bowerman, (certificated by the Ontario Govennment chool of Art).

Wood carving.—Mr. F. P. de Bartolome.

Art Needlework, Miss Barrett,
Wood carving classes, afternoon,—Mondays and Thursdays. Evening—Wednesdays and Saturdays

JOHNSON THE SEARCH STREET OF STREET S

The full-souled painter keeps up the excitement the whole time he is with his sitter. The sitter is deeply interested, and consequently looks his best. The other, whom we will call the "detailist," can hardly keep his sitter awake, and loves nothing better than to have a quiet time in his studio without the sitter, working at some detail of dress, which has been put on the lay figure. The "detailist" fills his canvas with work and interest, the "full-souled" painter concentrates his detail upon a few salient points. But his pictures will, nevertheless, be complete and finished from his point of view. His kind of finish will differ from that of the detailist. The latter draws and paints with cold and calculated accuracy. The former will, with a few dextrons touches, suggest form in a way that could not be approached by the detailist—for he gives the work sparkle and life, which is not aimed at by the detailist, and can only be obtained by rapid work. It is not school or school influences that produce these varieties of painters, but the foundation of the difference lies in their own temperaments and idiosyncrasies. Bearing this in mind it will be easier to understand the significance of finish. I do not mean that the painter who splashes and dahes his brush about on the canvas is necessarily a full-souled painter. But I would illustrate what I mean by naming the three greatest masters of this type, Rembrandt, Velasquez and Van Dyke. Hobein represents the greatest detailist to me, in portraiture.

IT MAY BE A REAL RAPHAEL

The "Msdonna del Popolo," Lost for Many Years, Believed to be in Garatte New York.

New York.

New York.

New York.

January 15—The famous painting from the master hand of Raphael "The Madonna del Popolo," or the "Madonna of the Veil," mourned now so long as lost, may be in this city. Rev. Dr. Henry B. Elliot, a Presbyterian divine of this city, is the possessor of a painting which he balieves to be Raphael's great work. That the picture itself is a wonderful production is attested to by all who see it, and when its authenticity has been established—a position that is firmly expected by many who have studied the painting—its value will be estimated at many thousands of dollars.

The "Madonna of the Veil" is about 5x4. It represents the Virgin half bending over the naked infant, who is lying on a bed of straight couch draped with white lineu. In ber hands there is a filmy veil, which she seems about to throw over the head of the child. He, with a gleeful, expectant look and uplifted arms, is ready to push away the covering when it shall have reached his hands. Joseph is in the background peering over the Virgin's left shoulder, his hands clasping a staff. The Madonna's face bears a half proud and satisfied expression, and is exquisitely delicate and beautiful. Her position is one of exceeding grace, and her lands are open and only touch the veil be-

clasping a staff. The Madonna's face bears a half proud and satisfied expression, and is exquisitely delicate and beautiful. Her position is one of exceeding grace, and her I ands are open and only touch the veil between the thumb and forefinger. The painting has been in the possession of the family of Rev. Dr. Elliot for the past fifty-five years. It was first bought by Augustus F. Greely, the uncle of its present owner. Mr. Greely spent two years abroad just before purchasing the picture, but did not himself select it at this period. A celebrated Italian copyist sent it over to him with one or two other paintings after his return to this country. He afterward sold it to the father of Rev. Dr. Elliott. The tradition is that the picture was painted by Raphael and presented by him to a monastery in Italy, and that during the French Revolution it was stolen. That such a picture was painted by Raphael and lost at the time stated is an undisputed fact.

About twenty years ago the painting came into the possession of Rev. Dr. Elliott, and two years later he placed it in the hands of Mr. Dillon to clean. He removed five or six coats of varnish, which her told Dr. Elliott were as hard as glass. There seems to be absolutely no question as to the age of the painting, but only as to whether it was painted by Raphael or by one of his pupils. At the time that the painting was in the hands o Dillon for restoration it was seen by a great many professional people, and, among others by an expert from London, who was sent here to trace the "Death of Dido," which had been previously stolen and sold for less than \$100. Strangely enough, it was found in Mr. Dillon's studio, where it had been sent for the same purpose as the "Madonna of the Veil," and was taken back to London and sold for many thousands of dollars. The English expert spent considerable time while in this country in studying the "Madonna," and told Mr. Dillon that who ever owned the picture was the possessor of a genuine Raphael.

The "First Night" of the British Museum.—The experiment of opening the British Museum. Iter dusk has been most successful. In order, no doctoreduce the cost of supervision, only that part of the national museum which coutains the bronzes, the mummies, the sculpture, the terra cotta, and the relies of the Stone Age are thrown open. The public are admitted from seven till ten, and nearly a thousand admissions were recorded on the first night. With very few exceptions, the visitors belonged to the working and clerking classes, and a number of working lads, who closely inspected the cases.

WILLIAMS & EVERETT.

FINE-ART ROOMS.

PAINTINGS, WATER-COLORS. ETCHINGS, ENGRAVINGS, PHOTOGRAPHS,

FRAMES, MIRRORS. 79 BOYLSTON ST., 30 PARK SQ.,

BOSTON, MASS

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FIRST VIEW

MODERN PAINTINGS

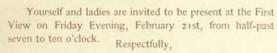
THE PRIVATE COLLECTIONS

WILLIAM H. SHAW, NEW YORK

WALTER BOWNE, FLUSHING, L. I.

WILLIAM T. EVANS, JERSEY CITY

BERNHARD STERN, NEW YORK



AMERICAN ART ASSOCIATION, Managers

This card, which is Personal, will be required at the door



AMERICAN ART GALLERIES, NEW YORK.

MODERN AND ANTIQUE PAINTINGS,

ANTIQUE FAIENCE, FANS, OLD LACES, BRIC-A-BRAC, CARVED FURNITURE, ETC.

DROPERTY OF

F. GUIU DE GABALDA, Barcelona.

FIRST VIEW

Monday, March 24th, 1890, from 7.30 to 10 P.M. /OURSELF and ladies are cordially invited to be present. Respectfully,

AMERICAN ART ASSOCIATION,

This Card is personal and will be required at the door.

Managers.

American Art Galleries, New York.

SPECIAL EXHIBITION

AMERICAN ARTISTS:

. WELLS CHAMPNEY, A.N.A.
WILLIAM M. CHASE, A.N.A.
CHARLES MELVILLE DEWEY,
C. HARRY EATON,
F. K. M. REHN,

FRANK D. MILLET, N.A.,
ROBERT C. MINOR, A.N.A.,
H. R. POORE, A.N.A.,
FREDERICK REMINGTON,
CARLETON WIGGINS.



FIRST VIEW,

MONDAY, APRIL 7th, 1890, from 7.30 to 10 P. M.

Yourself and ladies are cordially invited to be present.

AMERICAN ART ASSOCIATION,

OBERT REED, President.

Owens' art Institution

School Exhibit Annual

WORK BY THE PUPILS.

TERM 1889.90.

ed with the permanent Gallery and School Collection of Works of Art.

OPEN FROM 2 UNTIL 6 P.M., SATURDAY, 3RD MAY, 1890

montreal art association

and Friends.

MERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

An Extraordinary Collection

ORIENTAL PORCEPAINS

FIRST VIEW

On Priday Evening, Pebruary Twenty-first FROM 7.30 TO 10 O'CLOCK

YOURSELF AND LADIES ARE CORDIALLY INVITED TO BE PRESENT

AMERICAN ART ASSOCIATION

MANAGERS

Glasgow Enstitute of the Fine Arts. SAUCHIEHALL STREET.

Twenty-Eighth ANNUAL EXHIBITION, 1889.

WARNISHING DAY.

Admit Mr Chas To Jefferon On WEDNESDAY, Soth Jan., 1889,

From TEN a.m. till DUSK.

ROBT. WALKER, Act. Secy.

American Art Galleries

6 EAST 230 ST., MADISON SQUARE

The De Gabalda Collection

SALE BY AUCTION BEGINNING MARCH 31st, 1890

Complimentary Season Ticket

AMERICAN ART ASSOCIATION, MANAGERS

American Art Galleries 6 EAST 230 ST., MADISON SQUARE, NEW YORK

SPECIAL EXHIBITION

AMERICAN ARMISMS

BEGINNING APRIL 8TH, 1890

Complimentary Season Ticket

AMERICAN ART ASSOCIATION, MANAGERS

8 mc gill college -

M' John Enoch Thompson Doronto art gallery

Toronto Ont

AUGTION SALE

OF

Original - Water - Polors

OIL PAINTINGS AND ETCHINGS

BY

T. MOWER MARTIN, R.C.A.



Friday, 6th Dec., '89

AT 2.30 P.M.

M. HIGKS & Go., 1823 NOTRE DAME ST.

MONTREAL.



E have received a consignment of Pictures from this well-known artist, mostly studies from the most picturesque scenery in the Rocky Mountains and British Columbia, with a few Oil Paintings of Fruit, Still Life, etc. They are all original, signed Paintings, and there are besides some of Mr. MARTIN'S Canadian Etchings. The edition printed of these is small and they are scarce. Nothing is so suitable for a Christmas or New Year's present as an original picture by an artist of repute, as it constantly increases in value.

M. HICKS & CO.

Original Water Color Drawings, Etchings and Oil Paintings by T. MOWER MARTIN, R. C. A.

WATER COLORS.

- 1. On the Creek Side.
- 2. Looking down the Fraser, B.C.
- 3. Cascade Mountains, B.C.
- 4. On Muskoka Lake.
- 5. Hermit Range in the Selkirks.
- 6. In the Woods, Rosedale, Toronto.
- 7. A Red Spruce at Banff, Alta.
- 8. Rainy Day at Revelstoke.
- 9. On the Pacific Coast, B.C.
- 10. Sunlight and Shadow.
- 11. Sunset at Nepigon Bay.
- 12. In the Meadows.
- 13. The Afterglow at Muskoka.
- 14. The Beaverfoot Range, Leanchoil, B.C.
- 15. Under the Peaks, Banff, Alta.
- 16. Wild Ducks.
- 17. The Bow Falls at Banff, Alta.
- 18. On Trading Lake, Muskoka.
- 19. The Bow Range from Squaw Mountain, Banff.
- 20. China Bluff on the Fraser.
- 20. a-Across the Kicking Horse Pass.



OIL PAINTINGS.

- 21. A Farm Lane.
- 22. Peaches.
- 23. Rocky Creek, near Toronto.
- 24. The Stable.
- 25. An Old Black Birch.
- 26. Grapes.
- 27. Mt. Sir Donald.
- 28. A Blue-bill Duck.
- 29. Rosedale Creek.
- 29. a—September in Ontario.

ETCHINGS.

- 30. Belvidere Tower, Central Park, N.Y.
- 31. Dacotah Buildings, Evening, N.Y.
- 32. Indian Camp on Georgian Bay.
- 33. Farm in Eastern Townships.
- 34. In the Forest.
- 35. Twilight in the Settlement.
- 36. The Settler's Home.
- 37. A Dead Deer.
- 38. Toronto Harbor.
- 39. In the Woods.

WATER COLORS.

- 40. At Canmore.
- 41. Twin Mountains.
- 42. In the Selkirks.
- 43. On the Bow River at Banff.
- 44. At Yale, B.C.
- 45. On the Lower Fraser.
- 46. Evening on Georgian Bay.
- 47. On the Illecillewaet, at Revelstoke.
- 48. The Selkirks, from Donald, B.C.
- 49. Vancouver Harbour.
- 50. Sunset in Kicking Horse Pass.
- 51. Mount Grizzly in the Selkirks.
- 52. In Stanley Park, Vancouver.
- 53. Ottertail Flats, Rocky Mountains.
- 54. Marsh Creek.

DUPLICATE ETCHINGS, WITHOUT FRAMES.

- 55. Indian Camp, Georgian Bay.
- 56. Farm in Eastern Townships.
- 57. Belvidere Tower, Central Park.
- 58. Dacotah Buildings, N.Y., Evening.
- 59. In the Forest.
- 60. Twilight in the Settlement.



THE ARTS AND CRAFTS EXHIBITION SOCIETY.

COMMITTEE.

W. A. S. BENSON. SOMERS CLARKE. WALTER CRANE (President). G. T. ROBINSON. LEWIS F. DAY. W. R. LETHABY. Henry Longden (Hon. Emery Walker. Treasurer). Metford Warner. Treasurer). MERVYN MACARTNEY. STEPHEN WEBB.

WILLIAM DE MORGAN. WILLIAM MORRIS. T. J. COBDEN-SANDERSON. HEYWOOD SUMNER.

SECRETARY.

Ernest Radford, Office-45, Great Marlborough Street, London, W.

REGULATIONS FOR EXHIBITORS.

Date.

I.—The Exhibition will open on Monday, October 7th, and will close on Saturday, December 7th.

Classification.

II.—It will consist of contemporary work in design and handicraft, and will include the following:-

(a) Designs and cartoons for decoration of all kinds.

- (b) Decorative painting—more particularly in association with architectural or cabinet work.
- (c) Textiles { Tapestry, Needlework, woven and printed patterned Fabrics, Lace.

(d) Painted glass.

(e) Pottery—Tiles, Majolica, painted China.

(f) Table glass.

- (g) Metal work { Wrought iron, brass and copper Repoussé, Gold and silversmith's work and Chasing.
- (h) Wood-carving(i) Stone-carvingCarving in ivory and other materials.

(i) Cabinet work—Inlaid, and painted and carved furniture.

- (k) Decorative Sculpture and Friezes, architectural enrichments, relievos, plaster and gesso work,
- Printing Book decoration, Printers' ornaments, Illuminations and decorative MSS. Wood and metal engraving.

(m) Book-Binding, and cloth-cases.

(n) Wall papers. (o) Stencilling.

(p) Leather work—Stamped, tooled, cuirbouilli, etc.

And such other kinds of decorative Art not above enumerated as may be approved by the Selection Committee.

Entry.

III.—The Exhibition will be open to all. Work may appear either under the name of a firm, or of Craftsmen and Artists working on their own account. But in every case Exhibitors must supply the name or names of the actual designers and skilled workmen, and must further supply at the request of the Selection Committee the names of such other Executants as the Committee may consider to have contributed to it as a work of Art. The names of the Designer and Executant or Executants will be published in the Catalogue.

Forms of application may be had from the Secretary, Mr. Ernest Radford, at the Office of the Society, 45 Great Marlborough Street, London, W. These must be filled and returned as soon as possible. Forms providing for a fuller description of works for publication in the Catalogue will be issued later.

IV.—The Society will undertake the sale of Works where in-Sale. structions have been received as to their price. No commission will be taken in respect of any such sale. The Secretary may not be required to undertake any further or ulterior negotiations in respect of any such transactions.

V.—No charge will be made for space, or hanging, but Exhibitors Charges. will be required to pay all expenses of delivering, and removing, their works, as well as of any construction, or other fixing, that may be required for their display.

The Society will provide cases at the cost of Exhibitors requiring

them.

VI.—Work intended for Exhibition must be sent to the New Receiving Days. Gallery on Monday, Tuesday, or Wednesday, the 16th, 17th, and 18th of September, after which date no work can be received.

VII.—Works must be delivered unpacked at the New Gallery. Delivery and They should be forwarded to the Society through an agent who Removal. must be similarly instructed as to their repacking and removal.

Note. The name of Mr. W. A. Smith, Exhibition Agent, of 20 and 22 Mortimer Street, W., may be noted in this connexion.

VIII.—The Selection Committee reserves the entire right of Selection. determining the suitability of work submitted for Exhibition whether of Members of the Society or others.

IX.—All designs, drawings, cartoons, specimens of materials, Framing. textiles, needlework, tiles, etc., other than those exhibited in application, must be framed, or otherwise arranged for Exhibition, but need not necessarily be glazed.

Plans and Elevations.

X.—In the case of objects which will require for their Exhibition any considerable structural arrangements, the particulars ordinarily required must be amplified by figured plans and elevations of the same, and these must be forwarded to the Committee for approval not later than the 16th July.

Removal.

XI.—No work may be moved from the Exhibition before its close.

Liability.

XII.—Due care will be taken of all works sent for Exhibition, but the Society will not be responsible for any loss or damage arising in respect of them.

Insurance.

XIII.—Special arrangements have been made with the "Sun" Fire Office, by which Exhibitors can insure their works against loss or damage by Fire. Applications must be made direct to the "Sun" Fire Office, Charing Cross, S.W.





THE ARTS AND CRAFTS EXHIBITION SOCIETY.

ERNEST RADFORD, SECRETARY. 45, Great Marlborough Street, W.

COMMITTEE.

W. A. S. Benson.
Somers Clarke.
Walter Crane (President).
Lewis F. Day.
W. R. Lethaby.
Henry Longden (Hon.
Treasurer).
Mervyn Macartney.

WILLIAM DE MORGAN.
WILLIAM MORRIS.
G. T. ROBINSON.
T. J. COBDEN-SANDERSON.
HEYWOOD SUMNER.
EMERY WALKER.
METFORD WARNER.
STEPHEN WEBB.

RULES OF THE ARTS AND CRAFTS EXHIBITION SOCIETY.

Name.

I.—The Society shall be called "The Arts and Crafts Exhibition Society."

Objects.

II.—The objects of the Society shall be to hold such Exhibitions of applied Design and Handicraft as from time to time shall seem desirable, and to arrange for the delivery of Lectures whereby the Worker may have an opportunity of demonstrating to the Public the Aptitudes and the Limitations of his Craft.

Regulations regarding the Exhibition.

- III.—These Exhibitions shall be held subject to the following principal Regulations, and to such further and more detailed Regulations as the Society shall circulate from time to time.
 - 1. The name or names of the actual Designer and skilled Workman of every work intended for Exhibition shall be supplied by the Exhibitor; but at the request of the Selection Committee the names of such other Executants as the Selection Committee consider to have contributed to its artistic production shall also be given. The names of the Designer and Executant or Executants shall be published in the Catalogue.
 - 2. The Exhibitions shall not be held for profit. Any surplus which may remain after an Exhibition is over shall go to meet the current expenses of the Society: any funds that may be in hand when the work of the Society ends shall be devoted to some public purpose agreed upon at a General Meeting.
 - 3. The works for Exhibition shall be chosen by a Selection Committee duly appointed by the Society.
 - 4. The Society undertakes the sale of any work where instructions have been received as to its price. No commission will be taken by the Society in respect of any such transaction.

Membership.

IV.—The Society shall consist of Artists and Craftsmen. None but those practically engaged in the Arts, either as Designers or actual Workers, shall be eligible as Members.

There shall be no subscription, and the expenses of the Society shall be covered by a Guarantee Fund. Members of the Society shall be responsible as Guarantors for a sum of not less than £5.

V .- The Society shall consist of all those who have hitherto Election of formed the General Committee with power to add to their number.

Members.

Any person desirous of joining the Society shall be proposed by two Members who shall certify from personal knowledge that the Candidate is eligible. The Candidate's nomination paper shall be read by the Secretary at the Meeting preceding the Election, and shall remain posted until the Election. The Nomination paper shall contain the name of the Candidate and the names of his proposers. The occupation and qualification of the Candidate shall be specified upon the paper. Elections shall take place at any ordinary Meeting by ballot. One adverse vote in six shall exclude.

VI.—An Annual General Meeting of Members only shall be Annual Meeting. held to receive and deliberate upon the Report of the Committee and to elect a Committee and Officers for the ensuing year. Extraordinary General Meetings shall be summoned whenever the Committee shall consider it necessary, and they shall be at all times bound to do so on receiving a Requisition in writing from five Members specifying the nature of the business to be transacted. At least a month's notice of such Meetings shall be given by circular to every Member.

VII .- The management of the affairs of the Society shall be Committee. vested in a Committee to be elected by ballot at the Annual General Meeting. The Committee shall consist of a President, Treasurer, and thirteen ordinary Members of the Society.

VIII.—The Committee shall have power to fill any vacancy in Vacancies on its membership which may occur. The Election shall be by ballot. Committee.

Any Member who shall be absent from three consecutive meetings of the Committee without permission shall cease, ipso facto, to be a member of it.

IX .- At the Annual General Meeting the Committee shall Election of present a full list of the Members of the Society from whom the Officers. Officers and Committee for the ensuing year shall be elected by ballot. Only those present at the Meeting shall be allowed to vote.

The Chairman of the Meeting shall cause the Balloting papers to

be collected, and after they have been examined by himself and two scrutineers, to be appointed by the Members, he shall report to the Meeting the result of such examination, and shall then destroy the Balloting papers.

Auditors.

X.—A professional Auditor shall be appointed at the Annual

General Meeting of the Society.

A Statement of Accounts shall be sent by the Treasurer to the Auditor, and shall be remitted by him to the Secretary in time to enable the Committee to judge the prospects of the Society in the ensuing year, and to prepare their Report for the next General Meeting in accordance therewith.

Quorum.

XI.—The Committee and Officers shall meet as often as the business of the Society may require, and at every such Meeting five shall constitute a Quorum.

Alteration of Rules.

XII.—No rule shall be enacted, altered, or rescinded except at an Extraordinary Meeting of Members summoned for the express purpose, the summons stating distinctly and fully the matter to be brought under consideration.

One month's notice shall be given of every such Meeting, and a majority of two-thirds shall be required for the enacting, or alteration,

or rescinding of any rule.





THE ARTS AND CRAFTS EXHIBITION SOCIETY.



YLLABUS OF LECTURES, IN CONNECTION WITH THE ARTS AND CRAFTS EXHIBITION NOW OPEN, TO BE GIVEN IN THE NEW GALLERY, ON THURSDAY EVENINGS, AS UNDER, AT 8.30 P.M.

Thursday, Nov. 7.
Gothic Architecture. WILLIAM MORRIS.

Thursday, Nov. 14.
Stained Glass. HENRY HOLIDAY.

Thursday, Nov. 21.
The Decoration of Bound Books. T. J. Cobden-Sanderson.

Thursday, Nov. 28. Ornament. Lewis F. Day.

Thursday, Dec. 5.
Design and Expression. WALTER CRANE.

The Object of the Lectures is two-fold: (1) to set out the aims of the Society, and (2), by demonstration and otherwise, to direct attention to the processes employed in the arts and crafts, and so to lay a foundation for a just appreciation both of the processes themselves and of their importance as methods of expression in design.

The Lectures will be given in the North Gallery, and after each Lecture all the Galleries will be thrown open, and

will remain open till 11 p.m.

Admission 2s. 6d., by payment at the door or by ticket; for the admission of art students and employés, tickets will be issued at 1s. each. All tickets to be had at the Gallery.

Doors open at 8 p.m.

T. J. COBDEN-SANDERSON, Hon. Lect. Secretary.



The Pennsylvania Academy of the Fine Arts requests the pleasure of your company (with ladies) at the Private View of the 60th Annual Exhibition, January 29, 1890, at 8 P. M.

To Mr.

THE ART INSTITUTE OF CHICAGO.

FEBRUARY 3, 1890.

EVENING COURSE OF LECTURES UPON SCULPTURE,

FREE TO MEMBERS WITH THEIR FAMILIES AND VISITING FRIENDS.

A course of Evening Lectures upon Sculpture, Classic and Modern, fully and finely illustrated by the stereopticon, will be opened by Mr. Lorado Taft, Thursday Evening, February 6, at 8 o'clock, and continued every Thursday Evening for ten weeks, until April 10. Two introductory lectures have already been delivered by Mr. Taft in the afternoon course, "Clay, Plaster and Marble, the Processes of Sculpture," and "Early Greek Sculpture."

EVENING COURSE.

- Thursday, February 6, 8 p. m.
 THE AGE OF PERICLES, PHEIDIAS AND THE PARTHENON.
- II. Thursday, February 13, 8 p. m.
 PRAXITELES AND HIS CONTEMPORARIES.
- III. Thursday, February 20, 8 p. m.

 GREEK ART IN ROME.
- IV. Thursday, February 27, 8 p. m.
 IN THE DAYS OF DONATELLO.
- V. Thursday, March 6, 8 p. m.

 MICHAEL ANGELO AND HIS RIVALS.
- VI. Thursday, March 13, 8. p. m.

 CANOVA AND THE MODERN ITALIAN SCULPTORS.
- VII. Thursday, March 20, 8 p. m. GERMAN SCULPTURE.
- VIII. Thursday, March 27, 8 p. m. FRENCH SCULPTURE OF THE PAST,
- IX. Thursday, April 3, 8 p. m. FRENCH SCULPTURE OF TO-DAY.
- X. Thursday, April 10, 8 p. m.

 AMERICAN SCULPTORS.

NOTICE.—The new Galleries will be opened by a Reception upon the evening of Monday, February 24, 1890, to which Members will receive special invitations.

Please preserve this circular, as no other announcement of this Course will be made.

President.
SIR CHARLES TENNANT, BART.

Fire-Presidents.

JAMES REID, Esq.

J. G. A. BAIRD, Esq., M.P.



Acting Secretary.

ROBERT WALKER.

Shairman of Souncil.

JAMES BELL, Esq.

再an. Secretary, PATRICK S. DUNN, Esq.

#on. Treasurer.

A. J. KIRKPATRICK, Esq.

Glasgow Institute of the Fine Arts.

BLACK AND WHITE AND PASTEL EXHIBITION, 1889.

The Exhibition will open to the Public on 21st October, and close about 21st December.

Annexed are the Notice to Non-Invited Exhibitors and the Form of Advice of Works forwarded for Exhibition.

Robbralken act Sery

Glasgow Institute of the Fine Arts.

BLACK AND WHITE AND PASTEL EXHIBITION, 1889.

NOTICE TO EXHIBITORS

WHO ARE NOT ON THE INVITED LIST OF THE INSTITUTE.

I.—The Exhibition will consist of examples of the following:—

- 1. CHARCOAL DRAWINGS.
- 2. CRAYON DRAWINGS (MONOCHROME).
- 3. INDIAN-INK DRAWINGS.
- 4. PEN AND INK DRAWINGS.
- 5. PENCIL DRAWINGS.
- 6. SEPIA DRAWINGS.

- 7. ETCHINGS.
- 8. DRAWINGS ON THE BLOCK.
- PROOFS OF UNPUBLISHED STEEL AND WOOD ENGRAVINGS.
- IO. PROOFS OF UNPUBLISHED LITHO-GRAPHS.

NOTE — Photographs, Heliotypes, Graphotypes, Copies of Works of Art (except in the form of Etchings, Engravings, or Lithographs), Autotypes, and all Works of Art which have already been publicly exhibited in Glasgow, are inadmissible.

- II. Artists to whom the Circular of the Institute, signed by the ACTING SECRETARY, inviting them to Exhibit, has not been sent, may send four Works in BLACK AND WHITE, i.e., Two Drawings (classes 1 to 6) and Two Etchings, &c., (classes 7 to 10). They may send also THREE PASTELS. A series of Drawings or Etchings, &c., mounted in one frame will count as one contribution, provided the daylight size of the frame does not exceed 28 inches by 20.
- III. All Works of Art intended for Exhibition must be delivered on 4th October, 1889, at the Galleries of the Institute, Sauchiehall Street, Glasgow, free, and without Cases. A note of advice, describing them as they are meant to be inserted in the Caralogue, and stating the prices (frames included), to be sent to the ACTING SECRETARY. No unnecessary quotation or narrative can be admitted. On the back of each frame must be written the name and address of the Artist, the title of the Work, and the number in the Artist's note with which it corresponds. A strict compliance with these regulations is urgently requested, as any deviation from them is liable to occasion much inconvenience, and leads to inaccuracy in the Catalogue; the absence of the Price also frequently hinders the sale of Pictures.
- IV. On all Works sold by means of the Exhibition, whether by the Artists themselves or by the Institute, 10 per cent. commission on the sale price is charged, to aid in defraying expenses. Works on which expenses have been incurred by the Institute can be delivered to third parties at the close of Exhibition, only on payment of commission, at the rate already mentioned, or on production of an order from the Acting Secretary.
- V. Sales effected by Artists ought at once to be intimated to the Acting Secretary. If this is neglected, a sale, if made by the Institute, will be held to take precedence of and supersede a sale by the Artist himself.
- VI. The lowest price of all Works intended for sale should be given for insertion in the Catalogue. The Institute desires to discourage purchasers from offering a less sum, but leaves Artists free to make any abatement they think proper.
- VII. While the Institute endeavours to provide that the greatest care shall be taken of all Works of Art sent for Exhibition, it will not be responsible for any injury or loss thereto, arising from defective arrangements, from insufficient packing, from fire, from accident of any kind, or from any other cause whatever, either while in possession of the Institute or in transit to or from Artists.
- VIII. Works placed in the Exhibition cannot be removed until the Exhibition closes; the several Works will then be delivered to the purchasers, or to the undernoted, or to the other persons from whom they were received.
 - IX. Works that are not the property of the Artist cannot be exhibited for sale unless they are sent with his sanction.
 - X. All Works received for Exhibition are subject to the approval or rejection of the Council or their Committee.
 - XI. Round or Oval Frames are inadmissible. Wood Blocks must be protected by Glass. Frames need not be Gilt, but in the case of Frames of unusual dimensions, colour, &c., the Council will have the power to decide whether they are admissible.

Advice Notes of Contributions to be addressed to the Acting Secretary, Galleries of the Institute, Sauchiehall Street, Glasgow, and sent by Post; and it is particularly requested that Artists use only the accompanying form.

ROBT WALKER, Acting Secy.

Note of Works forwarded to the Glasgow Institute of the Fine Arts. BLACK AND WHITE AND PASTEL EXHIBITION, 1889.

	Sir,	(Date.)	1889.			
	I have to inform yo Works for Exhibition.	on that I have forwarded, in terms of	f the "Notice to Exhibitors,	the undernoted			
To Mr. ROBERT WALKER,		Artist's Name,					
	ACTING SECRETARY, GLASGOW INSTITUTE OF THE FIN Glasgow.	Address,					
AR	GENT—IF ANY— OUGH WHOM SENT Address	S					
	Description for I	NSERTION IN CATALOGUE.	IN WHAT MATERIAL.	PRICE, INCLUDING FRAME.			

For the information of Artists who have no Agent in Glasgow, the Names and Addresses of Carvers and Gilders are annexed. Artists must correspond with their Agents direct, and make their own arrangements.

GEO. DAVIDSON, 123 Sauchiehall Street.

LAWRIE & SON, 85 St. Vincent Street.

JAMES M'CLURE & SON, 63 St. Vincent Street.

D. MILLER, 88 Sauchiehall Street.

T. ANDERSON, 60 St. Vincent Street.

D. B. CAMPBELL, 141 Sauchiehall Street.

J. B. BENNETT & SONS, 50 Gordon Street.

CRAIBE ANGUS & SON, 159 Queen Street.

JAMES ABERCROMBIE, 25 Great Western Road.

JAMES CONNELL, 31 Renfield Street.

WM. GENTLES & Co., 338 Sauchiehall Street.

J. W. Love, 36 Gordon Street.

R. Menzies & Son, 87 Cambridge Street.

WM. EWELL, 105 Bath Street.

DAVID BRAND, 254 Sauchiehall Street.

ROBERT MACINDOE, 149 West Regent Street.

DALE & SPIERS, 143 Cambridge Street.

WEIR & CLYDE, 463 Eglinton Street.

N. M'LEOD, 1 Great Western Road, Hillhead.

KAY, REID, & Co., 9 St. Vincent Place.







HAZELTON PIANO

THE ARTISTS' PAVORITE

Actually in use in the Parlors of

PRESIDENT HARRISON, OF THE UNITED STATES.

Has likewise been selected and purchased by the following

CANADIAN ARTISTS,

R. O. PELLETIER

MISS MARGUERITE SYM

D. DUCHARME

J. A. FOWLER

G. COUTURE C. M. PANNETON D. DUCHARME

F. JEHIN PRUME

M. BOHRER

L. E. N. PRATTE, SOLE AGENT

No. 1676 NOTRE DAME STREET, MONTREAL.



T,

Mr ROBERT WALKER,

Acting Secretary,

Glasgow Institute of the Fine Arts,
175 Sauchiehall Street,

GLASGOW.

Oath on Entering Articles of Growth, Etc., of the United States, when Brought Back.

Pistrict of New York,

Port of New York.

, do solemnly, sincerely, and truly

that the several articles of Merchandise, mentioned in the entry hereto

annexed, are, to the best of my knowledge and belief, truly, and bona fide of the

of the United States; and that they were truly

exported and imported as therein expressed; and that no drawback, bounty, or allowance has been paid or admitted thereon, or on any part thereof: SO HELP ME GOD.

to, before me.

Notary Public.

Toronto Academy of Busic

(CIRCULAR No. 3)

Popular Exhibition of Paintings

HE Directors of the Joronto Academy of Music will hold their first Annual Exhibition of Paint-ings in October, 1889, in the Art Gallery of their New Hall now being erected, and will spare neither trouble nor expense to make it the finest Exhibit of Dictures ever seen in Ganada. This project has been before the public since May last, and has received most encouraging promises of support.

- The Royal Ganadian Academy and Ontario Society of Artists have manifested the greatest interest in the undertaking, and their leading members are painting pictures specially for this Exhibition, and England, France and Spain will contribute works from prominent living artists.
- Toronto is now recognized as the centre of arts and culture of the Dominion, and is increasing very rapidly in wealth and population. It is certain that many of the pictures sent for exhibition will find a permanent home amongst our wealthy citizens.
- The Dominion Government will allow foreign pictures sent for this Exhibition to enter without payment of duty.

CONDITIONS

1. No entrance fee charged for pictures.
2. Pictures must be delivered and removed from the Academy at the expense of the Exhibitor.
3. Pictures that have already been exhibited in Toronto will not be eligible.
4. Every Picture sent in must have a price put on it by the Exhibitor. If sold, the Academy will charge the usual commission on the price realized.
5. The Academy offers prizes of Gold and Silver Medals for the most popular Pictures.
6. The prizes will be awarded by popular vote in the following manner:—With every admission ticket will be issued a coupon, which the visitor will mark with the number of the picture he considers the best, and deposit it in a sealed box. On the last night of the Exhibition the box will be opened in the presence of the audience and the tickets counted by the Mayor and others (not exhibitors) appointed from among the audience, and the result announced.
7. Every precaution will be taken to protect the pictures from injury while on exhibition, but the Directors of the Academy of Music will not be responsible for any damage or injury, but will insure them against fire.

Applications for space, stating approximately the number and size of pictures intended to be exhibited, may be sent at once to the undersigned.

PERCIVAL T. GREENE,

J. ENOCH THOMPSON,

PRESIDENT

OFFICE OF

MANAGER

TORONTO ACADEMY OF MUSIC, 23 ADELAIDE ST. EAST, TORONTO

THE ANGELUS.

Rev. J. Edgar Hill Speaks About it at

On Sunday morning last, the Rev. Edgar Hill, when preaching on "The Alus" at St. Andrew's church, said: "The first thing the germs to cast a solemn awe over one as he looks at this picture is its sublime simplicity and sincerity. Two human belngs, humble and simple as God made them, stand there ready to step out of the canvas, so truly has the artist put a portion of his own being into theirs. The angelus, or vening call to devotion, has just sounded from the distant spire, and the busy toilers have caught the sound. Promptly they turn from duty for home and children to duty to their God and Father. The hus-band uncovers and, with a face of uncouth but true reverence, breathes the the wife stands with bowed head and clasped hands a very picture of prayer, never did Saint or Madonna of the old masters breathe a pure spirit of religious fervor than this peasant wife of Barbizon, every line of her figure is alive, one almost expects to catch the whispering of her lips, it is a sublime reli-gious spectacle. I defy any reverent soul to study these worshipping peasants without having his faith strengthened and his better nature elevated. Their spontaneous devonaturalness with which they hall the

the holy light of religion as it comes into the close of a hard day's toil, the fervor with which they uplift their souls to God are a grand, silent, but speaking testimony to the reality of our common Christianity and to its blessed ministration in this work-a-day life of mortals. I can imagine few scenes as likely to impress the reverent doubter, and to plant a rock beneath his feet that, standing thereon, he may learn to doubt no more I can imagine the deep religious thrill comes, transfigures which, as it plain potatoe field into the house of and the very gate of Heaven. I can see consecrated and sweetened, I can see take on a richer glow and wedded love gro take on a richer glow and wedded love gro-into a truer mutual blessing, as I contem-plate that peasant pair I can realize that to these humble folk life is not at all a rigorous struggle for potatoes and bread and the close of life's brief day not what hirabeau called the beginning of an eternal sleep. As the pealing of the angelus comes across the waving fields its voice, like the spire from which it comes, points the worshipping rustics to a hope beyond the grave. Another feature of this wondrous sermon in oil is feature of this wondrous sermon in oil is the absolute repose it breathes; it is one of those summer evenings when earth and sky combine to breathe calm upon the troubled and weary hearts of toiling humanity, such an evening, we can imagine, the night of the transfiguration to have been, when the sinking sunlight seemed to melt into the glow of Heaven and the weary master stands forth to the astonished disciples in the robes of shining peacefulness, the tinkling of the bell breaks upon the startled air like an intruders foot upon our morning prayers.

HEAVENLY LOVE. An Artist's Opinion of Mr. Scholl's Great Painting Now on Exhibition Mr. EDITOR,—Mr. Scholl deserves the

thanks of the art loving community in consenting to exhibit his picture, "Heavenly Love" one week longer. No doubt he will have the support of a gen-

erous public.

It will render good service to a proper appreciation of good art and the influence it will exercise in cultivating a sound, healthy and improved taste. It is a picture that grows on you every visit you make. I have never seen a painting that afforded me so much pleasure and satisfaction as this one, and I have no hesitation in pronouncing it a work of art of a very high order of merit. It is a beautiful composition and the motive and conception of the subject are admirably carried out in design and execution. The significant artistic term eurythemia, i. e. the complete order and harmony which are the sources of real beauty is an appropriate and happy term to apply to this work.

People are not as a rule interested in the way the thing is done, and rightly so; it is the effect and result they admire and the amount of pleasure derived from

looking at a work of art. That fad is exploded that a picture is the work of a genius because it has paint plastered over it regardless of form and color. The artist who can give a breadth of light and shadow, modeling and rotundity and the facts and truths of nature, no matter how highly finished his work may be, shows his skill and knowledge of that quality which all great paintings have. Looking at the picture from the end of the ball or but a few feet away, it impresses you all the more with its grandeur from the fact that you are not thinking how it was painted or what materials were used in its execution. Many pictures have that disagreeable quality of looking painted, consequently it detracts largely from the beauty and receive of the subject. As a recent writer. plastered over it regardless of form and rootry of the subject. As a recent writer-truly says:—"I have yet to learn on what truly says:—"I have yet to learn on what metaphysical principles genius can be proved to exist in a picture, because every rational person mistakes an elm tree for a cabbage; or how making the sun look like a brass kettle and I may add or water to run up hill, objects placed on different perspective planes, figures with sheet iron clothing, so that the picture looks as well upside down as it does any other way, is undeniable it does any other way, is undeniable evidence, for that reason alone, that the man who so painted is a great man." Where execution and finish are combined, there we have a master hand in the ed, there we have a master hand in the mechanical part of his business. In the picture before us the artist, sitting in the arm chair, dreams just what the spectators see before them in the picture: the mother and child floating in the air, resting on a cloud, surrounded by a halo of light, which diffuses itself all through the painting and helps to bring out the figures and accessories in chiaroscuro. The classical face of the mother is beau-The classical face of the mother is beau-tiful in its expression of maternal love as she clasps her infant child in her arms. she clasps her infant child in her arms. The dignified grouping, combined with the flowing drapery, is a graceful combination, which is simply exquisite in imaginative delineation. Beneath, the far away distance, delicate in its aerial perspective and tone and the luminous quality surrounding the group is very nicely handled and is one of its greatest charms. Then look at the different parts of the composition; how beautifully parts of the composition; how beautifully they are balanced; take the Cupid, push-ing back the curtain which hangs in graceful and artistic folds down to the dreamer with his outstretched right arm, listlessly taking the crayon holder in his hand from the Cupid. Do not the drawhand from the Cupid. Do not the drawing of the hand and position of the fingers indicate the dreamer correctly? Then look at the left hand extended over the chair towards the foreground; what a magnificent piece of foreshortening to the Read of the sleeper. The figure of the artist reclining in the chair, is certainly a clever piece of drawing: then

the artist reclining in the chair, is certainly a clever piece of drawing; then on to Engel, the color grinder, with his massive and classical head, muscular rms and dark blue costume. The rich, which is repeated on the palette; then modified on the beautiful drapery of the central figure, surrounded by the grays, the canvas and accessories. The dente white drapery of the mother, although not a color, yet causes all the colors, by contrast, to blend in one harmonious whole. The artist's knowledge of intonation is perfect, also the harmonious whole. The artist's know-ledge of intonation is perfect, also the lines which he uses in grouping the figures and in arranging the drapery; the composition light and shade are

The color is not gorgeous in the sense in which the color of Delacroix and others of the French school is gorgeous, but it is rich and entrancing, giving value to the flesh and pearly carnation in juxtaposi-tion with the tertiary colors. We be-come at once fascinated and delighted by the splendid and wonderful combinations which solicit our sympathy and admiration in the superb work before us. His coloring is that of Cornelius and Colback, famous German painters. Vandyke treated his figure subjects in the same manner. The cupids are conventional, manner. The cupids are conventional, notwithstanding they are beautifully drawn and fill the places allotted to them, in carrying out the design. The expression of the boy holding the bottle of oil in his hand waiting for Engel to speak is admirably rendered. No one can help appreciating the beauties of the picture, unless he is entirely ignorant of true art and rapt up in his egotism and vanity. I would advise all who have not seen the painting to go and visit the exhibition, as we have never had any-

exhibition, as we have never had any-thing like it in St. John.

A single painting like this, accessible at all times to students and lovers of art, would do more to elevate the taste and promote the culture of our people than any miscellaneous collection of insignificant and crude canvasses, brought to-gether upon no principle and pervaded by no educated taste, can possibly ac-complish; and a single picture of this character would do more than any such collection could do to advertise our city as a home of good taste and real refinement.

J. C. Miles.

DECAY OF ENGLISH ART.

The Disappointing Exhibit of the Society of British Herald Artists. 27/3/06 A Collection of Pictures Which May be Set Down

Striking Contrast Between the Richness and Beauty of Old English Art

as Utterly Bad.

And the Stupidity of the Modern Product.

Some Rare Portraits by the Old Masters.

London contains many surprises for the inexperienced traveller, and none are more difficult to comprehend than the contrast between the richness and beauty of old English art and the stupidity of the modern product. From the Old Masters' exhibition at the Royal Academy to the exhibition of the Society of British Artists is a long step, and one cannot understand how a nation which a century ago climbed so high could now stoop so low. I had been informed that the Society of British Artists offered a bad show this year, but I never dreamed that any collection of pictures would be so unutterably bad as this one proved. With all due reverence for the artistic vocation, with an earnest desire to understand the artist's meaning and sympathise with this purpose, I looked at every picture on these walls, and I can deliberately say not one of them would be admitted to the art galleries of the Chicago Exposithe art galleries of the Chicago Exposition or to any other self-respecting American exhibition. The place looked like a chromo-shop, where the rawest color, the crudest composition, and the most pitliess sentimentality were remorselessly exposed to the pure light of day. I wonder the Government did not assume despotic power and suppress it as a stain upon the national honor. It would not be inst to indee all English art of the present suppress it as a stain upon the national honor. It would not be just to judge all English art of the present day by this, but the very possibility of such an exhibition being offered by a recession and the standard of excellence is far lower in England than in either France or America. The French masters can at least teach a student how to paint, how to ex-press whatever message is in him. If the message is vapid the artist, not the master, is to blame; his mind is shallow and his imagination weak. But a workman who cannot use his tools is impotent, even though his intentions are the best in the world. And this seems to be the present predicament of English art.

BRITISH OBTUSENESS, The nation at large, however, has no realization of the reason for its loss of prestige. Not long ago the London Telegraph wailed pathetically over American indifference to English art, and chided English painters for their failure to make their pictures known to a nation whose neglect must be due to ignorance. "The English pictures at the first blush would seem to be the paintings which would prove most acceptable to a nation like the Americans, among whom the old prudery of the Puritan still lingers; who nave a keen delight in the beauties of nature, and who cultivate to a most gratifying extent the home affections and all the domestic virtues. Yet we find our transatlantic kinsmen inclined to a melancholy extent to leave English painters of landscape, genre, and child-life out in the cold, and to run mad after the performances of the Geromes, the Melssoniers, the Bouguereaus, the Henners, the Corots of France"—a preference which the Telegraph pronounces "inexplicable but undeniable and disastrous." That Americans should buy trous." That Americans should buy French art when they might have Eng-French art when they might have English sentimentality is set down not to the good taste but to the commercial instinct. "They buy European pictures only as 'big things,' analogous to early editions of great authors, historic diamonds, or Stradivarius fiddies, which may be regarded not only as joys forever but as safe investments the intrinsic value of which will steadily increase." Not one suspicion but French painters gain the patronage trigging to know that our "home affections" and "domestic virtues" are recognized in the mother country; but it would be too severe a punishment if we were compelled to pay for such recogniwere compelled to pay for such recogni-tion by the purchase of "Baby's First Tooth," "Grandma's Birthday," and Tooth," "Grandma's Birthday," and other examples of fireside sentimentality which are turned off by the hundred for the delectation of the British public. Smug-faced childhood poses not for art, but to gratify the self-complacency of universal placidity and contentment. The average Englishman does not like to be made uncomfortable with a new idea. Just at present the world is busy with social problems whose solution threatens to shake the foundations of society. This is enough disquietude; art must be is enough disquietude; art must be tranquil, must walk in the beaten path and busy herself with the domestic virtues. There is a carious similarity be-tween this view of the mission of art and the good old-fashioned idea of the mission of women; and it indicates how difficult it is for the Philistines to conceive of art as a man's business, fully as worthy the life-long devotion of a strong mind as the army, the law and the counting-room. In France art is worshipped as the earthly manifestation of divine truth. In England, save by the few, it is flattered as one of the feminine craces of life, useful to take men's minds off serious affairs.

LACK OF ARTISTIC FEELING.

The Society of British Artists was not always in its present hopeless condition. A few years ago the irrepressible Whist-ler took hold of it and made it the ex-ponent of his contempt for the Royal Academy. While he was President a great deal of healthy artistic feeling among English artists outside the pale of the Academy sprang to his assistance, and for a few years his exhibitions were the most notable in London. But Whistler is a game-cock for fighting, never happy except when in a quarrel, and so, of course, at the first whisper of opposition he resigned the helm of his goodly craft and looked on with glee while she went to pieces under the guidance of those who had dared dispute his sway. New only the wreck remains, and the Royal Academy rides alone in

these waters.

In fact, nothing can shake the confi-

dence of the great British public in the Royal Academy. A man may wield the brush of a Titian, but if he cannot write will scarcely find him. It is vain to argue. There can be only forty academicians and thirty associates, and that number would be insufficient to include all the heat names in Eritish art aven if the best names in British art, even if only the best names were there, as is notoriously not the case. The academy cannot be progressive, because the members are necessarily old men, trained in the past, the favorites of a bygone period. Yet these facts make no difference with the public, which respects the royal academician and his cabalistic initials for the same reason that it respects a lord, because of its hereditary love of ancient institutions and titles in general. Of course the academicians encourage the delusion. Holding practically a monopoly of the artistic honors in England it was a severe shock to their pride to have their pictures toriously not the case. The academy canshock to their pride to have their pictures judged and rewarded strictly on their merits at the Paris Exposition—to see men whom they had ignored in England bearing off coveted honors over their heads. It may be due to the enormous prestige of the academy and its enormous conservative influence that English art has faller habited in the modern shock to their pride to have their pictures art has fallen behind in the modern march of progress. In the absence of great men among its members, men cap-able of overthrowing prejudice and leading their compeers on to a new epoch, the Royal Academy lends the whole weight of its enormous influence to the maintenance of existing conditions, to the encouragement of outworn methods of painting—methods which have lost their vitality because they have lost their inspiration. And at present there are no signs of a change.

A GLORIOUS PAST. Yet a century ago English painters were creating landscape art, were paint-ing pictures destined to inspire the most famous French school of this century. It is amazing to walk through the British department of the National Gallery and note how directly the men of Barbizon received their inspiration for the study received their inspiration for the study of nature from Gainsborough, and Stothard, and Constable. These Englishmen valued the same qualities which the Frenchmen afterwards sought so earnestly; loved harmony of tone, light, atmosphere, subtle beauties of color, truth of effect rather than minute exactness of detail. For pastoral reposefulness and harmonious richness of color Corot was never more wonderful than Corot was never more wonderful than Gainsborough in his "Market Cart" or Constable in his "Hay-Wain." In such pictures as these the simplest outdoor subjects are inspired with noble imaginative beauty. In them there is no sacriative beauty. In them there is no sacrifice of the pure pictorial effect, none of that literary quality which haunts English art to-day. Turner's inspiration is even more imaginative, his power even more intense. Turner was a dreamer with color, a man of visions and ecstasies, who interpreted for men the splendor of an ideal world. Even when most realistic be seems inspired like the splendor of an ideal world. Even when most realistic he seems inspired, like the Hebrew poets, with some sublime spirit of prophecy—a power to realize the beauty which lies just beyond our vision, veiled in impenetrable light. We do not question his colors, knowing that they must exist in paradise if not on earth. His visions of Greece are the embodiment of the dreams of thirty centuries of poets, and fairyland is as real to him as ment of the dreams of thirty centuries of poets, and fairyland is as real to him as to a child. He is gloriously at home on the seas, as befits an Englishman; of all marine painters he is the only one who can make one feel the power of a storm at sea. The boat making signals in his "Snow Storm" is like a white wraith flying through a wilderness of graygreen cloud, so light, so swift, so daring is she in the fierce uproar of the elements. The painter beheld this storm he was lashed to the mast while the Ariel sped by Harwich—too ardent lover of nature's power to miss an instant of such an hour. But often he profited by the experience of others. A stant of such an hour. But often he profited by the experience of others. A friend once told him that he had seen two little puffing tugs drag one of Nelson's war-ships to destruction; and soon the "Fighting Temeraire" was endowed with immortal life and haloed with celestial colors on Turner's canvas—the stately old hero of many battles dragged down to har death by two black dwarfs. down to her death by two black dwarfs of the sea.

ENGLISH PORTRAIT PAINTERS. It is unfortunate that America can know but little of the great English masters. Few of their pictures are purchasable, and scarcely any of those now in America are fine examples of their work. Yet English manor houses are work. Yet English manor houses are full of them, and some future revolution which should overturn the present social system might scatter them to the markets of the world as the revolution of twenty years ago scattered the trea-sures of Japan. The richness of England's resources in the art of the past is proved by the long series of loan exhi-

bitions which have been hald for a sof years at the Royal Academy, out by any means exhausting out by any means exhausting the supply. The present exhibition is rich in fine examples of the English portraitpainters—pictures which force us to be-lieve that portrait-painting is a lost art in our boastful times. The large human tenderness, the broad, intelligent sympa-thw of Reynolds make one love him for himself as well as for his pictures. He treats humanity with generous charity, finds and reveals the good in man and woman, exposes the pure, broad smile with which human nature loves to greet the blue sky and the green earth. He knew well all the subtleties of his craft—the delicate influences of color, the requirements of unity, the emphasis of light and shade; and his work was inspired by an imagination always sympathetic and noble and pure. To his gentleness the brilliancy of Gainsborough is

a strong contrast.
George Romney is another sympathe-George Romney is another sympathetic portrait painter, and one of his pictures—a "Portrait of Mrs. Stables and Her Two Daughters"—has brought good luck to one quiet English household. This beautiful painting, an old family portrait, was loaned by a Mrs. Addison, who requested that it be insured for £500. No sooner had the exhibition opened than her mail-bag was full of letters offering a fortune for the picture. The astonished lady sold her heirloom at last for £8,000.

at last for £8,000. Still more amazing to critics and public is the appearance in this collection of a "Venus and Cupid" by Velasquez, which any museum in Europe would be proud to own. The great Spaniard, occupied with portraits of ugly Kings and Princesses, rarely gave reins to his fancy, and still more rarely painted the nude. Few first-class examples of his work are to be found outside of Madrid. Yet here is a picture of wonderful beauty, executed in his heat manner the construction. cuted in his best manner, the property of a north-country English squire. The picture is marvelous for the brilliancy of the flesh and the transparent darkness of the shadows. The goddess lies on a dark couch, her back to the spectator, who sees her beautiful dreamy. Spanish Cupid is holding. Untainted with coarse-ness, the lovely figure lies quietly resting from conquests of gods and men.

Two portraits of Velasquez are notable

examples-one a fiercely black-browed warrior, a haughty grande of Spain; the other the little Prince doe of spain; the other the little Fince, Don Balthazar Carlos, a stately royal 2-year-old. No painter, I verily believe, has ever understood children as did Velasquez. This baby stands tricked out in a gorgeous quilted dress, embroidered with silver, and sashed with red. His fat little hand rests on his sword, and his plumed hat lies behind him. But for all his royal splender he is the most his plumed hat lies behind him. But for all his royal splendor he is the most lovable of babies, with tiny golden curls and the round, black, serious eyes of childhood. The painter gives us childish dignity, which is much finer and more imposing than that of Kings, and we know not whether to smile or weep, whether to hug the baby or kneel to him. We are in no such dilemma before his mother's portrait; for of all the disagreeable families which ever enjoyed disagreeable families which ever enjoyed the good things of this world those Span-ish royalties whom Velasquez immortalized were about the least attractive.

The Portia All Right

тесеттей апу gaspereaux. hundred; bloaters 65cts per box; kippered horring, \$1,10 per box; pollock \$1,75 per qtl; and smoked salmon 14 cts per lb. None of the merchants have, as yet, dium cod, \$4 per qtl; fresh cod, \$3 per fresh herring 60 cts per hundred; me. are as follows :- Large cod, \$4,40 per qtl prices of fish now selling in this market from Nova Scotia nearly every day. The however, getting very plentiful. Large consignments are received merchant, Cod are евср 000 fish have been handled by season not more than 40,000, or 50,ten or fifteen schooner loads each, last merchants on the South wharf handled exceeding scarce. Where last winter the for the fish dealers. Herring have been This winter has been a very poor one

Prices of Fish.

owned by Mowry Bros. South Market slip. The Maggie M is and picked the boat up and towed her to adrift. The Storm King was near by Warner's Mill, where her rudder went went all right uutil she reached opposite broken. She was headed for the falls and peller and a piece of her shoe were on a sunken log, and a flange of the proof Rowan's cove, Indiantown, she struck of \$300 or \$400. As she was backing out that will cost the owners in the vicinit Maggie M. had an accident this mornill ACCIDENT TO A TUB. - LIS TUBIL

number of his admirers. Lockhart will present McCormick with a gold watch and chain, a testimonial of ing the tournament His Worship Mayor mile exhibition by the champion. Durmile amateur race, open, and a threefrvine for a gold medal : also a three mile race between R. W. Carson and T. events of the tournament are a threespeed skater of the world. Among the Thursday evening, together with a reception to Hugh J. McCormick, champion tournament will be held in Palace rink А Весертіом то Тие Силмріом. - А

as she is considerably broken up. It will be impossible to get the vessel off Captain Norwood of Bass Harbor for \$46 ity of \$475. Her hull was purchased by Saturday last. She realized in the vicin-The Glen was sold at public auction on Me., where the schooner Glen is ashore. home this morning from Duck Island, Elkin and Captain Fullerton arrived Всноомен Gren Solp.—Сарtain E. C.

citizen by all intimately acquainted with ed as an honorable and public spirited throughout Kingsclear and much esteemgood health. He was well known creations which rank among the most noted productions of the chisel. His predilection for this branch of art displayed itself at an

pression of ecstatic love and worship that light up the face and shed around her a halo of glory. The eyes are downcast, but the closed lids tell a tale more appealing and lovely than eyes of the softest hue or greatest richness and depth. The drapery is somewhat original in design and cannot be placed as belonging precisely to any period; n fact it seems the artist's own conception. Each figure is a study in itself and forms a picture by itself; but the attention always wanders back to the central figure. It is a picture which one grows to love, and if there are faults they are so slight as to have escaped the notice of great European critics, for this picture with its companion, was too late for exhibition at the Exposition Univerbut for exhibition at the Expantion Univer-and such was their merit toat by special permission they were admitted and retained after the close of the exhibi-

"Heavenly Love" is on view at 187 James street. It is the original, for the artist was strongly opposed to duplicates of his work in any form, and as a further guarantee it is in charge of the artist's son, M. hanv Scholl. It is well worth a visit. Mr.

cation from the secretary of the St. John ceived yesterday morning a communi-The St. Lawrence Gun Club having challenged the St. Johns Gun Club, holders of the Montrest for the same, refer to a contest for the same, referred restrants

THE CHALLENGE COP.

Mr. O'Welll's The Rejected Gen. Williams' Skimmer Frince Soltykoll's Lord George : awollol as betinaer

Loydon, March 26.—At the Lincoln sporting meeting to-day the race for the Lincolnshire handlosp of 1,000 sovereigns

THE REJECTED WINS THE LINCOLN HANDICAP

The Ture.

The meeting then adjourned. ing ropresentatives of the several clubs were appointed with a view of deciding this knotty question:

Lachine—A. W. Morris, F. Stewart, R. Lees, D. Robertson; St. Annes—A. H. Burton, L. Micoll; Point St. Claire—B. Tooke, D. A. Poe, F. Williams; Valois — T. L. Paton, R. Staton, R. Staton, Valois—Jr. Andres; St. Lambert—A. Living, J. Grier; Grand Trunk—R. S. McClure, W. J. Grier; Grand Trunk—R. S. McClure, U. Green, St. Commodore Guggan, Powell; M. Y. C.—Commodore Guggan.

The meeting then adjourned.

ng representatives of the several clubs se a more central point than that of Lake ficial ted as secretary.

The only business of importance done
was the consideration of the spot on
which to hold the annual meeting of the
those present advocated Lynch's Island
those present advocated Lynch's Island
as a more central point than the label of the

the St. Lawrence river. Commodore Morris presided and Mr. S. J. Doran ably of some sixty persons, composed of members of the several cance and yacht clubs on The special meeting of canoeiate, called under the anspices of the Lake St. Lonis Canoe Club, held at the Wind-sor Lotel last evening, was attended by sor Hotel last evening, was attended by

THE A. C. A. MEET.

lead, and coming in an easy winner by one finish, coming in an easy winner by one smith bridge was reached "Cambridge" was leading by half a length, but at Barnes bridge "Cxford" reversed this same so to the so, and continued in advance to the finite. tions had no difficulty in getting down to Putney in good season. When Hammermiddle of the afternoon, everybody able to get a day off from their usual vaca-The word was given at 4.30, but owing T and word was given as the base start, the boats him until 4.52, As and did not got tarry away live and the contest of the source as the contest of the source as the contest of the start of the start

two races. The race of 1877 resulted in a in 1873, and the slowest 25 mins. 48 sees., in 1866. Oxford has now won twenty-four, and Cambridge twenty-

Helen Allingham, widow or William Allingham, the poet and song writer, is to be elected a member папсу," "MOI ITESD WATER GILLIER

small go to the mountaints this year, 'snr drive saft water doesn't agree with me.' Tie od" : Websil - dioc babiove a the state of the control of the cont

the story of Lot's wife. The man who maintained that " Look-ing Backward " was a biblical tale evi-dently thought that it was founded on the story of Lotts wife

"There are no flies on Kimberly,"said a spectator in the court room the other day. "Betcherlife," rejoined his command, "he's too salt."

Artist: "Vanderbilt has bought the Grand Canal of Yenice for \$100,000." Old Gent: "Is that so? I didn't know be handled anything but railroads."

Mr. E. A. Abbey, the artist, is to receive \$40,000 from the Harpers for illustrating the entire series of Shakspere's

fired for his assurance. or a fire insurance company should be It seems strange that the chief clerk

rod bad bad boy. A daty on hides-the application of the

ALL SORTS.

Smoke Hand-Made Cigar, Nectar, 5 Cents

tinued to an early hour. all, instrumental. Some good aketches were given by Mr. E. S. Kelsie, and readings by Mr. E. Bain. At the conclusion of the programme the hall was cleared and dancing was commenced and continued to an early hour. remarks, after which the programme was proceeded with. It was well carried out by the following performers: Mrs. Ennis and Miss M. Bain, sopranos; Messrs. R. Counningham and T. Watt, enous; Messrs. R. Couch dancers; Mr. Anderson, violinist, and Mr. J. Aspinantal, and Etank Stuart, Scotch dancers; Mr. R. Anderson, violinist, and Mr. J. Aspinantal, and Mr. Stuart, Source and State and Mr. J. Aspinantal, and Mr. Stuart and Mr. J. Aspinantal, and Mr. Stuart and Mr. J. Aspinantal, some good sketches the Clan pipers, followed by the Chand invited guests. The Chief, Mr. S. Maclennan, then made some open. gaineqo emos to the hall of menced by the entrance was a good audience present, and the excellent programme provided was much enjoyed. The proceedings were compensed. off successfully last night. There sion of its second anniversary, came lennan last evening, on the occa-The concert given by the Clan Mac-

CLAN MACLENMAN CONCERT.

Prume will assist.

THE ANGELUS. THE \$120,000 PAINTING IN MONTREAL

The United States Policy of Taxing Fine Arts Drives Millet's Masterpiece Into Canada.

Few Montrealers are aware of the fact stroke of protection have just been brought that Jean Francois Millet's great master-out by driving the most valuable paint-piece "The Angelus," the last sale of which ing in the country, or in the world for that in Paris for \$120,000 created world-wide exmatter, out of the United States into Canada.

for which Canada has to thank the United States Congress, which has the taste to tax works of art.

THE PICTURE WAS IMPORTED course being adopted it was brought here into the United States and has been exon Saturday, and lodged in one of the vaults hibited there in bond during the last six of the Bank of Montreal. It is to be hoped months. Importers of works of art are allowed six months in which to find purchasers for their pictures. Upon a sale being effected or the expiration of the six months the duty has to be paid. "The Angelus" arrived here on Saturday, just in time to escape the clutches of the American Customs and will remain here at any rate for a considerable time. It will, it is expected, be re-imported into the United States within a few weeks. If the Montreal Art Association can make arrangements to take advantage of this unexpected opportunity to give our citizens a chance to see "The Angelus," it will, no dealers in England, has just and the contraction of the Parket and nance to see "The Angelus," it will, I bubt, be much appreciated by the public.

THE FUGITIVE "ANGELUS."

Millet's Great Painting Brought

Occasionally our much beloved Yankee cousins to the south of us do queer things, and one of these was the taxing of works The beautiful features of this masterly citement, is at the present moment in Mont- The work in question is Jean Francois Millet's great masterpiece, "The Angelus," the This interesting event is one of the things picture over whose parting the French nature of the Canada has to thank the United tion almost sobbed, the picture for which tates Congress, which has the bad the American Art association paid 580,650f., aste to tax works of art. The taste to tax works of art. The acquisition of this picture by the American Art Association in spite of the anxiety of the French Government to prevent it leaving France was welcomed by the American press as a national triumph. had been originally brought in under the Last week the owners were forced to choose six months limit prescribed by the law in between paying about \$30,000 duty on the picture or removing it from the United States. As the result "the Angelus" is tied for sale. This time is now up and the picture had to be taken out of the United States or pay the \$30,000, and the former real.

THE PICTURE WAS IMPORTED

Or \$110,325, and the paying time them any to take the picture owners were forced either to take the picture out of the United States or pay \$30,000. It will be now in the limit prescribed by the law in which foreign works of art could be exhibited for sale. This time is now up and the picture had to be taken out of the United States or pay the \$30,000, and the former course being adopted it was brought here course being adopted it was brought here.

will a collection of over one hundred fine paintings of the Modern, Bar-Missonier's original picture, "1814," had been been bought by M. Cauchard, ex-managed which Mr. W. L. Peacock (of of Manasin's Louvre, Paris, for £34,000 the modern of London, one of the largest living artist.

Messrs, Thos. Richardson & Co.), highest price on record for a picture by a of London, one of the largest living artist.

Wells Champney, William M. Chass. Charles Melville Dewey, C. Harry Eaton, F. K. M. Rehn, F. D. Millet, Robt. C. Minor, H. R. Pcore, Frederick Remington and Carleton Wiggins, have on view 233 examples of their glorious art galleries, 6 East 23rd street. galleries, 6 East 23rd street. Among this two hundred and thirty old are many splendid canvasses. In the lower gallery are Frederick Pennington's works, which are chiefly military in subject. "The Lass Stand" is a capital composition, consisting of a graph of soldiers in a mornal ing of a group of soldiers, in a mound maintaining their position at the point of the bayoner. The group is in pyramid shape, the central figure of which is strongly painted, and tells the story with the aid of the others, all well posed, but less and less prominent, remarkably balancing the composition. Mr. Champney has an array of portraits in outel balancing the composition. Mr. Champ-ney has an array of portraits in pastel, notable for their grace of pose, life-like pictures, and harmonious coloring. "Mistress Dorotby" represents a young "Mistress Dorothy" represents a young girl in pink among old-fashioned holy-becks. It is delightfully painted. The girl's pink frock tones dediciously with the rich greens of the foliage. Mr. Poore shows some pretic examples that are delicate and mystical. "Winter Twitight" is an admirable werk, the title of which signifies the composition. Mr. Poore's "Baying Hounds" are well drawn, solidly painted, and naturally grouped. A lover of the canine breed might envy the owner, Mr. Thos. B. Clark. Mr. Eaton is happy in "Old Cedars," having worked the boughs of his trees till they tell their tale of age. Mr. Minor treats of landscapes, and gives of his trees till they tell their tale of age. Mr. Minor treats of landscapes, and gives a good example of "Indian Summer," and a fresh and charming "A Spring Morning." Carleton Wiggins' cattle pieces are very fine. "The Wanderers," loaned by the Hamilton Club of Brooklyn, is a large canvas on which are seen two young coops who have lost their way in the woods. The sunlight glints through the woods, lighting up the landscape, the foremost animal has a beseeching look. The whole is a masterwork. The whole is a masterwork.

AMERICAN (RTISTS' EXHIBITION.

The following American artists:

Rehn sends some marines that of the sea. "Off the Banks" gives smell of the sea. "Off the Banks" gives us a lively sea, with a sail boat going fast with the stiff breeze that gives life to the green waves. "October by the Sea" and "Evening Hues" are full of

charm.

Mr. Dewey's "The Prelude of Night" describes a landscape with setting sun effect, in a tender manner and admir-

effect, in a tender manner and admirably handled.

Mr. Millet's interiors are very interesting, well arranged, and well composed.

"Pempeian Girl" is an example of equisite coloring of hair, of graceful pose, of splendid flesh tints. Mr. Chase shows well modeled and painted heads, excellent portraits and happy landscapes. lent portraits, and happy landscapes. "Flowers" (201)—is strongly handled, yet most delicately done. They are generous blossoms and show the master hand.

Royal Canadian Academy. At a recent general meeting of the Royal Canadian Academy of Arts, the following flicers were elected for 1890:—President, Mr. O. R. Jacobi, Moniteal; vice-president, Mr. A. C. Harbinson, Mr. A. C. Mr. A. C. Hutchison, Montreal; secretary-treasurer, Mr. James Smith, Toronto; auditors, Mesers. Henry Langley, S. G. Curry, Toronto. The following gentlemen were elected to the rank of "academician paintors," Mr. G. A. Reid, Toronto, and Mr. ors, messes, and the following gentlement of the following gentlement elected to the rank of "academician painters":—Mr. G. A. Reid, Toronto, and Mr. Paul Peel, London, Ont. Elected "academician architects":—Messrs. A. F. Taylor, A. F. Dunlop, Montreal. Elected "associated Messrs. F. M. A. F. Dunlop, Montreal. Elected A. F. Dunlop, Montreal. Elected ates":—Miss Sidney Tully, Messrs. F. M. Knowles, C. M. Manly and J. Hammond, Knowles, C. M. Manly and J. Hammond, Libition classes Wednesday, 14th, those who have not already done so should not fail to see it. April 12/5/90

Messrs. T. Richardson & Co., (per M. W. Peacock) one of the largest dealers in high class paintings in England, has just arrived and opened up a collection of over one hun FINE ARTS. 29/3/9 cred paintings, of a very high order, which w. Scott & Sons are exhibiting fine art rooms of Messrs. Scott & Sons.

insane from the effects of it. took an attack of the Grippe ad became last summer. A few months ago be ticello, last evening, to the lunatic asylum. Hogan was sunstruck during over from that place in the City of Monof Weymouth Bridge N. S. was brought Тие Еврестов LAGRIPPE.—John Hogan

the deck and was killed. land, fell from the main-topsail yard to 24th A. Kurtz, Jeaman, a native of Hold

ARTIST, SCULPTOR, WRITER.

Scholl's Chef d'Œuvre, "Heavenly Love" on View in Montreal-A Work grytte of Rare Merit. 2//5/40 J. B. Scholl was a sculptor who lives in the works he executed. But not less strongly do his paintings speak of the wondrously imaginative spirit of the man, and pronounce him at once an artist of the brush as well as the chisel. Of his productions from the latter a good deal could be written, and, indeed, much has been placed before the public of this famous man. He was an earnest student of the old masters, and yet he sought, while closely observing and studying their conceptions, to form his own sought, while closely observing and studying their conceptions, to form his own ideals, and in this he was somewhat successful. We have examples in his sculptural creations which rank among the most noted productions of the chisel. His predilection for this branch of art displayed itself at an unusually early period, for at the age of sixteen we see from his hand a statute of Peter Schoeffer, in Gernsheim, in which might be discovered the germ of his subsequent fame. After this he was engaged in the execution of monumental works, in the execution of monumental works, notable among which was a colossal statue of St. Elizabeth now in the possession of Prince Carl of Hesse Darmstadt. He formed a warm friendship for Carl Engel with whom he studied in Munich with whom he studied in Munich—that cradle of art—where they remained until 1840. During a violent attack of typhoid fever he was nursed by a Tyrolese girl of whom he became enarmoured and afterwards married. Towards the close of 1840 he took charge of a modelling clear to wards married. Towards the close of 1840 he took charge of a modelling class at Maintz where he produced several important works. His originality of style was very fertile and is known as the "Crystal style." He also entered the literary field of his calling and published some valuable works on sculpture and architecture. In 1850 he removed with his friend Engel to Rodelheim, where they opened a studio for the purpose of painting two large pictures, "Earthly Love," and "Heavenly Love." His desire appears to have been to portray the idealism of his own soul rather than to follow in the part of the pa sculpture, but much more speaking is it in the only two paintings which he conceived and executed, one is "Earthly Love," and the other is "Heavenly Love"; with the latter it is our privilege to deal. Like all men seeking to accomplish great things, scholl seems to have abandoned himself to dreaming, and he would appear to have been original even in this; for he has succeeded in reflecting his dream on canvas. In a dream he is seated before a canvas, his hand extended in the act of taking the pencil from a cherub to delineate the pure and seraphic figures of a mother and child representing celestial love. Carl Engel, his assistant and genii, assist in the preparation of colors. In the distance appears the Tamus mountains and the artist's house at Rodelheim. The technique of the picture is mountains and the artist's house at Rodel-heim. The technique of the picture is peculiarly soft and as smooth as lithograph. And yet, notwithstanding, the figures stand out from the canvas as with power, force of define the property and truth. Broad detail is wrought out with the care and accurdetail is wrought out with the care and accuracy of a master hand. Chiaroscura blend barmoniously. In the mother is a departure from the portrayal of the usual Madonna; the mother is strongly apparent in the expression of cestatic love and worship that light up the face and shed around her a halo of glory. The aves are downest but the clory. The eyes are downcast, but the closed lids tell a tale more appealing and ovely than eyes of the softest hue or greatstrichness and depth. The drapery is lovely than eyes of the softest hue or greatest richness and depth. The drapery is somewhat original in design and cannot be placed as belonging precisely to any period; in fact it seems the artist's own conception. Each figure is a study in itself and forms a picture by itself; but the attention always wanders back to the central figure. It is a picture which one grows to love, and if there was faults they are so slight as to have as-

James street. It is the original, for the artist was strongly opposed to duplicates of his work in any form, and as a further guarantis in charge of the artist's son, Mr. Scholl. It is well worth a visit.

are faults they are so slight as to have escaped the notice of great European critics, for this picture with its companion, was too late for exhibition at the Exposition Universal and such was their merit that by special permission they were admitted and retained after the close of the exhibition

we get a day ou from their dadai vacations by incepting down to Putney in good season. When Hamner-smith bridge was reached "Cambridge" was leading by half a length, but at Barnes bridge "Oxford" reversed this lead, and continued in advance to the finish, coming in an easy winner by one length in 22 minutes 3 seconds. middle of the afternoon, everybody able to get a day off from their usual vaca-The word was given at 4.30, but owing a surface of the word was given at a solid so to return to a solid sol dead heat.

in 1873, and the slowest 25 mins. 48 secs., in 1866. Oxford has now won twenty-front, and Cambridge twenty-two races. The race of 1877 resulted in a dead heat.

S. Mastes, affer with. It was wen was proceeded with. It was wen ried out by the following performers: Mrs. Ennis and Miss M. Bain, sopranos; Messrs. A. G. Chuningham and T. Watt, Messrs. A. G. Chuningham and T. Watt, excellent proceedings of the half of enjoyed. The proceedings of the half of the chief the Chief, Mr. F. and invited guests. The Chief, Mr. F. S. Maclennan, then made some opening remarks, after which the programmer temarks, after which the programmer of the chief t excellent programme provided was much enjoyed. The proceedings were comwas a good audience present, and the sion of its second anniversary, came off successfully last night. There lennan last evening, on the occa-The concert given by the Clan Mac-CLAN MACLENMAN CONCERT.

Prume will assist.

THE ANGELUS. THE \$120,000 PAINTING IN MONTREAL.

THE FUGITIVE "ANGELUS."

Millet's Great Painting Brought to
Montreal to Save 830,000 Duty.

Occasionally our much beloved Yankee

The Litted States Polley of Taxing Fine Arts foreives Millet's Masterpisce into Canada.

Few Montrealers are aware of the fact that Jean Francois Millet's great masterpiece "The Angelus," the last sale of which in Paris for \$120,000 created world-wide excitement, is at the presentmement in Montreal Fine Canada has to thank the United States Congress, which has the state Congress, which has the daste to tax works of art. The acquisition of this picture by the American Art Association in spite of the American press as a mational triumb, has tweek the owners were forced to choose a American press as a mational triumb, has tweek the owners were forced to choose states. The Pictures was Millet's master in the Picture or removing it from the United States or pay the S30,000, and the foreign works of art country for sale to the United States or pay \$50,000. The Picture in Sale to Bank of Montreal is months. Importers of works of art are allowed six months in which to find purchasers for their pictures. Upon a sale being effect only the picture was being adopted it was brought here in bond during the last six of the Bank et Montreal. It is to be hoped that it will be exhibited here in bond during the last six of the Bank et Montreal. It is to be hoped the pictures of the American Customs and will remain here at any rate for a considerable thine. It will, it is expected, be re-imported by the arms of the American Customs and will remain here at any rate for a considerable thine. It will, it is expected, be re-imported the American Customs and will remain here at any rate for a considerable thine. It will, it is expected, be re-imported by the states of the American Customs and will remain here at any rate for a considerable thine. It will, it is expected, be re-imported by the store of the Mariena Customs and will remain here at any rate for a considerable thine. It will, it is expected, be re-imported by the property of the Montreal Research of the American Customs and will remain the property of the Montreal Research

pieces are very fine. "The Wanderers," loaned by the Harilton Club of Brooklyn, is a large canvas on which are seen two young coors who have lost their way in the woods. The sunlight glints through the woods, lighting up the landscape, the foremost animal has a beseeching look. The whole is a masterwork.

Mr. Rehn sends some marines that smell of the sea. "Off the Banks" gives us a lively sea, with a sail boat going fast with the stiff breeze that gives life to the green waves. "October by the Sea" and "Evening Hues" are full of charm.

charm.

charm.

Mr. Dewey's "The Prelude of Night" describes a landscape with setting sun effect, in a tender manner and admirably handled.

Mr. Millet's interiors are very interesting, well arranged, and well composed. "Pempeian Girl" is an example of equisite coloring of hair, of graceful pose, of splendid flesh tints. Mr. Chase shows well modeled and painted heads, excellent portraits, and happy landscapes. "Flowers" (201)—is strongly handled, yet most delicately done. They are generous blossoms and show the master hand.

At a recent general meeting of the Royal Canadian Academy of Arts, the following efficers were elected for 1890:—President, Mr. O. R. Jacobi, Montreal; vice-president, Mr. A. C. Hutchison, Montreal; secretary-treasurer, Mr. James Smith, Toronto; auditors, Messrs. Henry Langley, S. G. Curry, Toronto. The following gentlemen were elected to the rank of "academician painters":—Mr. G. A. Reid, Toronto, and Mr. Paul Peel, London, Ont. Elected "academician architects":—Messrs. A. F. Taylor, A. F. Dunlop, Montreal. Elected "associates":—Miss Sidney Tully, Messrs. F. M. Knowles, C. M. Manly and J. Hammond, Toronto. The exhibition clases Wednesday, 14th, those who have not already done so should not fail to see it. Journal 12/14/10

Cald FINE ARTS. 275/901 Water Colors. A fine lot of oil and water color paint-

ings is now on view at the corner of St. James and St. Peter streets. The several exhibits are works, amongst others, of Peter Ghent, J. Clinton Jones and J. C. Salmon, members of the Royal Cambrian Academy, and exhibitors at the "Royal Academy," "Grosvenor" and Walker galleries, etc. Also those of Allan Edson, O. R. Jacobi, J. Fraser, D. E. Grant, J. C. Way, H. Sandham, A.

Vogt, C. Kreighoff, etc.

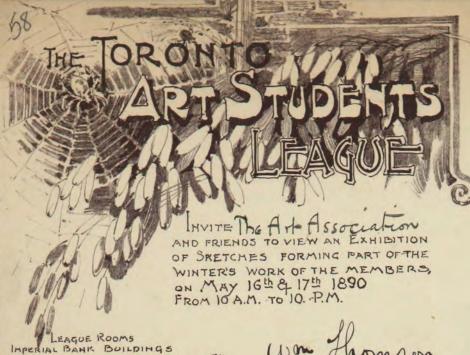
One of the most prominent pictures in the collection is that entitled "Drowsy Twilight," the handiwork of Ghent, and which was exhibited at the Royal Aca-Twilight," the handiwork of Ghent, and which was exhibited at the Royal Academy. A sombre mass of foliage stands in dense shadow against a sky of rich warmth, the reflections from which comingle with the dark foliage, which shadows in a pool of still water on the immediate foreground, whilst the twilight shadows creeping dreamily through the picture happily suggest its title. The same artist's, "The Mussel Gatherers," is also a gem although differing in every respect both in subject and treatment from his "Drowsy Twilight." "The Vale of Conway," by J. Clinton Jones, is also worthy of notice. It depicts a view from the moor above Llanbedd (west of the River Conway) and is well chosen, presenting as it does a vast tract of country, striking and elegant as to line and tint. "Horses startled by a railway train" is also a capital exhibit of animal painting, by Ruggero Parvrai, of Florence. Madame C. A. De L'Aubiniere, well known in this city, also contributes two excellent specimens to this collection, viz., "The Saguenay Old Burial Ground, Chicoutimi," and "Under the Cliff, Pointe au Pic." Another which commanded much attention at the hands of the visitors was Allan Edson's "Grand Falls on the Bezancour." O. R. Jacobi, R.C.A., is also on hand with four capital works entitled "A Mountain Stream," "Sunset on Lake Superior." "Gypsies," and "Edge of the Forest." They all show that rich depth of tone and transparency of color for which the artist is justly appreciated, Many others its of the stream and transparency of color for which the artist is justly appreciated, Many others to numerous to mention in detail are nevertheless works of merit and well worth a visit. These pictures have come direct from

These pictures have come direct from the studios of the various artists and bear their signatures, a guarantee that each one is genuine. Should this sale meet with success Messrs. Hicks & Co. intend to arrange with other eminent artists to send some of their works to Canada for a semi-annual sale, which it is their intention to inaugurate with a view to elevate the standard of art in lew to elevate the standard of art in

The entire collection will be sold at auction, without reserve, at No. 203 St. James street, on Wednesday afternoon at 2.30 o'clock.

Parallel with the unexampled factors or acknowledged art connoisseurs are, with four members of the Royal academy and two each of the recognized water-color is running now a spirit of public conefactions which has never before been equaled in the munificence of its gifts. The details of Henry Tate's offer to present to the nation fifty of the best paintings which English art has produced in the last twenty years have been given already in these columns. This week two nameless gentlemen have guaranteed \$150,000 if the Government gives \$125,000 for the purchase for the National gallery of three famous pictures from Lord Radnor's collection at Longford Castle. The pictures are Holbein's "Ambassador," the largest work of his in existence; the portrait of Admiral Pareja, by Velasquez, one of the two most important of his works outside of Spain, and the portrait by Moroni, whose picture of "A Tailor" is one of the chief prizes of the National Gallery. This is an average of over \$90,000 each for the three canvases. It is unique in the history of modern picture buying, and there would have been difficulty in getting Parliament to raffy the bargain if over half of the money bad not come out of private pockets. ad not come out of private pockets.

For the first time in the history of the has been awarded to a native of the monthem. The proud possessor treat honor is a Canadian, and a London, Ont., named Peal, a son R Peel, stoneouter of Richmond



Targland has not yet followed Canada's 9 example in the establishment of a national Mr. J. St. Jameses Successes Opens the gallery to be devoted to works of native gallery to be devoted to works of native artists, but the proposal is now before the Lords of the Treasury and it is possible that, after the usual prolonged deliberation, it may be accepted. Mr. Henry Tate offers a selection of pictures from his collection, comprising fifty-seven works by Millais, or Chardson, Alma Tadema, John Philip, Syer, T. D. Millet, Caistabee, Briton Riviere, Boughton and several others, with the promise of more, to form the nucleus of such an institution. The conditions on which he insists as essential to the carrying out of his share in the scheme are stated in a schedule of nine clauses, which accompanies his letter to Mr. Goschen. The gallery is to be on a basis similar to that of the Luxembourg gallery of Paris-being devoted exclusively to the works of modern British artists. Paintings in oil and water colors, engravings, works in black and white, etchings, sculpture (including bronzes that have been exhibited in London art institutions and in provincial exhibitions)-as well as works illustrative of the history of art in Great Britain since 1750 or thereabout -these works being, in every case, satisfactorily proved to be by (native or naturalized) British artists. No art dealer is to be a trustee, but six gentlemen of repute as collectors or acknowledged art connoisseurs color institutes, to form the board. The his native country.

gallery should not be placed under any ex
It is quite gratifying to note that for some isting Government department, as they all remarkably well in the old country.

COR EXCHANGE ALLEY & WELLINGTON ST ROOM 16 TOP FLOOR

Mo. Barnsley.

HOLDEIN STUDIOS, N. Y. CITY

The latest information from Paris, France, brings to us the good news of the success achieved by a young Montrealer, Mr. J. St. Charles, a nephew of the president of the Hochelaga Bank and brother of the cashier of the firm of Dufresne & Mongenais. For two years Mr. J. St. Charles has been study. ing painting in the studios of the masters Gerome, Benjamin Constant and Julian. In the month of June the Ecole des Beaux Arts opened a competition to all artists; three hundred inscribed their names, and out of the above number of inscriptions eighty were the above number of inscriptions eighty were found fit to enter into competition for admittance into the Ecole des Beau Arts of France. Mr. St. Charles ranked the fifteenth amongst the lucky artists and thus secured his entrance into the institution where Meisonnie Millet, Bougereau and other renowned artisted made their start towards glory and wealthitater on the Commission des Beaux Arts, a committee of artists appointed for judgia St. committee of artists appointed for judgin's the merits of artists' works, opened a corrours, and out of 250 competitors Mr. St. Charles ranked the fifth. This last success opens to our young countryman the Salom de Paris, and gives him besides the many privileges granted by the Ecole des Paris. privileges granted by the Ecole des Beau Arts, the right to compete for the grand prix de Rome, so much coveted by artists. Mr. St Charles upon the advice of his masters will shortly open a studio in the very centre of the capital of France for the purpose of working at an original painting of his own composition which he will exhibit at the next Salon. Mr. St. Charles is a very young man yet, being only 22 years old. The secret of his success lies in his love for work, and he has so far done credit to himself and to

Huald "HEAVENLY LOVE." () 3/40 A Famous Picture Now on Exhibition in Montreal.

Yesterday a remarkable painting was exposed to public view in the Temple Building, St. James street. It is entitled "Heavenly Love," and is from the brush of the celebrated sculptor and painter, the late J. B. Scholl, of Darmstadt. The subject is supposed to be a vision which has been revealed to the artist, who is represented in a sleeping attitude in an armchair. Before him is a large canvas, spread by the hands of cherubs; and on this is depicted a vision of surpassing loveliness—the seraphic figures of a mother and child. The hand of the sleeper is extended in the act of taking a pencil offered by a cherub, with which he is to delineate the figures which he sees in his dream. Below the canvas, opposite to the artist, is Carl Engel, his assistant, who is busily mixing his colors, attended by two little boys, one of whom is the son of the former, and the other the son of the latter. In conception and treatment the pic-

ture evinces the inspiration and talent an artist of undoubted genius. The colors and tone, and the mystic luminousness that pervades it, show that the artist caught something of that magic touch which is characteristic of the old masters. The manner in which the mother clasps her child expresses eloquently the strength and purity of that form of affection which we call the manual purity of the control of the cont quently the strength and purity of that form of affection which we call the maternal instinct. But the halo which surrounds both figures, and which diffuses its soft and dream-like light over the whole picture, together with the marked spirituality of the beauty of the mother's face, are evidence of the artist's desire to eliminate from the love which he so admirably expresses, whatever there might mirably expresses, whatever there might be of earthliness in its manifestation. or not, it is a madonna which he has produced, and a madonna, too, not unworthy to be classed with several of those which have become famous. It impromishe in a brief notice like the

QUEBEC CAVALRY SCHOOL.

Thirty examinations of officers, non-comnissioned officers, and men attached to the
nebec School of Cavalry, coming from all
arts of the Dominion, took place at headuarters the other day. In every instance
fficers and men passed a very creditable
xamination. The following are the names
f the officers passed:—Captain McArthur,
lontreal Troop of Cavalry; Lieutenant
leik, same troop; Lieutenant Bennington,
rescott Troop of Cavalry; ieutenant
tull, Second Regiment of Cavalry, Niagara.
he Quebec School of Cavalry numbers at
resent seventy non-commissioned officers Thirty examinations of officers, non-comresent seventy non-commissioned officers nd men and three officers.

GENERAL NOTES.

George Vandyck is here looking after ome land grants.

Mayor Chicoyne, of Sherbrooke, editor of

e Pionnier, is in town. W. B. Ives and J. R. Buck, of Sherbrooke sers in town to-day looking after a pushuy or the extension of the Hereford railway.

L. A. Roberge, contractor, is here in con-ection, it is said, with heavy claims against Government for work done on the old M., O. & O. railway.

Notary Martin, of Les Eboulements, is in wn with petitions of seventeen fathers of milies in his parish who have qualified or free grants of one hundred acres each.

John Leonard, of Sherbrooke, counsel for Conald Morrison, is in town. He states that he Deputy High Constable of Sherbrooke aw Morrison recently at St. Vincent de Paul nd found him very despondent.

Mr. Rhodes, commissioner of agriculture, as come to an amicable settlement with the astern Townships Agricultural association, which the latter are to receive the grant \$2,000 withheld from them last year.

is arrangement has been arrived at hrough the good offices of Messis. Robertsond McIntosh.

RECKLESS CULPABILITY.

he New York Railroad Commissioners Opinion of the Hamburg Accident.

ALBANY, N.Y., March 26 .- The board of ailroad commissioners has handed dow cision in the matter of the accide

in Artistic Mansion. 22/4/40 living public of Montreal will be to learn that they have an opporinterest trace to seek of seeing probably the most unique house in Canada, but this pleasure will be mingled with regret from the fact that the house and the collection it contains, gathered with such loving care and patience and enshrined in such a fitting casket will, in a few days be sold and dispersed. The owner, Mr. A. D. Steele, will have the sym-pathy not only of all who know him but of many outside that circle. Impaired health necessitating his giving up the practice of his profession and leaving the country to seek benefit from change of air and scene.

Mr. Steele has done much for the elevation of the popular taste during the past number and has left many marks of genius in the examples of refined and clear architecture adorning our city.

In his own house where he was unham-pered by wayward or ill-regulated fancies of others he sounded the keynote in building it some twelve or thirteen years ago. is a dainty example of a petite type of an old English home, cleverly planned to get the utmost accommodation into a small epace, with a charming picturesqueness per-vading all, and is a silent but eloquent pro-test against the hideous combinations of bricks and mortar which are rampant on

We should have liked to have seen this bouse bought by the city with all its con-tents untouched and kept as a nucleus of an art museum to be enriched by art treasures as they were donated to or could be bougat

To those who know Antwerp, one of its most interesting sights is the Maison Plantin, an old sixteenth century burgher's house with everything in it kept religiously as it was in the lifetime of its founder, with the printing office, presses, type, books, stop, itc., intact. Many will recall also the Cluny Museum in Paris, an interesting old house. Museum in Paris, an interesting old house, now rich with a treasures of all kinds. Montreal also ought to have its Maison Plantin or its Hotel Cluny, but we fear that the city fathers are more exercised about the respective merits of asphalt and wood pavements than in educating the citizens in art.

The house is very wisely, we think, on view with the furniture to a large extent in situ—giving all an opportunity of not only seeing the art treasures, but also of seeing how a house can be artistically beautiful at a much less cost than is often in-curred to make a house philistinishly hide-cus. The well known taste and sincerity of aim of Mr. Steele is a guarantee that the collection is thoroughly good of its kind.

Where all are of such interest it is diffi-

invidious to make distinctions. Special fancy will govern special predilections. Special fancy will govern special predilections, but we are safe in saying that something will be found in this unique collection to gratify and satisfy all tastes.

To those who are interested in furniture there are many "bits" which will be prized, including some charming chairs and notable.

including some charming chairs and notably a curious old Portugese cabinet profusely excited with figure subjects, and an exquisite cabinet and writing table of Sheraton" make, beautifully made and worthy of a princess' bower.

Of tugs there are a very choice selection, rearly all in good condition and all of angerier quality and beautiful in colors and de signs.

In curtains and wall hangings and carpets we bave some good examples of William Morris' art, all in admirable preservation. - A beautiful suit of armor will attract attention, it is a good reproduction of Italian 16th century work designed by the well known artist Julio Romano.

There are also some exquisite rapiers with beautifully made guards of intricate design, together with some honest business-rice helmets with a strong Puritanic look about with some honest business-like them that is very commendable. Special notice should also be taken of two pieces of old Persian armor, covered with Persian or-nament in low relief and exquisitely fin-

In pottery and ceramic ware there are many choice examples which it is impossible to individualize, but must be seen to be appreciated. We would only say do not cmit to see the Hispano-Moresque dish, which is a fine example of old lustre ware and interesting to compare with the modern lustre ware; the Nankin beakers and China, and several old Chinese jars, etc.

The Venetian glass needs no comment, it

is beyond praise. A charming reproduction in bronze of the well-known "Narcissus," in the Naples museum, we should like to see in the collection at the art gallery. And there is also a beautiful electrotype of Donatello's "St. Cecilin" in Florence in the conclusions, from which he can ind no outlet. He will obtain the facts

illabano, la talumes and Viollet-le-la Dictionaire reconne de l'Architecture 10 volumes, both of these works we buld like to see in the McGill college

have only been able to glance at an cle here and there, but this may serve

Many we are sure will be glad to know of s opportunity of adding to their colleg-

PEN AND INK PORTRAITS.

THE MAN WHO CONTROLS THE CANA-DIAN PACIFIC RAILWAY.

wald 11.0 90 . Van Horne Projestionally, Socially and Generally Considered-Some Secrets of the Success of the Great Manager,

(From The London Advertiser.)

Ten years ago who in Canada knew anything about Mr. W. C. Van Horne? The name suggested an American general in Tecumseh's time, or that unfortunate Dutchman that put his trust in Spanish princes and paid the penalty, or the almost equally celebrated naviga-tor who gave his name to the southernmost cape of the western continent. Today, who would argue himself unknown by saying that he does not know, or at least know of, Van Horne? Tell us, then, says the man who never can attach an association to a name, what his business is, where it is, where he lives, where his office is, /what he's like. I will. His business is to conduct the affairs of the Canadian Pacific Railway; it may be said to direc the worship of the C. P. R., to act as high priest and regulate the ministrations o lesser functionaries, to proselytize the traveling and shipping public, to increase the number of the faithful and comba the error and heresies of Sir Joseph Hickson and the Grand Trunk. His business is located anywhere or everywhere between Halifax and Vancouver, pro-vided only that the place has something to ship by the C. P. R. His office is under his hat, when his hat is on his head; he is as much at home in his office when tackling the multitudinous questions that present themselves as he journeys from Montreal to the Rockies as when secured from interruption in what he calls his "den" in Dorchester street.

On the second floor of that great gray

On the second floor of that great, grey, Norman castle-like building, at the ner of Windsor-straet, Montreal—a stone's throw, if you can throw a stone that far, below the Windsor Hotel, are the offices of the Canadian Pacific Railway's executive. Time was when one door only stood between the visitors and the man whom so many wanted to teach, and when the bolder pushed in open and got ahead of the more diffident. Now it is another matter. The man who desires to sell a patent corkscraw for opening ginger ale in the dining cars, or has a scheme for crossing to Vancouver Island under the straits, must pass more than one official Cerberus. But assuming him to be one whose business requires the here and now personal consideration of the C. P. R.'s president, he is shown into Mr. Van Horne's room. His first view of that gentleman is a back view. Seated—no, not seated, but astride a peculiar chair, such as no man ever before sat in—before a cylindrical desk, he will see a man of middle height, stout, dark haired, slightly bald, smo-king a cigar and dictating to a secretary at an adjoining table. The sentence finished, this gentleman, using his foot on the ground as a lever, spins his chair round and faces the visitor. If his eye rests on a friend the usually calm unreadable countenance lightens up with a smile of welcome, and a sheerful word of recognition having been uttered, an of recognition having been attered, acrobatic movement empties the chair, and Van Horne, settling the cigar more comfortably in his mouth by a rapid movement of his lips, extends his hands to greet his acquaintance. Having to great his acquaintance. Having seated his friend he seats himself-no, be restraddles. How he manages that chair no one knows. The unwary who attempt to sit in it are thrown, as surely as if they on one of Buffalo they tried to sit but it is gentle as a lamb beneath Van Horne. Now the visitor is either a friend of the C.P.E. or he is not. Van Horne recognizes no intermediary senti-ment. If he be one unsound in falth ment. If he be one unsound in fal then he has to deal with a polite but scrutable being, who will pleasan guide the inquirer into mazes of irrec-

The small collection of oll and water color works now at Scott's Gallery are well worthy of a visit. Mr. Barnsley spent some time in Holland and has taken into his artistic constitution some of the pure artistic air that is there to be found. The work is a great advance on the last exhibition of his pictures of a similar order, and those who remember it will be surprised at the rapid change. Many of the works are painted around the ground where the late lamented Mauve worked, and Mr. Barnsley seems to have taken an inspiration from this and benefitted himself thereby. The collection will only be exposed for a day or two longer.

THE ANGELUS SOLD AGAIN. American Art Association Realizes a Handsome Profit on the Transaction.

New York, November 1.—The Sun this morning says that Millet's famous picture, "The Angelus," which was sold to the American Art Association of this city on July 1. 1889, at the auction of the Secretan collection in Paris, has been sold once more. Negotiations have only just been completed in Paris by R. Austin Robertson, representing the American Art Association. It is not known yet exactly who the purchaser is, inasmuch as Mr. Robertson's negotiations have been carried on with agents. The plcture has been sold this time for 750,000 frances as against 553,000 frances paid over a year ago by the American Art Association. a year ago by the American Art Association.

NEW YORK WATER COLOR CLUB. 5 New Josh Street 7/1/40
EXCELLENT OF NING DISPLAT OF A RECENTLY

ORGANIZED ART ASSOCIATION.

That a step of importance in the art progress of this country was taken in the formation of the New York Water Color Club is shown by its first annual exhibition, which opens to the public at the American Art Galleries this morning.

Nearly two score artists whose work has been unknown or unfamiliar in the exhibitions of the American' Water Color Society, artists who are either of excellent promise or, and more generally, of excellent performance, have found places in the display of 413 examples.

It is essentially an exhibition of the younger men and women, though there is a fair sprinkling of the work of the old timers. The works are in the main of moderate size, and there are few examples, notably among the figure works, of the importance of those which are such prominent features of the displays of the American Water Color Society.

The water color display fills four of the five gal-

The water color displays of the American Water Color Society.

The water color display fills four of the five galleries and with it are hung a few pastels. In the fifth and uppermost gallery is hung Baron Hardon Hickey's interesting gathering of twenty-eight paintings, two in each frame, illustrating the parallelisms between the lives of Christ and Buddha. The Baron makes no claim to having produced works of art. He has taken his Christian scenes from the works of old and modern masters and his Buddhist ones from temples and from Thibetan manuscripts.

In the water color exhibition, of which the press view was held yesterday and the crowded reception last evening, a work of Childe Hassam, the president of the club, has been awarded the position of honor. It is an effective, sunsniny, clever drawing—a scene at "A Paris Market." I might suggest, however, that the displayed foot and ankle of the young woman whose figure is the principal one are abnormally small.

Mr. Hassam has six other contributions, all attractive in color and handling, and in the main impressionistic. His "Fortice of the Union Club, Hainy Night." is most effective and artistic.

The contributions of the vice president, Rhoda Holmes Nicholls, are tan in number, and nearly all interesting. The majority, however, both figures and landscapes, are tanter undecided in effect and in drawing and rough in handling. There is excellent stuff, however, in the principal example—which tells its story well in figures and wreck—"The Survivors of the Schooner Viking."

Charles Warren Eaton, the club's treasurer, has half a dozen attractive and well painted landscapes, and Henry B. Shell, its recording secretary, five capital works remarkably sensitive in their treatment of evanescent effects of color and light, well drawn and picturesque in choice of subject. "Solitude" shows a schooner auchored in the gioaming, and "A Fanisay" is a quaint arrangement of boats at twilght.

By W. Gedney Bunce there are three striking little works, remarkably fine in color as us

annes views, not remarkable es Dixon, of London. George a good subject vigorously the Dunus." A fine moon to shows "becallop nother a annes to Reverse Village.

Whert, and his "Intrance to Bevarian Village" is an effective general.

The most attractive of the five refreshingly true and solidly painted works of John A. Fraser is "A Lock on the Thames." Be Lancey Gill, who paints with an artistic spirit and a dainty detail that recalls the work of Politinov, shows "A Chesapeake Inlet" and "Sultry Weather." Birze Harrison signs three artistic passels and C. Coventry Haynes shows fine artistic sentiment in "Hayrioks in France" and "In Masquerade."

There is much charm in L. C. Vogt's "Winter" and "Thatksgiving Day" and A. W. Philbank's "Our Professor" is a capital hule figure. Two very artistic bits are Phinister known with the biling a Barye. Brilliantly handled is A. set Hertar's quant "Circe." Forced, but in "Actions on the Cliffs" successful, are four works by W. Dodge McKnight. In "St. Ives" Sidney Morthne Lawrence bas a fine pastel sunset on the sea.

Twenty-three works were sold yesterday.

THE ART INDUSTRIAL SCHOOL

The Art and Design classes opened for enrolment of names of students at the Gover-ment building, 76 St. Gabriel street, In-levening. About 170 names were enrolled Mr. S. C. Stevenson, the secretary, stated the the regular class work would open on Mond night and wished all those who desire to tend the class to be present at that time. M Stevenson will give all information to tho who wish to attend. The following are the classes and teachers:—

Freehand drawing, Mondays, Tuesdays and Fridays, r. J. C. Pinkey, R.C.A., Messrs. E. Bregent and

Robinson,
Mechanical drawing, Mondays and Thursdays
Messre. J. T. Graham and J. M. Mackie.
Architectural drawing, Mondays and Thursday
Messre. E. Belanger and A. BenoitLithography, Mondays and Fridays: Mr. J. A.
Labelle.

Labelle.
Modelling and wood carving, Tuesdays and Friday
Mr. Arthur Vincent.
Decorative painting. Mondays and Thuredays:
F. Edward Meloche.
Stair building and construction, Mondays and Fr
days: Mr. F. P. Desautels
Plumbing, Wednesdays and Fridays, Mr. W. Britton
Pattern making (class for boot and shoemakers
Mondays and Fridays: Mr. J. Godin.
Mechanical drawing (Point St. Charles), Wednesday
and Fridays: Mr. J. Powell.

The Halifax (England) Guardian of the 2nd ultimo says: "It is our painful dur-22nd nltimo savs : to record the death, after a short illness, of Mr. Alexander D. Steele, late of Montreal Canada, architect, who, after a residenthere of over twenty years, returned to enjoy a well earned retirement in his native country. Such however, was red in the country. country. Such, however, was not the wi of Providence. The deceased gentlems who was highly respected, was possess of eminently distinguished artistic taste and much practical ability. His hous in Montreal, a model of beauty and refine in Montreal, a model of Beauty and February and reduction when on one occasion honored by a via from the Governor-General of Canada an the Frincess Louise. Numerous publicoffices in that city testify to the skill an ability of the late Mr. Steele. The funer took place at the Elland cemetery, on Thursday, Louising Casson streat at merning, leaving Casson street at 1 ock. The Rev. T. Sellers and the Rev o'clock. The Rev. T. Seilers and the L. Brierley officiated, and amongst the nierds present were John H. Crowther, Fix by; R. H. Robinson, Chiswick, London Dr. Gamble, John by; R. H. Robinson, Chiswick, London S. m. Hey; Brow Bridge; Dr. Gamble, John L. Garsed, John Wilson, Henry Beaumont e. C. The bearers were tenants and neigh b.rs. Much sympathy has been extend to the mother of the deceased."

Must Pay Duty on "the Augeins. Washington, December 4.—Assistant Seretary Spaulding, of the Treasury department, has rendered a decision holding the the bondsmen of the famous painting Angelus" are liable for \$16,000 duty on t

THE ANGELUS. How the Dispute as to the Heavy Du the Famous Painting Stands. 9

How the Dispute as to the Heavy Du the Famous Painting Stands.

Washington, December 6.—The circuistances which bring about the decision Asst-Secretary Spaulding's decision the bondsmen of the "Angelus" are liator \$16,500 duty on the painting, are peculiar. "The Angelus" was imported by A. Flumb, president of the Buffalo Fine Art Academy, for exhibition at Buffalo. warehouse entry was made of the painting at New York city, the value of the ainting he stated at \$110,000, and the duty in it was \$16,500. Bonds were given four bediever the payment of the duty, in case it was sold. While the painting was in the custody of Mr. Plumb under the warehouse try Thomas F. Kirby, one of the owner the picture, took it out of Mr. Plumb at the picture, took it out of Mr. Plumb and by Mr. Kirby through ignorance, and this act left the painting without the preceding of the warehouse entry. The O'lector of Customs at Buffalo, N. Y., now ask that the Collector of Customs at New York be authorized to issue a certificate of ladin, for export for the painting for the purpose of cancelling the warehouse bond. The Treasury Department, however, holds that the removal of the painting for the purpose of cancelling the warehouse bond.

Treasury Department, however, holds that the removal of the painting for the purpose of cancelling the warehouse bond. The Sutton and Thomas E. Kirby, preside and vice-president of the American Association, which owns "The Angel both state that the transferring of picture from Buffalo to Boston was depicture from Buffalo to Boston was d

tor at Buffalo of we could not at Buffalo of we could not be france from New York indicate to France from New York indicate to France from New York indicate the full of the france from the france of the france of

ail and by matter, and ord and diagram explains the He He flower. great diagram. Settling the likes to illustrate had gone out, in his mouth, cil in his hand and balancwhich ng a pencil chair, he illust he proceeds, octains he proceeds, octain into figures on of paper, until his is complete, and it is so plain that he never thinks. most peculiar information as l his sheet of his picture information ation sought is may read. He trouble to expla to explain. He does ne question is asked, to answer it. He may asked to to give can't information himself, h Bufficient be buthe to but buthered the lucidity of his alled by the exte Tackle him will find that from And his explana tions is equalled b knowledge. Tackle will and you will fin extent of will and you was investigation or from investigation or from library he knows it than his must as more about it than To nonplus him you mu something that has go false report about the ra pidity of an employee consequences, or some s intended to "get ahead must ask gone railway, some see having seriom heme which is C. P. R. gone scheme who scheme who i of" the C. P. R. the acrobatic Horne, intended to "get ahead of" the Then the chair spins round, the a movement takes place and Van movement takes practice in the problem of his head, drace the avily at his cigar, paces his retroubled in his mind and uncer whether to let fly in western vernace or to comment on the circumstance or to comment of the circumstance of the circumstan his head, drawing r, paces his room and and uncertain western vernacular uncertain deration carries the day; so opinion is given in language originality. Except when t sometimes e of startling originality. Exceptoriginality. Exceptoriginality. Exceptoriginality. Exceptoriginality is good temper personne sudden clerks in the next room hear sudden bursts of laughter or continued chuckling as the business is transacted in the President's room. Van Horne is keenly alive to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor, and likes to tell or hear a good to humor. hen thus put out personified. The hear sudden nt's room.
humor, and likes to tell or h
se. In the Cyprus Hills l
snondence a certain member limit con Parlia informs his correspondent the carry out a plan he had in that he n view te Van carry out is not that would nafter the sa a plan old not agree after the sand for a pass, or some favor, and member y would was informed e secretar happy and of art. nosts. nespital of comfort auxious his house his passenger his friends. He is no and fanciful Their con-consideration to make-up. their are but tents ar with him, and ner their 0880 neatness appearance He of w it. e is a which art, of who specimens, connoisseur he h has and not only the of also, I unue. n of the judges. understand and comfort w the la lies possess t which no his own that his in the working sense are copies of every pro-Ir. Van Ho ome in the se of that word. procurable work rthwest no. the present of the prese the thwest from the time of the present day, mixed up se eccentricities, games of the present and smoking materials pictures and smoking magame of chess, to which the ent is very partial, is procures the board, perhamman was won as a tries of Charles II to and chance, finished pictures 18. president comes tourns which was wo Montreal Chess as a Club's ment, and on the place which are of wee small hours. to be instructed in by exhibitions of this is the place the story of the surprise. are often prolonged into ours. Here, too, is the per eted in card tricks, or pur ons of mind-reading, place to hear many a i into the n card puzzied hear m 3 to and uses ich Mr. Van Ho-ar—aided by been p many a good uses to which ir. Van Horne story of the sur rises and use mind-reading—of which Mr. is an amateur practitioner is an amateur practitioner—aided by a little art, has from time to time been put. The "den" is Mr. Van Horne's studio. He is a self-taught painter, and produces not only clever caricatures of his friends, but charming little landscapes of fancy or familiar spots. Some of these you may first meet in the raw, so to say, in the den, looking like mad escapades of unruly paint, and afterwards find framed and in their right mind in some corner down stairs, looking as pretty as a picture. There is one landscape which hangs in a corner of his drawing room easy of access, and which is one of his most successful works. He is fond of showing these which works. works. He is fond of showing these paintings of muster hands which he possesses, and ready in answering questions about them. When he has taken a visitor around the walls he usually manages to half the opposite his own landscare and about them. When he has taken a visitor around the walls he usually manages to halt him opposite his own landscape and then leave him for a moment. On his return he usually hears, "This is a very pretty picture," or as one picture collector put it, "This is one of the best pictures in the room; who is it by?" "That," says Van Horne, "is a landscape by a Dutch painter. It is not signed but it is by a well-known man in some pircles, some Dutch name." Sometimes he does and sometimes he does not incircles, some Dutch ne does and some his visitor that the Van Horne. sometimes he does not in Dutch name M. S G.

Usourself and friends are respectfully invited to view a collection of works in Oil and Water-Color by

Mr. J. M. Barnsley,

resently executed in Holland and France.
On exhibition at

Scott's Gallery,

for one week from Eucoday, 21st inst.

The American Art Galleries, New York.

SPECIAL EXHIBITION.



WORKS OF ALEXANDER HARRISON,

WILLIAM L. DODGE

CHARLES WALTER STETSON.

FIRST VIEW,

Thursday, December 11th, 1890, from 7.30 to 10 P.M.

Yourself and ladies are cordially invited to be present.

Respectfully,

AMERICAN ART ASSOCIATION, MANAGERS.

INTERNATIONAL ART GALLERY, 576 FIFTH AVENUE.

OPPOSITE THE WINDSOR HOTEL.

ON EXHIBITION

AN IMPORTANT COLLECTION OF PAINTINGS BY CELEBRATED

ARTISTS, INCLUDING WORKS BY

ACHENBACH,
BONNAT,
CABANEL,
CAZIN,
CHAPLIN,
CONSTANT,

COROT,

Daubigny, Desgoffe, Detaille, Henner,

JACQUET,

JIMINEZ.

LAMBERT.

LEFEBVRE,
LENBACH,
MOROT,
ROELOFS,
SCHREYER,

SPRING.

TROYON.

UHDE, VAN MARCKE, VIBERT, VOLLON, ZIEM, And Many

ALL OF WHICH WERE SELECTED BY MR. W. SCHAUS.

OPEN FROM 9 A. M. UNTIL 6 P. M.

COMPLIMENTARY INVITATION.

The attention of picture buyers is especially called to this collection.

indsay any friends

ME Reshamy

Philadelphia, December 1, 1890

old Studio, at 1334 Chestnut Street, to

No. 532 Walnut Street.

Room 14.

COMPLIMENTARY TICKET

PENNSYLVANIA ACADEMY OF THE FINE ARTS

For the 61st Annual Exhibition, 1891

JANUARY 29-MARCH 7

Admit

and Lady

NOT TRANSFERABLE

The President and Directors of Sennsylvania Academy of the Fine Arts a the Hanging Committee request the honor of your presence at the Private hew of the 63 Annual Exhibition on Wednesday evenus Samuary 28th 1891, at eight o'clock.



* EXHIBITION *

OF THE GREAT PAINTING

"Peavenly Love"



BY THE LATE

J. B. SCHOLL, ROYAL SCULPTOR

OF

* DARMSTADT.

*

At Temple Building, 187 St. James Street,

Hours 10 A.M. TO 6.30 P.M.

E. SCHOLL, EXHIBITIOR.



* HEAVENLY LOVE.

VISION of the highest ideal is revealed to Scholl the artist. In a dream he is scated before a canvas, his hand extended in the act of taking the pencil from a Cherub to delineate the pure and scraphic figures of a mother and child representing the purest love. Carl Engel his assistant and genii assist in the preparations of colours. In the distance appears the Taunus Mountains and the artist's house at Roedelheim.

A BRIEF BIOGRAPHY OF THE LATE

* J. B. Scholl. *

N this sketch of the life and works of the late J. B. Scholl, no attempt is made to give a full and detailed account of the works that made his name famous. It is merely a tribute to a great man gone.

The subject of our sketch was born in 1818, at Mainz, on the Rhine. His father, after whom he was named, was appointed Royal Sculptor by Ludwig I. of Hesse-Darmstadt, while the Royal Theatre in Darmstadt was building. The Darmstadt Gazette in No. 186, over the signature of Hofrath Kunzel, styles him as an artist modest, genial, and without an enemy. His mother was a daughter of Closs, a German painter of Mainz.

The subject of this biography first entered his father's studio, but there his talents so rapidly developed, that, at the age of fourteen, he was sent to the Academy at Munich,—at that time under the direction of Peter von Cornelius and Dr. Shorn,—where his genius soon attracted attention. A competition was arranged among several artists for some medalions. Experts appointed to adjudicate on the designs tendered, rejected them all. Young Scholl then modestly and without solicitation submitted his designs. They were approved and he was commissioned to complete them. After pursuing his study for two years, with merited success, he returned to Darmstadt.

When only sixteen years old he carved in stone the statue of Peter Schoeffer in Gernsheim. In addition to this he was busily engaged for several years upon monumental works; among them being a more than life size statue of St. Elisabeth, now in the stair-hall of the palace of Prince Carl of Hesse-Darmstadt.

A painting now in the Royal Art Gallery in Darmstadt, by Carl Engel, shows Scholl in his father's atelier working on this statue. At a later date Scholl and his fiftend Carl Engel went to Munich to continue their studies. While there, Scholl received and accepted several important orders, among which may be instanced the bas-relief for the Riding-Ring of the new palace of Wiesbaden, and two statutes of 'St. Elisabeth,' and of 'Hope,' which are now in the castle at Homburg.

While in Munich, Scholl and Engel found a friend, or rather a patron, in Earl Reshberg Rothenloven, a great lover of art, who assigned both of them apartments and living in his own castle. While living there Scholl was prostrated with an attack of typhoid fever. He was in this illness nursed and cared for by an orphan Troylese girl, who had been cared for by the Earl since her childhood. She afterwards became Scholl's wife. He lived with his wife in Munich, "the City of Att," until 1840, when he accepted a call to Mainz, to take charge of the Modelling Class in the

"Real School." While there he modelled the statues of "Philip the Ambitious," and of "George the Pious," both of which he afterwards executed in stone, and they now adorn the Parade Square in Darmstadt. After that he moved to Frankfort, the railroad facilities enabling him to be within easy reach of his father's atelier in Darmstadt, where he was obliged to pass a great portion of his time modelling and executing figures.

While at Munich, and afterwards in Mainz and Frankfort, he did a good deal of work on a original style of his own invention, which has been since named by his

friends the "Crystal style."

About the same time he published two works in that direction, entitled respectively "New Monuments for the use of Architects and Sculptors," and "New Architecture upon the primary elements of constructive mathematics as applied to monumental representations for practical use." The illustrations were drawn on stone and the works were published by C. G. Kunze, Maintz; Goupiel and Vibert, Paris; Herring and Remington, London, in 1847. He also executed many works—principally in tombs—in his original "Crystal style" which caused much favorable comment. That of the Royal Banker, Jacob von Hirsch, in the cemetry at Munich, was noted with wonder and admiration by artists.

At this period Scholl's friend, Carl Engel, was living in Roedelheim near Frankfort, and he induced Scholl to move there and try his skill at painting. The revolutionary war of 1848 closly followed, which gave Mr Scholl ample scope to show his genuis in composing transparencies, political drawings and caricatures, which created quite a sensation. Notable among these were his lithographs, entitled "Leben's Bilder," or pictures from life; "Spring Souvenir to the German People," which were designed and executed in stone by Mr. Scholl, and published by Schmetber's Publishing House of Frankfort a Main, with an explanation by Dornroder.

In 1850 by the demise of a relative, Scholl's wife inherited 9,000 florins, with which he and his friend Engel designed and erected a large studio in Roedelheim for the purpose of painting two large oil pictures, one entitled "Earthly Love" and the other "Heavenly Love." The former represents a dream of a bridegroom who lies asleep; over him Hymen the diety of marriage appears, surrounded by cupids hovering in the air, and presents to him the form of his destined bride.

The latter a vision of the highest ideal is revealed to Scholl the artist. In a dream he is seated before a canvas his hand extended in the act of taking the pencil from a cherub to delineate the pure and seraphic figures of a mother and child representing the purest love. Carl Engel his assistant and genii assist in the preparations of colours. In the distance appears the Taunus Mountains and the artist's house at Roedelheim.

After the completion of these two great paintings, people interested in true artistic work came from far and near to inspect them and they met with universal admiration. These paintings were sent to the Exposition Universelle at Paris. They arrived later than the time officially set for the reception of exhibitions, but, such was their merit, that a special permission was extended, and they were retained after the regular show was over for further exhibition.

About that time Scholl's father died. This event changed the course of young Scholl's life as he succeded to his father's atelier which obliged him to devote more time to the sculptor's department of art.

His first great work after this was the erection of a monument in the family burying lot showing a mendalion of his father. This monument was executed in his original "Crystal Style" and it stands to this day a decided ornament to that eemetery and is visited and admired by all lovers of art who go to Darmstadt.

Having proved himself so able and talented an artist, he was appointed by Grand-Duke Ludwig III. as Royal Sculptor with an annuity of 150 florins.

He next executed orders for statues of Schiller; the poet, for the city of Mainz, and for Weisbaden; also the great artistic cross on the top of the Heiligenburg by Vugenheim, which was erected by order of the Empress Marie of Russia in commemoration of her mother, the Grand-Duchesse of Hesse-Darmstadt. At the same time he also executed a marble bust of the Empress' mother, which he presented to the Empress.

In preparing the statue of Schiller for Mainz, he had the misfortune to have the plaster-of-Paris model collapse just as he had finished it, by which accident he nearly lost his life and he was obliged to recommence his work.

King Ludwig I. of Bavaria, who had shortly before visited the artist, on hearing of this accident wrote to Scholl deplering his misfortune and enclosing an honorarium of 100 florins as a contribution towards lessening his loss.

Mr. Scholl continued hard at his work at Darmstadt until 1875.

After the completion of the two paintings at Roedelheim, above alluded to through over-exertion and strain he was stricken with a species of epileptic disease which increased in severity as he advanced in years and seriously affected him both mentally and physically, so that he became unfit to conduct his artistic work.

In 1875 his eldest son, Carl, took over the atelier. As he proved himself to possess the family genuis, Grand-Duke Ludwig III. appointed him in turn the Royal Sculptor, he thus becoming the third in direct succession in his family to attain that distinction.

On retiring from his official position Mr. J. B. Scholl went to Berne, in Switzerland, whence, after a brief stay, he removed to Limburg a. d. Lahn where he passed his last days in retirement, only occupying his leisure in designing sepulchral monuments in his "Crystal style." He worked in this way until the day before his death, which event occured on the 26th of September, 1881. It was, however, with great difficulty that he could accomplish anything, as the disease with which he was afflicted had, as the end approached, almost completely crippled him.

One of his finest works was a statue of Oberbau Director Moller, the Architect or the Royal Theatre in Darmstadt. The widley-celebrated ceiling decórations which adorned that theatre until its destruction by fire in 1870, were designed and painted by Scholl.

The Royal Museum in Darmstadt possesses a most remarkable work by Scholl being the "24 Juitialeum," the small-scroll bordering showing in a condensed form the works of the German poets. The execution of this composition as well as the originality of the idea and the beautiful ornamental work have been the admiration of all who have had the privilege to inspect it, and it has never been surpassed. Its merits have been fully recognised by Peter von Cornelius who said that "Scholl possessed the highest artistic talent."

Here we close this brief and imperfect sketch of the life and works of J. B. Scholl-

His memory as a great artist will always be honored while art lasts on earth.

Johanes Scholl.

Limburg a. d. Lahn 7th May, 1888.

President.

SIR CHAS. TENNANT. BART.

JAMES REID, Esq.

1. G. A. BAIRD, Esq., M.P.



Chairman of Council. D. E. OUTRAM, Esq.

Mon. Treasurer.
LEONARD GOW, Esq.

Bon Secretary.

JAMES BELL, Esq.

Acting Secretary, ROBERT WALKER.

THE TWENTY-EIGHTH ANNUAL EXHIBITION

Glasgow Institute of the Fine Arts,

Will be OPENED on MONDAY, 4th FEBRUARY, 1889,

IN THE GALLERIES OF THE INSTITUTE, SAUCHIEHALL STREET.

DAY ADMISSION from 9 to 5. ONE SHILLING. | EVENING ADMISSION from 7 to 10. SIXPENCE CHILDREN under Ten Years Hade-Price to Day Exhibition.

SEASON TICKETS.

FAMILY TICKET. (admitting all Members of the Household to Exhibition, limited to Trace on Promenades and Conversazioni,

SINGLE TICKET, admitting to Exhibition, Promenades, and Conversazioni, SEVEN SHILLINGS & SIXPENCE SINGLE TICKET, admitting to Exhibition, but NOT to Promenades or Conversazioni,

To be had at the Galleries of the INSTITUTE, 125 Sauchichall Street.

THE EXHIBITION will be inaugurated by a Full-Dress Conversazione on Friday Evening, 1st February, Admission to which will be limited to Members of the Institute and Holders of Season Tickets.

ALLERIES OF THE INSTITUTE 473 SUCCHIERALD STREET.

GLASGOW, JANUARY, 1889.

ART UNION INSTITUTE OF THE FINE ARTS.

TICKETS NOW READY, SPRING TO BE SELECTED FROM THE EXHIBITION OF 1889.

ROBT. WALKER, Seg.

SOCIETY FOR THE STUDY OF THE OLD MASTERS.

CIRCULAR.

The purpose of this Society is to bring within easy reach of American Art Students the works of the Italian School of Painting, by means of photographs (size 8½ x II inches) which illustrate the "History of Painting in Italy," and the "Life of Raphael," by Messrs. Crowe and Cavalcaselle.

These photographs, with the corresponding Text, are divided into three groups, each covering the same period in Art, and consequently containing, for the most part, reproductions from the same Masters, although of their different works. Each of these groups is sent over a certain circuit and covers the space of one year from date of subscription. All dues must be paid in advance.

SINGLE SUBSCRIPTION, . CLUB RATES: after the first subscr	iption	of \$5.00	is made,	the ch	arge for	\$5.00
each additional member is						\$1.00
CLASS USE IN SCHOOLS,		7 .				\$10.00

REGULATIONS.

Since the success of this Society depends entirely upon the promptness of each member in forwarding his or her package, it is necessary to enforce the following strict rules:

1. The receipt of each package must be acknowledged to the Secretary by Postal card.

2. Notification must also be sent as above each time that a package is forwarded.

3. A careful list must be kept by each subscriber of the dates at which they receive and forward each package with the number thereof, in order to facilitate the tracing of any package which goes extrav

age with the number thereof, in order to facilitate the tracing of any package which goes astray.

4. Any person who fails to forward the photographs promptly will receive one reminder. If the delay continues, or if the offence is repeated, the name of the subscriber who thus interrupts the working of the system, will be dropped from the list of members unless satisfactory explanation is given.

5. The Secretary must without fail be promptly notified if a package is not received after a due allowance

of time for transportation.

6. In the case of Clubs, there must be one responsible member in whose name all correspondence shall be conducted.

7. All letters on Society business, and particularly the packages of Photographs and Text, should be marked with the initials S. S. O. M. in the lower left hand corner of the envelope.

DIRECTIONS FOR FORWARDING.

The photographs are to be forwarded by the subscribers on the 1st and 15th day of each month, to the name and address next in order on the list of members.

Members will please watch carefully for any change in the addresses each time that they forward a package, and will also send notice of any change in their own address to the Secretary, and to the persons whose names precede and follow theirs on the list of members. Please use this formula, without any variation, to avoid mistakes:

Until further notice my address will be_____

The Postoffice Department decides that, on account of the type-writing which the smaller books contain, they must pay letter postage. It will be necessary, therefore, to post them in separate packages from the photographs. Where it is found to be nearly as cheap to forward by Express, that method is preferable, since the books are thus kept together, and the small ones will not become so battered as when going by themselves through the mail.

The Postal cards of acknowledgment should be made as follows:

Circuit . . . { Photographs and Text Package { Photographs and Text Package } Photographs and Text Received

[Date] [Signature]

Always state whether sent by mail or express, and if by the latter, mention the name of the Company.

The number of circuit and package, as marked on the cover, *must always* be mentioned, and the name of the subscriber signed. These numbers must be carefully copied from the books when sending the notifications. If illness or absence from home should prevent members from attending personally to these arrangements, they will please provide a substitute to do it for them, who shall sign the cards with both names, as "substitute for........."

E. B. WARING, NEWPORT, R. I.



A CURRENT RECORD OF ART, BIBLIOGRAPHY, ANTIQUARIANISM, ETC.

PUBLISHED SEMI-MONTHLY.

No. 15. June 1, 1890. ALFRED TRUMBLE,

Editor and Proprietor,

454 West 24th St., New York City.

Subscription:

\$1.00 PER ANNUM.

PICTURES AND PEDIGREES

ONE of the most ridiculous features of the exotic and artificial growth of art collectorship in this country is the demand made for the pedigrees of pictures. There are works alleged to be by great hands which all the pedigrees under the sun would not render above suspicion. Many of these, indeed, are bolstered up with any amount of certification. On the other hand, a genuine work bears its pedigree upon its face and needs no further endorsement. There is no mistaking a true product of a master brush. It is signed all over, although it may not have its creator's name in the corner.

There is a certain amount of satisfaction in being able to trace.

There is a certain amount of satisfaction in being able to trace the history of a picture which the owner values, because all that is associated with the artist and his work is of interest. But there are scores of great works—some of the greatest among them, in fact—that have practically no pedigrees worth quoting. They have passed from the artist's easel to the gallery of a patron, have hung for uneventful years upon the same walls, and when they finally drift into the market they are without histories to be remarked, while inferior paintings that have wandered from sale to sale, juggled by speculating collectors and dealers, come to us with records as long as one's arm, frequently out of all proportion to their real merit.

their real merit.

The man who purchases pedigrees alone is only a collector for the vanity of collectorship. The true art lover buys the picture first. Signed or unsigned it is the same to him. It is the artist's genius which guarantees his work, and intelligence demands no more convincing proof. It is told of Corot that he had two methods of distinguishing works in which he was best satisfied with himself. He either signed them twice or not at all. Daubigny would scrawl his signature to a summary sketch to satisfy a purchaser, and send one of his noblest masterpieces forth without his name. The "J. F. M." on a sketch by Millet, and the long list of names to which it has belonged, mean nothing if Millet himself does not stand revealed in the substance and the spirit of the work. It is not the mint mark which makes an ingot valuable, but the gold itself.

Buy pictures, and their pedigrees will take care of themselves. Study art for itself, not for its embroidery of extrinsic verbiage. And above all, you who buy pictures, remember that it is so easy to manufacture pedigrees, that it is commonly the fault of the honest man that his pictures have none.

Some of the prices realized at the sale of the library of the late Mr. Thomas Gaisford, of Offington, Worthing, were: for the Guinta edition of the "Decameron," bound by Le Facheux, £64; the rare first edition, Kilmarnock, 1786, of "Burns's Poems," in the Scottish dialect, £120; a collection of forty black-letter ballads, printed in the reign of Charles II., in one volume, folio, £32, and "Ariæ Montani Dictum," from the library of Diane de Poictiers, £94 105. You can, however, buy Diane de Poictiers in New York for about \$50 apiece, so why go to a London auction for them, while you have a bookselling friend and confidant of the decayed nobility of France at your own door?

THE TARIFF ON ART

THE Treasury Department has rendered a just decision in the case of the so-called art associations of this city which the picture dealers have been pressing to an issue. By this decision the Eden Musée art annex, and the firm of Boussod, Valadon & Co., are denied the privilege of importing pictures in bond for speculative purposes. The privilege of bonding works for exhibition is continued to the American Art Association. The distinction is properly made between the Association, which has gained a legitimate public character by its art exhibitions, and the mere speculators who took advantage of a quibble of law in order to evade their obligations to the Government.

speculators who took advantage of a quibble of law in order to evade their obligations to the Government.

The Eden Musée art gallery is a purely mercenary attachment of the museum itself. The low quality of the works assembled and their poor arrangement and display, effectually deprive them of any educational value or interest. As for Boussod, Valadon & Co., they are a firm of dealers and nothing else. They have no public galleries properly speaking, and do not admit the public to their gallery unless they consider the visitor a likely patron. The display of a few pictures in the ante-room to their gallery is a mere pretext, as hollow as it is impertinent. Their actual business is conducted on the same plan as that of Mr. Avery, Mr. Schaus, Knoedler & Co., Reichart & Co., and o.her openly professed dealers, and they should be compelled to trade upon an equal footing with their rivals.

All this does not obviate the fact that the tariff on art, which

All this does not obviate the fact that the tariff on art, which leads to such abuses of its collateral regulations, is a brutal and despicable outgrowth of ignorance and injustice, a scandal to the alleged intelligence of the country and an outrage upon the name of justice. It is a disgrace to the country, and would be to the demagogues and numbskulls whose dishonesty and stupidity combine to sustain it, were they capable of being disgraced.

One of the latest luxuries of Parisian bookmaking is to be seen at Duprat & Co.'s in the shape of the "Daphnis and Chloe," of Longus, issued with compositions by Raphael Collin, etched by Champollion, by Launette. The book is an octavo, prefaced with an essay by Jules Claretie and is published in an edition of 1100, of which the first fifty, on heavy Japan paper, with the etchings in three states, is a prize to make the mouth water, while even the ordinary issue, on vellum paper, stands really matchless among modern editions of luxury. The illustrations by M. Collin consist of twelve plates independent of the text, five head-pieces, six tail-pieces and eighteen subjects in the text. Nothing could be more graceful, artistic and refined than these compositions by one of the masters of modern art, and their reproduction by the master etcher is worthy of the originals.

At the sale of the Berwick library, by Bennett & Sons, Dublin, a first edition of Chapman's "Homer" brought 10 guineas; a first of the comedies of Wycherly, with an autographic dedication to Dean Swift, and the Dean's own autograph, £11; and a "Heptameson," edition of 1559, beautifully bound in an old binding, £100.

MASTER AND MARTYR

I'T would, perhaps, seem superfluous to reply to a correspondent who asks in what the great and penetrating charm of Rosseau's pictures consists. However, many sincere persons appreciate the magnetism of art without being able to analyze the origin of their appreciation, or to explain even to themselves, in the silent communion of thought why one picture to whose the second property of t silent communion of thought, why one picture touches and another repels them.

It is certainly true that a great number of those to whom the art of Rosseau makes a particular appeal, which number comprehends an army of intelligent men and women, accept it without any cold or calculating inquiry into the reason of its influence

upon them.

It is not as a colorist alone, nor as a limner of nature with a hand of power, that the martyr master of Barbizon exercises his most puissant influence for all time. These traits of his genius most pursuant influence for all time. These traits of his genius are only a part of the concrete grandeur of his art which charms the beholder with something of awe about its fascination. It is the man himself, fighting off despair and mental misery with his brush, who speaks out of these canvases, splendid with the ripeness and harmony of a noble palette, attuned to the patient broodings of a poetical mind chained, like Prometheus to his rock, to an eternal doom of torment. This is what the public feel in Rousseau without seeing it; and, if the sad story of his life were commonly known, the thrall his wonderful genius exercises over the human heart would be made plain enough.

heart would be made plain enough.

heart would be made plain enough.

Rousseau was, above all things, a man of true sentiment and inviolable honesty. His art was sacred to him. He painted as the devotee worships, with all his heart and soul. He believed in what he painted, and in his slightest sketches the discriminating eye can trace the severe and exalted sentiment of the prophet, perhaps preaching to the winds, but confident that when the mutations of time whirl the sphere sufficiently often, it will bring reverential listeners within his spell. This is the spirit of Rousseau, which set him painting by candlelight in a hunger-smitten garret, the memoranda of the splendid sunsets of Montmartre, which had for a brief half hour bathed him clean of his memories of misery; and which, when his mad wife was driving him crazy by her insane violences, impelled him to refuse to put her in an asylum. "For," said this great and noble soul, "the poor creature has no one in the wide world but me, and it is her love of me that drives her mad!" drives her mad!

Atlas, bent under the mythological burden of the world, could Rousseau, between his hell of home and his have done no more. Rousseau, between his hell of home and his heaven of art, pendulated till his years grew gray, never letting the bitterness of his cup splash a drop upon his palette. He thought, but he did not complain. And when the end came, when, a madman himself, paralyzed of body and of brain, his mad wife pursued his lame steps abroad and his sleepless nights at home with the ravings of her hopeless aberration, he bore his yoke on breaking shoulders till it crushed him to the dust, and passed away a martyr the his manner of the artist and the manner. to his manhood and his honor of the artist and the man.

This is the charm of Rousseau's art, indefinible and subtle to the world as the perfumes of a dream. Each picture this man painted was part of his splendid soul, laid on an altar cemented with his blood and burned with the fire of his genius as an

offering to his art.

THE CRABBE COLLECTION

A CATALOGUE of remarkable interest is issued by M. Charles Sedelmeyer for the collection of M. Prosper Crabbe, which M. Sedelmeyer is to sell at his gailery on the 12th proximo. The list of the Crabbe pictures numbers but 53, but there are many precious examples among them. It is a case in which quality prevails over quantity, indeed.

The catalogue opens with the magnificent "Morning," by Corot, from the Gunzberg collection, and there follows the "Evening" from the Defoer collection, a canvas which well merits the description "sublime." Decamps is represented by his fine little 'Beggar Women' of 1849, also from the Defoer collection, and Delacroix by his superb "Chasse au Tigre" of 1854, which once belonged to M. Tabourier. By Diaz is the thrilling "Meute sous Bois," a pack of hounds hunting at full cry on their own account through a M. Tabourier. By Diaz is the thrilling "Meute sous Bois," a pack of hounds hunting at full cry cn their own account through a beech wood, and by Dupré a forest interior of an unusual character and quality, which has been truly said to combine the best of Diaz with the greatest of Dupré. A single superb Fromentin, a "Halt of Arab Horsemen;" a reduced replica by Gallait of his "Jeanne La Folle," which belonged to the late Queen of Holland; an extraordinarily fierce and thrilling "Artillery Charge," from the Perrault collection, by Gericault; the "Patrol," by Baron Leys, from the collection of Baron Goethals, and a fine Madou, similar to the one in our own Vanderbilt collection, are other opening numbers. There are three Meissoniers: The masterpiece known as "The Guide;" the notable two figure piece of "The Billet Doux," and the fine "Molière Reading," each a complete example of the artist in a different style, and a single Millet, a strong but unfinished picture of a peasant family—father, mother and child—

Doux," and the fine "Molière Reading," each a complete example of the artist in a different style, and a single Millet, a strong but unfinished picture of a peasant family—father, mother and child—from the Van der Eynde collection. There is also a charming Ricard, "A Bust of a Young Woman," and three Rousseaus: A "Sunset," from the Sensier collection; "Les Chenes" and the "Plain near Barbizon," from the collection Gunzberg.

By Alfred Stevens are his touching "Ophelia" of 1887, which is probably his greatest work; his famous "Fedora" of 1882; "The Japanese Masque," well known through its reproduction in L'Art, and the beautiful "La R'entrée," in which so much of the painter's philosophico-sentimental spirit reveals itself. There is the greatly admired "Dog at the Mirror," by Joseph Stevens, from the Tarrade collection, and by Troyon the "Gamekeeper and His Dogs," from the collection of Baron de Hauff; the matchless "Depart pour la Marche," from the Diéterle collection, and the grand "White Cow," which has belonged to the Gunzberg, the Clapisson and the Perrault galleries; while Florent Willems is represented by "Le Message," in his best and choicest style. These all are oils. The water colors consist of three examples of the first fire of Meissonier, including the spirited "Au bord du Zuydersée," from the Warnier and Van der Eynde collections.

The old masters open with a "Pastorale" by Boucher, and include examples of Van Goyen, Greuze, Guardi, Franz Hals, Largillière, Maes, Nattier, Ostade, Paul Potter, Rembrandt's famous "Portrait of an Admiral," a grand marine by Jacob van Ruysdael, a charming female portrait by David Teniers, the younger, one by Terbourg and one by Louis Tocqué. The greatest interest of the old masters will center upon the Rubens's, of which there are six, all of them of the grand style of the master and of perfect authentication.

tication.

ART THAT BEARS INTEREST

THE growing value of a good picture is illustrated by the prices paid for the "Skittle Players," by Jan Steen, now owned by Lord Ashburton; in 1709 it was knocked down for 53 florins; 1765, 160 florins; 1777, 770 florins; 1780, 1250 florins; 1784, 1640 florins: 1794, 1200 florins; 1797, 1650 florins; 1802, 1400 florins; 1811, 2400 florins; 1877, 3500 florins. Of pictures by Meissonier the "Recit du Siege de Berg-of-Zoom," in the Secretan sale, which fetched 20,100 francs, is exactly the size of a five-franc silver piece—that is to say, smaller than one of our silver dollars. The picture is sometimes known among collectors as "La Piece de Cent Sous," and it is told of it that Meissonier painted it originally for M. de Chevigne at the rate of 100 francs an hour, and did it in three hours. A profit of 19,800 francs on a single picture ought to satisfy anyone, except, possibly, the artist, who does not profit by the advance.

not profit by the advance.

Some of the advances in prices in the other pictures of this sale are interesting to note. Rousseau received, in 1863, 1525 francs for the "Ferme sous Bois," which sold for 58,500 francs at this auction. In

1877, at the Sedelmeyer sale, Millet's "Paysan Faisant Boire Deux Vaches" brought 4300 francs. At the Secretan sale this drawing, or rather study, for it is nothing more, brought 26,000 francs. In 1860 Delacroix's "Tigre Surpris par un Serpent" was sold for 440 francs; in 1866 it brought 2750; in 1881, 24,100, and in 1889, 35,500 francs. Diaz's "Descente des Bohemiens" went at the Marmoutel sale, 1868, for 3300 francs; at the Laurent-Richard, 1873, for 15,000; at the Viot sale, 1888, at 21,207, and at the Secretan for 33,000 francs. The Isabey "Mariage dans l'Eglise de Delft" had advanced from 26,000 at the Oppenheim sa'e to 75,100 francs. the Oppenheim sale to 75,100 francs.

Doctor Gaetno Respighi, of Bologna, Italy, announces that he is commissioned to sell the art gallery of the Marquis Mahezzi Campezzi. It is made up of works by the old masters, and includes pictures said to be properly authenticated by Lucas Van Leyden, Lucas Cranach, Rubens Teniers, Guercino, and others.

1100

210

THE STORY OF A MASTERPIECE

IN the face of the fact that a Meissonier, far inferior to "La Rixe," brought 131,000 francs in Paris ten days ago, it is of interest to know that this gem of Queen Victoria's collection was purchased from the artist for 25,000 francs, and was then considered to have fetched a triumphant price. Thirty-five years have evidently borne rich interest for the master. The Revue Bleue gives the history of "La Rixe" in an interesting paragraph. According to it. Meissonier who had been a captain in the artillery of the to it Meissonier, who had been a captain in the artillery of the Garde Nationale, remained a staunch republican; but he had a warm friend in Emile Augier, an ardent imperialist. Augier, for a long time, tried in vain to get Meissonier to consent to be presented at the Tuilleries, and it was only after a dinner with Prince Napoleon as the guest that the painter yielded. He received a special invitation to be present at the reception to the Queen of England and the Prince Consort, when they made their famous visit to Paris together. Meissonier went to the Tuilleries and was welcomed with all honors. Shortly before her Majesty and her husband Prince Albert Stand

shand, Prince Albert, prepared to leave for England, the Emperor asked the Prince what picture in the Salon interested him most.

"The Rixe,' by Meissonier, sire," replied the latter. "It is an extraordinary production, full of movement, color and life, admirably finished and splendidly worked out. It is a chef d'auvre. I never saw anything more beautiful."

At the close of the conversation Napoleon sent for Meissonier, but he could not be found. He had left with his friend, Augier, shortly after his presentation. Then the Chamberlain and Director of Fine Arts, M. Nieuwerkerke, was sent in pursuit of the artist, and, after a long chase, found him and purchased the picture, taking Meissonier's order for its removal from the Salon, and at 11 o'clock it was presented to Prince Albert. The gift was made a great deal of by the press of the day as an indication of the cementing of the amity of France and her old foe, perfidious Albion, but Albion managed to keep herself politically independent of the influence of the compliment to her deputy king, all the same. The latest news in regard to "La Rixe," which is strictly incorrect, is that Mr. Cornelius Vanderbilt offered her Majesty £20,000 for it. It is not necessary to state to anyone but a Frenchman that Mr. Vanderbilt is not prone to such impertinences.

THE WELLES COLLECTION

THE sale of the Welles Collection, in London, would seem to suggest that hard times have not taken very deep root in the purses of English collectors. A Turner, "Sheerness," brought £7,450. Among other leading prices were Landseer's "Trim," 750 guineas; "A Highland Interior," 2,300 gs.; "Grouse," 1,060 gs.; "Black Cock and Gray Hen," 1,200 gs.; "Snipe and Woodcock," 1,150 gs.; "Partridges," 1,400 gs.; "Dead Wild Duck," 550 gs.; "The Reaper," 400 gs.; "The Shepherd's Grave," 1,200 gs.; "The Woodcutter," 3,200 gs.; "The Hawk and the Peregrine Falcon," 1,000 gs.; "The Honeymoon," 2,850 gs.; "Deerhound and Mastiff," 1,480 gs.; "None but the Brave Deserve the Fair," 4,400 gs.; "Hare and Stoat," 610 gs.; "Dairymaid," 630 gs.; "Otter and Salmon," 1,300 gs.; "Not Caught Yet," 3,000 gs.; "A Terrier and Dead Wild Ducks," 2,600 gs.; "Spaniel and Pheasant," 1,500 gs.; and "Retriever and Woodcock," 2,100 gs. "A Dog of Two Minds," by W. Mulready, brought 1,160 gs.; "Edwin," by Sir J. Reynolds, 300 gs.; "Near Sepolina, Lago di Como," by C. Stanfield, 1,160 gs.; "The Smile and the Frown," by T. Webster, R. A., 1,150 gs.; "Distraining for Rent," by Sir D. Wilkie, 2,200 gs.; "The Village Festival," 1,800 gs.; "The Ford," by N. Berchem, 850 gs.; "A View in Westphalia," by Hobbema, 2,700 gs.; "The Artist's Wife," by Rembrandt, 1,610 gs. The day's sale realized over £70,000.

With regard to the "Sheerness," it is worth noting that it brought the highest auction price ever paid for a Turner. Before this the highest price had been £7,350 for the "Venice," sold at the Mendel sale in 1875. The "Sheerness," it is worth noting that it brough the highest auction price ever paid for a Turner. Before this the highest price had been £7,350 for the "Venice," sold at the Mendel sale in 1875. The "Sheerness," it is worth noting that it brough the highest auction price ever paid for a Turner. Before this the highest price had been £7,350 for the "Venice," sold at the Mendel sale in 1875. The "Sheerness," it is worth noting that it in 1848 for £5 THE sale of the Welles Collection, in London, would seem to

orandum of these prices.

John Palmer, the greatest stamp collector in the world, lives over a dingy little shop in the Strand, London. He has over a million forged stamps in his possession and has exposed many stamp-forgers.

CHAMPFLEURY AND HIS CATS

THE books, manuscripts and objects of art forming the collection of Champfleury are to be sold in Paris in November Léon Sapin has been selected as expert, and an inventory

next. Léon Sapin has been selected as expert, and an inventory of the dead critic's gatherings is now being made by those distinguished amateurs, Paul Eudel, Henri Beraldi and Jules Troubat. The sale will be one of the sensations of the coming season.

There is a part of Champfleury's collection, however, which will not be sold—his cats, to wit. From the moment I read of his death I have been wondering what has become of these comrades of his study, in the mystery of whose sagacious stealthiness and wily wisdom he found the same fascination as did Gautier before him. Poor puss lost a true friend in the blink-eyed student with the ragged mustache, whose absence leaves a gap in the literary the ragged mustache, whose absence leaves a gap in the literary

line of battle on the Boulevard which cannot be easily filled up.

It is quite a many years since I was introduced to Champfleury, after a first performance at the Theatre Francaise, by poor André Gill, with whom I had been to supper at a café, now as dead as the hapless genius who covered its walls with his caricatures of its frequenters. We met Champfleury in the street. He wore a light coat of fine English cloth, and I noticed that one side of it was badly streaked with mud. While we chatted, a feeble but unmistakably feline plaint became audible out of the pocket of this garment.

"What!" cried Gill. "Another?"

Champfleury brought his big nose down and his big mustache up into a perfectly Mephistophelian grin, and pulled from his pocket by the nape of its neck positively the most hideous kitten I ever saw-black, ragged, lean as a skeleton and beplastered with

"Is he not beautifully beastly?" said he. "I caught him just as he was falling into the sewer. I shall call him Dégoût."

Mr. QUARITCH VICTIMIZED

MR. BERNARD QUARITCH has been made the victim of predatory arts under the very shadow of Beacon Hill. He has issued the following announcement to that effect:

THE PERSON

who removed from my Exhibition of Books and Manuscripts at Tremont House, Boston, Mass., during the month of March, the following books,

AND WHO NEGLECTED TO HAVE THEM BOOKED,

is requested either to return them by post to my address-or to pay for them.

BEHAM (HANS SEBALD) A collection of 49 copper-plate engravings of exquisite finish and great rarity; mounted and bound in a 4to volume, in russia leather,

gilt edges, £220. 1536-49
Few Museums can boast of such an extensive series

of Beham's little prints.

Another Collection of his engravings; The Virgin with the Parrot, the Seven Liberal Arts, the Seven Planets—all with their margins and bound together in a vol. 12 mo, red morocco, £42. 1539-49

The engravings in this volume are not comprised in

the preceding.
DE BRY (THEODORI) Emblemata nobilitati et vulgo

scitu digna, oblong 12mo, blue morecco, £20.
Francoforti, 1592 100

Thirty-three leaves of exquisitely fine engravings by De Bry from his own designs. BERNARD QUARITCH.

LONDON, 15 Piccadilly, May, 1890.

An admirer of Mr. Gladstone has formed a collection of books by the rand Old Man. It includes 229, exclusive of newspaper articles and contributions to periodicals.

t is told of Mr. Lawrence Hutton, of this city, whose house overflows with curios of all kinds, that he began his collection with a death-mask of Cromwell, bought from a boy who found it in an ash-barrel near Second avenue and Second street. In the same barrel Mr. Hutton, who accompanied the boy to the place, found masks of Washington, Franklin, Laurence Sterne, Wordsworth, and Walter Scott. A collector of these masks had died and his widow threw them into the street. Mr. Hutton there and then began his collection, which is now one of the most valuable in existence.

FRAUDS IN OLD FIDDLES

THE discussion which has arisen in the daily press between a local violin manufacturer and the well known and highly esteemed expert and dealer in violins, Mr. Victor S. Flechter, as to the relative merits of old and new instruments, again directs attention to this department of modern collectorship. The passion for collecting violins of the Italian schools of makers is a growth of the last fifty years, says Mr. Edward Heron-Allen, in one of his summaries of his favorite subject. The mania may be said to nave been invented by a strange Italian named Luigi Tarisio, who, at the commencement of the present century, scoured the towns and villages of Italy, and by a process of mercantile gymnastics of the "new lamps for old" description, obtained from the unconscious musicians of his native land and brought to Engthe unconscious musicians of his native land and brought to England, a large quantity of instruments of the schools founded in Brescia by Gasparo da Salo, and developed in Cremona by the Amati, Guarneri and Stradivari families and their pupils. A romantic and withal trustworthy account of this old gentleman's labors has been recorded by the late Charles Reade, to whom he was personally well known. Georges Chanot, of Paris, the father of Georges Chanot of Wardour street, who died on the 10th of Lanuary 182, was Tarigio's principal patron, and assisted and on January, 1883, was Tarisio's principal patron, and assisted and encouraged by Chanot, Tarisio ransacked Italy before the tickets in the violins of Francesco Stradivari, Gagliano, Guadagnini, Cappa, Gobetti, Morella, Mariani, Santo Magini, Benti, Bergonzi, Montagnana, Balestrieri, Storioni, Rugger, Testori and a half a hundred more, had been tampered with in order that every brilliant masterniece might be assigned to some popular name. To his inmasterpiece might be assigned to some popular name. To his immortal credit, says Reade, he fought against this mania, and his motto was, "A tout seigneur tout honneur." Then Chanot himself explored Spain, and by his exertions and by those of Jean Baptiste Vuillaume, of Paris, the bulk of the genuine Cremonese instruments that are now extant were brought out of the darkness of Bœotian indifference, and saw the light of the true appreciation of artists and amateurs.

Gradually these violins found their way into collections and

there they rested until on the deaths of their owners they changed hands under the auctioneer's hammer. Mr. Peter Davidson has preserved, in his work on the violin, some valuable notes of the leading collections of his day. The curious in such maters may find there particulars of the Adam Collection, which is, or was, the find there particulars of the Adam Collection, which is, or was, the finest in existence, the Goding Collection which was sold in 1857, the Gillot Collection which was sold in 1872, the Corsby Collection which was sold in 1874, the Thornley Collection which was sold in 1876, and the Parera Collection which was sold in 1877. In the year 1872, M. Jules Gallay, one of the most enthusiastic historians of the violin, published a work in which he told the world where, and in whose possession, the most historic and best authenticated instruments of the leading makers were to be found, and of more recent years it is only necessary to gite the Van Hegel and of more recent years it is only necessary to cite the Van Hegel Collection, sold at Rotterdam in 1883, the Castle Collection, which was sold in 1886, and the Hulse Collection, which was dispersed in the same year. There are to-day in Europe a score of magnificent collection of violins, and the names of the English amateurs whose cabinets contain priceless treasures of the violin family, are too numerous to render even an imperfect recapitulation possible.

The greatest incentive of modern times to the collection and

storing of bow instruments was the exhibition held in South Kensington in 1872, which inspired Charles Reade to write the articles to which allusion is made; whilst the display of musical instru-ments held in connection with the International Inventions Exhiments held in connection with the International Inventions Exhibition of 1885 is within the recollection of the youngest amateur. Mr. Heron-Allen was appointed Italian Commissioner of that exhibition, and ransacking Italy, as he did, in search of musical curiosities, he was afforded ample opportunities of recognizing the fact that all the finest instruments have long since left their native land to grace the cabinets of English, French and American collectors. Indeed, the only collections of any note to be found in Italy to-day are, according to him, those of Count Luigi Francesco Valdrighi, in Modena; of Commendatore Alessandro Krauss, of Florence; and a huge loft full of marvellous antique musical instruments, which, in 1885, were rotting at the top of the Palazzo struments, which, in 1885, were rotting at the top of the Palazzo Correr in Venice. The natural result of this rage for the collection of old violins has been to invest the instruments of the Italian masters with a value which has become inflated to the verge of hypertrophy, and has paved the way for the perpetration of audacious frauds by dealers whose commercial morality revolts against the idea that the satisfaction of the demand must necessarily be limited by the supply, which is itself very limited, indeed.

A long letter in the *Times*, of London, over the signature of Mr.

Heron-Allen, who, on the subject of the violin, is an authoritative expert, would strike consternation and terror into the soul of many an American collector were it brought to his attention. The writer, in substance, levels a scathing denunciation at certain unregenerate and unscrupulous traffickers in old musical instruments, and lays bare some of the secrets of the fraudulent fiddle ments, and lays bare some of the section of the three are at Mittenwald and Mirecourt factories that turn out hundreds of inwittenward and Mirecourt ractories that turn out hundreds of instruments every day, modeled on the old masters, and labeled with their names, the labels being printed in sheets, in old style, on old paper, by a Parisian firm, for the use of the trade; and these find a ready market among bargain-hungry amateurs. The market is not only flooded with these brand new imitations but with others revenued and doctored to death, but all containing the others, revamped and doctored to death, but all containing the tickets of makers whose bones were rotten half a century before the grandfathers of their actual makers were born; and the cabinets of collectors, who fondly imagine themselves experts, have become richer in these than in the genuine instruments.

Among the curious cases cited by Mr. Heron-Allen in the course

of his denunciation is that of Hodges versus Chanot, which has become a celebrated one in the violin trade: In August, 1881, Hodges called upon Georges Chanot, the Wardour street dealer, and expressed his desire to purchase a "speculative violin." He was shown a fiddle which he declared to have been represented to him as the work of Carlo Bergonzi, the most celebrated pupil of Antonius Stradivarius, of Cremona. Chanot called his attention to the doubtful character of the instrument, and gave practical proof thereof by accepting for the instrument the sum of fifty-five pounds—about one-third of the then recognized value of an authenticated Bergonzi. No warranty was asked for or given, but Chanot undertook to support Hodges with his opinion should the Chanot undertook to support Hodges with his opinion should the authenticity of the instrument be called into question. Hodges, however, made it a condition of the purchase that Chanot should give him a receipt for twenty pounds more than he actually received—a practice unfortunately much in vogue among professionals who purchase instruments for their pupils, and which is glossed over by the euphemism of "commission." Hodges then negotiated for the sale of the violin to the well known collector, Mr. Cooke, at the price of one hundred and fifty pounds. Mr. Cooke, on seeing the violin, expressed his doubts and insisted that the violin should be shown to William Ebsworth Hill for his opinion. That opinion being unfavorable, Hodges returned the violin ion. That opinion being unfavorable, Hodges returned the violin to Chanot. The matter culminated in the Queen's Bench Division on the 11th of February, 1882, and during the trial Hill gave it as his opinion that the violin was the work of a then almost unknown maker named Johannes Franciscus Pressenda, a pupil of Storioni, who worked in Turin at the beginning of the century. who worked in Turin at the beginning of the century. Georges Chanot was then put in the box, where his humorous and cynical nonchalance in exposing the secrets of his trade made a most unfortunate impression. He stated that he had bought the violin in Paris, and had himself inserted the label, "Carlo Bergonzi, Cremona, fecit anno 1742," which label he had taken from an old mandolin by that maker, and went on to say, what is well known to all fiddle-fanciers, that it is the custom of the trade to put into violins labels of the makers who possibly or probably made the to all hadde-lanciers, that it is the custom of the trade to put into violins labels of the makers who possibly or probably made the instruments! The jury found a verdict for the plaintiff for seventy pounds and costs. Chanot was a net loser by the transaction of over two hundred pounds in cash, and subsequently the violin was sold to the well known connoisseur, Charles Fowler, for fifty-five pounds, the price originally paid by Hodges.

Another case was shortly after tried in the Second Civil Court at Wurghurg, in which the royal Bayagian concert matter Schward.

Wurzburg, in which the royal Bavarian concert-master Schwende-mann sued an instrument-maker at Wurzburg, by name Friedrich Meindl, for a trade in which the instrument purporting to be a "Strad" was substituted for another and sold to Schwendemann for £300, together with a letter assessing the value of the instrument at £450, on the authority of a copy letter from one Hammig, the original of which only existed in Meindl's imagination. The question having arisen whether the substituted instrument was a "Strad" at all, the case was carried into the courts. Sixteen witnesses were called for the prosecution, among whom were Joachim, and the strady was a search was the straightful the defence relied upon the evi-Singer and Naret-Konin, whilst the defence relied upon the evidence of Hammig and three others. The main issue determined was that the violin was not a genuine "Strad," having been made up out of various violins to supply the demand of Schwendemann, and on this issue the government and on this issue the government and on this issue the government and on this issue the government.

and on this issue the court gave a verdict for the prosecution.

A decidedly more curious case in point is recorded in *The Times* of February 5, 1890. This was an action which occupied the Court of Sessions in Edinburgh for three days, and on which Lord Kyl-

lachy delivered a judgment which was practically for the plaintiff. It seems that one Lawrie bought three violins—one with a Stradivarius belly and another with a Stradivarius back and sides—from Messrs. Hill, then of Wardour street, and now of Old Bond street. The third, with a Stradivarius head, he bought abroad, and then, removing these parts, he constructed out of them a violin which he sold as a "Stradivarius, genuine in all] its parts," to Mr. Johnstone, of Glasgow, £200 cash, and two other violins, making an aggregate value of £460. The question was raised whether a violin so made up might not be properly described as a genuine Stradivarius violin, but the vender having suppressed the fact that the violin had been so made up, that concealment was made the basis of a verdict under which he was compelled to take back the

instrument, refund its value with interest, and stand the costs.

Moreover, according to all report and credible testimony, there are more fiddle frauds settled out of court than at the bar are more hiddle frauds settled out of court than at the bar of the law; nor is it astonishing, when we read of sums amounting to from \$1500 to \$2500 being given every day for violins by the great makers; of violins which find a competitive market at \$4000 and \$5000; of the violin recently presented to Herr Joachim, which cost the donors twelve hundred pounds; and of Messrs. Hill's "Tuscan Strad," which will cost the purchaser a sum representing an yearly income of one hundred pounds, that unscrupulous people are to be found who are always on the look out for coulible people are to be found who are always on the look-out for gullible amateurs who will give them such prices for vamped up fiddles, fiddles which, when exhibited to true connoisseurs, excite at once their pity, their derision and their contempt. There are no bargains in old violins these days. The dealer who knows his business never asks less than the market value for an undoubted instrument. If he asks a third of the recognized value for a Cremona fiddle, he expresses *ipso facto* his doubts about his ware, and if the purchaser thinks himself sharper than the vendor, and is prepared to back his opinion with his cash, he has no one to blame if he finds that he has only got his money's worth.

CHANGING BOOK FASHIONS

THE new volume of "Book Prices Current" has furnished the Pall Mall Gazette with material for some reflections on fashions in books that are of interest to collectors. The Gazette discovers that the demand for, and in consequence the value of, the first editions of Dickens, Thackeray, Lever, and other modern novelists of the front rank, show no signs of abatement, while the superlatively beautiful editions of books printed by the great master printers of the world—the Elzevirs, the Aldines, the Estimates of which is a decided downward tendency. In 1887 on Aldines master printers of the world—the Elzevirs, the Aldines, the Estiennes—exhibit a decided downward tendency. In 1887 an Aldine Horace sold for £30 10s, whereas at the Hopetoun sale a similar edition only brought £17 15s. In 1887, also, an Elzevir Horace sold for £18 15s., whereas a copy went for £1 13s. last November. Classics of second-rate importance show an equally lamentable fall in market value; many, indeed – such as Polybius, Statius and Ausonius—are not catalogued at all, although probably many copies were brought under the hammer during the season. Only one edition of Thucydides (Oxford, 1606) is mentioned. son. Only one edition of Thucydides (Oxford, 1696) is mentioned, and this, in spite of its being a large-paper copy, only fetched the miserable sum of £2 15s. Æschylus (in a modern dress) appears only once, and Sophocles three times, each copy being knocked down at a sum too small to be worth, each copy being

down at a sum too small to be worth quoting.

While classical taste in book collecting has steadily declined, the favor of modern authors has grown as steadily. There are 250 lots entered under the name of Cruikshank, and almost as many under that of Dickens. A copy of the "Pickwick Papers" (1837), for example, complete in parts, in the original wrappers, fetched £7, while a copy bound up without the wrappers went for £1 12s. Early editions of Lord Tennyson's works appear also to be rising in value. Three years ago "Poems by Two Brothers" sold for £11 10s. Last year a copy fetche 1 £13, and another, on larger paper, £24. It is remarkable that editions of the Laureate's poems published within about thirty odd years, have very little value, a number of first editions, well bound by Riviere, each going for less than £1—probably not the cost of binding. Large paper copies, especially if numbered, appear to maintain good prices, while books with colored plates by the best artists scarcely ever show signs of depreciation in value. This is especially the case with books such as Ralfs' "Desmidæ" (1848), which, although long since superseded as a text book, still has no rival in the beauty and accuracy of its plates. Large-paper copies of a by no means perfect series, the plates. Large-paper copies of a by no means perfect series—the Badminton Library—sell for good prices, and the same may be said of books which in ordinary editions may be bought for a shilling

THE PARMALEE COIN SALE

ON the 25th, 26th and 27th of the month now current, Messrs. Bangs & Co. will hold a sale of coins which will establish an epoch in the history of American numismatical auctions. The collection, which will meet the inevitable fate of its kind, is that of Mr. Lorin G. Parmalee, of Boston, alluded to in the last issue of The Collector; and while it will bring satisfaction to individual collectors who are thus presented with an opportunity for completing, perfecting or enriching their cabinets, it must inspire regret in thoughtful minds that a gathering so worthy of permanent

many thoughtful minds that a gathering so worthy of permanent public preservation should be scattered to the winds.

There are occasions when the use of superlatives is justified even in the calmest chronicle. In this instance it is no exaggeration to state that the Parmalee collection is the most complete and valuable of American coins in the world. Its possession would being and valuable of the control of would bring enduring fame to any individual owner or public institution. Even its memory will render its creator one of the immortals in the annals of collectorship. It seems extraordinary, in view of all this, that while large and even extravagant sums have been paid for collections of various objects of far less historic and intrinsic value and commercial importance to the American and intrinsic value and commercial importance to the American citizen, no effort has been made, thus far at least, to secure this treasury of treasures to the public that might so abundantly profit by it. A similar collection bearing on English, French or German history would never abroad be allowed to escape the proprietor-ship of the state.

Mr. Parmalee, as has been stated, commenced to become interested in oddities and rarities of coinage in the accidental course of business. A man of active intelligence and great force of charac-ter, to attract him to a subject was to invite him to master it. His progress as a collector was natural, therefore. He became a decidedly active numismatist upon purchasing the Seavey Collection in 1863, for which he paid about \$15,000; he afterwards purchased the famous collections of J. Carson Brevoort, Chas. I. Bushnell and Sylvester S. Crosby, in addition to whatever rarities that were offered at the numerous sales, public and private, which would add to his cabinet. Consequently this collection contains the numismatic gems selected from hundreds of cabinets which have been dispersed within the last thirty years, and the catalogue descriptions will appear quite monotonous in the repetition of the superlative degrees of condition and rarity of the coins. The catalogue is now ready for free distribution to intending buyers, upon application to the auctioneers. An edition of about one hundred copies of the catalogue will have ten or more plates illustrating the most valuable coins, and bound in cloth, with sheep backs, will cost \$2, post-paid.

To various out-of-town subscribers who have written to me as to placing bids at this sale, I would reply, in brief, that they can do no better than to confide their orders to Professor Ed. Frossard, who may be depended upon for the faithful execution of all such

commissions.

A RESCUED MASTERPIECE

SOME eighteen years ago—I think it was in 1872—the sculptor O'Donovan modeled a noble medallion placque, with a bust of General Robert E. Lee. It represented the great Virginian in heroic size in profile, and was conceded by those familiar with him to be both an admirable likeness and a splendidly vivid and sympathetic translation of his lofty and magnificent spirit. Of this model a unique casting was made in bronze. After a brief period of notice, the medallion disappeared from public view. Like so many of the works of the artist, which find more honor than many of the works of the artist, which find more honor than pecuniary appreciation, it lapsed from sight and was forgotten. A couple of years back, Professor Frossard, the antiquarian and numismatist, discovered it, gathering a patina amid the damp and dust of a bric-a-brac dealer's shop. He rescued it from this limbo, and ten days ago it passed from his possession into that of the Hon. Hugh R. Garden, President of the New York Southern Society, by whom it will have been presented, by this date, to the State of Virginia, for whose Homeric era the General of the Armies of the Confederacy carved the chronicle with his sword.

The sale of the late James Carson Brevoort's library in this city does not prevent Joseph Baer & Co., of Frankfort-on-Main, from offering the cream of Mr. Brevoort's collection in their catalogue No. 261, which is devoted to books on North and South America. The same house has issued an interesting catalogue, 259, of French literature, 64 pages, replete with pretty plums for the bookshelf.

A COLLECTION OF RELICS

A CORRESPONDENT of the Tribune from Bordentown, N. J., writes that a Mr. Charles D. Burns, of that town, has a number of relics in his possession, among which are a box made of pieces of wood from the ship Alliance, the vessel on which Paul Jones raised the first American flag; a bullseye watch 150 years old, which was owned and brought to this country from Scotland by his grandfather, Dr. William Burns, and was carried by the latter while a surgeon in the army during the Revolutionary war; two volumes of the "History of the World," by the Rev. E. Bloomfield, published in Scotland in 1807; two volumes of a cyclopædia printed in London in 1738; bound copies from November 28, 1795, to November 10, 1799, of the Philadelphia Minerva, a newspaper printed at No. 224 Market street, Philadelphia, by Woodruff & Pechin; a certificate of membership of the Society of the Cincinnati, signed by "Knox, Secretary," and "George Washington, President"; a marriage certificate, dated 1715, of Zebulum Gauntt and Sophia Sioerts, the former of Springfield township, Burlington County, N. J., and the latter of Germantown, Philadelphia County, Penn.; an oil painting by Jefferson Gauntt, a relative of Mr. Burns's wife, showing the vicinity of Third and Market streets, Philadelphia, and the old church that stood there; and a print from a woodcut showing the old Bonaparte mansion in which Joseph Napoleon Bonaparte, ex-King of Spain, lived while in Bordentown.

THE DUYCKINCK BEQUEST

THE LENOX LIBRARY will receive valuable additions to its treasures through the will of Margaret Wolfe Duyckinck, filed recently. The will provides that all her books, manuscripts and engravings, comprising principally the library of her late husband, Evert A. Duyckinck, and his portrait and that of his brother, George L. Duyckinck, shall go to the library. A bequest of \$2,000 a year is given to Emma L. Black, wife of a deceased brother of the testatrix. The trustees of the Sleepy Hollow Rural Cemetery get \$500 a year. On the death of Emma L. Black the Lenox Library is to get all the residuary estate, with the proviso that it pay certain small life bequests. Dr. George H. Moore of the Lenox Library, William Allen Butler and Emma L. Black are the executors,

It will be of interest for numismatical collectors to learn that the first volume of Mr. Stanley Lane-Poole's "Catalogue of the Additions made to the Collection of Oriental Coins in the British Aluseum," since the publication of his original catalogue, which has been announced for some time, has now appeared. It contains the description of about two thousand coins, and is illustrated by twenty autotype plates. The second volume is almost entirely in type and will shortly be published. It describes about seven hundred coins, chiefly of the North African, Arabian and Mongol dynasties, and will be illustrated by nine plates. Among the curiosities of this volume is a coin struck by the late mahdi. A general index to the ten volumes of catalogue and additions will be appended, with the view of assisting the historical student as much as the special numismatist. The catalogue of the fine series of glass coin-weights, by the same scholar, is also in the press.

PROFESSOR PLATT'S OLD BOOKS

A BRIDGEPORT, CONN., correspondent of *The Times* of this city writes of the collection of books gathered by the late Professor Johnson T. Platt, of Yale College, at Newtown, near that city. According to him, Prof. Platt always made it a point to preserve everything of literary merit, and as a result he leaves a collection of old volumes, written by men contemporaneous with history from the time of the discovery of America up to the present day. Many of the volumes were gathered from the libraries of Europe. They are mostly printed in English, Latin, and German, but the English and Latin predominate. Prof. Platt was a great student, and the interlineary comments written in the books are particularly interesting.

One of the rarest works in Prof. Platt's library is a small volume printed in London in 1764. It is entitled "The Law of Gaming." The volume, as the title-page says, "comprehends the various statutes, rep rts and determinations on that extensive subject, particularly relative to horses, racing, cards and frauds; whereunto is added the answer and opinion of the learned Sir John Strange, Master of the Rolls, to seventeen distinct queries on the statute of the fourteenth of Queen Anne, for avoiding the penalties thereby inflicted against gaming. Calculated for the caution of youth and the experience of the adept. Humbly inscribed to the noble and right honorable members of the jockey club." The book is the one in which the rules laid down in Hoyle are founded. The book contains interesting facts relating to the propensities of the English people for gambling.

There are thousands of quaint old volumes bound in vellum, sheep, and leather. There is one book, "Lambard's Justice, Eirenarcha; cr, The Office of Justice of the Peace," which is bound in pigskin. Between the book and the cover, serving as a support to the latter, is a piece of thick, illuminated parchment, on which are discernable a few lines of music and Latin words, probably the work of some monk. Another interesting book is Owen Felltham's "Resolves Divine, Moral, Political," printed in London in 1670. They cover every walk in life and are addressed to all sorts of persons. They are mainly instructive, and, although written by a man who could not be called a devout Christian, they express the sentiments of the Christian religion. Among the other books much treasured by Prof. Platt during his lifetime are "Lectures on the Constitution and Laws of England, with a Commentary on Magna Charta, and Illustrations of many English Statutes," written by Francis Soneghton Sullivan, of Dublin University in 1776.

"The Mirrour of Justices." written originally in the old Franch leave

"The Mirrour of Justices," written originally in the old French long before the Conquest, by Andrew Horne, and published in London shortly after the year 1700; "Corpus Juris Civiles," a book once owned by John Harrison, a law student in Canterbury Academy in 1782, and written by Dio Gothofredo in 1625; "The Principles of Public Law," a Latin work in two books—one relating to war and the other to various arguments; "The six Books of a Commonweale," by L. Bodwin, London, published in 1661, and "Soluto Matrimonio," a very ancient work, published in Latin before America was discovered. Prof Platt secured this valuable book from the Royal Society of England.

PUBLISHER'S NOTICE.

In view of the termination of the active season for the summer, the semi-monthly issue of THE COLLECTOR will be suspended, and the next number of this paper will appear July 1st. Should matters of sufficient interest call for an issue in the interval, however, the regular date of June 15th will be observed.

Readers of THE COLLECTOR in this country who are proprietors of works by J. L. E. Meissonier, whether in oil or water colors, will confer a favor upon the undersigned by notifying him of the titles, and if possible the dates of such examples. The information is desired for purposes of record, and will, it is trusted, result to the benefit of those who communicate it to 454 West 24th Street, N. Y.

ALFRED TRUMBLE.

THE GROWTH OF A GREAT LIBRARY

THE faculty of the Wharton School of Finance and Economy, at the University of Pennsylvania, have been steadily developing during the past months a library which, now that it has reached very large dimensions, is making its importance felt. The foundation was laid by the great collection of the late Stephen foundation was laid by the great collection of the late Stephen Colwell, comprising between seven and eight thousand volumes, and including nearly every important book on the subjects of finance and political economy in the English, French and Italian languages published before 1860. This was supplemented by the bequest of the library of the late Henry C. Carey, which embraces many later works and pamphlets, and is especially rich in statistical literature, European Government reports and the like. Some time since, in addition, a collection of about 3,000 English pamphlets on financial and economical subjects, formerly the property of Mr. McCalmont, of London, was obtained, covering the property of Mr. McCalmont, of London, was obtained, covering the property of mr. McCalmont, of London, was obtained, covering the property of the seventeenth century to our own time, and bound in chronological order. Professor Bastable, of Duolin, has pronounced this to be better than the similar collection of the British Museum. It is necessary, of course, in order to keep pace with the times, to buy the best of the new books within the scope of the Wharton School. An annual fund has accordingly been provided for this purpose, and a number of works, several of them fresh from the author's hands, which were selected by Professor James while abroad last summer, have lately arrived at the Universe. James while abroad last summer, have lately arrived at the University. A department of the library of especial interest is that pertaining to municipal government. It is hoped that all documents pertaining to this subject for cities of over 50,000 inhabitants may be obtained. The co-operation of all municipal officers is urgently requested, and the receipt of any documents, however trifling, will be gratefully acknowledged.

The Bulletin, of San Francisco, chronicles a rarity in the shape of a round fifty-dollar slug issued by Kellogg & Co., assayers. But twenty of these round fifty-dollar pieces were issued when orders came from the East prohibiting private coinage. The owner values the coin at \$125. On the obverse there is an ideal head of Liberty, with the words "Kellogg & Co." on the fillet, surrounded by thirteen stars, and bearing date 1855. The reverse bears the arms of the United States, having the legend "1809 grains, 887 fine" across the shield. Octagon fifty-dollar slugs are quite common, but a round one is a rarity. round one is a rarity.

Professor G. H. Hall, of Franklin, Ind., is the owner of a pair of brass andirons which once belonged to Sir Walter Scott. They were presented to Professor Hall by Dr. David C. Bryan, who bought them in Edinburgh from one Angus Kelso at the price of £2 2s. The said Angus Kelso swears in substance that about 1804 Sir Walter Scott bought from a relative, John Scott, a place at Ashestiel, on the Tweed, above Melrose. This house he furnished and occupied until about 1812. It was here he wrote "Marmion," and from this place is it that the andirons come.

NOTES AND NOVELTIES

The Bibliography of Bath and Somerset constitutes 34 pages of Catalogue 26 issued by B. & J. F. Meehan, of Bath, Eng. It includes books about the district, books written by natives of the district, and views, portraits, maps, etc., appertaining to the subject.

Pickering & Chatto have issued a series of 100 illustrations by Stanley L. Wood to Sir Richard Burton's translation of "The Arabian Nights." The pictures, while they lack some of the grace and spirit that the French illustrators might have given the subjects, are excellent in their way. They are issued in photogravure, in an edition of proofs before letters, limited to 250 sets.

"The Angelus," denied a home in the United States, which admits bad actors and Italian banditti free of duty, except under an almost penal penalty, has found temporary hospitality in Canada. It is being exhibited by the Montreal Art Association as the centre and crown of a permanent and loan exhibition of works by the Barbizon and other masters from the collections of Sir Donald E. Smith, Mr. R. B. Angus, Wm C. Van Horne, Esq., and other Canadian connoisseurs. There is a likelihood, I hear, that it may pass to London for exhibition after the Canadian have got it by heart to London for exhibition after the Canadians have got it by heart.

The attention of all persons interested in the lives and works of the Barbizon masters is to be directed to the papers by T. H. Bartlett, in the May and June issues of Scribner's Magazine. They plow a new harvest out of what might reasonably seem an exhausted field, and in the second and concluding paper even suggest the possibility of another harvest to come. Why would it not be well for Mr. Bartlett to continue his papers and give us some of the forgotten facts he evidently has the gift of finding out about the confreres of the painter of "The Angelus"?

The announcement is made by Quantin of "Lys Amors d'Helain-Pisan et The announcement is made by Quantin of "Lys Amors d'Helain-Pisan et d'Iseult de Savoisy," "miz en escripts par Loys-Julius Gastine" and illustrated by Edward Zier. This is to be an edition limited to 520 numbered copies, the volume of 320 pages, octavo, with 150 designs in and independent of the text. Of these the edition de grande luxe will consist of ten copies, numbered one to ten, on Japan paper, each copy holding, in addition to the states of the plates, fifteen of the original designs of the illustrations. The price of these copies, in subscription, is 300 francs, that of the next ten, on Japan paper, is 40 francs and the ordinary 500 on vellum paper are 20 francs apiece.

Another issue by the same house which has met with an extraordinary success is "Les Fleurs a Paris," a charming little 16mo by Hugues le Roux, with five original etchings by Paul Avril. It is one of the daintiest books of the year. The edition is limited to 525 numbered copies, of which the first five are on imperial Japan, with double sets of the etchings separate from the text, one in bistre, with a remark, and the other in red and one of the original water colors. The five copies were subscribed for before their issue at 100 francs each. The next twenty, on imperial Japan, with an extra set of plates printed in brown, with remarks, were also taken up at 20 francs. It is now announced that the 10-franc edition, 500 in all, is also nearly exhausted, a fact which no one who has seen this true gem of the library will find himself called upon to wonder at.

J. W. BOUTON, RARE AND STANDARD BOOKS.

In all Departments of Literature, Ancient and Modern

Illuminated Missals, Early Printed Books, Bindings, Etc.

8 East 28th Street,

(Between Fifth Avenue and Broadway),

Libraries Purchased for Cash

JOSEPH SILK,

147 6TH AVENUE, NEW YORK. Dealer in Old Books of every Description.

One hundred thousand back numbers of all the leading Magazines in stock supplied at low prices.
All communications by mail answered promptly.

No advertising is desired for this paper save such as falls within the line of its vocation, for which the rates are as follows: SINGLE INSERTIONS.

	Card, 2 inches,		-				\$5.00
	" 1 inch,	-					3.00
	Over 2 inches,	per	inch				2.00
	Full page,						40.00
	Half "						25.00
	Quarter page,						15.00
		DI.	COUN	VIS.			GRISS.
On	Contracts for 3	moi	ths,		-	20 25	per cent.
	11 17 -	vear				22	66

There is and will be no deviation from these figures. Special advertisements in the text of the paper, which can only apply to matters of special importance, must be arranged for by special contract. No arrangements will be considered valid without the personal signature

ALFRED TRUMBLE,

Editor and Proprietor,
454 West 24TH Street.

NEW YORK CITY.

COLLECTORS

of pictures, desiring to have their collections catalogued. with full biographical information of the artists, etc. will meet with exceptionally advantageous facilities for the most superior and accurate service by addressing

The Editor, The Collector.

DUPRAT & CO..

349 FIFTH AVENUE, NEW YORK.

An exceptional collection of the rarest and An exceptional collection of the rarest and finest books. Books extra illustrated with original drawings a specialty. Orders for foreign publications promptly filled. A full line of Tauchnitz library publications.

Special catalogue can be had on application.

FINE BINDINGS FROM THIS HOUSE ARE GUARANTEED.

FD. FROSSARD,

787 & 789 Broadway, New York.

Greek, Roman, Mediæval and Modern Coins and Medals in Gold, Silver and Bronze
Collections of Antiquities, Coins, etc., cata-

logued for auction sales.

"GOUPIL'S."

M. KNOEDLER & GO.

170 Fifth Avenue cor. 22d St., New York.

(Successors to Goupil & Co.)

Galleries of Oil Paintings Open Daily,

Water Color Gallery.

ETCHINGS AND ENGRAVINGS IN GREAT VARIETY.

Artistic and Appropriate Framing a Specialty.

Address, M. KNOEDLER & CO.,

170 Fifth Ave., New York City.

L. Crist Delmonico.

KOHN'S ART ROOMS.

166 Fifth Avenue,

Between 21st and 22d Sts., NEW YORK.

Modern Paintings.

T. W. LAWRENCE.

DEALER IN

Books and Engraved Portraits for Illustrating.

ENGRAVINGS CLEANED AND INLAID.

No. 60 NASSAU STREET (Up Stairs) N. Y Also First Editions of American and English Authors.

The Celebrated and Important Collection Formed by the Late SENATOR

PROSPER CRABBE,

OF BRUSSELS,

COMPOSED OF FIRST CLASS-

MODERN PAINTINGS

By Corot, Decamps, Delacroix, Diaz, Dupré, Fromentin, Gericault, Leys, Meissonier, Millet, Th Rousseau, Alfred and Joseph Stevens, Troyon, Willems, and high class ANCIENT PICTURES by Boucher, Greuze, de Largillière, Nattier, Toqué, Guardi, Franz Ilals, Paul Potter, Rembrandt, Ruisdael, Terberg; and six works by P. P. RUBENS, will be sold at public auction at Paris, at the

GALLERIE SEDELMEYER 4-BIS-RUE DE LA ROCHEFOUCAULD-4-BIS

On Thursday, June 12, 1890, at 2.30 p. m.

Under the direction of

M. CHARLES SEDELMEYER,

6, Rue de la Rochefoucauld,

Who will give all information, and will receive orders to purchase.

Catalogues to be had of the principal Art Dealers.

W. H. KOHLER, "MUSEUM ARTI,"

Rotterdam, Holland,

Expert and Dealer in Works of Art,

Rare and Choice Examples of selected quality of Troyon Millet, Diaz, Corot, Rousseau, Dupré, Munkaczy, Jacque, etc., and of the Highest School of Modern Dutch Painting.

- ESTABLISHED 1864.

LIBRARIES.

Persons desiring to negotiate for the sale of libraries in bulk, for cash, will find it to their advantage to submit their wishes to the editor of THE COLLECTOR, who is prepared to promptly place them in communication with a responsible

BANGS & COMPANY.

— ESTABLISHED 1834. —

739 and 741 BROADWAY,

Opposite Astor Place,

NEW YORK.

HAVE ALMOST DAILY AUCTION SALES OF

LIBRARIES, COLLECTIONS OF BOOKS, Autographs, Coins, Medals,

and other

LITERARY PROPERTY.

Consignments solicited, Correspondence invited, Catalogues mailed upon application and Bids executed free of charge.

No. 13 Hayward Pl., Boston, Mass.

Special facilities for the arrangement and sale by Auction of Books, Autographs Coins, En-gravings, Furniture, and other Personal Prop-erty. Consignments and correspondence so-licited. Catalogues mailed on application, and purchases made for librarians and bookbuyers free of charge.

C. KLACKNER, PRINT PUBLISHER.

5 East 17th St., New York.

COPYRIGHT PUBLICATIONS.

RARE OLD PRINTS.

Choice Paintings in Oil and Water Color.

CATALOGUES ON APPLICATION.

Mr. KLACKNER will undertake the search for and purchase of Rare and Modern Proofs for Collec-tors, Framing or Matting for Portfolios, etc.

THE COLLECTOR.

Subscription, \$1.00 Per Annum.

ALFRED TRUMBLE, 454 West 24th Street, New York City.

	Enclosed please find \$	Ior	Subscriptions to
THE	COLLECTOR, commencing with	No	
		Name	
		Address	

NOTICE .- All intending subscribers who may cut out and enclose the above blank, with a subscription, will receive anothe copy of this issue to replace the one thus mutilated.



American Art Galleries New York, October 1st, 1890

Announcement

The very valuable Collection of Masterpieces of Modern Art, belonging to GEORGE I. SENEY, Esq., of this City

due and timely notice being given of exact date of the opening of exhibition and time of sale.

The collection includes by far the finest and most valuable examples of modern painting ever sold at public sale in America, almost every artist of renown being represented.

This great collection is of such sterling merit that an opportunity is afforded to produce an

Extraordinary Edition de Luxe Catalogue

and it is our purpose to publish a catalogue superior to any art sale catalogue published in this country. The illustrations, text, biographical matter, paper, and binding, will be of the highest standard and every care will be taken to make the work a unique and valuable specimen of the art in book making, and the edition will be limited to

Two Hundred and Fifty copies

It being difficult to estimate the exact cost of such a catalogue as we desire to produce, we have issued a subscription blank which binds the subscriber to the payment of not more than Forty Dollars per copy. Should the cost of publication exceed that amount the excess will be assumed by the undersigned.

If you desire to subscribe for this Edition de Luxe Catalogue, under conditions mentioned above, please sign enclosed blank and mail to us immediately.

Respectfully yours

American Art Association, Managers

No. 6 East 23d Street (Madison Square South)

New York

EDITION LIMITED TO 250 COPIES

PLEASE SIGN THIS BLANK AND RETURN AT ONCE

1800

American Art Association, Managers	
Gentlemen	
Please enter my name as a subscriber for one copy of the	
Edition de Luxe Catalogue of the George I. Seney Collection of Paintings,	
to be sold by you in February, 1891, it being agreed that the cost of same to me	
s not to exceed the sum of Forty Dollars, payable when Catalogue is delivered	
to me or my authorized agent.	
Name	
Registered No. Address	
1890	
Registered No. Address	

New York.

A. A. W.

The Art Committee of the Association for the Advancement of Women request that you will kindly send them a brief statement concerning any work which may have been undertaken by your Association to promote the study and pursuit of Art in your own neighborhood and elsewhere.

The Committee will also be glad to hear from you of any result of your labors shown in improved Art-exhibits at State and County Fairs, or in the formation of Clubs and Circles suggested by the example of your cwn.

In behalf of the Committee, Mary E. Haşş, Chairman, 402 James St., Syracuse, N. Y.

Julia Ward Howe, President A. A. W. Newport, R. L.

N. A.-- Answers should be sent to Mrs. Hagg before Reptember 1st, 1896.



Art Association

OF MONTREAL.

1904.

Admit

SECRETARY.



Art Association of Montreal.

1903.

Idmit

SCHOOL OF DRAWING AND PAINTING.

MUSEUM OF FINE ARTS, BOSTON.

FOUNDED JULY, 1876.

INSTRUCTORS:

EDMUND C. TARBELL.

FRANK W. BENSON.

PHILIP HALE.

C. HOWARD WALKER.

MRS. WILLIAM STONE.

B. L. PRATT.

GEORGE H. MONKS, M. D.

ANSON K. CROSS.

MISS M. B. HAZELTON.

MANAGER:

MISS ELIZABETH LOMBARD.

The Eighteenth Year of this school will begin on Monday, October 2, 1893, and will continue until the following June.

The school year is divided into three terms, the second beginning January 1, 1894, and the third, April 2, 1894, with a vacation of one week at Christmas, and another of one week at the end of March.

MANAGEMENT.

The school is under the care of a Permanent Committee, whose names are subscribed to this circular. The Trustees of the Museum of Fine Arts have granted to them, under certain conditions, the use of the Museum; and the galleries are open to the students, except on Saturdays, for study and practice, during both term time and vacation. In the direction of the school this committee is represented by the Manager.

The immediate direction of the instruction is in the hands of a Special Committee, consisting of three members of the Permanent

Committee, the Manager and three Instructors.

INSTRUCTION.

During the year 1893-94, the regular instruction of the school will be divided as follows:

Drawing from the Cast. Instructor, Mr. Philip Hale, Assistant, Miss M. B. Hazelton.

Painting from the Head, the Draped Model and Still Life. Instructor, Mr. E. C. TARBELL.

Drawing and Painting from the Nude Model. Instructor, Mr. F. W. Benson.

Decorative Design (see below). Instructors, Mr. C. HOWARD WALKER and Mrs. WILLIAM STONE (late of the Cooper Union, New York).

Modelling. Instructor, Mr. B. L. Pratt (pupil of Augustus St. Gaudens).

Artistic Anatomy. Lectures with illustrations, by George H. Monks, M. D.

Perspective, both practical and theoretical. Lectures with practical instruction, by Mr. Anson K. Cross and an assistant.

In addition to the above, there will be occasional lectures upon subjects connected with the history, theory and practice of the arts, which will be open to all members of the school without extra charge.

DECORATIVE DESIGN.

The school includes a special department for instruction in Decorative Design, including proportion, the elements of architectural and decorative form, and the composition and application of ornament, together with its historical styles and development. The students in this, as in all other departments, have free access to the collections of the Museum of Fine Arts, which include examples of sculptured and colored ornament of all periods, also a great variety of ceramics, textiles, embroideries and other decorative works, and a valuable library of books relating to the arts. The full course in this department will hereafter be four years, and will include thorough instruction in drawing and in the technical application of design.

ADMISSION.

The school is open to students of both sexes. Those who wish to join it must make application, in writing, to the Manager, giving the name and address of some person to whom they are known, by way of reference. On and after September 25, application may be made in person to the Manager, at the Museum, between the hours of ten and twelve o'clock. Students who are already pupils of the school and propose to return in the autumn, are requested to give notice of their intention at as early a date as possible.

REGULATIONS.

On entering the school, each pupil will be placed immediately in the class for which he or she is fitted, and advancement thereafter will be regulated by the judgment of the instructors. The school-rooms will be open for work every week-day from nine o'clock until a quarter of an hour before the Museum is closed, except Saturdays, when the rooms will be closed at one o'clock. The hours of instruction in the various departments of the school will be announced to the pupils at the beginning of each term.

FEES.

On joining the school, each pupil pays an entrance fee of ten dollars. In addition to this, the fee for each term is forty-five dollars; but those who have been members of the school for the first two terms of any school year, are charged no fee for the third term. All fees must be paid in advance, and a pupil who attends during any part of a term must pay the entire fee for that term, except that advanced students, who shall satisfy the instructors of

their qualifications, may be admitted by the month, paying twentyfive dollars for the first month, and twenty dollars for every subsequent month. No deduction of fees will be made on account of absence.

DIPLOMAS.

Diplomas are issued, upon application, to students who have fulfilled the requirements of the Committee. In the Department of Drawing and Painting, these include two years' work in the Life Class, and satisfactory examinations in drawing, anatomy and perspective. In the Department of Decorative Design, diplomas are awarded to those whose work has been satisfactory to the instructors during the prescribed course, and who pass satisfactory examinations in perspective and anatomy.

SCHOLARSHIPS.

Six free scholarships have been established, which may be assigned, on application, at the end of each year, to students who have already been six months in the school, and to whom such aid is absolutely necessary.

Every pupil who receives a scholarship or a diploma is expected to leave a satisfactory drawing in the school, and any pupil is liable to be called upon to do the same each year.

BOARD.

Board, ranging in price from five to ten dollars per week, can be had within a short distance of the Museum.

THE PERMANENT COMMITTEE OF THE SCHOOL OF DRAWING AND PAINTING:

EDWARD C. CABOT, Chairman.
EDWARD W. HOOPER, Treasurer.
EDWARD ROBINSON, Secretary.
HOLKER ABBOTT.
THOMAS ALLEN.
MARTIN BRIMMER.
ARTHUR ASTOR CAREY.
J. TEMPLEMAN COOLIDGE, Jr.

CHARLES A. CUMMINGS.
I. M. GAUGENGIGL.
MAY HALLOWELL.
W. P. P. LONGFELLOW.
CHARLES G. LORING.
ROBERT S. PEABODY.
FREDERIC P. VINTON.
SARAH W. WHITMAN.

Address,

MANAGER OF THE

SCHOOL OF DRAWING AND PAINTING,
MUSEUM OF FINE ARTS, BOSTON, MASS.

Boston, June, 1893.

HISTORIC STUDIES IN CHRISTIAN ART.

Illustrated with the Stereopticon. Prepared for the University Extension Course of the

UNIVERSITY OF THE STATE OF NEW YORK.

- I. EARLY CHRISTIAN ART. THE CATACOMBS AND SARCOPHAGI.
- II. LATIN BASILICAS AND BYZANTINE CHURCHES.
- III. ROMANESQUE ARCHITECTURE.
- IV. GOTHIO ARCHITECTURE.
- V. THE ART OF THE THIRTEENTH CENTURY IN THE SCULPTURE OF THE PISANI, AND GIOTTESQUE PAINTING.

- VI. ENGLISH CATHEDRALS.
- VII. GHIBERTI, DONATELLO AND QUERCIA.
- VIII. THE LATER SCULPTORS, THE ROBBIAS, ROSSELLINI, MINO DA FIESOLE, BENEDETTO DA MAJANO.
 - IX. FIFTEENTH CENTURY PAINTERS FROM MASAC-CIO TO RAPHAEL.
 - X. SISTINE CHAPEL AND RAPHAEL'S PRESCOES IN THE VATICAN.

MRS ELIZA HUBBARD SCHUMACHER,

112 NEWBURY STREET, BOSTON.

Rec? June 20.

SHINNECOCK HILLS,

SOUTHAMPTON, LONG ISLAND.

Summer School of Art,

UNDER THE DIRECTION OF WM. M. CHASE.



FOUNDED FEB. 9TH, 1891.

INCORPORATED.

SEASON FROM JUNE 1st TO OCTOBER 1st.

INSTRUCTORS:

WILLIAM M. CHASE.

PREPARATORY CLASS:

ADELAIDE GILCHRIST.

SHINNECOCK HILLS SUMMER SCHOOL OF ART.

SEASON OF 1894.

The object of this School is to afford facilities to students for the study of Art at moderate rates during the Summer months, especially the open-air study of figures and out-door life.

Mr. Chase will, as at the Art Students' League, give two days of his time to instruction, the class working in the meanwhile daily according to his direction. Terms for his class, \$15 per month.

Miss GILCHRIST will, under Mr. Chase's supervision, instruct the Preparatory Class, for less advanced pupils. Terms, \$8 per month. All dues payable in advance.

Accommodations for students may be had at neighboring farm-houses, board, \$7 per week. To meet the increased requirements of the School, meals will be furnished to students occupying the Art Cottages, at \$5 per week. Arrangements for meals only may be made with Mrs. Katharine Grey, Art Village, Southampton, Long Island. Lodging in the Art Cottages \$2 per week.

The management would like to have the impression that the school is exclusively for women corrected; the same facilities are offered to both sexes.

For further information apply to the Secretary,

Miss KATE COTHEAL BUDD,

Art Students' League,

/6 > 215 West 57th Street, New York.

EXECUTIVE COMMITTEE :

MRS. HENRY KIRKE PORTER.

MRS. WILLIAM S. HOYT.

MR. WILLIAM M. CHASE.

MR. SAMUEL L. PARRISH.



N EXHIBITION OF PAINT-INGS BY THE GREATEST FRENCH ARTISTS RE-CENTLY RECEIVED BY MESSRS. DURAND-RUEL

FROM THEIR PARIS HOUSE : : : :

THESE PICTURES WILL BE ON VIEW FROM DECEMBER 15TH TO DECEMBER 24TH, 1891, AT DURAND-RUEL'S 315 FIFTH AVENUE, CORNER 32D STREET, NEW YORK: : : : : :

SOME OF THE ARTISTS REPRESENTED

JULES DUPRÉ:

"PASTURE AT L'ISLE ADAM"

INGRES:

"CARDINAL BIBBIENA PRESENTING RAPH-AEL TO HIS NIECE, MARIA BIBBIENA"

COROT:

"THE POND OF VILLE D'AVRAY"

ZIEM:

"SUNSET IN HOLLAND"

RIBOT:

"MIGNONNE"

22 x 18
"LES RECUREUSES"

18½ x 15

JONGKIND:

"WINDMILL AT DORDRECHT"

22½ x 16½

"THE CANAL AT ROTTERDAM"

17 X 131/4

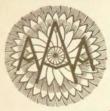
Etc., etc.

DURAND-RUEL GALLERIES

315 FIFTH AVE., COR. THIRTY-SECOND ST.

16 Rue Laffitte, Paris
11 Rue Lepeletier,

NEW YORK DECEMBER, 1891 "Inness was a great Artist, in his way as great as Corot or any of the Fontainebleau Group."



THE AMERICAN ART GALLERIES, MADISON SQUARE SOUTH.

New York, December 1, 1894.

ANNOUNCEMENT.

MR. RICHARD H. HALSTED'S

COLLECTION OF

MASTER WORKS

BY THE LATE

GEORGE INNESS, N.A.,

WILL BE SOLD ABSOLUTELY WITHOUT RESERVE

ON THE EVENING OF JANUARY 9, 1895, AT THE AMERICAN ART GALLERIES.

(Madison Square South.)

ON EXHIBITION NEW YEAR'S DAY AND THEREAFTER UNTIL DATE OF SALE.

** Catalogues and particulars will be cheerfully furnished by

THE AMERICAN ART ASSOCIATION,

THOMAS E. KIRBY, Auctioneer.

Managers.

LECTURE

DELIVERED BY

PROFESSOR E. F. FENOLLOSA.

AT THE

NOVEMBER MEETING

OF THE

KANGAKAI.

Reprinted from the Japan Weekly Mail, Nov. 26th, 1887.

LIVERPOOL:
c. tinling and co., printers, victoria street.
1888.

LECTURE

DELIVERED BY

PROFESSOR E. F. FENOLLOSA.

AT THE

NOVEMBER MEETING

OF THE

KANGAKAI.

Reprinted from the Japan Weekly Mail, Nov. 26th, 1887.

LIVERPOOL:
c. TINLING AND CO., PRINTERS, VICTORIA STREET.
1888.

LECTURE.

-00000-

GENTLEMEN,—It gives me the very greatest pleasure to meet you here again after my long absence in Western countries, and see about me so many of your hopeful faces, and earnest efforts full of promise for the future. To-day you will naturally expect that, returning fresh from my foreign art investigations, I shall give you some account of my experiences.

When I bade you farewell, at the last meeting of the Kangakai fourteen months ago, I told you that I believed there was a great future in store for Japanese art, and that it was a duty which this country owed to herself and to the world to develope her own methods and ideals. To-day, at our first re-union, I make haste to say to you that nothing which I have seen in the West, of either ancient or modern art, has led me to change that opinion. On the contrary, it has been strengthened, and overwhelmingly confirmed, by evidence of which I was then ignorant.

Before I left Japan, I had been accustomed to defend Japanese art on the ground that, although European art might be very fine in itself, yet the tendency to copy it here would certainly crush out the peculiar Japanese spirit and individuality which the world so much admired. I advocated it mainly on national grounds. But I have now learned that it would be unfair to Eastern art to support it by this argument alone. The new evidence which we have found conclusively proves that good

Eastern art is better than the present style of Western, not only for Japan, but also for the whole world; that if Japan will improve and develope her own art from within, it will become, not merely a national movement, but one which will spread over America and Europe also. In short, Japanese art, with all its faults, is the only living art in the world to-day; and if she be true to her own best inspiration, in comparatively few years Japan will become the acknowledged centre and leader of the Fine Arts in all civilized nations.

This momentous, and to some of you, perhaps, startling conclusion, has not been arrived at by the Fine Arts Commission lightly, or without profound consider-It is not a personal prejudice. It is not a mere guess. It is a certainty for which the amount of evidence is overwhelming. This evidence is derived from a study of the history of Western Fine Arts for the past six hundred years, of the social causes which have led to their characteristics at the several epochs, of the state of art education in Europe to-day, and of the relation of present art practice to the demands of industry; also, from conversation with many of the leading art teachers, critics, painters, sculptors, architects, and manufacturers of the several countries of Europe and America. To-day it may be difficult without examples to make you, in an hour, fully appreciate the weight of this evidence; yet I think I can render intelligible to you something of its general character.

First, let me briefly speak of what we may call the historical evidences. And by way of introduction to this, let me make a brief reference to some points in Asiatic art history.

You are well acquainted in the art history of the East with the fact of a prolonged and wide-spread degeneration. You also know in general how it was occasioned. You know that the great art of the days of Godoshi and Kanawoka, and later of the days of Kakei and Sesshiu, sprang either from an intense love of the beauties of nature, or a

passionate devotion to the noblest religious ideals. You know that from these artists' absorption in their subject sprang unconsciously the grandeur of their artistic form. You know that their successors, led by pride of style to follow such form as the substance of art, thereby gradually lost the source of the early masters' strength, and consequently the very perfections of form at which they were aiming. You know that this loss of both subject and form finally became so complete, that, on the one hand, artists never had recourse to studying the beauties of nature, and, on the other, they totally forgot what the noblest beauties of line, notan, and color meant. At its worst this art became, as with the later followers of Tanvu and the present Chinese School, a childish repetition of abstract You know how years of such degeneration vitiated the taste of both patrons and artists, so that they came to despise and neglect the great works of the past, and to praise the later teachers of ugly abstract form as the greatest masters. In this way the taste for bunjinga has destroyed art in most parts of China, and over ninetenths of Japan. Lastly the critics themselves came to suppose art to be a certain narrow method of working and nothing more. Such views are unfortunately true of a large part of Eastern art in recent times. But if they speak of Eastern art as a whole, of its past great days whose refined beauty they are unable to apprehend, it is false.

Now I have refreshed your memory concerning the historical course of Eastern art, in order to tell you that the general course of Western art in the last five centuries has been almost exactly a parallel one.

In the fifteenth century the great strength of European art, both in Italy and in the North, lay in its intense devotion to the *noble*, whether in nature or in religion. Men painted from the heart those subjects in which their hearts were absorbed. This was the period of growth, when every year increased unconsciously their mastery over great artistic form. Because this art felt great *things*, it was forced to express them in great combinations of

artistic line, notan, and color. Its whole artistic character and depth were most strikingly like those of the great early masters of China and Japan. Filippo Lippi and Ririomin, had they been contemporaries and acquaintances, would have understood almost every point of intention and method of one another. The same may be said of Herbert Van Eyck and Godoshi. At the end of this century the great universal problems of art were being carried in Italy far toward a satisfactory solution, when two great causes intervened, which suddenly stopped its progress, turned its energies into a wrong channel, and brought on a general European degeneration.

The greatest of these causes was, as in the East, pride of skill in manipulating the machinery of work, instead of an unselfish devotion to the artistic end for work is only a means. On account of difference in social conditions, this Western absorption in method took on a different character from that of the Eastern, although its results were similar. In the East, we saw, absorption in method led to imitating the strokes and colors of other men. But in the West, on account of the temporary growth of interest in natural science, this absorption in method led to imitating mechanically the forms, shadows, and colors of things. Whereas, in earlier times, men had studied nature as a means of developing their power to express beauty, these later men fell so in love with their skill in imitating fact, that they came to mistake this mere means for the end and substance of art. Results occurred similar to those in the East, namely, a gradual incapacity to distinguish between a noble fact and a mean one. between the beautiful and the ugly in things; and a consequent loss of all the earlier beauties of artistic form. These artistic faults of the masters became hardened into. traditions among the pupils, so that, by the latter half of the sixteenth century, everybody had come to suppose that art consisted in anatomical drawing of muscles and scientific casting of shadows. As to what beautiful line, notan, and color meant, nobody had the the least idea, or care.

The second cause, which tended to confirm and increase these evil effects, was the revival of knowledge of the styles and tastes of ancient Rome, which had been forgotten for a thousand years. Hundreds of statues were dug up from old ruins, and hundreds of manuscripts of Roman and Greek authors were discovered in old monastic libraries. Every cultivated man in Italy became absorbed in these antiquarian pursuits, and in modifying the art and literature of the day so as to express over again these old classic feelings and forms. The result was very soon that belief and interest in religion, in noble aim, in morality of life, disappeared. These borrowed Greek ideals were not spiritual realities to men, but were pedantic sentiments, and by no means took the place, as social regulators, of the old European institutions which they destroyed. Thus the loss of true artistic love of the noble and beautiful in subjects, which loss the pride of scientific study had caused, was increased and absolutely confirmed by a debasing revolution in public tastes and manners. Moreover, the Roman statues, dug up from the ruins of Italy, and which for centuries have been the pride of European museums, we now know in most cases to have been themselves sentimental or debased Roman imitations of earlier Greek originals. So that, in so far as this new study of antiquity had direct effect upon the European perception of artistic form, it was to debase it by presenting already debased models. The concurrence of these two causes brought European art, in the short space of thirty years, from triumphant advance to lamentable degradation.

The same consequences followed as in the East. Knowledge of both artistic form and subject being dead, art could do nothing but crystallize its false formulæ into absolute rules. These rules became the tradition of academies, and have been preserved, almost without change, to the last, and in some cases, to the present generation. This persistence of distorted taste, as in the East, has also blinded the eyes of critics, so that on the one hand they almost deify the very men who have caused and maintained the perversion, and on the other,

until recently they have almost ignored the great art of the fourteenth and fifteenth centuries. The result is, that the prevalent characteristics of Western art as it appears to-day, namely, sentimentality or triviality of conception, and absorption in scientific details to the exclusion of artistic form, are actually defended by its advocates as essential elements of Western art. I reply, as in the case of the East, this is true largely of modern degenerate work. It is not true of the great early masters.

There is thus very much of a parallel between the courses of Eastern and Western art in four chief points:—

- 1. They both early develope fine form in the course of devotion to subject.
- 2. They both lose artistic form by becoming absorbed in methods.
- 3. In both a perpetuated false tradition leads to the neglect of the great men.
- 4. In both the ultimate critic comes to praise as essential the very faults of his own school.

I may add a 5th point, that, in the early days of both, the painter and designer for art industries were the same person, who based both functions upon a single set of principles; whereas the present methods of oil painting and the brush strokes of bunjinga are equally divorced, both by nature and tradition, from all application to practical design.

What, then, becomes of the thorough-going antagonism between the arts of East and West, which people in Japan have been talking so much about? People ask "Are you going to have Eastern style in your school, or Western, or both side by side, or a combination of the two?" Now each of these questions starts with a mistake, since it assumes a fundamental quality of styles which does not exist except in the forms of degeneration. Art is like a fountain of pure water among the hills, from which two streams descend, the one through a soil impregnated with iron, the other through soft clay. The former near its mouth becomes a muddy red, the latter a muddy yellow.

Now if the former should say to the latter "You cannot be true water because you are not red," and the latter should retort "You miserable stream, why don't you become yellow," we should have a case just analogous to the positions of the ultra-advocates of present Eastern or Western methods. Both mistake the color of their dirt for excellence, without seeing that it is the fact of being dirty which vitiates both. Their waters can be purified neither by running side by side, nor by mixing; only by going back to the pure spring whence both started. This great fact foreshadows the whole course of the world's art in the future. It has outgrown the past. It cannot stand still. Already for several decades in Europe experiments have been made at regeneration. It is now only a question of a few years for artists to learn that there is no possible road to success, except that of basing their study again upon the purer early art, the art of Asia, and the European art of the fifteenth century.

Now, in this future effort of the world to get back to the right method, Japan will have a stupendous advantage over Europe, in that the traditions of early art in Europe have been dead for three centuries, while in Japan they are still living and working to-day, thanks to the great conservative feudal system, and the refined taste of the Kioto public, which withstood like a rock the Chinese inundation of the last century. When I say that in Europe the early art is dead, I mean that there is no living man, however much he may admire it, who has the power of making the least creative effort in terms of it. It is a stranger to his whole nature and training. The European artist will have to pursue a toilsome and humble course of study in the elements of pictorial form for several generations before he can incorporate in himself as real the knowledge which his ancestors threw away. But when I say that in Japan the early art is still alive, I mean that the power of using it, creating in it, making it a basis for design, has never been wholly lost, and that there are hundreds of men in this country to-day, who, if given the opportunity, could in a few years re-create every excellence of the past, and prepare the way for a future of which the past is only a foretaste. The truth is that the art of painting has never yet attained its possible perfection in either East or West. It can do so in the near future only by experiments made in Japan by Japanese.

I have been asked several times whether a Japanese process of self-development would imply a retention of defects in anatomy and perspective. In case some of you may be troubled with similar questions, I am sure you will pardon me it I go out of my way to state here, that any use of scientific means which is necessary to the expression of the noble in Japanese conception (such a use, for instance, as was made by the European masters of the fifteenth century), would naturally form an essential part of Japan's art processes; but that any attempt to follow the European fashion of pursuing these studies as the chief business of art education, and out of relation to the requirments of artistic form, would, for reasons implied in the preceding paragraphs, be absolutely suicidal, and destructive of the world's hope.

Now a word concerning the evidence derived from personal contact with foreign authorities. We have talked with many art educators in the several countries of Europe and America, and almost without an exception they have exclaimed in effect "Why do you come here from Japan to learn about art? We have nothing to teach you. We have everything to learn from you. Go back to your own country!" Even the authorities of the great Ecole des Beaux Arts, the chief centre of the art life of the West, said the same thing, and that it would be suicidal for the Japanese to think of introducing European We found ourselves often embarrassed by this kind of reception, and hastened to explain that our mission in Europe was to learn what we could of principles, in order to apply them anew to Japan, not blindly to copy results. I, being the one foreign member of the party, was looked at askance as the evil genius of Japan, who had persuaded the Government to adopt Western methods. It was extremely difficult to make them believe that I was almost the sole foreigner in Japan who openly protested against a host of such would be evil geniuses. Many of these teachers in the art schools of the West admitted that something new must be done for art education. The old methods are exhausted, with no result. It is notorious that the greatest geniuses spring up outside the art schools. Almost everywhere the artists are dissatisfied. Experiments are numerous. Many have thrown away the burden of the classic ideals, only to plunge more deeply into the hopeless road of minute nature copying. Others have rushed into the opposite violent extreme of impressionism, in which there is unfortunately no provision that the impression shall be Still another party have supposed that purposely bad drawing and puerile sentiment were the essential things in pre-Raphaelite art. Only one movement has promised new life, and that was the one of which J. F. Millet in the last generation was the leading spirit, and of which the recent death of Bastien Lepage has left but one worthy representative, Cazin. Millet is the one man of recent years whose genius is to be put almost on a par with the great Asiatic and early European artists. It is only this very year, long after his death, that he has received public recognition as a great master from the Fine Art authorities of France. Now the striking fact about Millet and his school is that it is almost identical in principle with the great art of the East. His studies of figures, in intensity, simplicity, and character, are extremely similar to those of Mokkei; while his landscapes have an ideal identical with that of the Shijo school. The art editor of the "Century" in New York told me that the present unrivalled quality of the wood-cut illustrations was derived from a prolonged study of Japanese art. There is no doubt that the leading minds in France and America, at least, see clearly that the light of the future is to come from Asia. At the same time a tremendous revival in the study of early European art has begun. Men to-day go to Italy to study Filippo Lippi, Boticelli, Bellini, and the youthful Raphael, as they used to copy Michael Angelo, Correggio, Raphael

in his later years, and Tintoretto. Photographs of the pre-Raphaelite pictures are now selling by thousands, where ten years ago very few were called for. I say this only to show you the direction in which the minds of artists are working. It is not that they have accomplished much as yet. They have to build up an entirely new method of studying art form. Many of them told us in so many words that they were looking to Japan to show them the way, and promised that, if we started an art school here which would systematize and put into practice the best Eastern methods, they would come here to study. They would certainly do this, carry back to their own countries our new processes, and thus make Tokyo some twenty years from now take the

place of Paris as the world's art centre.

One other point here is of the utmost importance. On the economic side of the art problem Japan's advantage is universally admitted. There is almost no such thing to-day as good European design. The capacity for designing died out several centuries ago, through the neglect of synthetic line, notan, and color, which I have spoken of. To-day, in the present revival of a desire for fine art industries, Europeans admit that these qualities are paramount in "decorative" art, though they still cling to nature-copying as the chief end of "painting." Thus arises this pair of contrasted categories of the "pure" and the "decorative" in art, which is only a miserable expedient for perpetuating the unhappy divorce wrought by the sixteenth century, and really paralyzes the powers of both sides. It is a distinction false in theory, and ruinous in practice. In the field of fine art industries the world looks especially towards Japan where such divorce between painting and decoration has never been made. Because Japan can design to-day, she can become, if she will develope her own powers, the great manufacturer of fine art products for the world. For Japanese, then, to introduce European methods of art education, would be to kill out their own power of design, and destroy their own economic future. But if Japan developes her own methods, and follows her own ideals, Europe and America will be forced to come to learn of and buy from her.

SCHOOL FOR YOUNG LADIES,

- CONDUCTED BY -

■ MISS SYMMERS AND MISS SMITH, ▶

916 SHERBROOKE STREET, MONTREAL.

FEES.

Tuition, comprising English in all its branches, with French and Latin.

" Senior and First Intermediate Classes	\$17.50	per qui
" Second Intermediate	14.00	0 "
" Junior	9.00	0 "
" Elementary	7.50	0 11
Pianoforte	12.00	0
" (Elementary Lessons)	8.ox	0
Drawing or Painting	7.50	0 "
Elocution	3.00	
Dancing	8.00	o "
Stationery	1.50) "

Special instruction is provided for young ladies who desire to prepare for the McGill University Examinations for Matriculation or for the Certificate of Associate in Arts.

Singing and German Lessons at special rates.

Arrangements can be made for instruction in Plain and Fancy Needlework.

The School Year is divided into Four Quarters as follows:

1st Quarter, from September 15th to November 21st.
2nd "November 22nd to February 8th.
3rd "February 9th to April 12th.
4th "April 13th to June 15th.

Hours of Attendance, from 9 A.M. to 1 P.M.

A SHORT VACATION WILL BE GIVEN AT CHRISTMAS.

THE FEES ARE PAYABLE QUARTERLY IN ADVANCE.

MONTREAL, JUNE, 1887.

* * Catalogue · of · Paintings * *

BY

BERTHA von HILLERN,

ON EXHIBITION AT

WILLIAMS & EVERETT'S GALLERY,

79 BOYLSTON STREET, BOSTON,

From Friday, April 20, to Saturday, April 28, 1888.

THE chief painting of this year's Exhibition has for motive a Legend of the Fourth Century.—"Lions digging a grave for Saint Paul, the first Hermit." The others were painted from nature during a sketching trip on the Baltimore and Ohio Railroad, in the beautiful section of country between Chicago, Harper's Ferry, Staunton, and Lexington; from the vicinity of DeLand, Florida; and from California, along the line of the San Francisco and North Pacific Railroad; in the picturesque section of country between San Francisco, Cloverdale and Guerneville; and in the neighborhood of San Jose, Santa Cruz and the Ojai Valley.

No. 1. Saint Paul, the first Hermit.

Saint Antony had lived many years a Hermit, when at the age of ninety he had a temptation of pride at the thought that he was the first man who had lived in such solitude. Then it was revealed to him that farther in the depths of the forest lived Saint Paul, an older man, being then 113 years of age, and that he was really the first man who had entered upon this life of solitude and mortification. He started at once in search of this holy man, and met with many savage monsters, and terrible obstacles in his journey, but weak as he was with age and fasting, nothing could turn him from his purpose, and at last after a three day's journey, he reached the cave, and found Saint Paul dressed in a tunic made of the leaves of a Palm-tree. The two Saints met and talked together of God and Heavenly things. At the foot of a great tree near the cave gushed a spring of water, and each day, for sixty years, a raven brought a half loaf of bread to Saint Paul. This day he brought a whole loaf, with which Saint Paul entertained his guest.

Then the Saint feeling that he was about to die, asked Saint Antony for a cloak that had been given him by Athanasius a holy Bishop, and when the Saint returned bringing the cloak, he found Saint Paul with bended knees, erect neck, and hands folded, lifeless, his faithful raven sitting on a root of a tree near him keeping watch. While St. Antony was sad at heart and pondering how to dig the grave for St. Paul, (he had no spade,) two lions came out of the dephths of the forest and began to dig a grave with their huge paws. St. Antony stood there tall and erect with his head bowed towards the lifeless body of St. Paul contemplating over the mysteries of God the Almighty; and when the grave was ready, he tenderly wrapped in the cloak, (he now understood had been brought for this purpose,) the body wasted by its long obedience to the great soul that had at last winged its flight to the God it so heroically loved.

- No. 2. A Walk through Pine Barrens, near Palatka, Florida, on the Jacksonville Tampa & Key West Railroad.
- No. 3. Evening in DeLand, Florida.
- No. 4. Wood-Interior between Santa Cruz & San Jose, Cal.
- No. 5. Late Afternoon at Cloverdale, Cal.
- No. 6. Fisher's Hill Bridge, Virginia.
- No. 7. Edge of the Woods, Saratoga Springs, N. Y.
- No. 8. Live-Oak Forest, in the Ojai Valley, Cal.
- No. 9. Evening near Fostoria, Ohio.
- No. 10. Afternoon in the Woods near Woodstock, Va.
- No. 11. Wood-Interior on Lost River, Va.
- No. 12. Moonlight on "Saint John's" River, Fla.
- No. 13. Autumn on Mossy River, Va.
- No. 14. Woods on the Battle Ground of Fisher's Hill, Va.
- No. 15. October day on the River, Vermont.
- No. 16. Street in Strasburg, Va.
- No. 17. Sunset at Middletown, Va.

FOURTH PRIZE FUND EXHIBITION UNDER THE AUSPICES OF THE AMERICAN ART ASSOCIATION, NEW YORK, 1888, FROM

CONTRIBUTED SUBJECT TO CONDITIONS MENTIONED IN CIRCULAR HEREWITH ATTACHED

No.	Title of Work.	Name of artist, with present address.	When and where to be sent for. Collections in the city south of rooth St., will be made only on Friday, April 13th, without charge to the artist.	Where to be returned. All works returned will be at the expense of the artist.	Price.

The above form must be properly filled and sent to Secretary American Art Association, No. 6 East Twenty-third Street, New York, ON OR BEFORE APRIL 2D, 1888.

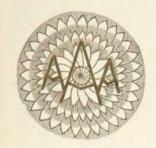
EXHIBITORS ARE PARTICULARLY REQUESTED TO ATTACH A LABEL TO EACH WORK sent by them to this exhibition, with the title and names of the artist and owner plainly written thereon.

NOTICE.—Works contributed by different artists must not be entered on the same schedule.

Do not fill the blank space at the end of the heading, nor the column at the left reserved for numbers.

No works in packing boxes will be received at The American Art Galleries.

Signature	
and	
Address of	
exhibitor.	



OFFICE OF

The American Art Association

Of the City of New York,

NO. 6 EAST 23D STREET (MADISON SQUARE SOUTH).

New York, Jan. 14, 1888.

DEAR SIR: The Fourth Prize Fund Exhibition at the Galleries of the American Art Association will be held in April, 1888.

The Galleries of the American Art Association are now recognized as the leading place of public exhibition in America. There will be one or more prizes of two thousand dollars each. These sums will be awarded to the pictures, or pictures and sculpture, as the case may be, which shall be chosen as the best by a committee of award, who shall be selected from among themselves by the subscribers to the fund; and the works so chosen shall become the property of art institutions in the several cities which are represented among the subscribers, and it will be the aim of the committee of award to see that prizes are awarded to the different classes of contributions in figure, landscape, marine, and sculpture. In addition to the above cash prizes, the American Art Association will award to four other works (landscape, figure, marine, and sculpture), which shall be selected by a committee of artist exhibitors, four gold medals, each of a bullion value of not less than one hundred dollars, designed by Messrs. Tiffany & Co.

Pieces of statuary by American sculptors shall be deemed eligible for competition in both classes of award—namely, for the prizes of \$2,000 and for the gold medals.

Both classes of awards shall be applicable to works contributed, without respect to size, and the pecuniary value ascribed by the artist will in no case be considered by the committee of award in reaching its decision.

Pictures and sculpture for this exhibition must be by American artists who are citizens (resident or non-resident) of the United States, and must not have been before exhibited. The jury of award will determine the acceptance or rejection of all works which are submitted, and the hanging will be subject to their supervision. No consideration other than merit shall obtain in the hanging of pictures, and no previous reputation or distinction will give to one artist any advantage that all others do not equally enjoy.

All paintings entered for this exhibition shall be painted in oil colors.

The pictures which shall obtain the prizes are to be presented to certain designated Art Museums in America, and are to become in this sense public property. The institutions receiving them are to agree to affix to the frames tablets inscribed with the statement that they are the prize pictures.

Previous to the dispersion of the competing pictures it is proposed, as heretofore, to exhibit the prize pictures, and as many of the others as possible, in each of the different cities whose Art Institutions are finally to become the depositaries of the prize pictures. By this means the chief cities of the country will have the opportunity of studying a good collection of American pictures, and purchasing such examples as remain unsold.

It is strongly recommended that the competing pictures be on the ground as early as possible. There are delays of various sorts to be feared—delays of transportation, and delays in the Custom House. The blank attached to this circular should be properly filled in and forwarded to us at your earliest convenience, but not later than April 2d, next.

To American artists living abroad it may be well to say that, under the existing tariff laws of the United States, it is absolutely necessary that the consular certificates and invoice-papers, describing the painting and giving the actual cost of the frame and value of work, should be sent sufficiently in advance of the actual shipment of the pictures themselves, to enable the consignee to get them through the Custom House without unnecessary loss of time. It would greatly facilitate the whole business of forwarding the pictures intended for this competition should they be intrusted to the care of some one person or firm, and from

our experience we recommend the Morris European and American Express of No. 18 Broadway, New York, the agents of which house are Messrs. Mitchell & Kimbel, 31 Place du Marché St. Honoré, Paris, and Geo. W. Wheatley & Co., 10 Queen Street, Cheapside, E. C., and 23 Regent St., West End, London.

It is necessary for the purpose of the compiler of the illustrated catalogue of the exhibition that every picture sent should be represented by a sketch made by the artist himself, and in such a style and material as may be best adapted to reproduction by process. The illustrated catalogues of our picture exhibitions are as much sought for, here at home, as those of European countries are in Europe, and we desire to make the occasion of the exhibition not less notable by the completeness of the catalogue than it is sure to be by the beauty and convenience of the Galleries in which the pictures will be hung.

Our five Galleries, as now enlarged, have been open since November, 1885, and in all that goes to make rooms perfectly adapted for the exhibition of pictures, they surpass any others in the country. The lighting is excellent, and the heating and ventilation are found all that could be wished. We invite all American artists to take advantage of the opportunity they afford for placing their works before the public.

All works, without exception, will be submitted to the Jury, and its judgment will be final.

No accepted work can be removed until, the close of the exhibitions, and all works must remain as placed by the Hanging Committee.

A competent person will be in constant attendance to effect sales, upon which a commission of 15 per cent. will be charged.

All works received for exhibition while at the American Art Galleries will be at the risk of owners. Insurance can be effected through the Association at the rate of one-quarter of one per cent. When the works are sent to other cities for exhibition, fire insurance, and the proper care of works while in transit and during the exhibition, will be arranged for without expense to the artist contributor.

Paintings contributed must be for sale. Price in all cases will be omitted from catalogue, experience having proved that this plan is more satisfactory to owners and buyers.

Works disposed of during the exhibition will not be tableted "sold," artists being notified by letter. Payment for works sold will be made within fifteen days from close of exhibition.

In all cases where payment is to be made to other than the artist, a written order to that effect must be presented to the Secretary previous to the close of exhibition.

The accompanying blank, properly filled out, should be sent to the Secretary of American Art Association on or before April 2d, 1888.

COLLECTIONS WILL BE MADE ONLY ON FRIDAY, APRIL 13TH, 1888. Works by artists residing in New York, south of 100th Street, will be collected on these days without charge. Works by non-resident artists should be sent to the care of Messrs. Grady & McKeever, 719 Sixth Avenue: Rose & Company, No-335 Fourth Avenue; W. S. Budworth, Nos. 1 and 3 West 14th Street, or other agents in New York, to be unpacked and delivered at the Galleries.

Rejected and unsold works will be returned at the expense of the artist unless called for within three days from date of opening and close of exhibition.

Each painting must have a card attached bearing the name and address of artist, title, and price.

Due notice will be given of date of "Varnishing Day," and Private View for the members of the Press.

THE AMERICAN ART ASSOCIATION
OF THE CITY OF NEW YORK.

JAMES F. SUTTON, President.

THOMAS E. KIRBY,
R. AUSTIN ROBERTSON,

Vice-Presidents.

Owens art Institution.

FIRST EXHIBITION

OF THE

WORK OF THE PUPILS

Permanent Collection of Paintings & other Works of Art.

This will admit Ladies

ON OPENING DAY FROM 2 TO 6 P. M , 17TH JUNE, 1886.

WITH THE COMPLIMENTS OF THE TRUSTEES.

Owens Art School.

EXHIBIT

OF

Work by the Pupils during its First Term,

IN CONNECTION WITH THE

PERMANENT COLLECTION OF PAINTINGS IN THE GALLERY.

principal of educational department: $JOHN\ HAMMOND,$ An exhibitor in the Royal Academy and the Paris Salon.

ROBERT REED, FRANCIS JORDAN,
THOMAS JORDAN, JOHN HEGAN,
ANDREW D. ROBERTSON.

ROBERT REED.

SAINT JOHN, N. B. J. & A. McMillan, 98 Prince William Street. 1886.

List of Pupils

Contributing to the Exhibition of Work executed during the First Term (7 Months) from 12th October, 1885, to 12th May, 1886.

3.5	e	A 3		
M	188	Ad	am	ıs.

- Allan,
- P. Beard.
- B. Barbour,
- Bull.
- Barker,
- Bowden,
- Berryman,
- Mrs. Blaine,
- Miss Bayard,
- " Boyd,
- Master W. J. Burditt,
- Mrs. Cleveland,
- Miss Cowan,
 - " Campbell,
- Mr. Cleveland,
- Miss E. Distin,
 - " Mary Davidson, Dimock,
 - " Drury,

 - Eva Drury,
 - " Dever,
- Mrs. Dearborn,
- Mr. Frost,
- Master Frith,
- Miss E. Fielders.
 - " Fielders.
- Master Fairweather.
- Mrs. E. Fairweather,
- Miss Gilbert, " Godsoe,
- Mr. Gorbell,
- " Green,
- Miss Harding, " Hanington,
 - " M. Holly,

- Miss Julia Harrison,
 - Holman,
 - Harrison,
 - Hunt.
 - " Hall,
 - Hatheway,
 - Hanford,
 - M. Hazen,
- Mr. Hall,
- L. A. Holman,
- Miss Edna Jones,
- Mr. E. Jones,
- Miss Jack,
 - E. F. Jones,
 - Jordan,
 - K. Jones,
 - F. Kave,
 - A. King,
 - Kerr,
- Mr. Lawson,
- Mrs. Lewis,
 - Marsters.
- Miss McGivern,
 - " MacKay,
- Mrs. Thos. McLellan,
 - " Nevins.
- Miss Newcomb, " Narraway,
 - " Pullen

 - A. Puddington,
- Peters,
- " B. Puddington,
- Mr. Paddock.
- Miss Parks,
 - " Peters,
 - Emma Pitt,

- Miss Robertson,
 - Rankin.
 - Robertson,
 - Maud Robertson.
- Mrs. Raymond,
- Miss Julia Reed.
 - " H. Robertson,
 - Raymond.
 - Ritchie,
 - " F. Robertson,
 - " C. W. Sharp,
 - " Carrie Seely,
 - Annie Scammell,
- Master E. Sancton,
- Miss Stevens.
- Master A. Stead,
- Miss Smith,
 - " Shaw,
 - Smith. Ethel Smith,
 - " Stewart,
- Mrs. T. A. Temple,
- Miss Thomas,
 - " Thompson,
 - M. Turnbull,
 - " G. Turnbull,
 - Thompson,
 - A. White, " Ella Whitley,
- Mrs. Wardroper,
- Miss Woodburn,
 - " B. Whitney,
 - Wallace, Woodworth,
- Mr. S. Watson.

Plaşter Modelş in the Owens Art School

ARE THE FOLLOWING:

1. The Fighting Hero or Gladiator. A Reduction from the Marble in the Louvre.

This most spirited of all statues (6½ feet from head to foot) ancient or modern, was found on the coast near Antium—very near the spot where, a century earlier, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, soo of Dositheus, the Ephesian, made it," and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. Critics differ as to the character it is supposed to represent, but the world agrees in the perfection of its bold, energetic style, the nervous tension of the whole body, the combined readiness for attack and defence, and the firm and defiant brow.

2. Antinous. (A Reduction from the Marble in the Capitol at Rome).

Antinous was a handsome youth, beloved by the Emperor Hadrian, to whom he was so much attached that he drowned himself in the Nile to save his imperial master from the death foretold to him, unless saved by such a sacrifice. Hadrian immortalized his favorite by raising temples and statues to his memory. He is generally represented with a pensive declination of his head, as though in sad foreboding of his early doom. This statue is considered a perfect embodiment of young, graceful manhood.

3, 4 and 5. Laocoon. (Busts of Father and Sons). Marble in the Vatican

This magnificent Marble group, now in the Vatican, Rome, belongs to the fourth Epoch of Greek Sculpture. It was executed by three Sculptors—Agesandrus, Atheodorus, and Polydorus. It was found in Rome in 1506, and the Pope ordered a public festival in honor of its discovery. According to Pliny, it once stood in the palace of Titus. Laccoon was a priest of Apollo, and the god being offended, sent two serpents that killed him and his two sons at the altar, while offering sacrifice to Neptune. The composition and the execution are masterly, and worthy of admiration, as depicting the one moment of utmost suffering and horror petrified with fearful truth.

6. Venus de Medici. A Reduction from the Marble in the Tribunal of the Uffizi, Florence.

The original was found in the 15th century and carried to Venice during the reign of Cosmos di Medicis, hence its name. It was executed by Cleomenes, of Athens, at a period when Greek Art was rapidly declining. Though it has been characterized as the statue that enchants the world, there is no famous work of sculpture that has been more the subject of diverse criticism.

7. Bust of Caracalla. (Marble in the Louvre).

Emperor of Rome, and, after a wicked reign of six years, was assassinated A. D. 217. ill-favored features declare his character. He carried his head on one side in imitation of Alexander the Great.

8. St. Cecilia. A Bas Relief,

by Donatello.

Marble, in the South Kensington Museum. Born 1386-1468.

In this excellent profile head the master of masters in the treatment of relief repeats his supremacy. Of all Donatello's works this is thought to be the best known and the most popular, the refined, pure outline of the features, the graceful bend of the head, the classic elegance of conflure, the modest loveliness of the face, are excellencies which command general admiration, while the subtle gradation of planes from the lowest to the higher portion of the relief, and the delicate manipulation of the whole surface, delights the technical connoisseur.

9. Head of St. George. (A Bas Relief).

The marble statue of St. George, by Donatello (born 1386-1468), clad in armour, with cross-emblazoned shield, stands in an external niche of San Michelle, Florence, and is considered a masterpiece of knightly grace and dignity.

10. Bust. A Young Girl of the 15th Century, Marble in by Donatello.

STANISLAS DAVID.

Il est difficile de dire en quelques lignes ce qu'a été, ce qu'est encore M. David.

Pour le faire sommairement, nous emprunterons aux principaux journaux de la France et de l'Étranger la quintessence de leurs appréciations sur l'homme en renom qui nous occupe.

Nous y ajouterons quelques hauts témoignages qui brillent au premier rang parmi les autographes moissonnés dans les pérégrinations eu-

ropéennes de notre pélerin littéraire.

M. Statislas David, si honorablement connu dans la France et l'Europe entière, possède un talent des plus distingués et des plus rares qui a fait, à Paris et dans toutes les grandes capitales, le charme des meilleures sociétés. Orateur, lecteur, poète et musicien, il improvise, il raconte, il chante. Un goût pur et judicieux préside au choix de ses morceaux dont la variété, la parfaite conventue et l'exécution ne laissent rien à désirer. Le charme d'une voix mélodieuse et sympathique, un sentiment toujours juste traduit par les accents chaleureux d'une belle âme, le jeu d'une physionomie expressive, enfin ce naturel irréprochable, cette diction si correcte et si limpide, cette méthode exquise et la haute distinction qui caractérisent les études et le genre de M. David, tout concourt à offrir au public des Séances délicieuses où l'imagination, l'esprit et le cœur trouvent un égal profit. Sa parole brillante, digne et mesurée est un enseignement qui n'éveille que de nobles idées, et ne laisse dans

les cœurs que de suaves impressions

Comme autrefois les Rhapsodes en Grèce, et les Bardes ou les Trouvères chez nos aïeux, M. David, le premier et le seul au dix-neuvième siècle, a parcouru le monde civilisé, emportant pour tout bagage : poésie et musique, chants et récits, doux trésors. Depuis trente ans, cet infatigable pélerin littéraire, savant interprète des œuvres du génie, visite tour à tour l'Italie, l'Allemagne, la Russie. l'Angleterre. De Naples à Stockholm et de Saint-Pétersbourg à Dublin, il a obtenu les plus éclatants succès. Des mains royales l'ont souvent applaudi, et les hommes éminents des différentes contrées de l'Europe l'ont honoré de leurs suffrages et de leurs sympathies. Son caractère et son talent lui ont valu l'estime et l'admiration de tous ceux qui l'ont entendu. Quand on jette les yeux sur les riches Albums de M. David, précieuses archives du poète voyageur, on est étonné du grand nombre et de l'ensemble de ces témoignages émanés de hauts personnages et d'hommes marquants dans les lettres et les arts. Véritables titres de noblesse, ces touchantes preuves d'intérêt et d'enthousiasme sont comme une décoration et la couronne de celui qui en est l'objet. Aucune réputation n'a été sanctionnée par des autorités plus éclairées, plus respectables.

Et voici d'abord comment l'illustre Châteaubriand s'exprimait sur

le compte de M. David:

"Le talent de cet artiste-homme de lettres, justement apprécié parmi nous, est solide et protond comme les études qui l'ont fait naître, distingué comme le tact et le goût qui le dirigent, simple, naturel et vrai comme les sentiments qui l'inspirent et l'animent en chantant ou en déclamant. Avant de l'avoir entendu, il est difficile de s'imaginer jusqu'à quel point ce mérite hors ligne séduit, intéresse et captive. Son âme est comme un écho toujours juste et souvent sublime des plus belles inspirations de nos grands poètes. C'est le plus digne interprète de La Fontaine

que j'aie entendu jusqu'ici. M. Stanislas David est pour La Fontaine ce que fut Talma pour Racine et Corneille, et Mlle Mars pour Molière.,

— Après un séjour de quinze mois et de véritables triomphes dans la ville de Leipsick, où M. David avait été l'objet de l'hospitalité la plus généreuse, en prenant congé de ses auditeurs, il emportait, avec les sympathies des lettrés de cette grande ville, les suffrages d'un des hommes

les plus remarquables de notre époque, Mendelssohn-Bartholdy:

"Vous avez plaidé parmi nous, avec une rare éloquence, la cause de votre belle littérature; vos soirées, aussi afausantes qu'instructives, laisseront en Allemagne un durable souvenir. La ville de Leipsick en particulier vous a prouvé tout le prix qu'elle y attachait; et vous pouvez croire à l'estime et aux regrets de tous ceux qui ont été à même d'apprécier votre talent et votre caractère. Vous parlez, ajoutait le maëstro, comme d'autres voudraient ou devraient chanter. Une prononciation admirable, une voix souple et sonore secondent merveilleusement en vous les inspirations de la Muse, les mouvements de l'âme. Votre déclamation est de la musique improvisée, tellement juste et naturelle, que quiconque la noterait aurait un thème large et fécond d'où l'on pourrait tirer des chants harmonieux, de suaves mélodies. "

A Monsieur Stanislas David.

J'ai eu l'honneur de voir aujourd'hui le Roi, et de lui parler de vous. Sa Majesté désire vous entendre, si les difficultés du moment le permettent. Veuillez prendre la peine de passer chez moi, nous en causerons.

Vous savez quelle confiance et quelle admiration votre beau talent m'avaient inspirées quand j'eus l'honneur de vous entendre à Paris. Mais permettez-moi de vous dire que votre mérite a grandi depuis lors, et d'ajouter qu'en votre art vous touchez à la perfection. Je suis encore sous le charme de votre soirée d'hier, et je me plais à vous renouveler ici l'expression de mes remerciments pour le vif plaisir que vous nous avez fait à tous. Votre auditoire était enchanté, et notre célèbre Tieck ne tarissait pas en éloges sur votre lecture, sur l'élégante simplicité, le naturel, la correction et l'harmonieuse justesse de votre diction; vous savez qu'il est passé maître lui-même dans cet art si difficile de bien lire. Votre talent plein d'élévation et de sensibilité est de ceux qui donnent à la bonne compagnie des plaisirs dignes d'elle. Les jouissances littéraires conviennent si bien à une société intelligente et polie.

Berlin, 5 Mars 1848. A. de Humboldt.

— Je n'ai jamais entendu personne interpréter les chefs-d'œuvre de la littérature française avec plus de perfection que M. Stanislas David. Heureux qui peut oublier les heures sous le charme de sa noble parole! Il s'est fait entendre dernièrement à Bruxelles, dans la salle de la Société Philharmonique devant l'élite de la ville et de la cour. Il a obtenu un brillant succès, dû tout à la fois à son talent et à son caractère; car il n'est pas seulement artiste de haute distinction et littérateur éminent, mais encore homme de très-bonne compagnie et infiniment recommandable à tous égards. Aussi, je me félicite de pouvoir, une fois encore, lui exprimer l'admiration et les sentiments affectueux qu'il m'inspire depuis longtemps.

Bruxelles, 7 Novembre 1852. Le I

Le Baron de Stassart.

+ Lors que l'illerstre maistre mit en musique les cheurs de attralie, il pria M. David de lui lire de de lui déclame, à maintes reprises, la dirine prisie de Racine. Ainsi donc, écrivaient J. Janin, dans les Débats, et Rolle, dans le Constitutionnel "—un jeune homme, Stanislas David, après avoir écrit des pa-

" gesque nos maréchaux littéraires auraient signées, poussé, comme le pigeon " de La Fontaine, par le désir de voir et l'humeur inquiète, ditadieu à sa " famille, à ses amis, et s'en alla tout droit devant lui, jusques à Leipsick,

", l'Athènes du Nord.

Là, avec une témérité qu'excusaient son inexpérience et sa nature ardente, il osa convoquer les savants professeurs de cette grande université; et devant les plus imposantes réunions, le jeune trouvère improvisa, déclama, interpréta nos chefs-d'œuvre, et charma ses auditeurs qui devinrent bientôt ses amis et lui prodiguèrent leurs sympathies pendant deux années. Après un si long et si éclatant triomphe, M. David renouvela ses conférences avec le même succès à Dresde, Prague, Vienne, Berlin, Hanovre, Hambourg etc. etc. Partout, les journaux le prônaient; on le fétait et sa réputation allait chaque jour grandissant.

Un si légitime retentissement éveilla l'attention des Ambassadeurs, des Plénipotentiaires et des Consuls qui signalèrent M. David à l'intérêt du Mi-

nistre des affaires étrangères.

M. Guizot le manda à Paris; après plusieurs entretiens sur la nature, le but et les résultats de semblables pérégrinations aussi utiles à la cause française, qu'honorables pour celui qui les avait entreprises, le Ministre engagea vivement M. David à poursuivre sa noble tâche, et l'honora d'une mission confidentielle, à la fois politique et littéraire qu'il a remplie jus-

qu'à la révolution de 1848.

A peine rentré en France, sa première pensée fut de se rendre utile à ses concitoyens. Avec l'initiative qui le distingue, il rédigea un projet de Lectures publiques et grainites du soir, afin d'initier le peuple à la connaissance de nos grands écrivains, d'instruire et de moraliser les ouvriers en les récréant. Il était là sur son terrain. Il fit ses preuves dans différents quartiers de Paris, devant de nombreuses assemblées populaires; les ouvriers l'acclamèrent et voulurent le porter à la députation; il refusa et poursuivit, dans l'indépendance, sa glorieuse carrière.

Lamartine, Béranger, F. Arago et d'autres sommités applaudirent à

son idée vraiment nationale, et l'appuyèrent avec enthousiasme.

Ils présentèrent l'auteur à M. Carnot, alors ministre de l'Instruction publique. Le projet approuvé fut mis immédiatement à exécution dans Paris et dans les principaux chefs-lieux de départements. M. Stanislas David, nommé lecteur dans la grande Salle de l'Elysée, fut chargé de l'installation et de l'inspection des nouvelles chaires de lectures publiques dont le programme devait être préalablement soumis au ministre.

Les bons lecteurs sont fort rares; et puis la gravité des événements politiques de cette époque nuisit à la réussite pratique de cette excellente idée.

M. David visita l'Angleterre où il retrouva M. Guizot, toujours plein d'estime et d'affectueuse bienveillance pour lui. La célèbre duchesse Henriette de Sutherland se l'attacha comme lecteur; lui accorda la faveur exceptionnelle de donner, sous le patronage et en présence de la Reine et du Prince Albert, des matinées littéraires et musicales, avec le concours de Rachel, la Sonntag (madame Rossi), madame Viardot, Lablache, Mario, Benedict, et d'autres célébrités de cette époque.

+ Dans son palais de Staffond House

Art Association of Canada.

[CIRCULAR.]

Victoria Chambers, Ottawa, September 15th, 1881.

Sir :

By direction of the Executive Council of the Art Association of Canada, I have to inform you that the third session of the Art School will be opened on Monday, the 10th of October, and will consist of two terms, each of three months.

Owing to the illness of Mr. W. Brymner, Master last year, it has become necessary to make other teaching arrangements, and the Council has been fortunately successful in securing the services of a lady, Miss Richards, who has, for three years, been a pupil in the Paris studios of MM. Robert Fleury, Carolus Duran, Henner, and Chaplin, and is consequently trained in the same excellent system of work which was followed by Mr. Brymner. The effective services of Mrs. Cooper Cox, who holds the Certificate of the South Kensington School of Art, are also continued.

The rooms will be open each day, except Sunday, from 10 in the morning until 10 at night.

Lessons will be given each morning from 10 till 1; and each Tuesday, Thursday and Saturday evening, from 7 till 10.

In addition, classes will be held each week for studying from the live model.

The undermentioned gentlemen have kindly consented to give the School the benefit of their services as instructors:

Dr. Horsey, - - as Instructor in Anatomy. Mr. James Fletcher, - as Instructor in Botany.

(These Lectures will be open to members, and students, and their friends.)

The Tuition fees	are as	follo	ws fo	r eac	h Ter	m (3	mont	hs):		c.
Elementary Course,	inclu	ding o	copyir	ıg & d	rawin	g fro	m the	flat		
Advanced Course, i						wate	er col			
and drawing from	the c	ast ar	nd life	-	-	-	-	-	8	00
Special class for de	sign	+	-	-	-	-	-	-	1	00
To meet exceptional cases, the terms for one month will be:										
Elementary class		-	-	-	-	-	-	-	2	00
Advanced class	-	-	-	-	-	-	-	-	4	00

Members of the Association will be allowed a reduction of 25 per cent on the above terms for themselves or one nominee, and in cases where there are more than two pupils attending from the same family, one half the usual fees for each pupil over that number will be charged.

Members are also entitled to the free use of the Art School Rooms for the purpose of studying or copying the pictures, models, etc., without receiving instruction.

The Member's subscription is \$5.00 a year.

It is requested that intimation may be given by letter to the Secretary, at as early a date as possible, of intention to join the school.

I am, Sir, your obedient servant,

FREDERICK A. DIXON.

Secretary.

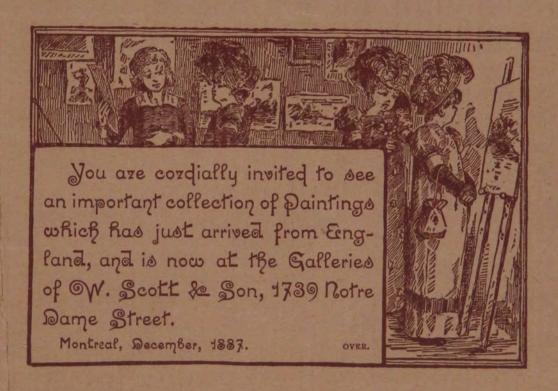
COMPLIMENTARY TICKET.

>Pennsylvania Academy of the Fine Arts-

For the 58th Annual Exhibition, 1888.

Admit.

NOT TRANSFERABLE.



W. SCOTT 8 SON

Are glad to be able to state, that in placing this collection before the Public for a limited time, they are exposing a number of works well worthy of a visit and serious study.

The collection is principally of the Dutch School, several examples of which are now in Montreal collections, and includes works by Josef Israels, A. Mauve, H. W. Mesdag, D. A. Artz, B. J. Blommers, Jas. Maris, Wm. Maris, P. Sadee, J. Vrolyk Zimmermann, Karl Daubigny and others.

As the merit of these pictures is very considerable and they will only be exposed for a short time before being returned to England, it is hoped that an unusual interest will be taken in them, and that the enterprise that has attended the appearance of such a valuable collection in Montreal will be fully compensated by a large attendance of all those who are interested in Art.

Art Association of Montreal.

A Selection of Water Colour Drawings By Mr. L. R. O'BRIEN, President R. C. A.

illustrating various points of Interest in BRITISH COLUMBIA and the ROCKY MOUNTAINS,

WILL BE ON EXHIBITION IN THE LARGE GALLERY,

Monday, Feb. 27th, at Noon, to Friday, Mar. 2nd, 1888.

The Council have pleasure in calling your attention to this Exhibition.

Arederick Keppel.

William Marbeth.

Trederick Keppel & Co., Rane Buggavings and Philings, Ting Picture Transing,

20 Turistoak St., Covent Enrden, Kondon. 20 Anst Sixteenth St., (Cnion Squarq,) Osw York.

Art Association of Montreal,

PHILLIPS SQUARE.

The pleasure of your Company is requested, to see the Spring Exhibition of PAINTINGS and WATER COLOUR DRAWINGS, on Saturday Afternoon, April 7th, 1888. 4.30 to 7. Music and Tea.

JOHN MACGILLYCUDDY,

Secty A. A. M.

Miss Mary M. Phillips,

(LATE OF ST. JOHNS SCHOOL NEW YORK.)

is prepared to receive pupils on and after November 3rd, in Drawing, Lainting in Oil and Water Colors, and Modelling.

TERMS.

PER LESSON - - - - \$ 1.00
PER COURSE OF 15 LESSONS - - 10.00
Special training for children in free hand

drawing and modelling,

(PAYABLE IN ADVANCE.)

Mon. Seur. Wed & Friday 10. Thr. to 4:30 P.M. Shursday " " 6.00 ~

STUDIO,

2274 ST. CATHERINE ST.

ENTRANCE BY SHEPPARDS MUSIC ROOMS.

COURSE OF 15 LESSONS

7.50

Orders taken for Tapestry Laintings. Original Designs furnished and executed for all kinds of Decorative Work.

SEMOOLS S



ANNUAL

CONCERT & SPORTS.

Setober 17th, 1889.



-> CONCERT *

ST. JOHN'S SCHOOL-ROOM,

1773 ONTARIO STREET,

At 8.15 p.m.

Mr. J. HENRY ROBINSON, - - - Conductor.

⇒ PROGRAMME &

1. Flute and Piano Duett,
2. Trio "Ye Shepherds tell me," ——— Messis. WARNER, MILES and BARLOW.
3. Song, . "Creole Lovers' Song," . Dudley Buck. Mr. ARTHUR K. FISK.
4. Song,
5. Reading, (a) "A Tale of the Dover Express," . Barham. Miss BENGOUH.
6. Song,
7. Song, "River of Years," Marziales. Mrs. PAGE-THROWER.
8. Flute and Piano Duett,
9. Song, . "The Bells of St. Michael's Tower," . Knyvett. Rev. E. WOOD.
ro. Song,
11 Presentation of Prizes for Athletics, Rev. JAS. BARCLAY.

SPORTS €

-> M.A.A.A. CROUNDS, »

At 1 p.m.

* EVENTS*

	1st.	2nd.
1. Throwing the Cricket Ball, open	-	
2. 100 yards, open		
3. 100 yards, under 15		
4. Long Jump, open		
5. Long Jump, under 15		
6. Quarter Mile, open		
7. Quarter Mile, under 15		
8. 100 yards, under 12		
9. Putting the Weight, open		
10. 1 Mile, under 15		
11. 1 Mile, open,		
12. 220 Yards, under 12	THE PERSON	
13. High Jump, under 15		
14. High Jump, open		
15. Half Mile (Handicap)		
16. Consolation Race		
17. Quarter Mile, Old Bo, s' Race.		

Admission to Athletic &d Concert, - 50 Cents.

ST. JOHN THE EVANGELISTS SCHOOL MONTREAL.

Annual Othletic Sports and Concert
THURSDAY, OCTOBER 17th, 1889.

Sports. – M. A. A. A. Grounds, 1 p.m. Concert.—St. John's Zehool Room, 8.15 p.m.

Admission to Sports and Concert, - - Fifty Cents.

TRAFALGAR INSTITUTE

83 SIMPSON STREET, MONTREAL

INCORPORATED BY ACT OF THE PROVINCE OF QUEBEC.

BOARD OF TRUSTEES.

REV. JAMES BARCLAY, Chairman, - . SIR WM. DAWSON, Vice-Chairman, -REV. PRINCIPAL GRANT, Queen's University, Kingston. REV. PROF. Ross, " "
REV. EDGAR HILL,
A. T. DRUMMOND, ALEX. MITCHELL, 19 and sentil about singroom the obtaining

Secretary, A. F. RIDDELL.

STAFF. Statistical

English Rending, Spelling and lotter or; Grammer and east of

MODERN LANGUAGES AND ENGLISH SUBJECTS (in part). MISS M. E. WOOLLAN.

> MATHEMATICS AND ENGLISH SUBJECTS (in part). MISS BLANCHE L. SMITH.

Classics, - A. J. EATON, M.A., Ph. D. Music, -MISS M. SYM. Drawing, -MISS MACDONNELL. Vocal Music, -

Acting Principal.

Lady Housekeeper.

MISS M. E. WOOLLAN.

MISS FRANCES LABATT.

The best available talent in Montreal will be appointed to undertake the German, French. Art, and other Departments, and a further announcement will be made regarding these when the Institute opens.

The Trafalgar Institute has been established for the higher education of young women. The Trustees have purchased and have altered, to suit its new purposes, the commodious residence on the mountain side, number 83 Simpson Street. About one-and-a-half acres surround the house, and are laid out in lawns and with flower beds. The high situation is not only healthful, but commands a fine view.

The Trustees have secured the services of Miss M. E. Woollan as Acting Principal in the meantime. The Trustees hope that the permanent Principal will begin her duties after Christmas.

The Institute will be open on or about September 28th, and close about the middle of June. There will be four terms.

ADMISSION.

Applicants for admission must be at least 14 years of age, and must present satisfactory testimonials of good character.

Candidates in 1887 will be examined after admission to the Institute, to ascertain their fitness for the first or second year course of studies. After that year, however, candidates, prior to admission to the Institute, will require to pass an examination in English Reading, Spelling and Writing; Grammar and easy composition; Arithmetic, simple and compound rules; Geography and Scripture History; Latin declensions and four conjugations; Geometry, definitions.

Candidates deficient in Latin and Geometry, or either of them, may be admitted into a preliminary year; but all students must follow the regular course of study.

COURSE OF STUDY.

The course of study will be-

First Year.

English.—Review of Grammar and Composition. Study of good English Prose.

Latin.—Grammar and an easy author (say C. Nepos.) French.—Chiefly Colloquial and Practical.

Greek.*-Elements of Grammar and comparison with Latin.

German.*—Grammar and easy reading.

Mathematics.—Business Arithmetic. Algebra to Simple Equations of one unknown quantity. Geometry.

History.—General Course of History of the World and Scripture History.

Geography .- Physical and Political.

Scientific Recreations.—Collections and Study of Plants. Elementary Notions of Physiology and Hygiene.

Miscellaneous.†—Singing. Piano. Drawing. Grammar and Easy Reading.

Second Year.

English.—Higher study of Grammar and English Poetry.

Latin.—Cæsar and Prose Composition.

French.-Formal Grammar and Literary Selections.

Greek.*-Grammar and Easy Reading.

German.*—Continued.

Mathematics.—Mensuration, Algebra, and Geometry continued to Junior Matriculation standard.

History.—Primers of Greece, Rome and England.

Geography. —Mathematical and Use of Globes.

Science.—Botany, Chemistry, Elementary Physics, or Physiology and Hygiene, as may be arranged.

Miscellaneous.†—Singing, Piano, Drawing continued.

In both Years. — Religious Exercises and Bible Lessons; Gymnastics.

FEES.

The fees payable by resident students are \$280, of which \$100 will be payable in advance and \$60 on the first day of each term thereafter. These fees include board, laundress' charge (for ordinary underwear only) and tuition, except for extra subjects as indicated hereafter. The Institute furnishes all bed and table linen.

^{*} Optional. † Optional and extra.

A limited number of day students will be received at a charge of \$100 for the ordinary course per Institute year, payable \$25 in advance on the first day of each term. Day students may dine in the Institute at a charge of \$5 per month.

The charges for extra subjects will be reasonable, and will be announced on the opening of the Institute.

No deduction will be made for absence during the year, or withdrawal before the end of a term. No extra charge is made to resident students remaining in the Institute during the Christmas vacation.

Resident students should see that every article of wearing apparel is distinctly marked.

Students who have finished the course of the second year, and who have entered the Normal School or the University Classes for Women, may continue, if there is room, to reside in the Institute, under supervision of the Principal, and may take in the Institute any classes not included in the University courses.

The hours for rising and retiring, the ventilation of the rooms, the character of the food and the daily outdoor exercises of the students, are under careful regulations. The Principal and First Assistant reside in the building, and personally superintend all arrangements. A lady housekeeper has been specially appointed to oversee all domestic matters.

As it is proposed to affiliate the Institute to McGill College, the students will have the advantage of access to its extensive library.

DOMESTIC DEPARTMENT.

All resident students will aid in the light domestic work of the Institute, the intention being that whilst higher intellectual culture is the chief aim, the ordinary duties of home life should not be entirely overlooked.

will be payable in advance and \$60 on the first day of cach term

ordinary underwest only) and taitlon, except for ourse subjects as indicated beneather. The institute fundament of the first tailor

WVICTORIA * ARMORY.

MEMBERS OF THE

Social and Dramatic & Club,

UNDER THE DIRECTION OF

MRS. BUCKLAND,

FRIDAY, * JANUARY * 25 TH, * 1889,

AT 8.30,

In Aid of a Special Charity.

LES ERREURS DE JEAN,

A SPARKLING COMEDY,

IN ONE ACT.

M. DR BEAUSÉANT
LE CAPITAINE TANCRÈDE
JEAN (Domestique)
MADAME DE BEAUSÉANT
ELIZA (Femme de Chambre)

TO OBLIGE BENSON,

A FARCICAL COMEDY,

IN ONE ACT.

MR.	BENSON (a Barrister)MR. ROSWELL FISHER.
MR.	TROTTER SOUTHDOWN (his Friend)MR. L. GALARNEAU.
MR.	JOHN MEREDITH (Benson's Pupil)
MRS	TROTTER SOUTHDOWN MISS WHEELER.
MRS	BENSONMISS BRANCHAUD.

MUSIC BY GRUENWALD'S ORCHESTRA.

The Furniture used on this occasion kindly lent by Messrs. RENAUD, KING & PATTERSON, 652 Craig Street.

REAT SCULPTOR DEAD.

MINCESS LOUISE'S SAD SURPRISE.

Her Royal Highness Finds the Dead Body of Joseph E. Bochm, A. R. A., in his Studio-Some Works of Deceased.

LONDON, December 13,—Joseph Edgar Boehm, the sculptor, died suddenly from heart disease, it is thought, in his studio this evening. He was engaged on a bust of Princess Louise and the latter called at the studio in relation to the work. She found the artist's dead body in a chair. Shocked, the Princess fled, and gave the alarm.

Deceased was a native of Vienna, where he was born in 1834, his parents being Hungarwas born in 1834, his parents being Hungar-ians. His father was director of the mint in the Austrian Empire and the possessor of a celebrated private collection of works of art. He was educated at Vienna, and from 1848 to 1851 in England. He studied also in Italy and for three years in Paris, but had been settled in England since 1862. He received the first imperial prize and ex-emption from military conscription in Vienna in 1855. He was elected a member of the Academy of Florence in 1875 and an

ASSOCIATE OF THE ROYAL ACADEMY

of London, Jan. 16, 1878. Mr. Boehm executed a colossal statue in martile of the Queen for Windsor Castle in 1869; also a monument of the Duke of Kent in St. George's Chapel and bronze statue utes of the Prince of Wales and all the Royal Family (for the Queen); also a colossal statue at Bedford of John Bunyan, 1872, and another of the Duchess of Bedford for the Park, Woburn Abbey, in gilded bronze, 1875; a statue of Sir John Bungoyne in Waterloo Place; a colossal equestrian statue of the Prince of Wales for Bombay, 1877; a monument at Deene to Lord Cardigan; a monument at Aldershot Church to Sir York Scarlett, and a notse group in bronze for Eton. Also a colossal equestrian statue of Lord Napier of Magdala and a colossal statue of Lord Northbrook, both for Calcutta; a marble statue of the late King Leopoid of Belgium, for St. George's Chapel at Windsor, and a colossal statue of the late Ring Leopoid of Belgium, for St. George's Chapel at Windsor, and a colossal statue of the late Princess Alice and her daughter, Princess Maud. for the royal mausoleum at Frogmore and a replica of it for Darmstadt. The Government gave him the order to execute the statue of Lord Beaconsfield for Westminster Abbey, and he has also done a marble statue of Lord Stratford de Reddiffe and the late Dean Stanley, both for Westminster Abbey. Mr. Boehm

MADE BUSTS OF MR. GLADSTONE,

MADE BUSTS OF MR. GLADSTONE,

If I, John Bright, Mr. Ruskin, Sir. William
Paget, Professor Huxley, Lord Wolseley,
and Sir Henry Acland, from life, and also a
medalion of the Queen, which will serve as
a model for the new coinage. He had received sittings from the Queen for a new
plast, which was, by desire of the Crown
Princess, given by the Queen as the sliver
wedding present in 1883, and had been
commissioned by the Government to execute an equestrian statue of the
Duke of Wellington for Hyde Park
Corner, to replace the one by Wyatt,
which was transferred to Aldershot;
and he had been engaged on a colossal
statue of the Queen for Sydney (Australia),
and a recumbent statue of General Gordon,
which his brother, Sir Henry Gordon, is
asving done for St. Paul's Cathedral. Mr.
Boehm had not abandoned his animal
studies, having lately executed in bronze a
portrait of the Duke of Portland's celebrated
for Mr. Savile, a life-size statue of King Tom
for Mentmore, a colossal lion and lioness for
Lord Leicester at Holkham, besides many
celebrated horses for Lord Rosebery and
the inte Baron Rothschild; and a sea-lion in
black marble which acts as a fountain in Sironn Millais' house. He was also engaged upon a life-size built with his leader,
a marble, which was exhibited last year at
the Royai Academy and a large equestrian
bronze group of St. George and the Dragon.
A memorial to General Sir Herbert Stewart
for St. Paul's had also lately been begun.

THE ART MARKET DULL

An Art Connolsseur Visits Montreal With State 11/18 Some Fine Pictures.

"The art market, like many others, is very dull just now and as the stocks keep going down people feel less inclined to purchase high price pictures." Such was the remark of a gentleman whose opinion respecting art matters is worth something, for the speaker was no other than Mr. D. Uottier, the widely known art connoisseur from Scotland, who has introduced into America a large number of the celebrated paintings now seen in their galleries. Mr. Cottier has been at the Windsor a few days and will return to New York to-morrow. He brought with him a few very fine pictures which were seen by some of the leading art purchasers here, but a sale was not effected and so they will go back to New York too for the present. Mr. Cottier will visit Montreal again this season and probably succeed in placing some of his pictures in the city. When asked about these pictures he said he could not speak and explained it in this way: "You see if we make all this public it draws a great many people to see them who have no intention of buying, and then the intending purchasers like to be the first to see these works, to discover them, as it were, and then, after they have secured the prizes, they tell the public about it and have them bespattered with praise. It is not everybody who can buy a Rembrandt and we have to be chary about these matters. When these pictures are sold I will let the public know of it." Mr. Cottier visited the Art. Gallery yesterday. When asked what he thought of it, he said it was a fine little room and could be made very pretty, but the pictures were not specially meritorious. very pretty, but the specially meritorious.

Julette The Life of an Artist. 25/12/00 The annals of artists, if we regard merely their outer life, are (like those of the poor -the other poor, we might once have said) short and simple. That Jules Adolphe Breton, famous though he be, is no exception to the rule, is revealed by the date of the prefatory letters of his anobiography—for it was written near where his cradle was rocked, in that Cour-ieres (Pas-de-Calais) where he first saw the light. What is his history? He made picright. What is his history? He made pictures and sold them, getting at first small prices, which, however, grew with his fame, till (as we have reason to know) \$45,500 were paid for his "First Communion." But the success of an artist must be gauged by other standards than fancy prices or even than medals, of which Breton won six, or of decorations, of which he has had his share. The charm of this book is that it is a soul's history, a record of spiritual growth with which the author's artistic development kept pace. It tells of his mind's gradual awakening to the unutterable beauty of nature, of field and word external this idea, the life of the control of the cont The record or the unutterable beauty of nature, of field and wood, stream and hill side, of the life of the peasant, with his jovs and sorrows, his tastes and aspirations, his earthly loves and his hope of the life beyond. This nature, this life, amid which he was born, and learned to observe and reflect, came in time to be a part of Breton's own self, so that he put it on the capyas as by a kind of inhe put it on the canvas as by a kind of intuition. He does not degrade his peaants by attempting to flatter them. He paints them as they are, but only as they are to the artist's clear insight, which penetrates beyond the rude ex-terior and touches the heart with all its passions and emotions, its unconscious poetry and its unuttered sublimities. How he became what he is in modern art, by what influences the teaching of De Vigne and Drolling enabled him to soar on higher dights then him to soar on higher flights than his masters had dreamed for either themselves or him, and in what rela-tions he stands to Millet, Rousseau, Delacroix and to other sons of light, are revealed with characteristic modesty and simplicity in this fascinating volume. Though it is especially addressed to artists and lovers of art, there is enough in it of incident and of community or questions of general interest to make it acceptable to all readers of intelli-gence and sensibility. Those who would understand the full significance of the movement of which Jules Breton was at once a result and an impelling force, should give their thoughtful attention to every page in the volume. Price, \$1.50. (New York: D. Appleton & Co.; Montreal: W. Foster Brown & Co.) Mrs. Simpley Repudiates the two Paint-ings Advertised by the Infants' Home. /2// Yazella

Mrs. H. M. Stanley is indignant. The lady arrived from Ottawa yesterday afternoon and proceeded to the Windsor, where apart ments were awaiting her. On stepping off the elevator she was confronted in the ridor by a picture on an easel, over the top of which was a placard as follows:—

PAINTING FOR SALE,
For the benefit of the
Protestant Infants' Home.
Painted by Mrs. H. M. Stanley.
Now on exhibition,
Norman's studio,
Parlor floor.
Stanley in mediately walked on

Mrs. Stanley immediately walked over and looked at the picture. After gazing for a few minutes she turned around to the bell boy, and told him to tell the manager she wished to see him at once. But before he could arrive Mrs. Stanley took a pencil from her node at and crossed out the words on the her pocket and crossed out the words on the placard, reading "Painted by Mrs. H. M. Stanley." Then she wrote on the card the following :--

"This is utterly untrue; I never painted this, it is very impertinent venturing to write Mrs. Dorothy Stanley."

By this time Mr. Swett arrived, and the lady turning towards him, asked: What does this mean—this picture. I never painted it, and in fact it is the first time I bave seen it; sir, will you please be kind enough to explain.

Mr. Swett; who was afterwards seen by a reporter, told how it occurred, in terms similar to those in which he answered Mrs.

Stanley.

A few days before Mr. Stanley's lecture, he said, two ladies came to me, and asked the privilege of placing a picture on sale at the hotel. It was placed in the corridor, and a few days after another one was brought here, which was hung up in the brought here, which was hung up in the rotunda The ladies told me they were painted by also described. At Tiffin, before Miss Tennant was married to Mr. Stanley. I thought it would be doing the Protestant Infants home a good turn, as they would get an increased price for them at the present time. But you see for yourself what a lot of trouble it has got me into. At this moment a note was brought to Mr. Swett from Mrs Stanley, at the head of it was a printed heading clipped from some paper as follows:—

paper as follows :-"Friends of the Protestant Infants' Home, 508 Guy street will be glad to know that a a second painting by Mrs. Dorothy Tennant Stanley has been contributed by W. J. Timin for the benefit of the Home, and is on view with the other at the Windsorhotel,"

Underneath Mrs. Stanley had written as fellows :-

"Mrs. Stanley will feel delighted if the manager of the hotel will give her the address of the persons who sent a picture to this notel pretending it was painted by Mrs. Stanley."

"Mrs. Stanley wishes to write to the people in order that they may not put her name to other painting and withdraw it from the corridor. Please send me address this evening."

Mr. Sweet says that hereafter societies will be obliged to have an autograph letter from the artist before they will be allowed to hang

any picture in the hotel.

Mrs. Stanley is naturally indignant not only that her name has been forged to pictures she did not paint, but that they should have been placed on exhibition or sale as hers'. She naturally feels that an explanation should be forthcoming, the pictures not being such as to do credit to the artist's being such as to do skill and reputation.

Mrs. Stanley Herself Gives a Picture for the far 15/19. Infants' Home.

On arriving at the Windsor yesterday afternoon Mrs. Stanley was somewhat anneyed at finding two pictures placarded for sale for the benefit of the Infants' Home, and announced as being painted by Mrs. H. M. Stanley. She had never seen the pictures before and asked for an explanation. It seems the pictures were received by the ladies from Mr. W. J. Tiffin for the benefit of the Home, with the assurance that they were the work of Mrs. Stanley. They were evidently acting in good faith or they would not have left the placard in the hotel where Mrs. Stanley would see it. The oictures and placards were at once removed. The pictures were two little The pictures and placards were at once removed. The pictures were two little water colors, one of a little boy with a sword and shield, and the other of a boy in Highland costume, both being very ordinary pictures. The ladies from the Home called on Mrs. Stanley this morning, and the matter was satisfactorily explained, and Mrs. Stanley gave them a picture of her own work to sell in the place of those about which the mistake was made.

WHOSE ARE THE PICTURES? The celebrated painting. "The was shipped to Hayre this is "La Gascogne."

The Pictures Were Bough Genuine.

Messrs W. Scott and Son, who sold the two pictures, been painted by Mrs. Stande explain that they uid so bein anteeing that the painting as they were informed by were bought from. They from one of the best known aponsible firms in Loudon, have written for full explanater.

on its eleventh journey to its and for the past week the gas held it has been thronged a spectators, more than five higious bodies having officially American Art Association to Francois Millet's great masterpi

From the Eternal city come the tiding that Prince Borghese, the representative that family that gave a pope to the chur under the title of Paul V., and a prince Pauline Bonaparte, sister of the great N poleon, is going to follow the example of predecessor and sell that magnificent lection of art treasures known as the "Bo. hese gallery of pictures." This will be a second time that the pictures and curiosite of the ancient and honorable race will habeen distributed. Poverty, the normal condition of the old nobility of Italy, is assert to be the cause of the sale. The presented of the princely house has talled for ov \$\frac{8}{3}\,500,000 through disastrons building speculation. His son, fortunately, is married

with Borghese Gallery for Sale

ulation. His son, fortunately, is mar one of the Torlonia family, which mensely rich, otherwise the Borghes

would soon sink into obscurity, as so at New York, January 21.—Eee in his special cable to the Trains close syndicate which bought the of J. F. Millet, at an absurdly price, has brought the picture America unsold. This rebuff is wholesome check for middlema patron. It is not a healthy which lets a man of genius we food and fire for part of his in his death gambles with his product.

SALMAGUNDIANS IN OLD Interesting Little DISPLATION

ROOMS OF THE CLUB.

At the new rooms of the Salmagundi C
West Twenty-second street, there was he evening a private view of a bright little disp paintings in oil by members, which is to over Monday. There are eighty-three nur the catalogue, and the sales are in charg George H. Galt, who is secretary of the

over Monday. There are eight, the catalogue, and the sales are in charge the catalogue, and the sales are in charge George H. Galt, who is secretary of the Armittee.

The work chief in interest as well as in Thomas Moran's huge cauvas, a scene of ic in midocean, poetically called "Spectres fis North." The terrible majesty of the bergs a broad sweep of the deep emerald waves picted with uncommon strength and skill large and nearer berg is a pictures; ocition of mountain and valley, near the in the distance is a rainbow, and near a age in the forewater a senbird circles.

There is a strong effect in Leonard capital riverside of "A Village by Moo R. Grant has two charming works in the Lane" and "A Wayside Flower," and Chapman's marine "The Herring Marl good as his Mount Desert panoramic vieing South from the Northeast Harbor Minor has a fine little study of surf, call light and Wind," and J. M. Barnsley show work in "A Breaker,"

By Ben Foster there are a couple of still life pictures and H. G. Plumb's "I Doll"—rather commonplace. Stanley Mid "Compliments of the Season" is a clever pia a nice girl. C. X. Harris "At the Brock" is fant piece of miniature painting, and his ward Hol" though not as good is most created and the distinguish of an anateur fencer. A pleasing subject in Looking East at Sunset" H. M. Shurtsents an open landscape subject, which is with, him, and handles it in masterly fashing and hamilton's "First Snow." and R. D. Shows good work in "Meadows on the Sour Others well represented are Mosars. Fitz, a capital landscape with cattle, call to the Hamilton's "Gregory, Josephi, Wood, Rix, Brenner, Bartlett and Loomis.

M. Joseph Saint-Charles

No à Montréal en 1868, M. Jos. int-Charles, comme beaucoup de jeus Canadiens, suivit d'abord les cours dessin de M. Chabert. Il y fit des ogrès très rapides, et le goût irrésistie qui l'entrainait vers les arts le décià venir à Paris, en 1888, et à demanr son admission chez Gérome, à l'Ecodes Beaux-Arts, admission qui lui accordée.

ant de traverser l'Atlantique, le artiste s'était livré à plusieurs ravaux de décorations d'église, puis il avait étudié-le modelage chez M. Hé-

En même temps qu'il travaille chez Gérome M. Saint-Charles, est un des élèves es plus assidus des célèbres peintres Benjamin Constant et Lefèvre.

M. Saint-Charles, qui a un talent très marqué pour la grande peinture religieuse et historique, a vu déjà ses efforts et sou savoir récompensés par de nombreux encouragements. Il a envoyé Canada plusieurs copies des chefs-🗷 œuvres du musée du Luxembourg qui nt été fort remarquées ; entre autres ; I Famille malheureuse de Tassaert, qui ni avait été commandée par M. Boivin, de Montréal ; les mendiants de Geoffryez et un tableau de genre de Mosler, our un autre Montréalais bien connu, I. Mongenais. Dernièrement aussi, on nyait voir exposée dans les bureaux Star, une belle copie la défense de barrière de Clichy, qui était due égament au pinceau du jeune artiste can idien.

Ces diverses productions attirerent l'Europe. 'attention des amateurs sur le talent original et vigoureux de M. Saint-Chars : aussi ne sommes-nous pas surpris rendre que trois tableaux des plus rtants viennent de lui être comés pour décorer la chapelle qui se 1 4 l'arrière de l'église Notre-Dame ontréal. Disons en passant, que deux mandes du même genre ont été dons en même temps à deux artistes ntres du Canada, MM. Larose et inchère, actuellement en route pour France et dont nous aurons l'occasion parler prochainement, lors de leur

M. Saint-Charles ne s'est pas confiné exclusivement dans la grande peinture historique et religieuse, il a abordé le ortrait du docteur Lespérance, de ontréal, et celui de M. Larose, l'artiste a nommé, sont des mieux réussis.

l'ici quelque temps, M. Saint-Charira visiter les musées de l'Italie et Allemagne. Nous le félicitons de détermination qui ne pourra que mûrir et progresser un talent déjà

Cullen

Ne a Saint-Jean-de-Terre-Neuve, M Maurice Cullen passa la plus grand partie de sa jeunesse à Montréal. Dè. 1886 il entrait dans l'atelier de M. Hébert et y étudiait le modelage pendant

trois années consécutives. Son genre de talent, très indépendant l'attirait vers Paris ; il y vint en 1888 avec son oncle, le docteur Ward, l'aimable praticien qui ne compte que des

amis à Montréal.

Après un court stage chez Gérome, à l'Ecole des Beaux-Arts, il alla chez Colorassi travailler sous la direction des professeurs Rixens et Courtois. Actuellement, M. Cullen est retourné à l'Ecole des Beaux-Arts, à l'atelier de Delaunay.

Nous avons eu l'occasion de voir des copies de M. Cullen au Musée du Luxembourg, et, comme nous le disions plus haut, elles prouvent chez cet artiste une note très originale et très personnelle. La copie du Bon Samaritain de Ribot qui vient d'être expédiée à Montréal, est particulièrement heureuse.

M. Cullen penche plutôt vers l'école impressionniste et ce n'est certes pas un reproche que nous lui ferons car cette tendance prouve chez cet artiste une horreur de la banalité que nous ne saurions trop encourager. C'est dans cette note qu'il vient de terminer deux paysages de sa composition qui sont exposés en ce moment à l'American student association boulevard Montparnasse; ce sont là deux œuvres très personnelles et qui promettent beaucoup.

M. Cullen a passé une partie de l'année courante à Venise et à Milan et il se propose de visiter l'année prochaine les principaux centres artistiques de

M. Charles Gill

M. Charles Gill qui est un nouveau venu parmi la colonie artistique canadienne, est aussi un des jeunes élèves qui soit actuellement parmi nous. Il est né en effei, à Sorel en 1671.

Depuis trois ans, un des bons élèves de l'Ecole de la Société des Beaux-Arts de Montréal M. Gill a vu deux de ses tableaux admis à l'Exposition de l'Académie canadienne.

Ces premiers succès l'encouragèrent à Paris, et tout dernièrement il entrait à l'atelier de Gérome. Actuellement, M. Gill travaille aux copies de la Joconde et de la Maîtresse de Titien copies qu'il se propose d'envoyer au Canada.

Ce jeune artiste dont les heureuses dispositions méritent tous les encouragements, se destine plus spécialement à la peinture de l'histoire.

Charles Alexander

Cet artiste est né en 1860 à Toronto En 1884 il venait à Paris où son goût pour les arts l'attirait. Jusque-là le jeune Canadien n'avait pas encore pris de leçons sérieuses de dessin et ce June fair 4 Paris qu'il sentit ou appelait-sa vocation

Il commenca à suivre, chez Jullian,

PARIS, January 31.—Jean Louis Ernest Meissonier, the painter, who has been ill for several days, died in this city to day. He was born in Lyons in 1812. Meissonier's was born in Lyons in 1812. Melssonier's paintings were marvels of microscopic and miniature painting. His "Little Messenger," exhibited in 1836, attracted the attention of the great critics, who were astonished that so much precision could be allied to such delicacy of finish His fame then spread far and wide and in the Salon of 1857 he had nine subjects, all distinguished by an exquisite touch and manifesting great care and site touch and manifesting great care and patience. He was decorated with the Legion of Honer in 1846 and Commander in 1867. In 1861 he was made n member of the Academie des Beaux-Arts.

Mr. Robert Harris, R. C. A., delivered an interesting address on "Early Canadian Artists," at the meeting of the Society of Canadian Literature yesterday evening, in the course of which he stated that Champiain was the first man who did artistic work in Canada, the greatest demand at that time being for pictures representing souls in perdition, which were used to convert the indians. At the conclusion of the address the annual meeting of the society was held, the following officers being elected: President, Mr. G. Murray, F. R. S. C.; first vice-president, Mr. Geo. Martin; second vice-president, Mr. W. D. Lighthall; secretary, Mr. Arthur Weir; treasurer, Mr. H. T. Martin; assistant treasurer, Mr. S. M. Baylis; council, Messrs, John Reade, E. B. Brownlow, Miss E. L. McDonald and Mrs. W. T. Leach.

THOUSANDS FOR PICTURES.

Conclusion of the Seney Art Sale at New York.

New York, February 16.—The third and concluding night's sale of the Seney pictures at the Madison Square Assembly Rooms on Friday evening resulted in \$360,700 being obtained for 106 canvases. This makes a grand total of \$664,000 for the \$07 canvases sold on the three evenings. It is understood that Mr. Seney paid about \$500,000 for these pictures, so that he nets about \$100,000 on the sale. Last night's sale, although it was marked by the same tediousness as its predecessors, had many more important examples and realized far better prices. Montaignac, the Parisian dealer, was again a heavy buyer, as were also Mr. Randolph, of the American Art Association; P. A. B. Widener, of Philadelphia; D. W. Powers, of Rochester, and the New York dealers. Millet's "Waiting" brought the highest figure of the evening and sale, \$40,500. It was purchased by Knoedler & Co., after a short and sharp contest, presumably for William Rockefeller, who owns the companion picture. Delacroix's "Tiger and Serpent" went to J. B. Randolph for \$11,000, and Knaus's "Old Witch" to J. L. Aitken for \$12,600. Troyan's "Sheep in the Forest" went to Montaignac for \$11,100, and Troyon's "Hounds" at the first bid to P. A. B. Widener. J. L. Aitken bought Knaus's "Ohlid's Funeral" for \$10,000. It was noticeable that most of the pictures bought by James Sutton at the Secretan sale were bought by M. Montaignac.

The sale of George I. Serey's collection of paintings in New York last week was one of the most successful held there for many years, realizing in all \$664,000. Mr. Jas. Ross, of Montreal, was among the buyers, securing many of the handsomest of the collection, among them being Roybet's "Dividing the Game," for which he paid \$1,250; Courbet's "A. Norther," \$1,050; Michel's "The Old Oak," \$875; Jacques' "Stormy Weather," \$1,250; Inness' "October," \$800, and Boughton's "The Council of Peter the Headstrong.' \$1,100. of Peter the Headstrong.' \$1,100

Royal Canadian Academy of Arts.

Herald BY OUR SPECIAL SERVICE. 7/3/ Toronio, March 6.-The 11th annual Toronto, March 6.—The 11th annual meeting of the Royal Canadian Academy of Arts was held here to-day. O. R. Jacobi, of Montreal, was re-slected President; A. C. Hutchinson, of Montreal, Vice-President; Jas. Smith, of Toronto, Secretary and Treasurer. These gentlemen to the Council for 1891-2: Perry Woodcock, Brockville; A. F. Dunlop, J. W. Hopkins, W. Brimner, Montrea; N. Bourassa, Montebello; Homer Watson, Doon; L. R. O'Brien, T. M. Martin, W. G. Storm, M. Mathews, Henry Langley, and Jos. Connolly, Toronto. A private view of the exhibition of the academy at the rooms of the Ontario A private view of the exhibition of the academy at the rooms of the Ontario Society of Arts to be opened to the public till the 17th to-morrow was this evening given for the members. There are 236 pictures, 116 of which are water-colors. The exhibition is said to be the bs. yet held by the academy.

Les gamins s'amusent; mais à propos de cette deruière toile, laissons la parole à l'éminent critique, Louis Enault qui s'exprimait ainsi dans le Paris-Salon de 1890:

—Notre grand poète a dit: le roi s'amuse!.....les gamins s'amusent! dit à son tour Charles Alexander et il met sa parole en action.—Ce qui frappe tout d'abord et dès le premier regard jeté sur son tableau, c'est l'intensité de vie qu'il revêle. On n'accusera pas l'artiste de nous donner des têtes de carton...... Ces petits drôles, qu'il surprend au milieu de leur jeu et qui s'y livrent sans se préoccuper de l'attention curieuse du spectateur, sont d'un réalisme, que je serais tenté de qualifier d'effrayant mais qui est sauvé, même à nos yeux, par une puissance d'expression qu'il nous est rarement arrivé de rencontrer à un tel degré. Ce n'est plus l'imitation de la vie, c'est la vie même. Alexander a vraiment fait un tour de force dans ce tableau où il serre la nature de si près, que son cadre, vu d'un peu loin. semble une fenêtre ouverte sur le monde.

Il n'y a rien à ajouter à ces paroles d'un critique dont l'autorité est incontestée. Le peintre canadien ne s'endormit

pas sur ses lauriers ; il suivit les leçons de Benjamin Constant et travailla avec e grand artiste Adrien Moreau qui lui portait le plus vif intérêt et qui l'aida de ses conseils. Des productions breuses et intéressantes, en furent le résultat. L'espace restreint dont nous disposons, ne nous permet malheureusement pas de les énumérer, mais nous croyons savoir qu'Alexander organisera, l'été prochain, une exposition de ses œuvres principales à Montréal, et les Canadiens pourront juger alors du talent de leur compatriote. - Disons en passant qu'un des principaux amateurs de Montréal, sir Georges Stevens, possède dans sa galerie *Un intérieur rustique* dû au pinceau de l'artiste qui nous occupe l'artiste qui nous occupe aujourd'hui.

Nous étions curieux de voir la grande ceuvre à laquelle Charles Alexander se consacre actuellement. —M. Préfontaine, de Montréal, et plusieurs autres notables ont, en effet, commandé au jeune artiste un tableau qui n'a pas moins de 7 mêtres de longueur sur 3 m. 15 de hauteur. Cette toile représentera l'Assemblée des six Comtés tenue à Saint-Charles en 1827, et qui a été le prélude de l'insurrection; elle est, croyons-nous, destinée au Parlement de Québec.

Ce tableau est déjà avancé et a pro-

Ce tableau est déjà avancé et a produit chez nous la plus profonde impression.—La scène se passe sur une prairie le long de la rivière Chambly une estrade improvisée, Papineau ha langue la toule ; a ses côtes et derriéi lui, les notables qui prirent part à cett assemblée fameuse : Dr Wolfred Nelso

N.y. Inst. fr We Atest - Antino evre et Boulanger. Ces maîtres, voyant les dispositions de leur nouvel élève, l'engagèrent à travailler avec opiniâtreté et ses progrès furent si rapides que, dès 1885 Charles Alexander avait un tableau admis au Salon — La petite cuicinière. — Détail curieux et très typique, ce tableau de genre était le premier qu'ait composé Alexander.

Ce succès l'encouragea et, depuis lors, il y a envoyé chaque année au Salon des œuvres qui toutes, ont été admises. On peut suivre dans la série de ces envois successifs un progrès constant.

En 1886 il exposa Dans les Prés, scène rustique de plein air. En 1887 il se fait remarquer par un tableau de genre d'un intérieur Louis XV, Indécision.

L'œuvre qu'il envoya au Salon de 1888 fut particulièrement heureuse; La cueillette des prunes a été en effet, admise par la suite à la section international de l'Exposion universelle de 1889 et elle valut au peintre canadien une médaille qui équivalait à une médaille du Salon. L'année suivante, il obtint un véritable succès avec La soif autre scène de plein air très vigoureuse et très vivante- une femme qui boit au bord d'un ruisseau - Cette année, Charles Alexander a fait admettre au Salon du Palais de l'Industrie une de ses heureuses productions, - nous serions presque tenté de dire la meilleure, -

1. Drolet qui en étaient les viceprésidents, les secrétaires Girod et Boucher-Belleville, Lacoste et le capitaine Vincent, de Longueil, René Boileau, de Chambly, ect., -autant de noms qui font battre les poitrines canadiennes Au bas de l'estrade, la foule enthousiasmée des patriotes qui applaudit l'orateur Au fond, la campagne avec ses vastes horizons.-Le tout a une puissance de vie ot une fougue d'exécution qui assurent à l'artiste un éclatant succès. Puis, ce qui ne gâte rien. Charles Alexander s'est livré aux recherches les plus minutieuses, tant sur les costumes de l'époque que sur les personnages historiques qu'il devait reproduire. Ce ne sera pas là un des côtés les moins intéressants de cette œuvre qui sera appelée, croyons-nous, à un véritable retentissement au Canada.

02-062-01

M. O'R.

Le Pape a l'intention de faire restaurer le Jagement dernier de Michel-Ange, qui se trouve à la chapelle Sixtine.

Cette magnifique fresque est très détérioree, tant par l'humidité que par la fumée de l'encens.

Plusieurs peintres, consultés, se sont prononcés pour la possibilité d'une restauration.

L'honorable M. Garneau, commissaire des travaux publics, vient de recevoir de M. Philippe Hébert, actuellement à Paris, la photographie de la maquette du groupe qui doit surmonter l'un des pavillons de la façade du palais législatif. Ce groupe représente l'histoire et la poésie soutenant l'écusson de la province de Québec.

Le décor sculptural qui doit sur monter le second pavillon représentera la religion et la patrie dans le même grou-

coun d'argent, et finalement, on les fit exécu ter comme le témoin l'avait suggéré, car c'était le meilleur mode pour éviter les accidents.

Son opinion était formée depuis longtemps, parce que c'était une mauvaise place. Si l'on avait appelé M. Paterson il ne s'objecterait pas aux courbes autant que le témoin.

Q. N'est-il pas vrai que M. Paterson dont vous venez de mentionner le nom est-ingénieur en chef du chemin C. P. Y. un des plus importants du Dominion et comprenant au-delà de 6000 milles, y combris les embranchements s'y accordant.

R. Je ne sais pas si ce monsieur Paterson a charge de toute la ligne, je crois qu'il avait charge du chemin entre Port Arthur et Montréal. Je ne sais pas ce que ce monsieur fait maintenant.

L'opinion du témoin est basée sur ce qu'il a vu sur le théâtre de l'accident et sur l'imperfection de la ligne principalement ; il considère l'imperfection de la ligne comme principale cause de l'accident. Cependant, il a d'autres raisons scientifiques dans la tête.

■ Q. Comme question de fait serait-il possible qu'une autre cause que l'accentuation trop prononcée de la courbe et l'insuffisance de la ligne droite entre ces courbes comme, par exemple, le bris d'un essieu, d'une roue ou d'un rail, ou encore l'existence d'un obstacle sur la voie put produire l'accident en question?

R, Cela peut-être possible, mais toutes ces choses auxquelles on vient de faire allusion arrivent le plus souvent sur un mauvais alignement et sont causés par un bris de rails,

PLAN OF ORGANIZATION N. V. INSTITUT

FOR

RTIST-ARTISANS.

(Publicly inaugurated and defined at CHICKERING HALL, FEB. 18, 1888, by invitation and under the auspices of leading Citizens, Artists and Art Dealers of N. Y. C.

1st. The Institution is to be situated permanently in New York City.

and, it is to be a University in Spirit and Plan—liberal, progressive, national, open alike to both sexes; and to both "idealistic and realistic "elements in "Artist-Artisans," where their developments and interests become identical or reciprocal—being intended to affiliate and concentrate at the commercial capital artistic agencies hitherto fragmentary or alienated, and bring

GOOD ART EXAMPLES, PRINCIPLES. REPRESENTATIVE JUDGMENT AND TASTE, TECHNICAL TRAINING.

within reach of the PEOPLE, for the benefit of serious Art Students, Art Workers and American Art Industries, combining Creative Taste with Practical Skill.

3d. With this specific object shall be organized, under qualified specialists, and as speedily as subscription allows, Classes in Color, Composition, Drawing, Sculpture, Architecture, Wood-Carving, Weaving and Metal Working, Etching, Illustration and Engraving; Interior and Cabinet Designing; Stating Glass, Ceramics, Lace, Tile Work, &c., to extend as the national requisition and support shall permit.

4th. In order that the Institution may be impersonal, representative and harmonious, alike for those coming after as for the large body of former students and friends now pledging him support, the organizer, Mr. J. W. Stimson. will continue the same functions of "Superintendent and Teacher" (at same remuneration) as on resigning from the Metropolitan Museum, and submit himself to the Control of Two Governmental Boards-One, The Educational-The other, The Financial.

THE EDUCATIONAL BOARD,

To consist of all regular Instructors, plus the Superintendent. The instructors to be elected by "Progressive Election," (the Superintendent to elect one, these two a third, these three a fourth, and so on) who can as necessity requires, be increased, diminished or substituted, by the majority vote

of their entire Board

Each Instructor to be accorded full liberty in the educational details of his department; as shall also be the Superintendent (both in his personal classes and in his special functions of supervision, correspondence, examination or assignment of pupils, arrangement of classes, bours, &c.) nis official recommendations being properly recognized and rested. But all together (as individual members) shall be subject to the general rulings of the Educational Board as a whole, which as such shall have entire control of the General Educational Interests and Policy of the Institution.

THE FINANCIAL BOARD,

In which shall primarily repose all authority over the Financial Interests of the Institution, shall consist of all friends of the Institution subscribing financially to its origin and maintenance, according to the above purpose and all herein contained conditions.

- 5th. The School shall be organized and opened by October 1st, 1888,
- 6th. No subscription shall be legally due until August 1st, 1888.
- The Minimum Subscription entitling one to the advantages, rights and privileges of a Subscriber shall be \$25.00.

- 8th. Each subscriber shall be entitled to cast as many votes (per capitem) at all meetings of the full Financial Board as his Subscription is a multiple of \$25,00.
- 9th. And, on the continuing success of the School, to cast these votes for as many consecutive years as his subscription as a multiple of \$25,00.
- toth. And, (on the same condition) to enjoy all regular school advantages, rights and privileges, in Tuition, Lectures, Library, Exhibitions, Entertainments, etc., for as many consecutive years as his subscription is a multiple of \$25.09.
- 11th. And, with Privilege of Transfer of said advantages, rights, &c., to a Substitute, or Legally designated Heir, for as many consecutive years as his subscription is a multiple of \$25,00.
- 12th. And, with security for the same length of time against all rise in tuitions (liable to those not subscribing, or to those enrolling merely as scholars after August 15t, 18:8—at which date the Minimum Subscription will be raised to \$50.00.
- 13. If by August 1, 1888 or earlier, subscriptions shall have sufficiently aggregated to encourage Mr. Stimson to definitely organize the Institution, he shall for due celerity, efficiency and responsibility, immediately secure three reliable Trustees from among the subscribers, who shall accept the duties and responsibilites of "Trustees" for the subscribers, who shall take title to all school property for them and promptly co-operate with the Superintendent in organizing and opening according to agreement upon October 1st, 1883,
- 14th. On which date of general annual assembling all Subscribers shall be entitled by majority vote to amplify, restrict or Substitute said Executive Board of Trustees in either number or functions, Full and fair development of the Institution being always the first consideration to all.
- 15th. If upon a fair trial of one year, the institution proves a success, it shall be continued as long as its success continues, no financial liability accruing to Sup't or instructors for any less favorable issue, the subscriptions being in the nature (legally of gifts to the University Though should its success become assured and it respond to a wide public need (as is highly probable and generally conceded.) a majority of the Executive Board in co-operation with a majority of the Educational Board may legally incorporate the institution.
- 16th. These two "majorities" to constitute together the Board of Directors for the first year, according to law. The "Executive" Majority still remaining (by appointment of the Board of Directors). The "Finance Committee" for the first year, with full power to act as such. These Trustees shall then, as soon as may be, transfer all property of the Institution of every kind to the corporation so formed, and as such receive back, in full payment therefor, two thirds of the Capital Stock, to be distributed ratably among those whose subscriptions have not expired by date of incorporation. The remaining one third to be in part distributed to Sup't and Instructors in proportion to their services, and in part employed as "Treastry Stock" in extending the Institution's usefulness and scope by amalgamating other Art Schools, &c. An annual percentage or dividend may then be declared to all stockholders, according as the success of the Institution will allow.
- 17th. Donation: of helpful material, accepted by the Educational Board and appraised by the Executive Board at double the valuation of any one subscription may (upon request of the donor) entitle said donor to all advantages and rights of said subscription.
- 18th. Any subscriber so desiring may ledge his annual appointment of "a substitute" in the hands of the Educational Board as "A Scholar chip for poor or struggling students.
- 19th. An Annual Catalogue of Officers, Subscribers, Donors, Diplomas and Prizes awarded, Students enrolled, etc., shall be published, and if possible in time, an Illustrated Paper or Magazine, connecting the University directly with the Public Industries and containing Bureaus of Information, &c., &c.
- 20th. From necessities of accommodation and calculation for classes, all subscribers shall notify the Superintendent by date of Annual Opening of their intention to avail themselves of that school year's opportunities or furnish the name of their "substitute." Delay to so inform, or to attend for one month thereafter, being held as voluntary waiver of said right on behalf of other applicants.
- cast. All entries in any department must for the credit and standing of the Institution, be subject to general regulations of the Educational Board on the score of fitness and behavior.
 - A copy of these conditions may be had by addressing the Superintendent,

MR. J. W. STIMSON, 140. 4.23 4100 E. 830 ST., N. Y. O. TO

The N. y. Institute

FOR

Artist-Artisans.

140 WEST 23d STREET, N. Y. C.

We the undersigned -

Being desirous of co-operating in the patriotic movement (made urgent by our commerce and civilization,
and duly inaugurated at Chickering Hall by prominent
citizens, artists and manufacturers) to organize and
maintain at New York City upon a "University"
basis, a central, liberal and national Praining School
for the encouragement of American skilled labor and
the development of those industries where taste and
skill are combined.—

do hereby subscribe

the following Sums, Materials, Loans, etc; payable to the order of the Superintendent on formal demand of Prustees.

NEW YORK INSTITUTE

FOR

ARTIST-ARTISANS.

140 WEST 23D STREET, N. Y. C.

ADVANTAGES. Its Foundation is the most comprehensive and national; its Spirit and terms the most liberal; Material most select; Instruction most organic and thorough; its Patrons the foremost Industrial Art Firms; and its Rooms the most central, convenient, cheerful, best lit, warmed and ventillated of any Art School in the City. Its motto is, in all things and ever, to be thorough, organic, artistic, practical.

DEPARTMENTS.

The following fundamental departments are in full operation—others mentioned in the plan (such as Architecture, Weaving, Wood and Metal Working, Jewelry, Stained Glass, Lace, and Ceramics, will be added as rapidly as public coöperation shall enable.)

DECORATION. This most admirable and interesting course familiarizes students with the essential elements and vital principles which are at the basis of all Form Reasoning, Decorative Design, and Color Combination applicable to Industrial Ornament—with full and constant reference to Nature and History—and frequent practice in Original Application and Composition.

PLASTIC MODELING AND DESIGN IN CLAY. A most valuable and helpful course for Sculptors, Carvers; Clay and Metal Workers, and for all Arts in which Plastic Form becomes a prominent element in the expression. It is under the Supervision and Criticism of two of our foremost Sculptors. Excellent models, both classic and living, are provided with opportunities to learn casting and so preserve students' work when sufficiently meritorious.

Drawing and Shading. For students at all stages of advance, from Objects, Antique Statues, and Living Models, with Collateral Instruction in Perspective and Anatomy.

COLOR. In its varied applications, to both Design, Still Life and the Life Models.

COMPOSITION AND ILLUSTRATION. Courses of Lectures continue throughout the entire term, with blackboard and stereopticon illustrations upon the History and Evolution of Art, its various schools, inspirations and famous men—with careful analysis of Elements and Principles and constant practice in Composition.

Sketch Classes take place daily throughout the winter from Costumed Models and in summer from out-door Nature—in which advanced pupils are taught to apply their taste and training to the higher branches of Figure Composition, Landscape, Portraiture, and General Illustration and Decoration.

A Normal Class on Saturdays, is especially prepared for those whose vocation is to be Teachers and who desire to be thoroughly fitted for this service in Public and Private Schools.

ADDRESS,

JNO. WARD STIMSON,

General Superintendent.

CLASSES.

SCHOOL ROOMS ARE ALWAYS OPEN FOR WORK. INSTRUCTION GIVEN AT THE FOLLOWING HOURS:

	CONTRACTOR !	F 20 15 59		VI WATER	Action to the		
ON S	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	ВУ
DECORATIVE ORNAMENT.	IO-12 A.M. I-4 P.M.	10-12 A.M. 1-4 P.M.		10-12 A.M. 1-4 P M.	10-12 A M. 1-4 P.M.		PROF. CONRAD DIEHL
ANATOMY AND PERSPECTIVE.			11-12 A.M.				PROF. CONRAD DIEHL.
DRAWING AND SHADING FROM OBJECTS AND THE ANTIQUE.	1-4 P.M.	10-12 A.M.	I-4 P.M.	10-12 A.M.		9-11 A.M.	JNO. WARD STIMSON.
DRAWING AND PAINTING FROM STILL LIFE.	10-12 A.M.		10-12 A.M.		10-12 A.M.		JNO. WARD STIMSON.
DRAWING AND PAINTING FROM LIFE.		I-4 P.M.		1-4 P.M.	1-4 P.M.		JNO. WARD STIMSON.
PLASTIC MODELING.	4	9–10 A.M.			1-2 P.M.		OLIN F. WARNER F. EDWIN ELWELL.
SKETCH CLASS AND ILLUSTRATION.	12-1 P.M.	9-/2 12-1 P.M.	9-12 12-1 P.M.	9-12 12-1 P.M.	9-12 12-1 PM.	9-10- 9-12 AM.	C. DIEHL, J. W. STIMSON, GEO. WARTON EDWARDS
NORMAL CLASSES.							PROF. CONRAD DIEHL, JNO. WARD STIMSON.

Subscribers of \$50 or over to the School Fund are entitled to the privileges of the Institution according to the published terms of subscription. For the convenience of students the school year of seven months, is divided into two terms, at \$25.00 each—or \$12.00 for any one month.

Instruction being largely individual, students can enter at any time, though it is wise to apply early as classes may have become full. Specimen of work should be submitted, for the better advising of applicants.

ADDRESS:

NEW YORK INSTITUTE

FOR

ARTIST-ARTISANS,

140 And 142 W. 230 St., D. Y. C.

ADVANTAGES.—Its foundation is the most comprehensive and national; its Spirit and terms the most liberal; Material most select; Instruction most organic and thorough; its Patrons the foremost Industrial Art Firms; and its rooms the most central, convenient, cheerful, best lit, warmed and ventilated of any Art School in the City. Its motto is, in all things and ever, to be Thorough, Organic, Artistic, Practical.

DEPARTMENTS.

The following fundamental departments are in full operation—others are being steadily added.

DECORATION.—This most admirable and interesting course familiarizes students with the essential elements and vital principles which are at the basis of all Form Reasoning, Decorative Design, and Color Combination applicable to Industrial Ornament—with full and constant reference to Nature and History—and frequent practice in Original Application and Composition.

PLASTIC MODELING AND DESIGN IN CLAY.—A most valuable and helpful course for Sculptors, Carvers, Clay and Metal Workers, and for all Arts in which Plastic Form becomes a prominent element in the expression. It is under the Supervision and Criticism of one of our foremost Sculptors. Excellent models, both classic and living, are provided, with opportunities to learn casting and so preserve students' work when sufficiently meritorious.

DRAWING AND SHADING.—For students at all stages of advance, from Objects, Antique Statues, or living Models; with Collateral Instruction in Perspective and Anatomy.

COLOR. -In its varied applications, to both Design, Still Life, and the Life Models.

COMPOSITION AND ILLUSTRATION.—Courses of Lectures continue throughout the entire term, with blackboard and stereopticon illustrations upon the History and Evolution of Art, its various schools, inspirations and famous men—with careful analysis of Elements and Principles, and constant practice in Composition for all the Arts.

STAIN GLASS.—This charming and rapidly enlarging industry, most applicable to domestic and religious ornamentation, is under the charge of one of our most talented Painters and foremost Artists of the Tiffany Glass Co.

CERAMICS, WALL DECORATIONS AND TEXTILES.—Decorative taste applied to Faience, Pottery, etc., and to Woven Materials—is under the special care of an instructor of rare talent, and experience at Leeds and Paris, whose career as a teacher has already been marked by preeminent success.

WOOD CARVING.—Under a most conscientious, pains-taking and eminently practical Artist, of wide reputation for excellence throughout the American Art Trades.

SKETCH CLASSES take place daily throughout the winter from Costumed Models and in summer from out-door Nature—in which advanced pupils are taught to apply their taste and training to the higher branches of Figure Composition, Landscape, Portraiture, and general Illustration and Decoration.

A Normal Class on Saturdays, is especially prepared for those whose vocation is to be Teachers and who desire to be thoroughly fitted for this service in Public and Private Schools.

ADDRESS,

JOHN WARD STIMSON,

[OVER]

General Superintendent.

n. Y. Institute for Artist-Artisans.

140 (by day) and 142 (by night) W. 23d Street, P. V. C.

CLASSES.

SCHOOL ROOMS ARE ALWAYS OPEN FOR WORK.

INSTRUCTION GIVEN AT THE FOLLOWING HOURS

	ON	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	ВУ
ī.	PRINCIPLES OF DECORATION. HISTORICAL ORNAMENT. (All of every day)	10-12 A.M. 1-4 P.M. 7-30-9.30 P.M.	IO-I2 A.M. I-4 P.M.	7.30-9.30 р.м.	IO-I2 A.M. I-4 P.M.	10-12 A.M. 1-4 P.M. 7.30-9.30 P.M.	9-10 A. M.	Prof. Conrad Diehl (of Munich Art School).
2.	Anatomy and Perspective.			10-12 A.M.				Prof. Conrad Diehl.
3.	DRAWING AND SHADING FROM OBJECTS AND THE ANTIQUE. All of every day	1-4 P.M. 7-30-9-30 P.M.	10-12 л. М.	1-4 P.M. 7-30-9.30 P.M.	10-12 A.M.	7.30-9.30 Р.м.	9-11 A.M.	JNO. WARD STIMSON (of Paris Beaux Arts).
4.	Drawing and Painting from Still Life. All of every day	10-12 A.M.		10-12 A.M.		10-12 A.M.		JNO. WARD STIMSON.
5.	Drawing and Painting from Life. All of every day		I-4 P.M.		1-4 P.M.	I-4 P.M.		JNO. WARD STIMSON.
6.	SKETCH CLASS AND ILLUSTRATION. (All of every day)	9-10 A. M. 12-1 P. M.	12-I P.M.	10-12 A.M. 12-1 P.M.	12-1 P.M.	9-10 A.M. 12-1 P.M.	9-10 A.M.	Geo. Warton Edwards. Jno. Ward Stimson. Prof. Conrad Diehl.
7.	PLASTIC MODELING. (All of every day)	7-30-9.30 P.M.	10-11 A.M.	7.30-9.30 Р.М	I-2 P.M.	7.30-9.30 P.M.		F. EDWIN ELWELL (of Paris Beaux Arts). JNO. WARD STIMSON.
8.	STAINED GLASS. (All of every day)			9-12 A.M.		9-12 A.M.		Lyell Carr (of Paris Beaux Arts).
9.	Wood Carving. (All of every day)	7.30-9.30 P.M.	I-4 P.M.	7.30-9.30 P.M.		1-4 P.M. 7-30-9.30 P.M.		FRED'K KAIFFER (of Munich School). Miss Fry (of Cincinnati School)
10.	CERAMICS. (All of every day)				IO-I2 P.M. I-2 P.M.			Mme. S. E. Le Prince (of Leeds and Paris).
11.	Wall Decoration and Textiles. (All of every day)				9-10 A.M. 2-4 P.M.			Mme. S. E. Le Prince, assisted by Mrs. Candace Wheeler (of Associated Artist Co.).
12.	JEWELRY AND METALS. (All of every day)	7.30-9.30 Р.М.		7.30-9.30 Р.М.		7.30-9.30 Р.М.		Mr. R. Hunter (of Tiffany's).
13.	NORMAL CLASS AND LECTURES— WITH SUMMER OUT-DOOR SCHOOLS. AT AVON-BY-SEA, N. J.						9-11 A.M. 11-12 A.M.	Prof. Conrad Diehl. JNO. WARD STIMSON.

TERMS:—By DAY, for any one Department, \$5 per week: \$12 per month; \$25 per half season (of four months). \$50 constitutes one a "Shareholder," with special privileges, not only of Tuition for the entire School Year (of eight months) in any and all of the Departments—without extra charge—but with the right of transfer of said privileges to a substitute, and of renewal at same rate succeeding years, even though advantages and current prices of tuition increase.

By EVENINGS (Mondays, Wednesdays and Fridays)—\$3 per week; \$9 per month; \$15 per half season; \$30 for the full School Year of eight months, with special Shareholder's privileges, as above, for Evening Departments.

All Terms are Cash, and payable by Checque or Money Order— to the Superintendent,— JNO. WARD STIMSON.

Pounds of Paint Put on With a Varnish Brush and Finished Up With a Glazier's Tool.

(N. Y. Times.)

The stroller along Broadway, if he keeps tyes and ears open, learns many things con-cerning the means employed by resourceful men to gain a livelihood. These means are not always of the most commendable and oftentimes are so close to the law's imits as to take on some of the characteristics of fraud. But experience has taught heir promoters to act with extreme cau-tion, and at present the most conspicuous enterprises are the sales of "bankrupt" siloff of works of art. It goes without saying that the silver and jewellery are seldom or never out of bankrupt stocks, but are made for the purpose and worked off with the assistance of mock bidders—men and women

the method of development, and then reflect the great art product that we have witnessed that these actually find purchasers among persons who look upon them as meritorious, shop with it, and one is forced to the consorred to the constant and t

brosd. On it are ranged piles of paint from one-half to two pounds each. He goes at it wholesale, you see. His brush, with which he develops unheard-of 'andscapes, lays to

NICHTMARES ON CANVAS, cowe and iron-clad sheep, and erects most cutteges travesties upon architecture, is a regular varnish brush, such as house painters use, about three inches wide and an inch thick. For laying in fine work, striking thin lines, and so on he uses a sash tool. With these this fellow can give you anything, from a Meissonier to a George Inness, to say nothing of Courbet, Vibert, Gerome, Zeim, or Bridgman, by the way. In Gerome, Zeim, or Bridgman, by the way. In subjects he is unlimited, follows no master, copies no known production, and evolves the most tremendous nightmares from his riot- WHAT THE ARTISTS HAVE TO SHOW ous imagination.

The last preceding work from his brush having been sold for the princely sum of \$2.75, just as the writer enters the "atelier" the great pleasure is afforded of witnessing the "master" place a fresh canvas upon his easel, and, rubbing his paint-bedaubed palms rapidly over it, he takes up his paunchy brush, and, dipping it in yellow ochre, he gives one long sweep from left to right. This is followed by another sweep in termillion in the other direction and the right. This is followed by another sweep in vermillion in the other direction, and the two colors are blended somewhat in the foreground. What are we to have? Will it prove a work to live with the centuries?

Who and what is this man before us?

Again the brush goes into browns and yellows and a slight touch of sienna, and behold! clumps of trees with frost-tinted folisge. Another brushful of brown and one hold wildling strake to the left and one hold wildling the strake to the left and one hold wildling the left and one hold wildling the left and the left chterpisses are the sales of "bankrupt" silver and jewellery stocks, and the auctioning off of works of art. It goes without saying that the silver and jewellery are seldom or never out of bankrupt stocks, but are made for the purpose and worked off with the assistance of mock bidders—men and women—and that the articles sold (with the osciption, perhaps, of a few used as a bait and brught in at low figures by the stool pigeons) are of the most approved pinchbeck style, manufactured for swindling purposes.

The picture sales constantly in progress in same of the upper Broadway stores afford an opportunity for those curiously disposed to behold some of the most remarkable paintings ever devised. They are all sold in figures warranted to be genuine gold leaf or limited the work of men who will turn you out a comes into play and connects this sponge-Corot, a Dupre, a Giford, a Melssoniet, all its splash against the sky with the gressy Church, a Daubigny, or a Turner in from ton of fitteen minutes, including frame. These paintings are to work of men who will turn you out a comes into play and connects this sponge-Corot, a Dupre, a Giford, a Melssoniet, all like splash against the sky with the gressy Church, a Daubigny, or a Turner in from ton of fitteen minutes, including time of framing. The shops are piled full of these when it might be classified as a birch volks of art, and hired bidders stand around Here a stroke and there a line, and the oad in selling to some unsuspecting vice-branches are laid in. Next two small curving, for, strange as it may seem, there are edilines in the sky above the trees; a daub of the existing for even the accompliant when the represents to be a catalogue, gives marks the shore line under the tree; a daub through the care in the strange of the mountain the summary of the swindled in the purchase of sund goods. The auctioner with blank book in hand, which he represents to be a catalogue, gives marks the shore line under the tree; a daub through the proposed proposed proposed proposed

It is interesting for even the lover and judge of fine arts to witness the making of the packer's counter, to which the "View" one of these inexpressible works, to watch has gone, that suggests imminent danger to the method of development, and then reflect the great art product that we have witnessed

blacing of the canvas upon the easel to the that it can scarcely be distinguished from the framing and sale of the completed picture, tobacco smoke that prevails, he witnesses the must go away either with exalted ideas of his preliminary stage of another chef decure in genius or in wonderment that other artists which a very pale moon has been laid in genius or in wonderment that other artists must spend months or years over some small subject!

He is a lightning artist in every sense of the word. Here you have a canvas on stretcher, one out of many standing against the wall on his platform. He brushes it quickly, and then turning to his platte begins his composition. That platte, which would make an artist weep, is an institution in itself. No conventional implement fashioned to fit the hand, with hole in which to insert the thumb. Oh, no; this palette is a board about five feet long and two feet broad. On it are ranged piles of paint from one shalf to two conventions of paint from one shalf to two conventions.

AN ART RECEPTION DAY new york Burder

The Holbein and Mendelssohn Studios Thrown Open. 7/3/4

Paintings by Inness, Ochtman, Fitz, Barnsley, Irwin, Bunner, and Others-The Sculptures.

The average layman who feels any interest in art welcomes an opportunity to see an artist in his studio, when the latter is at his ease and the visitor knows he will not in-terrupt serious work. Such an opportunity terrupt serious work. Such an opportunity was afforded yesterday, and is afforded again this afternoon, by the artists of the Hobein and Mendelssohn studio buildings, in West 55th street. Twenty-seven of them have swept and garnished their ateliers, have shaken out the dust of the past year from their tapestries, have replaced the faded roses of last year's reception by new ones, and have exchanged their paint-bedaubed blouses for the conventional garb of society, while on their studio walls they have hung the best of their recent work.

their recent work.

The studio of George Inness was a starting point for many visitors yesterday. Mr. Inness himself is in California, but several of his latest himself is in California, but several of his latest and most important pictures worthily represent him. One large canvas, never before exhibited, is considered by some connoisseurs the most charming picture that Mr. Inness has painted. Its title is "Sunrise at Pompton Plain," and it presents a view across a stretch of flat land, with a few tall trees here and there to



A FIGURE BY HARTLEY

tree-crowned ridge in the distance. The ectator faces West, and catches the first rosy glow of the rising sun on the fleecy clouds drifting across the sky, and on the highest parts of the distant hills. A pool near the fore-ground, which is still in shadow, catches just a ground, which is still in shadow, eatches just a touch of the brightness of a reflected cloud. There is a slight mist in the air, and the plain in the distance is almost lost to sight in the blue haze out of which the hills rise. In com-position, color and in poetic feeling, this pic-ture is at least equal to anything that has come from this acknowledged master of landscape

Another painting, "A Late Afternoon," is almost its equal in beauty. There is a gorgeous sunset picture also, and the portrayal of clear-ing weather after a storm in the White Mountain region-both powerful, beautiful and im-

Adjoining the studio of Mr. Inness are the large studios of his son-in-law, J. S. Hartley, the sculptor, and here one stands in the midst of a vast assemblage of great personages, coun-

with waves rolling in and breaking on a sandy beach, under the effect of early moonlight in a sky in which the color of a gorgeous sunset lingers. A very spirited composition entitled "The Phantom Ship" shows a number of sallors grouped in the bow of a vessel regarding with terror a ghostly ship dimly outlined in the fog, which seems to be bearing down upon them. There are many interesting studies here of French landscapes, views off the French coast, bits of Holland and pictures of our own New England coast, all painted with conscientious fidelity to mature and with most commendable technical skill.

THE AMERICAN PEASANT.

THE AMERICAN PEASANT.

THE AMERICAN PEASANT.

Frederick W. Kost, in the next studio, exhibits a number of effective landscapes from studies made in Staten Island mostly. "The Pond at New Dorp" is a charping vista under a 'afternoon effect, and "Night at New Dorp" study that is remarkably fine in color. "rise in Winter" is a view near Clifton, in wh. the red disc of the sun is outlined through the haze, crimsoning the upper sky but not yet affecting the snow in the foreground.

Elliott Daingerfield shows two North Carolina subjects, "Clearing New Ground." a family of mountaineers extending their fields, and "Planting Cotton." Both those are late afternoon, effects, with skies rich in glowing color. They are American equivalents of the French peasant pictures that have been frequent in American studios during recent years, and are much more agreeable than the latter, as coming from American painters. Mr. Daingerfield also exhibits two flower studies and two "still life" compositions of very exceptional merit—in technical excellence surpassing any work he has exhibited heretofore.

Frederick E. Bartlett's studie is next in order, and here is an exceedingly interesting display of water colors reproducing French and American and American and American and American and American producing French and American and American part is an exceedingly interesting display of water colors reproducing French and American and American part of the first producing French and American and American part of the first producing french and fi

Frederick E. Bartlett's studio is next in order, and here is an exceedingly interesting display of water colors reproducing French and American landscapes. "A Country Village near Barbizon" is one of the best of the foreign studies, showing old, studed-covered houses half hidden among the trees and a line of white clothes hanging in the sunshine. "A Pool Among the Rocks" is a very effective and artistically painted study, and "The Bed of a Stream" is a landscape of unusual merit. Mr. Bartlett shows this year by far the best work he has done.

he has done.
Walter Clark exhibits a number of landscapes Walter Clark exhibits a number of landscapes of Long Island and New Jersoy localities. "Shore Meadows," showing cattle standing in a shallow stream near the coast on a Summer afternoon, gives an excellent effect of strong sunshine; and "A Snug Harbor," depleting an old fishing boat drawn up among the tail grasses along the shore, under a late afternoon sky with light clouds tinged with sunset glow, is a picture of exquisite and harmonious coloring. "The Old Toll Gate, Hackensack Meadows," with river and swamp in the foreground and drawbridge, boats and distant landscape beyond, is very beautiful in color.

Leonard Ochtman has two of the best of his charming moonlight pictures on view. One, "Haymaking by Moonlight," recently was awarded a prize as the best picture shown at the Brooklyn Art Club's exhibition. The other is a painting showing the offect of moonlight without the moon itself being visible,

SOME ARTISTIC PORTRAITS.

Henry J. Dearth shows three remarkably interesting works: "Sand Dunes at Easthampton," under a twilight; "Sand Dunes in Winter," with snow in strong sunlight, and "Snow and Ice," an old road leading through a plain, most realistically showing the effects of a thaw

most realistically showing the effects of a thaw and subsequent freezing. This is a study of rare excellence.

The studies mentioned thus far are on the north side of 55th street. On the south side there is an equal number of studies. The first, occupied by Benoni Irwin, contains a very interesting exhibit. "The Little Burgomaster" there is an equal number of studios. The first, occupied by Benoni Irwin, contains a very interesting exhibit. "The Little Burgomaster" is really a portrait of the son of Arthur Parton, the artist—a bright-faced, sturdy little fellow, with long golden curls hanging over his shoulders, attired in a handsome, old-fashioned costume of black velvet and lace, with a dark-blue overcoat trimmed with Astraehan and lined with old-gold colored satin. He holds in one hand a heavy cane. This is a picture of most attractive character—excellent both as a portrait and as a picture.

A full-length portrait of Miss Mand Morgan, the harpist, clad in a cream-colored satin dress with an overdress of white crepe, embroidered and fringed with gold—the figure leaning against the gilded harp—is another recent and excellent work by Mr. Irwin. A portrait of Warren Delano is painted with great realistic power. "The Improvisatrice," "La Belle Hôlène" and "A Scheme in Gold and Brown" are pictures which have been exhibited before but which will be enjoyed again.

Theodore Wores, recently returned from abroad, exhibits paintings of Japanese and

but which will be enjoyed again.

Theodore Wores, recently returned from abroad, exhibits paintings of Japanese and English subjects. "On the Banks of the Sumida, Tokio," shows a row of old cherry trees coming out into blossom. "A Japanese Home" depicts an interior with a view out into a garden where are several girls, one of whom plays the samisen—an instrument after the fashion of our banjo, "Lotus Flowers for the Altar"—a priest and a young acolyte gathering lotus flowers from a pond in the temple grounds, is the picture from which was engrounds.

"Psyche" and other figures. The familiar faces of Edwin in Gilbert, the late Dion Boucleault and Ada Renan greet the visitor from various pedestals as he enters the front studio, and John Drew's features, in moist clay fresh from the hands of the sculptor, wear the semblance of Charles Surface in "The School for Scandal."

The design for the statue of Charlotte Cushman, which certain enthusiastic persons hope to see in Central Park some day when the subscriptions have sufficiently increased, stands



A CORNER IN COOKMAN'S STUDIO.

on a long shelf with other studies. It represents the great actress in the role of Lady Macbeth, in regal robe and crown, expressing her scorn at the cowardice of her husband.

Among other recent works by Mr. Hartley are an exceedingly life-life bust of Thomas Moran, the artist; busts of Col. W. C. Church. Judge Noah Davis, and Commissioner John D. Crimmins, and the colossal bronze bust of the late Algernon Sullivan, which is to go to the Metropolitan Museum. It seems a great pity that Mr. Hartley's splendid conception, "The that Mr. Hartley's splendid conception, "The Whirling Wind," never has been put into bronze. There is wonderful grace and power fn this exquisite ideal, and it should find expression in something more lasting than plaster.

From Mr. Hartley's studio it is only a step into that of Mr. Barnsley, where the visitors found a good display of landscape and marine work of high quality. The most important pic-ture hereis entitled "The Last Rays," and represents a bit of French landscape, with the stucco-covered walls of houses and gardens along the outer edge of a country village. It is late afternoon in midsummer; the sun, not seen in the picture, is rapidly approaching the horizon, and the last rays, penetrating the masses of light clouds, strike across the landscape in lines of brightness. This painting represented Mr. Barnsley in the Salon exhibition of 1887.

Another particularly charming work is "The Rising Moon," portraying an expanse of sea

of Mr. Wores's artic An American Artist in Japan." English subjects painted by Mr. Wordseveral bits of landscape in Eastburghold Suffolk, England, where Constable was bo

and where he painted many of his pictures.

By reason of the artist's illness, Mr. Morgan's studio was not opened. This was greatly egretted by admirers of his charming work

A. F. Bunner's studio contains a number of brilliant Venetian pictures and several very pleasing American landscapes. "The North Side of Venice" presents a view of the Fondamente Nuova, with the Church of the Madonna del Orto towering above the surrounding structures. The sky is full of luminous white clouds, and the water reflects the sky, the bright buildings and the colored sails of boats. "The Lake Path," "Summertime in Berk-shire" and "The Mass at Dordrecht" are

other pictures creditable to the artist.

IN ARTIST COOKMAN'S STUDIO.

C. E. Cookman exhibits two paintings in "Polly," a fresh-faced country girl in dress and sun bonnet, standing in a ga and bashfully regarding the spectator, and Tribute to Pan," a nude boy lying on his bo playing the pipes before a wreathed bust of god. He has also a number of water colors Venetian studies and bits of American landscape, painted in a charmingly simple and artistic manner. A corner of Mr. Cookman's attractive studio is presented herewith. RECORDER is indebted to his peneil for it and for the sketch of Mr. Hartley's figure.

B. R. Fitz shows an exceedingly artistic impression of "Evening," a luminous sky reflected in a pool—seen through a group of fore ground trees; "Hesitation"—the nude figur of a woman standing by the edge of a stream, and "An Autumnal Shower," a picture of landscape and cattle with the atmosphere surcharged with moisture and rain falling in the distance on the right. Mr. Fitz is one of the strongest of the American landscape painters of to-day, and these pictures of themselves ar an artistic treat.

George H. Bogert presents several new pi ures and two of his best works, "Evening Equihen, France," and "An August Twilf at Amagansett, L. L."

Other artists who are receiving visitors E. W. Deming, Marie Guise, De Cost Sm August Franzien, Louis M. Eilshemius, Driesler, George W. Cohen, W. H. Sh Charles Howard Johnson, W. J. W. and Sylvester Musgrave.

aris

ART DEALERS

Regarding the Hour of Academy Creates a Storm

group of more than twenty the this
of the private a spring e coordance with sen years, about it time of ope the building the dant, who said and issued positive admitted itlemen positive until, vere s. entlemen, among whom were some nost prominent art dealers in the most hallw Design cademy to the annual come in according to the past fifther the transfer of the past fifther the past fifther the past fifther the past fifther the transfer of the the ad had om of the clock.

is any art. I is but in d not pused of t

the reporter was in-neil had acted on the gentlemen, who had s coming to the exhibi-k and securing the best at no further in forma-

GOSSIP FROM NEW YORK THE PHARISEE AT THE MADI-SON SQUARE.

Pictures at the Union Square - Ribot's Descent from the Cross - Other Fine Canvasses-John S. Kennedy's Project-The Spring Fashions-Theatre Bonnets Seasonable Head Gear.

SPECIAL CORRESPONDENCE OF THE HERALD. NEW YORK, March 19. - The Noble Union League Club has again opened its gallery to ladies that they may view the 45 paintings that remain on exhibition until Sunday next. The more noteworthy exhibits are those belonging to M: Durand-Ruel. That which has cause general comment is Ribot's "Descen from the Cross," which was bought from Princess Demidoff, having been painted for her husband. The central figure is the dead Christ, it is grayishblue, a perfect line, and the hue that death takes sometime after entire dissolution has set in. The cross is marked with blood. The women on either side are splendidly drawn and the coloring is

are splendidly drawn and the coloring is in fine contrast. The entire excellence of the large canvas, the grouping, and the story that it signifies make this one of the best of Ribot's examples.

An acknowledged masterpiece of Constantine Troyon, and a more beautiful specimen seldom seen is the "Pasture in Normandy." Under shady trees in a green pasture are grouped cows that seem to ruminate the cud and watch you with their soft eyes, bleating sheep and a live milkmafd. The distance is delightfully rendered, while the cows lying down in the fore-ground are marvels of the painters rustic poetry. Troyon gives to the brutes he paints not only physical life, but soul. His complete mastery of light and shade, the harmony of color that pervades this picture is an example well worth long study. "Orchids" loaned by the artist T. W. Wood, represents a young negrees, a market in high states he diline a best in high states he diline a best in high states and shade in high three heads and shade heads and shade in high three heads and shade heads and shad picture is an example well worth long study. "Orchids" loaned by the artist T. W. Wood, represents a young negress, a mulatto, in bright dress holding a basket of orchids that for exquisite coloring in the different lavander tones seem impossible to surpass with brush. The figure is well modèled, and the entire work is most satisfactory.

Mr. Collis P. Huntington loans Sir Peter Lely's "Duchess of Portsmouth" Cornelis Van Voelenburg's "Nymphs Bathing" both of which are genuine art treasures. "Tacoma" by Albert Bierstadt gives a beautifullandscape and from the distance, perpendicularly rises the great mountain, its snow white, rock-ribbed crest fading in cloudland.

HERE ARE THE GENTLEMEN WH

Winded Pictures Coming to Montreal.
Windson, Ont., March 26.—Very Rev.
Jean Wagner, of St. Alphonsus church here,
has received a letter from Archbishop Fabre, bas received a letter from Archbishop Fabre, of Montreal, inviting him to exhibit his splendid collection of oil paintings in that city. Dean Wagner has accepted the Archbishop's offer and will leave for Montreal next week. There are about sixty pletures in the Dean's collection, and many of them are two and three hundred years old. Two are by Rembrandt, five by Rachel Rasch, one by Claude, and several are said to be the work of Rubens, the great Flemish artist. Most of his collection he procured while travelling in Europe a few years ago. Sevent of the most valuable were presented to him by the priors of old monastries and the

PICTURES BY THE OLD MASTERS. Magnificent Collection Which Will Soon be on View in this City. Not often does it fall to the lot of

Montrealers to be able by payment of a nominal figure to view some of the old masters. Such an opportunity will be available the first two weeks of May. The magnificent collection of paintings belonging to Dean Wagner of Windsor, Ont, will be on exhibition at the cathedral. Some three years ago the Dean began the erection of a hospital at Windsor, the Hotel Dien.

In order to obtain the funds necess to carry out the project, Dean Wags took a trip through Germany, Austr. Benemia and Italy, calling at the various modulateries and soliciting assistance is the hospital. Many of these modulateries contain very valuable paintings the gifts of some of the nobles of the land, and the Dean asked for at 1 as one of these pictures. The appeal was nobly respond to and in addition to about \$10,000 in cash, some 60 very fine and rare pictures and about 50 of lesser merit, were contributed.

On May 1 the collection will be t'rown open to the public. The opening ceremony will consist of 18th anniversary consecration of Mar. Fabre, when the bishops of the Province and prominent clergy will attend. The installation of the new canons will occur at this service.

Some of the netures have arrived in

this service.

Some of the pictures have arrived in Archbishop's Palace. The collection was shown to a Herald reporter yesterday afternoon by Dean Wagner.

day afternoon by Dean Wagner.

The central figure of the collection is the famous painting of Rulbens "Saint Peter and Sain Paul," wh ch shows very distinctly the unique blending of light and shadow for which that painter was so

There is a Vandyke, "Ecce Homo," There is a Vandyke, "Ecce Homo," which was purchased by a gentleman of Prague, at the sale of the paintings of Pope Pius, IX. in Rome. Shortly afterwards he was visited by a canon of the church, who had rendered him some service. The canon said, when asked what he would accept as an acknowledgement of his service, that he had a friend in Canada who was doing good work and as a consequence, this work of art was shipped to this country.

art was shipped to this country.
The noble head of St. Jerome in the noted painting by Tintoretto (Roubesty Racoupat). There are also two Tintoretto master-pieces by Augustino Ciampilli, "The Wedding Feast of Cana in Galilee" and "St. Paul Preaching in the Acrophis at Athens." One of the smallest in the collection but on of the gems is Jan Van Aschen's "The Adoration of the Snepherde."

Other noticeable pictures are The doration of the Magi, Frank Francois; Other noticeable pictures are," The Adoration of the Magi, Frank Francois; three flower pieces by Rachel Ruysch; a portrait of Reinbrandt, by himself; Jecope Amiconi's "Madonna"; a head of St. Francis in a suffering costasy by Ludonic Carraci: "Vulcan and Cyclops," a work done with a palette knife by Palma Junion, (1544-1628) and a "Greek Idyll" by Nicholas Poussina.

The Dean returned to Windsor last night, from whence he will ship the balance of his collection. The exhibition, the value of which is placed at from

HERE ARE THE GENTLEMEN WHO PROSCRIBE THE "COMMERCIAL"

From What Artists Say, However, It Seems That They Have Blunderingly Thrown the Staid Old Board Into Ridicule by Unwarranted and Obviously Unrepresenta-

tive Action.

Since the COMMERCIAL was informed by a contemporary that it had been made the bim by the priors of old monastries and the heads of convents in Hungary.

sign because there had appeared in the columns of this newspaper a letter signed "Amateur." to which contains victim of a boycott by the Academy of Deobjected, it has endeavored to ascertain who these gentlemen boycotters are. Here they are:

DANIEL HUNTINGTON, president. T. Addison Richards, secretary.

FRED DIELMAN, treasurer.

H. W. ROBBINS. T. W. WOOD.

J. Q. A. WARD. JAMES M. HART.

J. B. BRISTOL.

C. Y. TURNER.

EASTMAN JOHNSON. LOUIS C. TIFFANY.

It was the full council meeting of the Academy, it seems, which took the action

of boycott against the Commercial. In supplying their names to a reporter this morning, C. Y. Turner, one of their number, said: "What we wish is not the name of the author of 'Amateur's' letter, but an apology from the Commencial itself for the publication. We are all members of the Nineteenth Century, as well as some of the COMMERCIAL people, and we consider ourselves entitled to an apology. The action at that first meeting, to have no further business relations with the COMMERCIAL Until an apology was made, was all there was to it, and covered the withholding of the press view invitation as well."

If what Mr. Turner says was the feeling of the meeting, however, there is certainly a difference of opinion among the council members about it. Mr. Richards, the secretary, for instance, said after the meeting that no resolution was positively agreed to and personally he was not much interested in the matter, though he thought that more definite action would be taken at the next council meeting. At the next council meeting Mr. Richards did not attend and merely told the reporter that "there was nothing on the minutes." It was evident, therefore, that Mr. Richards did not wish to lend his voice to the movement more than he could help, while other members of the council, contrary to Mr. Turner's interpretation of the action, said that they would be content to visit their wrath upon the 'Amateur,' if the COMMERGIAL would only divulge his name. The council do not seem to be united among themselves. members about it. Mr. Richards, the sec-

among themselves.

Mr. F. H. DeHaas said: "I have no idea Mr. F. H. DeHaas said: "I have no idea that this action of the Academy will do the Commencial any harm; it is merely to express the indignation of the artists at the publication of 'Amateur's' letter. I think it was unfair to libel the whole class as that writer did, and I did not expect it from the paper. In a country like this where many men make a great success.

this, where many men make a great success in life without education, it is certainly unfair to class a lot of workers together without distinction from a moral or any other point of view."

fair to class a lot of workers together without distinction from a moral or any other point of view."

So far as can be learned from the artists at large, including many academicians, the idea of boycotting the Commercial is without foundation. Many members of the academy have not given the matter the slightest consideration and regard the action of the academy in withholding the press view of the exhibition as totally unwarranted and silly in the extreme. Mr. Smedley's letter upon the subject, published yesterday, embodies the sentiments of not a few, and is regarded as very sensible.

A. H. Wyant, one of the older members of the profession, said: "It would be eminently unfair to hold the paper responsible for everything that appears in its correspondence column, and to my mind the only feeling is against 'Amateur,' whom I class as a skunk. I haven't heard anything about it at the academy, and I know that the majority of the members do not endorse the action of the management in withholding the invitation to the press view from the Commercial. The board of control of the academy consists of some five or six men who took umbrage at the letter and kicked up the whole fuss. The feeling is confined, I believe, to a few of the profession, and the majority don't care any-

of the management in withholding the invitation to the press view from the Commercial. The board of control of the academy consists of some five or six men who took umbrage at the letter and kicked up the whole fuss. The feeling is confined, I beheve, to a few of the profession, and the majority don't care anything about it. At the same time, I would boycott the fellow who wrote that letter, and I beheve there is only one man in this town who would have done it. There is no man who has a right to go to work and abuse this academy, which is not more than fifty years old, the same as he would abuse the academy in Paris, which has had a standing of hundreds of years."

James D. Smilhe, another old and experienced artist, said: "I have heard so little about the matter that I did not give it any consideration. It seems to me that there has been experience enough in our theatres and other places to show that it is a very small matter to try to boycott a newspaper. I don't know what the provocation has been; I don't know what the letter was: but the action of the academy seems to me to lack dignity. I cannot believe that the Commercial would insult the profession or that it would pursue a course in that direction; and until the paper does show such a decided intention I would not undertake to resent a fancy. The profession is strong enough to stand without stooping to such action. It does seem to be a tempest in a teapot. The academy meetings have been thinly attended this winter and I don't think they have been able at any time to get a quorum, so their action cannot represent the unanimous feeling of the members. I think Mr. Smedley writes very reasonably and takes just the yiew I would. It is beneath the dignity of the profession to take offence at anything of that kind. When a man gets to be my age he can take a calm view of such things."

H. Bolton Jones said: "If there had been any general action on the part of the Academy I to boycott the Commercial in would have heard of it, as I am a member, but as a matter o

The Art Collection
belonging to
Mr. George I. Leney, The finest and most valuable collection of Paintings by the modern masters ever exhibited in America. The First View will take place at The American Art Galleries, Madison Square, South, New York, Tuesday evening Ganuary twenty seventh, from eight until ten o'clock, on which occasion the honor of your presence is desired. American Art Association,

New York, January 17th, 1891.

The American Art Galleries, 6 East 23d St., Madison Square

SPECIAL EXHIBITION

AMERICAN PICTURES AND STUDIES

First View

Tuesday Evening, December 8th, 1891 from seven-thirty until ten o'clock

ADMIT BEARER AND LADIES

The American Art Association

Please present this card at the door

Managers

The American Art Galleries, 6 East 23d St., Madison Square

THE SENEY COLLECTION

First View

Tuesday Evening, January 27th, 1891

Secretary from eight to ten o'clock

Admitant ass many Montreal and family

American Art Association

Managers

Please present this card at the door

Royal Canadian Academy

ARTS

TORONTO, JANUARY 1891.

DEAR SIR,



BEG to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 5th MARCH next, in the TORONTO ART GALLERY, King Street West.

All Paintings, Drawings, Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Tuesday, the 24th of February next.

All Pictures, etc., intended for Exhibition, are to be consigned to MATTHEWS BROTHERS, Picture Dealers, 95 Yonge Street, Toronto, who will deliver them unpacked at the Gallery, repack them, and return them to Exhibitors.

Artists are, of course, at liberty to consign their work to other Agents, should they so desire.

The Academy will pay Freight Charges only on Members' works. Non-Members' works must be delivered free of charges.

All works at risk of owners, but an Insurance during' Exhibition will be effected by the Academy.

NOTE.—The Council have been much impressed, with the importance of showing such Works of its Members to the best possible advantage, and in order to secure this, have instructed the Committee of Arrangements to follow the plan adopted by the Grosvenor and other Galleries in London, viz.: to hang the Pictures separately, each one having some wall space round it. This will, of course, limit the number of Pictures that can be hung in any given space, but it is believed that the artist will profit more by having a few Pictures well shown, than by having a greater number hung close and interfering with each other.

Appended hereto is a Printed Form, which intending Exhibitors will fill up, giving full title of Picture, with price.

The titles of Pictures must be placed on the back of each frame, with name and address of artist.

Kindly return Form as soon as possible, to address,

JAMES SMITH, Secretary,

35 Adelaide Street East, Toronto.

Royal Canadian Academy of Arts Twelfth Annual Exhibition

IN THE TORONTO ART GALLERY.

--1>Keoke-

TO THE SECRETARY:

Please Receive for Exhibition, subject to the Conditions of your Circular:

PRICE.

No.	DESCRIPTION OR TITLE OF WORK SENT.
	Artiet'e Sienature
	Artist's Signature
	Address

LECHERTIER, BARBE & Co.'s

IMPROVED

Patent Papier-maché Lay-Figures,

(D. T. LEE'S PATENT.)







Messrs. Lechertier, Barbe & Co., encouraged by the success which has attended their introduction of the French Papier-Maché Lay-Figure in this country, have applied themselves to producing an improvement on the French system, at the same time preserving all as advantages. In this they have succeeded; and are now able to offer to the profession, and to the public in general, a Lay-Figure, at once light, portable, flexible, very firm, and true in its outline, being moulded on nature.

There is no position in which a human being can be placed in which this figure cannot be put and remain steadily fixed.

The stand is so formed as to admit of raising and lowering the Figure at pleasure, and also of placing it in backward, forward, or inclining positions.

Notwithstanding the great improvements effected, the price remains the same as that of the French Figure, viz., Male or Female Figure, life size, £12.

LECHERTIER, BARBE & Co.

Artists' Colourmen, Manufacturers and Importers, 60, REGENT STREET, W. Wholesale - 7, GLASSHOUSE STREET.

Explanations for the use of LECHERTIER, BARBE & Co.'s PATENT IMPROVED PAPIER-MÂCHÉ LAY-FIGURE.

The construction of this Figure is very simple, it being divided, for the sake of mobility, into a certain number of pieces which can be firmly held together by means of six leather straps placed in the back, under the arms, and under the soles of the feet.

These straps answer the purpose of tendons, as in the human frame, and have an extended application: for instance, those under the feet strengthen and firmly fix the whole of each leg; those under each arm have a corresponding effect on the whole of the arm on the opposite side to that on which they are placed; and the two in the back affect respectively the head and lower parts of the body.

It will be necessary to see that these Straps are tightly pulled on before draping the Figure, as its steadiness entirely depends on their laxity or tension.

After draping, the positions can be adjusted as required.

The shoulders can be raised by pushing up the socket of the arm towards the neck.

With respect to the stand, it will be at once seen that the pulley at the bottom of the upright support is for-raising and lowering the Figure; and that the wooden screw in the middle is for fixing it when raised or lowered. But it will be observed, that at the top of this support there are three iron screws, on which the procuring of many attidudes depends. The loosening of the top screw allows the Figure to bend forward or backward; the loosening of the middle screw allows it simply to revolve on the stand; and the loosening of the bottom screw enables it to recline in a side position.

The simple or complex use of these screws will give a great variety of very natural and very useful positions.

When necessary, by loosening the screw in the socket fixed to the Figure, it can be lifted altogether off the stand.

HENRY MARTIN, A.R.C.A., S. O. A.,

Art Master at the Hamilton badies' Gollege, Brantford badies' Gollege, Mrs. Reville's badies' School, Toronto, and Miss bay's badies' School, Toronto.

MR. MARTIN'S COURSE OF INSTRUCTION INCLUDES

Drawing and Painting from Still Life and Landscape;

PERSPECTIVE; DECORATIVE PAINTING; AND OCCASIONAL COPYING COOD EXAMPLES.

tesidence and Studio:

608 CHURCH ST., TORONTO.

MESSRS. DURAND-RUEL

Respectfully invite M_____ and ladies to view the paintings of

JULES DUPRE, INGRES, COROT, ZIEM, RIBOT, JONGKIND, ETC.

which they have recently received.

On exhibition from Tuesday, December 15th to Thursday, December 24th, 1891, at 315 Fifth Avenue, Corner Thirty-Second Street.

Water Colors

by

Alfred Brennan.

Exhibited by
Frederick Keppel & Co.,
20 East 16th Street,
New York.

tober 15 to 29, 1891.

- 1. Amid Autumn's Tints.
- 2. A Little Boy.
- 3. A Glimpse of the Scarlet Tanager.
- 4. A September Stroll.
- 5. Oberon: Rex.
- 6. A Portrait Arrangement.
- 7. A Baby Boy and His Little Gymnasts.
- 8. A Midday Impression.
- 9. Pomona.
- 10. A Smoker.
- II. Siesta.
- 12. Songs of Chivalry.
- 13. A First Pair of Gloves.
- 14. Violets.
- 15. A Wee-Wee.
- 16. Pink and Gold.
- 17. A Portrait Sketch.
- 18. Fairy Tales by Daylight.
- 19. An Expert Shot.
- 20. An Arrangement in Yellow and Purple.

- 21. On the Road to Parnassus.
- 22. Tit, Tat, Tow.
- 23. One of Our Set.
- 24. Monastery Bells.
- 25. Sara.
- 26. Where Fancy Dwells.
- 27. Portrait of A. B.
- 28. Portrait of Adelaide Agusta B.
- 29. The Lone Pine Hill.
- 30. Portrait of Mr. R. B. B.
- 31. Through Tangled Flowers.
- 32. A Day in June.
- 33. All in a Great Poke-Bonnet.
- 34. A Feast of Dolls.
- 35. Twilight.
- 36. A Necklace from Japan.
- 37. Helping Mamma.
- 38. A Summer Cloud.
- 39. Peek!
- 40. An Unpretentious Scene.
- 41. Togs.



ORIENTAL ART

EXHIBITION

AND

SALE BY AUCTION

American Paintings

THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH

On Exhibition previous to Sale by Auction

AN

Extraordinary Collection

OF

JAPANESE AND CHINESE ART OBJECTS

BELONGING TO

Messrs, Deakin Brothers & Co.

Formerly of Yokohama

To be Sold on Tuesday

January 19th and Following Days

At 2.30 O'clock, P.M.

THE

AMERICAN PAINTINGS
AND STUDIES

WORKS OF THE LATE

THOMAS HICKS, N.A.

To be Sold by Order of Executors
On Thursday Evening, January 21st
Beginning promptly at 8 o'clock

THE AMERICAN ART ASSOCIATION, MANAGERS



NATIONAL ACADEMY OF DESIGN

PRIVATE VIEW.



SATURDAY, NOVEMBER 21st, 1891.

From EIGHT A.M. to SIX P.M.



T. ADDISON RICHARDS. THOMAS W. WOOD.

Cor. Secretary, N.A.

President.

The American Art Galleries, 6 East 23d St., Madison Square

ORIENTAL ART

AMERICAN PAINTINGS

FIRST VIEW

Thursday Evening, January 14th, 1892 from seven-thirty until ten o'clock

ADMIT BEARER AND LADIES

The American Art Association

Managers

Please present this card at the door

owens art institution.

You are invited, also members of your family and non-resident friends, to view the Collection of Work by Students of the Owen: Art School, which will remain on Exhibition in the Art Gallery during the week ending Saturday 24th October, 1891. 💥 💥 💥 Open daily from 10 a.m. until 5 p.m.

JULIA REED, Secretary

art-association of 3

THIS CARD WILL ADMIT THE PART

French Artists and the World's Pair.

Panis, April 5.—If Chicago expects to get the best work of the leading French artists World's fair better guarantees than any given at any American exhibition must be assured. Benj. Contant says he is not in-clined to send any pictures than those al-ready in America. Bouguereau, whose opinready in America. Bouguereau, whose opin-ion is very weighty, he being president of the Society of Arts, says that while he is most kindly disposed toward art movements in America it is too great a risk to expose valuable works to such a long absence, when it is difficult to get redress in the event of irregularities. The owners of the best French works certainly have a right this time to demand absolute security before sending exhibits to Chicago. ing exhibits to Chicago.

BRITISH ART. ROYAL ACADEMY EXHIBITION.

Some Splendid New Pictures — A Super-abundance of Work From the Great English Academicians.

London, April 23.—This year's exhibition of the Royal Academy, which opens in a few days, is likely to be distinguished as presenting an abundance-almost a superabundance — of work from the greater academicians. The old complaint from the less known men that their productions are crowded out and have small chance of coming within the ken of amateur or connoisseur will be heard with redoubled force noisseur will be heard with redoubled force from many of this year's exhibitors. But what the artist in search of an appreciative connoisseur—and buyer—may have most to grieve over will probably add to the enjoyment of the art public. A feast of splendid productions from the best known of English studios cannot be a matter of general regret, even though the lesser lights of art are under some eclipse. Millais will be specially well represented with two landscapes, three portraits and a child subject.

HIS MOST EFFECTIVE WORK

child subject.

HIS MOST EFFECTIVE WORK

Is a large landscape of Murtleigh Moor under the mellow lights of a warm November afternoon. A single glance arrests the eye and gives at once a sense of brooding loneliness, while closer study deepens the impression. One figure only is seen amid a broad waste of marsh and moor, trees stripped of leaves, all lying bare under a still mellow and cloudless sky. Among this painter's portraits his likeness of Mrs. Joseph Chamberlain will delight her American friends by its sympathetic exposition of the inner qualities of the subject. By those who do not know the lady the picture will be long looked at and admired for its refinement of beauty in the color scheme, its grace of pose and general artistic harmony. The portrait is half length. The lady sits near a small table on which stands a vase of roses and a tea set of French china. Gray draperies, warmed by the pinks and reds of the roses and set off by the yellow and bluey that in vases and china compose the colora. The full, blue eyes suggest a world of feeling and of thought, and the exquisite set of the small, graceful head completes a perfect picture. Millais hae done no better portrait.

Bir Frederick Leighton's chief exhibit is a study of an cld classical subject, "Rescue of Andromeda," a broad canvas, with every detail highly elaborated. He is understood to be

PERSONALLY FULL OF CONTENTMENT

over the work. "I am particularly proud of the eyes of my dragon," he said to an amateur studying the picture. "It is one of the most successful places of painting I have ever done." Sir Frederick is already engaged on a big picture for next year, "The Gardens of the Hesperides," a subject affording ample field for his special art aptitudes.

Aima Tadema, departing from his old scenes of Roman classic history, presents a study of the sweetest of life old Rome can have known—a young mother bending over and kissing with rapture her baby boy. The scene of the baby worship is still Tadema's old Rome—floor and wall of marble, a curtained recess leading to a marble bathroom and the light shining through an onyx window. The baby lies a marvel of radiant babyhood on the cushion of a bronze couch, his arms stretched out toward his mother, greeting her embrace.

Some of the leading figure painters complain that their work has been greatly hindered by the fogs of the prolonged winter. But none of the greater pictures from the artists who have been pouring benedictions on the fogs can be charged with hasty execution. Mr. Poynter, who says he has been fog-bound over a painting of two classically garbed girls playing an old time game within the court of a Pompelian mansion, has finally produced

A REMARKABLY GOOD STUDY,

notable chiefly for its color effects. Orchardson, who was engaged upon a large figure study, but became dissatisfied with it as it progressed under the fogs, exhibits only a small work which he calls "An Enigma." It is obviously a "will she or won't she" love affair. A man is standing beside a girl pleading his suit, which she is rejuctant to deal with decisively one way or another. The merit of the picture lies in the exquisitely harmonious coloring. A large space in the foreground is filled with a tawn colored carpet, whereon are garlands of pink and crimson roses. A muberry table cover, some most deftly painted blue and white thina pots, gray wall spaces, relieved by gleaming bric-a-brac, form a rarely delicate and delicious harmony of color.

Pettle sends no fewer than seven pictures. His "Sylvia," a portrait of a charming auburn—nay, red-haired—maiden in a low necked Empire dress of some white gauzy material, will cause many enquiries for the unknown original. The artist's son-in-law, Mr. Hamish McCunn, the composer, has been taken as

THE SUBJECT OF A STUDY.

"The Violinist," a man in powdered hair and white satin costume.

Among the notable pictures of the year is a big canvas whereon Mr. Luke Fjides has concentrated himself. "The Doctor," as he calls it, presents the pathetic story of the struggle between life and death of a little child lying on an improvised bed of pillows placed across two chairs. The village doctor, a shrewd-faced man, but evidently puzzled how to stay the ebbing of the life going out before him, watches beside the child. The light falls full on the fine, keen cut face of the doctor, while the bowed figure of the desponding mother loous out of the shadowy background. The work has already been purchased for a national collection.

Frank Dicksee has a similar subject, "The Crisis," representing a doctor watching with strained attention by the bedside of a woman on whose face death seems printed. A large painting by the same artist, "The Mountain of the Winds," is a masterpiece of broad treatment with rich coloring. Mr. Calderon's one great picture,

"ST. ELIZABETH'S RENUNCIATION,"

"ST. ELIZABETH'S RENUNCIATION."

calderon's one great picture,

"ST. ELIZABETH'S RENUNCIATION,"
shows the saint kneeling in complete nudity at the altar steps of a Marburg convent. Her garments lie in a heap beside the altar steps, as if flung there in an excess of religious fervor. A tail male figure, black robed and hooded, with ascetic face peering out below the hood, stands with clasped hands in the background. A Franciscan monk and two nuns kneel near the dominant figure of St. Elizabeth, whose attitude of abject humiliation is painful in its intensity or portraiture. It is a powerful, but hardly agreeable work; altogether too impressively sombre.

Mr. Broughton has a series of wintry scenes; Mr. Waterhouse a superb classical study, "Ulysses as He Neared the Islands of the Sirens," wherein the Homeric galley is seen driving through a sweeping sea, while fluttering down upon the boat the broadbosomed, full-throated sirens are trying to lure the crew by their songs. Towering cilifs, billowy sea, the Isles of the Sirens gilttering under a noontide sky, complete a sinely worked out conception of one of the old Greek poetic myths. Taken altogether, this Academy is rich in new treasures.

An Uninteresting Show-The Little Sisters of the Assumption-Their Mission-Medical Diplomas for Women.

SPECIAL CORRESPONDENCE TO THE HERALD. New York, April 24.—The spring exhibition of the National Academy of Design will continue throughout this month. The prizes established annually by the late Julius Hallgarton have gone by default. The three prizes of \$300, \$200, and \$100 respectively, were not awarded because the artists who exhibit this year at the Academy were too indifferent about the matter to come and vote. This is the second time the same thing has occurred.

The Thomas B. Clarke prize for \$300 for

The Thomas B. Clarke prize for \$300 for a figure competition was awarded to Frank W. Bensen, of Salem, Mass., for his young girls seated under lamp and firelight; they hung in the eastern gallery. Miss Mary S. Florence, of Nutley, N. J., received the Norman W. Dodge prize for women. It is called "New Born Death," and is a tall panel. The Hanging Committe has placed the religious picture in about the worst place to be found in the corridor. The collection as a whole is not an interesting one. not an interesting one.

WHERE THEY COME FROM.

The Paintings on Exibition at the New Cathedral.

As many persons naturally ask selves, how and whence the paintings on exhibition in the new cathedral (Dominion square), were obtained, and how their authenticity was proved, it is justice to the public to add a few words of explanation to he catalogue already published. With regard to the sources from which the paintirgs were drawn, it may be stated that nearly the whole collection were donated to the Very Rev. Dean Wagner by charitable persons in Europe, to be disposed of for the benefit of the Hotel Dieu he founded re-cently in Windsor, Ont, in connection with an orphanage and free school for colored children. A large portion of the paintings, attributed to the great masters came from A large portion of the paintings, the great Ursuline Monastery of Prag, in Behemia, the last lady superior having, on her dying bed, a year ago this spring, willed all the paintings in her apartments for the berefit of the Windsor Hotel Dieu, and all the paintings in her apartments for the betefit of the Windsor Hotel Dieu, and her successor in office having added forty more to the princely donation. Among these were found the following masterpices: A Crucifixion, by Van Dycke; a St. Jerome, by Pintoretto; a Mater Dolorosa, by Carlo Dolci; a Holy Family, by Joachim Sandrart; a Wedding Feast of Cana and a St. Paul in the Areopagus, by Agostini Ciampelli; a Sr. Agatha, by Cornelio Janssen; a St. Francis Borgia and a St. Francois Xovier, by Lesueur. vier, by Lesueur.

The balance were sent as follows: By a cealthy lady of Ulm: The portrait of Rembrandt by himself; a Madonna, by Amiconi; an Adoration of the Magi, by Frank Fran-cois. By a canon of the Cathedral of Leitcois. By a canon of the Cathedral of Leit-meritz, Bohemia; a Head of St. Francis in a suffering cestasy, by Ludovico Carraci; vulcan and the Cyclops, by Palma, junior; two landscapes, by Peter Bennel; and two marines, by Wilhelm Vander Wilde. By a wealthy gentleman, Mainz, a St. Peter and Paul, attributed to Rubens. By Advocate Toman, of Prag, an Ecce Homo, formerly the property of Pius IX., and said to be a copy of Van Dycke by Van Dycke himself; Johan Heinrich Schonfeld. By the Sisters of Charity in Agram, Croatia, a Crucifixion, by Lesueur. By the Sisters of the Visitation in Gleink, Austria, a Madonna, by Wohlg-muth. By a gantleman of Prag, a Stabat Mater, by Gignani. By the Trappist monas-tery of Hohenfurst, Bohemia, a St. Peter, master unknown.

seen driving through a sweeping sea, while fluttering down upon the boat the broadbosomed, full-throated sirens are trying to bosomed, full-throated sirens are trying to lure the crew by their songs. Towering cliffs, billowy sea, the Isles of the Sirens in the old Salon. His "In the Hoart of glittering under a noontide sky, complete a Scotland," a development of the motive finely worked out conception of one of the old Greek poetic myths. Taken altogether, this Academy is rich in new treasures.

THE SPRING EXHIBITION AT THE NATIONAL ACADEMY.

MATIONAL ACADEMY.

Masser unknown.

Jonn A. Fraser, whose landscapes in water color have been son much admired here during the past few seasons, has two works on the line this year in the scalon, and works of the motive displayed in the last exhibition of the American Water Color Society, las the place of honor among the examples of its class, and both works have been very favorably spoken of by the French has been mine years in this country, is an American citizen, belongs to several artistic societies of this city, and has a studio here.

but it is absolutely worthless without in the work of Ludovico Carraci, etc. tense study and continuous labor." Let lotter I may be tempted to recur to these, and

Subscriptions to the fund for an Art Gallery which it is proposed to erect in Glasgow are now increasing rapidity, and including the £12,000 given by the Lord Provost the amount now stands at £25,000. The committee are hopeful that £100,000 will be subscribed.

I may be tempted to recur to these, are one or two others, upon a future occasion. In the meantime, 1 remain.

Yours, tc.,

JOHN POPHAM.

Mundacsy's new picture, which he began two months ago in Paris, will represent Christ among His disciples. It will be completed in about two years, will be exhibited all over Europe and the United States, and will be added eventually to the Berlin National Gallery Reald 13/06 THE ANTIQUE PAINTINGS IN PETER'S CATHEDRAL. To the Editor of the Gazette: 16/4/9

Sm,—So long as the advertisement of this exhibition was limited to the usual column for advertisements I was indisposed to make any comment; but the appearance of two articles in this paper, although both were marked "communicated," which claimed for several of the pictures both merit and originality, seem to offer a public challenge, I am willing to accent of it. am willing to accept of it.

When a critic criticises any work of act it

may be assumed he recognizes more or les merit in the object he criticizes, an therefore I shall not notice the greater par of the pictures in this exhibition, but fine myself to one or two of those to which the writer of these communicated especially directed public attention.

In the catalogue marked A, the picture No. 2, is called "St. Pierre et St. Paul," and the painter P. Paul Rubens one of the communicated articles one of the communicated articles the writer say:—A New York critic, (who, like him of Detroit, and also frequently cited in both articles, are both curiously nameless) had a long and careful study upon it, and "finally threw up the sponge." The nameless critic of Detroit Ethen communicated with this nominis umbra of New York, when they finally settled upon Rubens as the author ally settled upon Rubens as the author. When I looked upon it I could not help thinking they ought to have "thrown up" something more than a sponge when the arrived at this decision.

But it appears that these mysterious consisseurs have both erred, for the writer, I presume the present owner, informs I presume the present owner, informs that although he has named it according their decision in the catalogue, anoth Daniel, a Mr. Janz, who, he says, is "the best art critic and connoisseur within or hundred leagues of Mainz," declares it to "from the brush of Millet, the master when the form th painted the famous picture, 'The Master with painted the famous picture, 'The Angelt In that case the figures represented in the grand painting might be, not Saints Per and Paul, but the rascal old judges spoken of in the history of the chaste Susannah." chaste Susannah.

I have seen and studied the works Rubens in most of the leading galleries Europe, and I have been a fervent admi and have examined the greater part of recognized works of the painter of Angelus since 1867, and I have no he tion in declaring my conviction that; no more like the handycraft of either these great men "Than I to Hecuba," unlike in this work to the freedom of tou unlike in this work to the freedom of tou and glowing color of Rubens, and the pecul bandling and subtle palette of Millett, the one is forced to the belief that the critics Detroit, and he of New York, together withe "best art critic within one hundr leagues of Mainz," must either be entired ignorant of the works of these masters, where heen "poking fun" at the owner.

A Millet, of the size of the picture is question, would be worth not less than \$10.0.

question, would be worth not less than \$10 000, and if this were a Millet Its genuing At the sale of the Roederer collection of paintings at Paris, Millet's pastels of the "Angelus," which he sold for \$600, fetched \$22,000. **Merald. 9/8/9.**

Sir F. Leighton, President of the Royal Academy, has written as follows to a correspondent who wrote him on the subject of genius, as to whether there was such a thing as genius in art without a hard apprenticeship: "In answer to your letter, I write to say that nothing considerable has yet been done in this world without bestowal of infinite pains." Replying to a similar enquiry. Sir John Millais says:—"I have no belief in what is called genius as generally understood; natural aptitude I do believe in but it is absolutely worthless without; in the setupted to see the painted by Tintoretto, or that No. 11 was tense study and continuous labor." **Meritant of Ludovico Carraci, etc.

Subscription:

1 I may be tempted to sealling established by hard conditions dealer in a in New York and Boston. May not one ending the Rev. Father Wagner did no consult such firms in New York as Boussar Valadon & Co., or Cottier & Co., or Duran Ruel, the first and last, Frenchmen. and silmost constant buyers and sellers of the painted by Tintoretto, or that No. 1 was painted by Tintoretto, or that No. 11 was tense study and continuous labor." **Meritant of Ludovico Carraci, etc.

Subscription:

In the meantime, 1 remain.
Yours, tc.,
JOHN POPHAM,

NATURAL HISTORY SOCIETY Han MONTREAL 25/6

OLD CURIOS.

culiar Decorative Objects Found in Lon-Shops-History of Nations in Grotesque Shape,

BRIC-A-BRAC ARE PROCURED.

toon, May 20 .- Where do all the pins No one has ever yet been able to be the query. Where do all the queer a come from? Is equally hard to deter-It seems sometimes as if all the had sold out its treasures of venerets, its china, glass and odd bits orac, and that they are on view in old world streets. Wardour street a street of "modern antiquilarge extent. Many of its
cast-iron consciences, and are
doing over" goods in antique
fou pays your money and takes
"as to dates and countries.
have been known as buying the
one's ancestore, especially by
cans who become recently rich
able pursuit, and doing "Yurup."
are dozens of others less widely
sts in the metropolis, interesting
ether or no one wishes to purity of these streets are practical
and are open to leisurely inspecpick up rare trifles by degrees,
and everywhere. Dealers are
elize this, and to encourage careis in their customers.

Skreat auction mart, there are
ar round, on regular saie days,
there was one made up of old
decorative objects, the property
dealy impoverished gentleman.
fold Cheisea china figures, 12,
brought 70 guineas from a well

d Cheisea china figures, 12 ought 70 guineas from a well Fancy what the customer of ust have to pay, for the 70 sented a low price for this

Chelsea.

r, "impoverished gentlemen" do
pour forth their treasures in
rooms. Where, then, do these
cure their artistic loot?
ag perhaps the business house of
"Decorative Arts Guild" might
ome valuable points to me, I looked
ecently in Hanover square. This

GUILD IS QUITE UNIQUE

oses. You go there to have your rated and furnished. This they be laying in a supply of the latest estationery for the fancy occaring desk of the drawing room, only to mention the artist you ploy. The Guild deals with him ving you the annoyance and indeageling over sordid pecuniary degentlemen of high artistic standatore people have invited E. A.'s ouses, ostensibly to luncheon, meal they have adroitly workeding decorative "views" out of the significant of the finally, artists got weary of tor no tangible compensation of their life-long study. So the formed in order that the artists sive through a recognized maner concern their percentage, the lawyer receives a fee for giving a on.

possible to say "Mr. This or L.A., decorated my house," for lons will have received the stamp yeal. It is the old story that r is worthy of his hire," and the blishes a sensible condition of the benefit of those refined work-

te most practical and valuable of tors is our old iriend, Mr. Fred-hifield, of Hanway street, the hat invaluable bible of the collecter the collector be an amateur or nal—named "Pottery and Porcein its fourth edition. At once I leavel the present the pile. could learn all about the his-I found that Mr. Litchfield

nately I found that Mr. Litchfield own, having just returned from one orchasing tours on the continent. w minutes waiting until my host we quite at leisure I filled up in chat-nar. Bartlett, the able representa-te head of the firm. Mr. Bartlett in to tell me of the advantages the unic is giving to its

ing fellows, he says, are going in es on all sorts of scholastic sub-spend their evenings in reading, and in listening to experts on vari-

MBITIOUS ARTISAN STUDENTS.

picture interested inspection of the nature and research of the nature of the order of the lord chamberlain to the Queen of n. It is worth £75, or of Yankee money the same of the chamberlain, whose key of the nature of the chamberlain, whose key of the spain, nor offer it for sale there."

In Spain, nor offer it for sale there, it is the proposed of the key is a most splendid bauble. Studded in Diamonds,

STUDDED IN DIAMONDS.

an be divided, so that the upper part i make a pretty pendant, or it could make a pretty pendant, or it could unted on a gold hairpin for the coffure, urse, the servant who sold it needed y, but, in reality, it should never have beyond official keeping. As it is, the tions of its second sale are like a y almost, for it is never to return to to be seen as the possession of an out-

nt," continued Mr. Litchfield, "Spain is country of laces and "tortoise" shell tets. Laces I know too little about to up as a business. It would be an ideal nerce for ladies, some of whom know tiely more of lace than men ever do. Is in its art development, representative history of the country, fust as pottery t is a most fascinating field of work, spain is full of bargains to the educated the tasteful who elect to take up this chof business. Pray come down to my sanctum and I will tell you something tray methods."

availing myself of the invitation, pting a delicious cup of tea served ty old Wedgewood cup, I made my

Litchfield's father was for over 30 r. Litchfield's father was for over 30 sengaged in antiquarian pursuits. He a pioneer in the most intricate work of ing at all descriptions of curios on sale, there were then as now people too at to sell, yet needing money for things had in plenty. Frederick Litchfield thus well educated and well grounded solid knowledge of all that pertains to china, oak tapestries and general art is. The factory marks on china alone omething of an education, for these are lidering, and have each one a meaning. EXPERT MAY BE MISTAKEN

again, while he must be on the

nd again, while he must be on the or new discoveries. Litchileld went on a tour several years Italy, there to adopt a novel mode of lure. These tours are now taken a year, and are part of his regular e. He went, first of all, with some deletters to people in a position to m. He did little on his first visit save around. Next he went to Norway reden and Denmark. His procedure stop at the best hotels in the leading then to advertise in the two leading apera that "Mr. Litchfield, antiquar-London, was to be at such and such alone certain days and specified hours, at he was there for the purchase of of all descriptions. People with such would please call at such and such a parior."

advertisement, or invitation, is written in the language of the coun-

curiosity. But all are welcome, for it is a sort of business reception day. By the second day the country folk have seen the paper. Then begins the fun. Old farmers, who have rickety silver watches, perhaps carefully done up in tissue paper and wool, bring them in as "works of art." It is almost pathetic to notice the jealous care with which they regard their poor old trinkets. Occasionally real treasures are to be picked up in unexpected directions. "I wasn't up one morning, it was about 7 o'clock," said Mr. Litchfield, "when the hotel servant announced two old women visitors, who would not be denied. They were in the corridor quarrelling as to which one should enter first. It was in Madrid, and at that time I knew only six or eight Spanish words. The old women SPOKE A PROVINCIAL DIALECT,

women

SPOKE A PROVINCIAL DIALECT,

not pure Spanish, and knew nothing else,
no word of French, even French patois. I
made a nasty toilet and received them both
as politely as the circumstances admitted.
At once I saw them I was touched, for they were very aged and
infirm. Since about midnight they had
tolled along in their donkey carts,
from some hamlet m'les away, and they were
faint from want of food. They had been
life-long friends and neighbors, but became
enemies in their greed for gain. Each one
had made the discovery of my advertisement, and secretly planned to enrich herself.
They met on their way into the town, and
nearly came to blows. Poor old bodies, a
good breakfast partly restored them to amiability. The hotel barber spoke French. He
put their Spanish lingo into French, in
which tongue I am at home, as also in
German and Italian.

"One of the old women had some broken
silver toys, a ring and bells of her infantile
days, worth nothing, of course. The other
one had a dainty little tortoise shell box,
which I secured for a trille, also I arranged
to go to her house to look at some bits of
tapestry, the loot of an ancient Spanish
convent. That day I had a hundred caliers.
The hotel people rather liked it. You see it
made an excitement. It was 'a show,' and
stirred up the sleepy town. There are no
furniture carts in Madrid, nor auction salesrooms. You must know your way about,
for, oh! how those Spaniards will cheat you
with their wheedling ways and flashing
black eyes."

Here Mr. Litchfield laughed as over the
recollection of some absurd experience,
"But," he added, "it's worth something to
deal with them, they are so intense, so emotional, so boetic, even with

ALL THEIR LITTLE CHEATINGS.
I go to the Valet de place, there is always

ALL THEIR LITTLE CHEATINGS.

and with a regretful glance around, a half envious glance, I own, I took my departure, a beauty of humble things, along with my helter-skelter notes on "The Lineage of Curios."

April 1 pencil that in a world of beauty of humble things, a beauty of humble things.

Paterson before her marringe the lineage of Curios."

Italian Art at Keppel's Gallery. Signor del Nero of Rome, a gentleman City. It is shown at 20 East Sixteenth-street, and will prove interesting as a very fair example of the work now produced there.

Among the several hundred exhibited are pictures by the elder Bompiani of the Royal Society of Santa Lucia, Tomba Secretary of the Water Color Society at Rome, Ginseppe Aneli of the International Art Association of Rome, and Public de Tommassi, Professor of Painting at the Artistic Professional School. A "Dream of Love" is a bust carved in marble,—that of a Woman closely veiled. It is by A. E. Appollini. The key color of the pictures is orilliant and high. Figures of brightly dressed contadini and shepherd girls, women bathing, draped and undraped, peasants driving huge carts and others plowing, give a local color to the charming exhibition, which is called "The Roman Artists' Association. Among the several hundred exhibted

The Art Amateur

contains, for the month of June, its delightful sketch of An Art Student's Holiday Abroad. Writing of the stardy fishwives, it says: "They are thick and strong in shape, and wear so many pet-ticoats that their hips are huge; but, strange though it seems, their ankles are dainty and well-shaped, and show to advantage under their short skirts. They often wear large straw hats over their caps, which impart to them an extreme-

caps, which impart to them an extremely picturesque appearance.

The Amateur writing, of the Chicago Art Association, says: There is one very striking feature of the school that could not be easily over estimated or over praised, that is the Saturday class for children; which class enrolled last year the extraordinary number of 192 pupils. Miss Alice Hay has charge of this department, assisted by 12 young ladies from the assisted by 12 young ladies from the higher class of the school. Thus, while its main purpose is to give the children who are educated in the common schools the rest of the week the opportunity of a thorough grounding in drawing it has a secondary purpose.

Paterson before her marriage in 1874, and is 42 years old. Herale L5/6/9/.

who proposes to further Italian art at in the studio of Mr. Joseph Hitchins, an the Chicago World's Fair, has brought artist of wide reputation whose name and over from Rome a collection of water-color drawings by artists of the Eternal City. It is shown at 20 East Sixteenth-street, and will prove interesting as a mr. Hitchins belongs by education, adoption whose name and fortune have been made in Colorado, but who is still proud to call himself a Canadian, for though born in London, England, Mr. Hitchins belongs by education, adoption and family ties to the Great Dominion. tion and family ties to the Great Dominion. It was under the late Mr. Duncan, drawing master in the Montreal High school, that he received his first lessons in the use of the pencil, his second teacher being the late Mr. Kreighoff, who, with Mr. Raphael and Mr. Jacobi were practically the pioneers of art in Montreal. For some time the embryo artist officiated as a clerk for his cousin, the artist officiated as a clerk for his cousin, the lafe Mr. Thomas Mussen, of Montreal, but finding this work irksome to his art-loving nature, about the time of the great gold excitement here he turned his back on home and country and pushed his way to the Rockies. It was sometime before bright days dawned for him or circumstances admitted of his following that art to which his fancy ever lowing that art to which his fancy ever turned, but with every breath of pure mountain air, he drew in inspiration from the rugged beauty of the grand -old mountains within whose shadow he lived and learned, and in the last ten years he has made for himself a reputation, not only in America, but also in Europe, as a painter of pictures, whose chief charm lies in their wonderful atmospheric effects and in the pure mountain spirit which breathes in every stroke. Mr. Hitchins is essentially an English painter, his work having nothing whatever in common with the modern French school. One of his pictures, "The Arkansas Valley," was bought some years ago for the Stewart col-lection in New York for the sum of \$10,000, and he is now at work on some large can-vases destined for the World's Fair in Chi-csgo, all Rocky Mountain studies, as are

THAT ST. ELIZABETH PICTURE.

most of his works.

The last act in the drama in connection with the "St. Elizabeth of Hungary" of Mr. Calderon, R.A., was a letter from the Royal Academy in reply to one from the Duke of Norfolk, as president of the Catholic Union of Great Britain. As the chief officer of a society which represents Catholic sentiment in England and Scotland, His Grace expressed the hope that, for reasons which were duly set forth, the Academy would take steps to prevent the picture being introduced into a national collection. The picture (St. Elizabeth of Hungary's Great Act of Renunciation) had, as the Duke was informed, been purchased by the trustees of Sir Francis Chantry's bequest, to be added to the national collection now in course of formation. The council of the Catholic Union, of which His Grace was the spokesman, while acquitting Mr. Calderon of any intention of wounding Catholics by disrespect to the royal and saintly lady who formed the subject of his work, felt nevertheless bound to state that the conception of the picture was historically talse and based on a misconception of the mediæval biographer, and that the indecent travesty of a sacred incident which resulted from such misconception was peculiarly offensive to Catholics as attributing a sinful act of gross immodesty to a canonized saint, deeply venerated for purity of life. The effect of the picture, moreover, on ill-informed Protestants would be to create prejudice against the saint and her religion. The Duke, therefore, deprecated its being placed in the national collection. The secretary of the Academy, replying on behalf of the president and council, respectfully declined to take any steps to undo what had been done. There the controversy, which caused much excitement in artistic and religious circles, ends at least for the present. 443ctte 26/6/91.

NATIONAL ACADEMY OF DESIGN.

TENTH AUTUMN EXHIBITION.

Works for the TENTH AUTUMN EXHIBITION of the NATIONAL ACADEMY OF DESIGN, will be received at the Academy from Thursday, October 29th, to Saturday, October 31st, inclusive, after which time no work will be admitted.

ARTISTS OUT OF THE CITY will forward their cases (NOT to the Academy Building, but to some agent in New York City) in time to be delivered within the specified dates. (SEE SPECIAL NOTICE on

the opposite page.)

The list of works for Exhibition must be written with all the required particulars on the annexed blank, and be sent to C. S. FARRINGTON, SUPERINTENDENT, at the Academy, by or before the 22d of October, and a carefully and clearly written card, containing the title of the work and the name of the possessor and of the artist, must be attached to each contribution.

SPECIAL NOTICE TO CITY EXHIBITORS.—The Academy cannot in any manner look after the collection or return of the city exhibit. Exhibitors will send and remove their works by their own porters within the specified dates.

A competent person will be in attendance, in care of the sales, upon which a commission of ten per cent. will be charged.

It should be stated on the list to whose order (if other than the artist) payment must be made in case

of sale.

Works will not be offered for sale unless the price is given; and prices will, in all cases, be inserted in the

Catalogue, unless written objection is made on the list when sent in.

Varnishing Days will be on Thursday and Friday, November 19th and 20th, and from 10 A. M. to 5 P. M. Academicians and Associates of the Academy, and such other artists who may have works in the Exhibition, will be admitted, and no other Person, excepting the Press (by card), AFTER TWELVE O'CLOCK, M., Thursday, November 19th.

The Public Exhibition will commence Monday, November 23d, and will close on Saturday, Dec. 19th.

The productions of Living Artists only are eligible. Approved original works which have never before been exhibited in the City of New York, or in Brooklyn.

Rejected works not removed from the Academy within one week after the opening of an exhibition, and accepted works not removed within one week after the close, will be stored at the risk and cost of the owners.

All works will be subject to the judgment of the following

JURY OF SELECTION.

J. R. Brevoort, J. B. Bristol, J. G. Brown,	R. SWAIN GIFFORD, J. FRANCIS MURPHY, GEO. W. MAYNARD, GEO. H. SMILLIE,	J. Q. A. WARD, WALTER SHIRLAW, SAMUEL COLMAN, LOUIS C. TIFFANY,	BENONI IRWIN, WM. H. LIPPINCOTT, J. CARROLL BECKWITH, FRANCIS C. JONES,
WM. M. CHASE, FREDERICK DIELMAN,	OLIN L. WARNER,	J. H. DOLPH,	HORATIO WALKER.

HANGING COMMITTEE.

SAMUEL COLMAN,

Louis C. Tiffany,

HORATIO WALKER.

No change whatever will, under any circumstances, be made in the placing of the pictures on the walls, and no work can be withdrawn before the final closing of the Exhibition.

All works received for exhibition will be at the risk of the owners.

BY ORDER OF THE COUNCIL,

T. W. WOOD,

President.

T. ADDISON RICHARDS,

Corresponding Secretary N. A.

TWENTY-THIRD STREET AND FOURTH AVENUE,
NEW YORK, JUNE 1st, 1891.

All works offered for Exhibition by dealers must be accompanied by the Artist's written consent thereto.

In accordance with a resolution passed at the Annual Meeting of the Academy, not more than three works by any one artist will be exhibited.

Glass on Oil Paintings will not be permitted in the Academy Exhibitions.

ACADEMY BUILDING. All such works must be sent to some Consignee in New York to act as Agent for the Exhibitors, to receive and unpack their cases, send their works duly to the Academy, and call for and return them at the close of the Exhibition. For the information of Exhibitors unacquainted in the City, the following parties are mentioned as among those who attend to such business, viz.: J. Harrison Mills, 147 East 23d Street; Louis R. Menger, 35 Dey Street; W. K. O'Brien & Brother, 83 Third Avenue; Beers Brothers, 1264 Broadway.

WORKS FOR THE TENTH AUTUMN EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, FROM

Name of Artist (distinctly written), with his address on and after the first of November, 1891.	Name of Possessor.	Where works will be sent from.	To whom and where works will be returned.	Price, if for sale.

To whose order (If other than the artist) is payment to be made in case of sale?....

To Exhibitors OUT OF THE CITY .- No works in Packing Boxes will be received at the Academy. See notice above.

SPANISH INQUISITION. The scene of this is a vaulted chamber, wherein at a table placed beneath the shining image of the Crucified, there sit two judges of the Inquisition waiting for the accused. of the Inquisition waiting for the accused. With them sits a secretary monk engaged in mending his pen ready for the examination. At the side, between two massive pillars, two familiars" of the Holy Inquisition are preparing the instruments of torture. The whole force and pathos of the picture (which is of large size and magnificently painted) lies in the utter unconscious indifference of all the persons shown on the canvas. The monk is pleased at the good point he is getting to his pen; the two judges are beguilling the time with some pleasant story which brings a broad smile to their rather benevolent looking faces. Meanwhile, the officials behind the pillars have found their own small subject of interest and amusement, the while ject of interest and amusement, the while their pincers are heating in the brazier at which they are warming their toes and fingers. Evidently the torture and the slay-ing of a fellow creature for a difference of reing of a fellow creature for a difference of religious conviction is a commonplace and easy
task to them. One cannot say that they
think they are doing God service in the persecution of a heretic; for, evidently, God is
not in their thought at all. They are the
servants of "the Church," and what the
"Church" orders need not be questioned or

is another of this year's notable pictures. It is Mr. Herbert Herkomer's work done, as an acknowledgment of the honor done him by his election as a Royal Academician. This plcture, also, thus becomes, in a sense, public property. The artist, no doubt, intended it to mark a feature of the stirring times of the year he received his diploma. Strikes are the feature of the day. The realism of the plcture is startling. At the doorway of his humble brick dwelling stands the life-size figure of the unwilling idler, gazing at something which brings a scowl to his brow, while he unconsciously thrusts his finger deep into the bowl of his empty pipe. Behind him the pale, sorrowful mother shuta her eyes from the scene as sho novertheless puts a restraining arm around his neck. The of a year old on her other arm is not

where the "young person" and the younger parents. But it is "the image of its father," "British matron" are always found in great even to the droop of one eyobrow, which force. And it is to the credit of our artists oddly reproduces the father's scowl. Farthat, in the main, they recognize their view. There is a girl of ten, old enough ers, and are careful not to obtrude what is to sorrow with her mother and even objectionable upon them. There are a few most living and breathing picture in this exceptions, and, usually, female artists are the chief offenders. This year it is not so, the two most obtrusive pictures being Mr. Solomon's "Judgment of Paris," and Calderon's beautiful version of the well-known in years to come this plate. I have put these few pictures in the front, as those most vivid in my memory, but another time I want to speak of some other notable works. But, as I said, here gather the coun-try cousins, and here come the young seathetics

ULTRA-FASHIONABLES

of the day. The living pictures are the most amusing, beyond doubt. Dress is wonderfully varied. Here comes a batch of dowdies, fresh from the wilds of Wiltshire. They jostle against a couple of superior beings from another sphere; angel-visitants, with wings on their shoulders rising to the top of their heads. Presently, the dowdies are in more congenial company; that of dowdyism of the almost vanished "Patience" type; yet still affected by a section of the "artistic" world. It is a pity that this perambulating picture cannot be caught, and fixed, and framed, and be hung up for the instruction and edification of some future academy.

WINNING HONOR IN PARIS

Mr. George W. Hill, of Dauville, Meets With Much Success as a Sculptor.

Another young Canadian, Mr. George Wm. Hill, a native of Danville, Que, where he was born in 1864, has been winning marked success in the art world of Paris and promsees to add another name to the list of Can-adisns who have achieved success in the centre of European culture and art. Hill began his career as a sculptor in the Richmond marble works, where he spent right years, for the greater portion of which he keld the post of chief carrer. He next attended the Art school in Montreal and then went to Paris in 1838 to continue his tudies. He first took a course of drawing rom Gerome and then entered l'Academie of Colorassi for modelling, nader Augelbert. Finding stronger students in Julian's he went there, having Chapu for a professor, from whom he received great praise and encouragement. He praise and encouragement. He was always one of the foremost in the exhibialways one of the foremost in the exhibi-tions which took place every three months.

After passing a very rigid examination he was admitted into the Beaux-Arts—the na-tional school of France, and thus became a student of Gerome, the world-famed sculp-tor. He has executed numerous busts and tor. He has executed numerous bused bus-bas-reliefs; some went to England, but nearly all to the United States. One in particular, from very poor photographs, was of the late Dr. Culbertson, of Ohio, for which he received great praise from the press. He will soon return to his native country and show that his diligent study has not been in vain. is now considered one of the strongest Canadian sculptors in Paris and, no doubt,

Har The Copy of Millet's Angelus. 23/7/91

The Copy of Millet's Angelus. [2] [9]
To the Editor of the STAR:

SIR,—I have to thank you very much for the kind notice of my picture in your issue of Friday last. In justice to the management of the Art Association, however, I would state that no sketches were made by me in their building, nor other than mental notes taken during the exhibition of Millet's great picture. Yours very truly,

HARRIET J. PINKEBTON.

Uplands, Cote St. Antoine, July 20, 1891.

Uplands, Cote St. Antoine, July 20, 1831.

Some time ago a Dublin doctor bought an old oil painting for which he paid a pound. It has now been discovered to be the work of a Dutch master of the 17th century, Pieter Von Singelandt, who lived at Leyden from 1641 to 1691, and founded an art gallery there. There are only five of his pictures out of Holland—one in the Louvre, two in Glasgow, one in the Bridgewater collection, and this one, which a few Dublin connoisseurs have pronounced genuine. It is a little weather-beaten, but in an excellent state of preservation, and possesses the weath of coloring for which the Dutch artists of that period were famous.

The Metropolitan Museum of Art has appointed a special committee to enlarge its collection of casts, so that the history of plastic art may be traced from the earliest times to the present day by means of representative works. The museum will also have a moulding atelier, which shall supply other American museums with copies of statuary. The committee in charge of the new work is: Henry G. Marquand, chairman; Robert W. DeForest, Edward D. Adams, Augustus St. Gaudens, F. W. Rhinelander, Louis C. Tiffany, John Q. A. Ward and others. The committee has published and others. The committee has published a very handsome catalogue, containing lists of desirable objects, which will be circulated only among those whose advice is sought in the preparation of final lists. The lists for the Chaldean, Assyrian, Persian, Greek and Roman perious were made by Edward Robinson, curator of classial antiquities of the Musium of Fine Arts in Boston. Those for the early Christian and medievral periods and the

Christian and medievral periods and the French renaissance were prepared by Prof. Frothingham, of Princeton. The Egyptian list was prepared by Prof. Marquand of Princeton.

Among the recent contributions to the Metropolitan Museum of Art is a statue of Ariadne, by Millet, of Paris. This statue, which is a splendid piece of work, is a gift to the museum by Mr. William Schaus, the art dealer in Fiftheyenue, who employed millet to make a avenue, who employed millet to make a replica of his edlebrated Ariadne. It has been received at the Museum in perfect condition, and will be placed in one

of the departments of the new wins, pointed out to this day. The following interesting history of the famous picture of the Immaculate Conception, which is to be seen in the Easilica is given, being perhaps the first time it has ever appeared in

the first time it has ever appeared in print:

More than a hundred years ago it came into the possession of a family named Lemaistre, residing on the island of Guernssy, in what manner is now unknown, though it is supposed to have been captured from some French vessel during a naval skirmish. At all events it was considered of no great value, for it remained for a period rolled up in an attic room, which was used as a receptacle for old furniture, costumes of former days and other curiostites. Captain Lemaistre, the son of the proprietor, was, in 1770, in Quebec. Here he was deputy adjutant-general of the forces and secretary of the lieutenaut governor. When Lieutenaut-Governor Cramahe was recalled to England and succeeded by Lieutenaut-Governor Hamilton Lemaistre remained in Canada with the new governor. His heart had crossed the sea, however, in the ship that took his old master home, having followed the pretty niece of Mr. Cramahe, Margaret S uart, with whom he was desperately in love. Margaret was educated at the Ursuline convent, and while there abjured Protestantism and was baptised in the convent chapel. Young Lemaistre had an intimate friend in a young ecclesiastic, then secretary to the Roman Catholic bishop, Mgr. Briand, and to him he confided his secret. Mr. Plessis had heard the story of Margaret Stuart and the convent, and when the gallant young captain explained why he was sonaturally enough ready to promise anything just then, said that he would think about it. And so it happened, for Mgr. Briand was very friendly with General Haldimand, that Lemaistre, I cannot wish you success in this matter unless you become a Catholic and Lemaistre, who was naturally enough ready to promise anything just then, said that he would think about it. And so it happened, for Mgr. Briand was very friendly with General Haldimand, that Lemaistre obtained leave of absence and upon reaching England was married to Miss Stuart. The honeymoon was spent in Guernsey and one day when ransacking the contents of the attic chambe or with one of his bright sm er to give to God than to man.

Jit is stated in Edinburgh that Sir Noel Paton is to succeed the late Sir William Fettes Douglas as President of the Royal Scottish Academy, and that his election will meet with general approval.

The Story of a £10,000 Picture

The Story of a £10,000 Picture.

The fact of a picture worth £10,000 being converted into a sort of a bull's-eye for schoolboys' marbles is a little history in itself. The work, by Gainsborough, is that of the Honorable Miss Duncombe, a renowned beauty of her day, who lived at Dalby hall, near Melton Mowbray. She married General Bowster. For over fifty years this magnificent work of art had hung in the hall of this old house in Leicestershire, and the children, as they played and romped about the ancient oaken staircase, delighted to make a target of the Gainsborough, and to throw their marbles at the beauty. It hung there year after year, full of holes, only to be sold under the hammer one day for the sum of after year, full of holes, only to be sold under the hammer one day for the sum O£6, a good price for the torn and tattered canvas. The owner of the bargain let it go for £183 15s, the lucky purchaser being Mr. Henry Graves. The day it came into the famous printseller's shop in Pall Mall Lord Chesterfield offered 1,000 guineas for it, at which price it was sold. But romances run freely about all things pertaining to pictures, for before the work was delivered a fewer for before the work was delivered eized Lord Chesterfield and he died. Chesterfield was informed that if she wished the agreement might be cancelled. Her ladyship replied that she was glad of this as she did not require the picture, which ladyship replied that she was glad of this as she did not require the picture, which accordingly remained in Mr. Graves' shop waiting another purchaser. It had not long to wait. One of the wealthiest and most discriminating judges of pictures in England, Baron Lionel Rothschild, came in search of it, and the following conversation between him and the owner, Mr. Graves, ensued:—"You ask mifteen hundred guineas for it? exclaimed the great financier, when he was told the price, "Why, you sold it the other day for a thousand!" Yes, I know I did," replied the dealer, "but that was done in a hurry, before it had been restored." "Well, now, I'll give you twelve hundred for it—twelve hundred," said the Baron, looking longingly at the work. "Now, Baron," said Mr. Graves good-humoredly, though firmly, "if you beat me down another shilling you shan have the picture at all." "Very good—the send it home at fifteen hundred guineas. It is now amongst the most valued artist treasures of the Rothschilds, and £10,00 would not buy it to-day.—Strand Magazin

Leon G. Pelouse, the eminent Fren landscape painter, died recently in Pari Several of his pictures are owned by the leading art collectors in Montreal. "Art Sale Prohibited,

An Art Sale Prohibited,

BY CABLE TO THE HERALD. ROME, Aug. 24 .- Much to the surprise and discomforture of the admires of the Prince Borghere and correspondingly to the satisfaction of lovers of art, the Government has prohibited the sale which had been advertised of the Prince's paintings and works of art at auction to fy that degenerate nobleman's debts. The collection comprises some of the best work of best Italian artist of all epoches. At the same this peculiar sale is prohibited the announcement is made that the Government is preparing a bill to make all such sales uplawful in future as against the public interest. It is held that the greatest private art collections are part of national glory and should not be scattered at the caprice of apendthrifts. Such collections glory and should not be scattered at the caprice of spendthrifts. Such collections grew up under the fostering care of the government for generations and the people at large have an interest in their disposition. It is probable that some arrangement will be arrived at by which the Boringhese gallery will become the property of the government. The announcement of proposed laws, however, is very distasteful to art dealers whose profits will be impaired by such measures.

**Light College Coll

For the Fresh Air Fund

MATURAL HISTORY ROOMS,

L'ANGELUS (After J. F. MILLET). This picture, painted entirely from memory.)

MRS. ROBERT PINKERTON. and which has received such favor the press, will be exhibited for a si

Beginning FRIDAY, 28th INSTAL DAILY, from 9 a.m. until 10 p.m. ADMISSION, 25 GENTS.

TO THE FINE ARTS he Life and Work of the Distinguished French Artist, L. G. Pelouse.

all all reached me. He died in Paris on 3 lat uit., aged 53, leaving a widow, but hildren. His father of Corot, of Constable, of arth and some other great painters, he ouraged his son's early predilection for and urged him to devote himself to merce. With this view, the father insed him to accept the duties of a commertaveller, but it was quickly shown how tied the son was for them. While his is were actively looking after customers, would be gazing on the beauties of tre; and while they were taking orders, was usually engaged in sketching. Thus, ng the hopeleseness of diverting him in his love of art, the father rejuctantly sented to his withdrawal from comce, and from henceforth till his death, uting was to him more than duty; it was lost a passion. The reputation of all y great artists has been created by the and consequently their fame beyond a dil circle has always been posthumous, his, and perhaps always will be, experience of true genius. His this therefore too recent to claim an appreciative verdict from the world rt, but it may be safely predicted that time is not far distant when he will be ked alongside of Corot and Daubigny, was no imitator; he was, so to speak, his in master, and has founded his distinctive col of landscape painting, and when contact by time and reflection will found no less lovely than the kes of these great men. The London teneum, in speaking of his death, remarke; as taste led him to paint pathetic ots, with broad and simple motives of at value as to tone, and in comparatively keys of color. He made considerable ition in the Salon of 1872, with 'Après la le' and 'Souvenir de Cernay;' the latter, a yfine frost piece, is now in the gallery of tembourg. In 1873 he sent 'Vallée de nay' to the Salon, and confirmed the oression he had made, and for it he reved a medal. In 1874 his 'Travers a Bols' is much admired, because it showed in rming fashion the true effect of an Octomorning. His 'Une Coupe de Bois' obset a medal of the first class, * * * 1878 he was awarded the Cross of the gi

The great Holbein from Longford Castle ("The Ambassador") was first made visible to the public on the 6th inst. Last au tumn the picture had been exhibited, but it was then so disguised by coat upon coat of discolored varnish and the accumulated dirt of years that the real work of the great master was concealed from view. Thanks o Mr. Dyer, who undertook the delicate ask of cleaning it, it has emerged from its long obscurity in what enthusiastic critics regard as its pristine glory. Since the cleanlog a new detail is observable

-- crucifix, beautifully painted in
the left-band upper corner, half concealed by the green curtain. How far this detail throws light on the religion of the persons epresented and thus gives a key to the caning of the picture is matter of conjectur . It only introduces, some think, a new element of uncertainty, as it seems to be in contrast with the German choral book to which is evidently Protestant. The workmanship of the picture is said to be extremaly fine, and the coloring wonderfully preronounced by connoisseurs one of the orld's ten or twelve great pictures and studies of F. A. Vener, O. R. Jacobi, John Fraser, M. Seymour, T. M. Martin, and other Royal Canadias Academectans, and well known British Artists.

The Etchings and Engravings are all of high order new and pleasing subjects. served, coming out pure and bright. It is

was organized by a group of young students in the summer of 1875, whose members were drawn principally from the schools of the National Academy of Design. There were, says The Art Amatenr for September, at least two good rea-tens for the formation of a new school; one being that the academy, although an endowed institution, was forced at this time by lack of funds to suspend it classes; the other that a strong desire existed among the older pupils for a more advanced and progressive course than was then afforded by any school in America. Before this date nearly all the art education in New York was that given at the National Academy. But for some few years as young painters (who had gone through what might be called a post graduate course is the schools of Paris or Munich after they had some lew years as young painters (who had gone through what might be called a post graduate course in the schools of Paris or Munich after they had finished the course at the academy) returned from Europe, a movement in favor of a stronger and more modern and complete technique, than that offered by the weaker and often self-educated of the older academicians was shaping itself. This was especially felt by these students who did not see their way clear to a trip abroad; but who believed it would be possible to obtain a great portion of the benefits of the foreign methods of art education without the expense and delay of a residence in Europe. This feeling doubtless brought matters to a climax whee, in the fall of 1875, about two hundred art students tound themselves without proper advantages for study; and it was then that the league adopted its constitution, drew up its by-laws and issued its first circular. Its form of government was entirely new; and consisted of a president, with a board of control, numbering ten or a dozen members; a majority of whom were actual workers in the school. This produced what might be fairly called "an art school for art students by art students;" and it is undoubtedly this principle of government by these directly concerned in its teaching which won it popularity and caused its remarkable growth. It had no salaried officers; but like a large harmonius family, each member assumed his share of the work, with its success deeply at hearth. One of the first results was the establishment of a morning life-class for women, an afternoon painting class from the draped model for both sexes, and an evening life-class for ing life-class for women, an afternoon painting class from the draped model for both sexes, and an evening life-class for men. Every afternoon between four and six a sketch-class met, each member of which posed in turn for the remainder. This was attended by many artists and illustrators who desired to gain freedom in sketching from nature. Antique clasin sketching from nature. Antique classes were also added, and lectures in anases were also added, and lectures in anatomy, and perspective, so that the course was made more complete. The system then instituted is practically the same as that now in force. Circulars in the class bulletin for 1891-92 can be obtained from Miss Ellen K. Lente, 143 East 23rd-st.N.Y



Proof Etchings, Engravings, Colored
Photographs, Fac Simile, India
Ink Sketches, Etc., Etc.

The subscribers are instructed by A. J. Pell, Esq. to sell at their rooms, Nos. 1821 and 1823 NOTED DAME STREET, on

MONDAY AFTERNOON, SEPT. 14th,

A Collection of

-PICTURES-

BALE AT 2.30 O'CLOCK

) mide- 05

2123. Star 9/9/9/. HICKS & CO., Auctione

A GREAT RUSSIAN PICTURE.

Nicolai N. Gue's Painting of Christ and Pilate.

A Work Whose Exhibition Was Prohibited in St. Petersburg-Shown in Boston for the First Time Out of Russia-A Worthy Successor of the Verestchagins.

The Verestchagin pictures have hardly gone, and people have by no means got through talking about them, when a great painting by another great Russian-indeed, by Verestchagin's master-is placed on exhibition in Boston. It is a work by Prof, bition in Boston. It is a work by Prof, Nicolal N. Gue of the Imperial Academy of Fine Arts at St. Petersburg, and was first shown at the gallery of Williams & Everett,

79 Boylston street, yesterday.

This is, moreover, the first unhampered public exhibition of the picture anywhere, for after it was shown for a short time in the Russian capital its further exhibition was prohibited by the authorities. Then, when an attempt was made to exhibit it in Berlin, at is said that the secret agents of kussia intimated that it might not be agreeable to the Czar, and so the project was given up. So Boston now enjoys the first unrestricted privilege of seeing the work-making another notable season.

When it is stated that the subject is one no more incendiary or revolutionary than the familiar Scriptural scene between Christ and Pilat-, where the latter asks the Saviour the question, "What is truth?" It seems almost incredible that the exhibition of the work could have been suppressed, even in such an abode of tyrauny as the Russian capital. But a look at the painting will, perhaps, make one appreciate the reason ascribed by the authorities, that, "If Christ ever did present such an appearance, it is best that the common people should not know it."

The authorities were, of course, very stupid, as tyrants and the tools of lyrants usually are in their tyranny, for it is

The Profoundest Reverence,

The Profoundest Reverence and no contempt for sacred things, that is manifest in the conception of this paintingpainted subject ever created.

fronting each other in what appears to be an antercom of the palace. Pilate stands proudly with his back rurned toward the behalter, his right cheff last cuttage of the

despised, fanatical person, as he must have been regarded by "the best people" of that day.

The Saviour stands before the representative of imperial Rome, an emaciated figure, clad in coarse brown garments, indicating the deepest poverty, with wan, haggard features and unkempt, matted hair. It is the figure of one who has suffered unspeakably; who has been persecuted, reviled, maltreated. It is the Man of Sorrows in very truth whom here we see; it is ne who has taken upon himself the sins of the world.

Slight, physically weak, and standing there in a wonderfully impressive attitude of gentle non-resistance, yet of supreme confluence in himself, or something within himself, we see in that figure, fragile as a reed, that which all the power of imperial Rome might sinte and not affect.

It is a picture of spiritual power contrasted with temporal might. And in those wonderful eyes of the Saviour, that gleam with a light as of God, may be seen by one who can read the answer to the proud man's question: Truth stands before him, it is therein contained, and revealed in the light of those eyes.

But Pllate cannot read it. In character

tained, and revealed in the incharacter cyes.

But Pilate cannot read it. In character coarse as the garments of him before him; burly, overfed and sensual, his eyes are blind to all light like that. Wrapped in his white toga, it is evident that this vain man is sufficient unto himself, and looks not beyond.

The execution is worthy the subject. Like Verestchagin's work, it is

Reality Itself,

Heality Itself, and one hardly gives a thought to technique in its presence, The work is brilliant, and the painting is substantial in manner. The figure of Pilate stands out in most vivid relief in a flood of sunshine that comes pouring in through some unseen window or door on the left with such intensity that at first glance one feels that it must be actual light that is east there. For the moment one is inclined to suspect that the lighting of the picture, which proceeds entirely from the left, is reflected from several electric tamps behind the framework within which the painting is recessed, but then it becomes apparent that the shadows in the picture fail from an entirely different direction. This method of lighting gives just the right accent to the picture.

Artists to Study technically, as well as to admire in concep

there 10 or 12 years he returned and ent-red noon a most successful career in his profession.

About 25 years ago he bainted a "Last Supper," which attracted much attention when exhibited, and was purchased by the Czur. It is now in the Winter Falace. Its second important work was "The Messencers of the Resurrection of Christ," which was considered fireligious by the authorities, and was destroyed by their order.

Next came his "Christ in Gethsemane," now owned by Mr. Tredjiakoff, the greatest art patron in Russia, with a collection of pictures valued at 7,000.000 roubles.

Prof. Gue has painted many historical subjets, including "Peter the Great and flis Son Alexis," "Empress Katherne Before the Tomb of Elizabeth" and "Puschkin in His Country Home Reading One or His Poems to His Friend Pietneff." All of his works are the property either of the Czai or of Tredjiakoff, except this, which is the only one that ever passed beyond the Russian frontier.

A photograph of the artist shows him as a silvery-haired and bearded old man, with a strikingly gently and kindly expression—an anostolic countenance. His garb is extremely simple. He is a personal friend of Tolstoi, and he flives the same kind of humble life—a vegetarian in habit.

Tolstoi saw this picture before its exhibition. His neglect of the gesthetic side of life has been regarded as a marked defect in his teachings, for he did not appear to recognize the value of that element in rusing humanity."

The picture is brought here by Mr. N. Hya, a Russian gentleman, who, like the artist, is a personal friend of Tolstoi.

WITH POMP AND CEREMONY.

Observance of the Feast of the Epiphann at the New Italian Church.

The new Italian church on North square

and devout pilgrims wended their way

were of any different creeds and pationalliles, by they were all bent upon one object—that of witnessing the services and an account of the Fersian that church in observance of the Feast of the Epiphany.

At an early hour the church was crowded.

At an early hour the church was crowded, and when the services began even the alses were packed with worshippers.

The altar presented a beautiful appearance. Resting on the tabernacie was the crib, whose arrival from Itary brought so much joy to the Italian eciony. It was surrounded by hundreds of wax candles, and backed by a magnificent sunburst.

On either side was a large statue of an angel, bent in auoration, and directly beneath each of these were magnificent banks of flowers. The altar was covered with the rich altar cloth, and was surrounded by beautiful furnishings, recently imported from Italy, as were also the rich vestments worn by the priests.

priests.

The services consisted of the celebration of solemn vespers, benediction, and the replacing of the crib in its repository in the

solemn vespers, benediction, and the replacing of the crib in its repository in the basement.

Rev. Fr. Zabolio was celebrant, Rev. Fr. Martini deacon, Rev. Fr. Astoric sub-deacon, and Rev. Fr. Auriva master of ceremonies.

The music was rendered by the following quintet, under the direction of Senor Bandiera, organist: Miss May Cunio, soprano; Miss Katle Favello and Miss May Letherone, alto; Vincenzo Alcelli, tenor; and John Garobatt, bass.

At the conclusion of the vespers Pr. Martini preached an eloquent and appropriate sermon in the Italian language, and then a procession of about 200 boys and girls, bearing lighted tapers and banners, passed twice around the church in front of one of the little girls who bore the crib.

The services were then resumed, and when Fr. Zabolio had pronounced the benediction the procession again bore the crib around the church and thence to the basement, where it was blaced in its repository and the ceremony was concluded by the choir singing the Adeste Fidelis.

The spectacle presented in the basement, which has been fully described in the HeraLD, is a beautiful one and can be seen any day up to the 18th of this month.

The Associated Forty-niners will on Jan. 17 the 43d anniversary of the di covery of gold in California.

open at noon. From 2 to 3 o'clock a recep-tion will take place in the ladies' parlor,

FINE ARTS Work of the Distinguished

so his son's early predilection for a greed him to devoze himself to with this view, the father into accept the duties of a commerce, but it was quickly shown how he son was for them. While his eactively looking after customers, be gazing on the beauties of de while they were taking orders, tally engaged in sketching. Thus, a hopelessness of diverting him ove of art, the father reluctantly to his withdrawal from comit from henceforth till his death, as to him more than duty; it was passion. The reputation of all tartists has been created by the onsequently their fame beyond a le has always been posthumous, and perhaps always will be, rience of true genius. His therefore too recent to claim preciative verdict from the world it may be safely predicted that not far distant when he will be ongside of Corot and Daubigny, imitator; he was, so to speak, his or, and has founded his distinctive andscape painting, and when comby time and reflection will no less lovely than the these great men. The London in speaking of his death, remarks: the led him to paint pathetic, the broad and simple motives of eas to tone, and in comparatively of color. He made considerable at the Salon of 1872, with 'Après la 'Souvenir de Cernay;' the latter, a rost piece, is now in the gallery of the Balon, and confirmed the he had made, and for it he redeal. In 1874 his 'Travers a Bois' admired, because it showed in fashion the true effect of an Octonic, His 'Une Coupe de Bois' obeded of the first class, * * * swas awarded the Cross of the Honor, and a gold medal for the scholited at the Exposition Uni-1889. He leaves unfinished an work for the Hotel de Ville, its pleasing to know that there at, a dozen of his works, in this John Popham.

The great Holbein from Longford Castle "The Ambassador") was first made visible to the public on the 6th inst. Last au tumn the picture had been exhibited, but it was then so disguised by coat upon coat of discolored varnish and the accumulated dirt of years that the real work of the great master was concealed from view. Thanks o Mr. Dyer, who undertook the delicate ask of cleaning it, it has emerged from its ong obscurity in what enthusiastic critics egard as its pristine glory. Since the cleaning a new detail is observable

a crucifix, beautifully painted in
the left-band upper corner, half concealed by the green curtain. How far this detail throws light on the religion of the persons epresented and thus gives a key to the caning of the picture is matter of conjectur . It only introduces, some think, a be in contrast with the German choral book which is evidently Protestant. The worknew element of uncertainty, as it seems to manship of the picture is said to be extremaly fine, and the coloring wonderfully prererved, coming out pure and bright. It is among which are two Oils and two Water Colors by the late Allan Edson; also examples from the orld's ten or twelve great pictures and rhaps the most precious possession of the tional gallery. Grattle 9/9/9/.

The Etchings and Engravings are all of high order, new and plessing subjects.

Catalogues ready and pictures now on view. served, coming out pure and bright. It is

was organized by a group of young students in the summer of 1875, whose members were drawn principally from the schools of the National Academy of Design. There were, says The Art Ama-Design. There were, says The Art Amateur for September, at least two good reatons for the formation of a new school; ne being that the academy, although an endowed institution, was forced at this time by lack of funds to suspend it classes; the other that a strong desire existed among the older pupils for a more advanced and progressive course the was then afforded by any school in America. Before this date nearly a the art education in New York was the given at the National Academy. But for some few years as young painters (which had gone through what might be called a post graduate course in the schools of given at the National Academy. But for some few years as young painters (whe had gone through what might be called a post graduate course in the schools of Paris or Munich after they had finished the course at the academy returned from Europe, a movemen in favor of a stronger and more moder, and complete technique, than the offered by the weaker and often self educated of the older academicians was shaping itself. This was especially fell by these students who did not see their way clear to a trip abroad; but who be lieved it would be possible to obtain grest portion of the benefits of the foreign methods of art education without the expense and delay of a residence in Europe. This feeling doubtless brough matters to a climax whee, in the fall of 1875, about two hundred art students found themselves without proper advantages for study; and it was then that the league adopted its constitution, drew up its by-laws and issued its first circular. Its form of government was entirely new; and consisted of a president, with a board of control, numbering ten or a dozen members; a majority of whom were actual workers in the school. This produced what might be fairly called "an art school for art students by art students," and it is undoubtedly this principle of government by these directly concerned in its teaching which won it popularity and caused its remarkable growth. It had no salaried officers; but like a large harmonius family, each member assumed his share of the work, with its success deeply at hearth. One of the first results was the establishment of a morning life-class for women, an afternoon painting class from the draped model for both sexes, and an evening life-class for the work, its first created. results was the establishment of a morning life-class for women, an afternoon painting class from the draped model for both sexes, and an evening life-class for men. Every afternoon between four and six a sketch-class met, each member of which posed in turn for the remainder. This was attended by many artists and illustrators who desired to gain freedom in sketching from nature. Antique classes were also added, and lectures in anatomy, and perspective, so that the course was loade more complete. The system then instituted is practically the same as that now in force. Circulars in the class that now in force. Circulars in the class bulletin for 1891-92 can be obtained from Miss Ellen K. Lente, 143 East 23rd-st. N. Y



WERY ATTRACTIVE SALE

Oll Paintings and Water Colo Brawings, by Allan Edson, F. A. Verner, O. R. Jacobi, John Fraser, T. M. Mar-lin, M. Seymour, and other well-known Artists,

of Etchings, Engravings, Colored Photographs, Fac Simile, India Ink Sketches, Etc., Etc.

A Collection of ---PICTURES-

BALE AT 2.30 O'CLOCK.

212 3. Star . 9/9/9/. Auctioneers

A GREAT RUSSIAN PICTURE.

Nicolai V Can's Painting of

CFRY-In this olly, Jun 4, by Rev SAELL-GLENNON-in the city Jan at Browle Merican Frank H Bennet to Stand I

GEIRMAM

NARRIAGE INTENTIONS

SISTER CATHERINE EUSTIS MEANS die Achoe, 502 East Broadway, South Roson, HULL, Members in Mere force, M. Members in Mere force, A. S. WEWCOME, X. G. M. Members in Mere force, A. S. WEWCOME, X. G. M. Members in Mere force, M. M. Members in Mere force, M. M. Members in Mere force, M. M. S. Provan, Recording Secretary.

BERNICE LODGE 36, D of R.,

THE annual meeting of the boston development Association, for the electron of officers for the uses as may be presented, will be held at the offices, No. 66 BERTON be presented, will be held at the offices, No. 66 BERTON be presented, will be held at the offices, No. 66 BERTON be presented, will be held at the offices, and a series of the property of the property

BOSTON MERCHANTS' ASSOCIATION

MEETINGS,

on and the presence incomments, many statements planted on and the presences manned as and the presence manned as my H. PARKER, or an in knowing a page of a three center Consultation in Expert treatment INVIOL-SECRECA HILITY, ERRORS 6.5 - 2-840A. FYREMA-TURE DECLINE, and all DISEASES and WEAKWASES OF MAN, 300 pages, and WEAKWASES OF MAN, 300 pages, only 125 invaluable prescriptions, only 125 invaluable pr

The managers of the World's fair to be held at Chicago have issued a number of circulars to Canadian artists, inviting them to exhibit their works as the production of American artists. Our neighbors are somewhat too prone in the disposition to usurp to themselves everything that is good. The Dominion proudly boasts several artists o high rank and great excellence in their work, and should any of them desire to exhibit at the Fair, a plac- ought to be made for them in the Canadian count. The Government has not yet, it is true, made provision for an adequate representation of the industrial and artistic capability of our people, but in due time this omi -ion will doub ess be supplied, and meanwhile ou artists should guard against being entrapped into posing as Americans. Allege

THE CANADIAN ARTISTS have all received circulars from the Art Department of the Columbian Exhibition asking their co-operation in making the American art exhibit a success. This is being a little too brotherly. We do not presume, however, that any of the Canadian artists are going to turn Americans for the nonce. No appropriation has as yet been made by Parliament to cover the expenses of a Canadian exhibit at Chicago. Had the recent session not been so disturbed this would probably not have been overlooked. But a session will have to be held next winter, and it will be in time enough, if an appropriation is made, then, as we suppose we may presume it certainly will be, Our artists will then be able, without cost to themselves, to appear in their proper category as Canadians. We do not think that as such any of them need be ashamed of the company in which he will appear.

Adheory Adheory (1908) 2 (1908

2/26.3 24.9 19F. 8/991 2/19F 8/289 8/920, 48/820,

2/486. Only were three than corn or wheat the corn or wheat the were 40,000 hogs at yards, and large accepts at all western points. This, with receipts at all western points, they will be some selling. Fork showed a decline at close of the close of Monday, Lard and the were steadler, with less activity. Vish play were steadler, with less activity. Vish pointed to be over 400,000 test. Farnum, the stand of the control of the contr

asily everybody had some wheat on hand sell the first good opportunity, and they wan immediately at opening, after which was immediately at opening, after which and closure at 974s. It has been a district the highest in the bottomest of the strong the s band no treaty some bad ybodylese Virean (and this was at once apparent), that previous night was very bullish, except the shange the sentlinent on the floor which the London cables came strong, of a decrease in smooth of the control Belore the market opened Liverpool and

A GREAT ART SALE.

The Treasures of Verestchagin, the Famous Russian Painter, to be

New York, November 13.—Mr. Henry D. Macdona, attorney for Vassill Verestchagin, states that a number of new studies of negro life by that colebrated Russian painter, soldier and traveller, have just arrived from Mcscow. His great collection, consisting not only of his widely known pictures, but also of Indian art metal work, Russian religious emblems and jewels, rare tapestries and carpets, together with Orental curios, old and carpets, together with Orental curios, old arms and armor, will be sold at auction at the great galleries of the American Art association here, commencing Tuesday even-ing next, the 17th, and ending the following

Artists and lovers of art who wish to present at the sale of one of the greatest collections of modern times can obtain illustrated descriptive catalogues free by applying to the association. Many prominant and artists and Artists and lovers of art who wish to ha applying to the association. Many prominent European buyers are expected and some French and Russian connoisseurs are

already here.

Verestchagin Picture Sale, which began on the evening of the seventeenth inst, was neither spirited nor liberal. The American Art Galleries, where the auction was held was felled with ladies and gentle men, but the buying was confined to the few. The highest price obtained during the first evening's sale was paid for "Solomon's Well" which was bought by Mr. William Demuth for \$3000. The announcement was made by the auctioneer that inasmuch as nothing had been heard from Verestchagin lately, the original instructions to sell the entire collection on the best possible terms would be followed. the best possible terms would be followed to the letter. The artist had never put a valuation on his paintings. The rea14/11/91 W. Scott & Sons

Beg to announce that there is at present on Exhibition for one Week, at their Gallery, Pictures and Shetches by W. Brymper and J. M. Barnsley.

The honor of a visit from yourself and friends is requested.

1739 Notre Dame Street.

INTERNATIONAL ART GALLERY, 576 FIFTH AVENUE.

OPPOSITE THE WINDSOR HOTEL.

ON EXHIBITION

AN IMPORTANT COLLECTION OF PAINTINGS BY CELEBRATED ARTISTS, INCLUDING WORKS BY

BOUGUEREAU, CABANEL, CHAPLIN, CONSTANT, COROT, DAUBIGNY,
DESGOFFE,
DUPRÉ,
HENNER,
JACQUET,

JIMENEZ, LEFEBVRE, MOROT, TROYAN, SPRING,

VIBERT, VOLLON, ZIEM, And Many Others

ALL OF WHICH WERE SELECTED BY MR. W. SCHAUS.

OPEN FROM 9 A. M. UNTIL 6 P. M.

COMPLIMENTARY INVITATION.

Mr. Lindeay & Friende SECRETARY.

W. A. Grenier

Advertising Manager

"La Minerve

\$35.

Itop Tack at Its Work Entries in the Handleap Feat Bilizen to Try Again for Fame Fortner-' Race or Leave" the Watchword-Probable Winners.

imstauce are decidedly against a attendance at the Guttenburg races afternoon. The atmosphere is not as ant as it might be evan in the melandays of November, and the track holy is man abominable condition, suitonly for the strongest horses, or, more drawbacks the usual Saturday aftercrowd were out in force on Thanksz Day, and not only lost their holi-noney, but were well souked for their palns

The card is a very mediocre affair, with four selling races and light entries in the haudicap feature, the only race in the six that has any entries better than de-

spise's selling platers.

If Kitty Van is in any kind of shape for a race she should win the handicap, with her impost of only 88 pounds. Biltzen may have recovered sufficiently from his hard race on Thursday to get the place, while, Dalsyrian, a mud horse of no mean callbre, may run third.

Ole of the best mud horses in the first race looks to be Lillie K., a filly that put up 114 pounds a few days ago and ran a good race with Florimor and Claymore on a heavy track, beating most of the same

horses she has to meet to-day.

The Uproar colt and Dr. Bill should go well in the second race, as both have re cently shown form with heavier weights up than they are asked to carry to-day

Old Salisbury may be able to beat the two-year-old Peruvian in the third, but the Whitten Brothers' aged mare Ruth is a dangerous factor with only 99 pounds

Sandstone looks to have a "leadpipe" of it in the fifth race, and quite likely Longstride's sixteen hands may land him

Longstride's sixteen name may in the place.

Nataile S. and Romance should make the last race a good betting event.

Selections that should hit near the winning, place and third horses for all six races look to be as follows:

First Pace—Lillie K., Austral, Hoyden, Second Bace—Uproar colt. Dr. Bill, Gonzales.

les. Third Race—Salisbury, Peruvian, Ruth. Fourth Race—Kitty Van, Blitzen, Dal-

syrian. Fifth Race-Sandstone, Longstride, Strata-Sixth Race-Natalie S., Romance, Catharine B.

Told for the Regulars.

Dolph Wheeler was a big winner on Cat-lan in the first race. He got 6 to 1 for several \$100 bills.

From her race yesterday it might occur to many horsemen that Tringle is a trifle high class for winter racing. There is some of Tremont's speed in that filly, sure.

Flavilia will have many shrewd backers when she starts again in a five furlong race. Her sprinting in the first part of the fifth race yesterday made some of the plungers on Rusito look anxious for a minute or so. She quit in the stretch, however, and let three horses pass her easily.

Representatives from several large stables will go South to attend the sales of thoroughbreds that are to take place at Lexington on Dec. 8, 9, 10 and 11. Among the studs to be sold are the Mendowthorp and Loudon and the Faustina, the property of the estate of the late J. B. Prather.

It was said last evening that Mr. Thompson, of Gloucester, would make an effort next weok to lease the racetrack at Dundee, N. J., and try to arrange dates with Guttenburg. When Mr. Thompson arranges dates with Guttenburg for Dundee the snow will be about six feet deep on the heights of Weehawken.

several horsemen who attend the races weral horsemen who attend the races ularly are leid up with bnd colds. A tenburg cold begins at the toes and a not stop till it has marched up to the fof one's head. It twists the lungs, lis the throat and bulges the eyes; in this quite as bad as Hudson County I. Moral: Keep off of the lawn in

ARTISTIC GEMS.

(Continued from first page.)

The following pictures are worthy of tudy: "A Story," Francis Day: "Fresty torning," Bruce Craue: "Off the Irish loast," Benry B. Saell: "A Quiet River

Boston; W. R. Allan, Berthe Art, Brussels; E. H. Barnard, Boston; G. R. Boarse, Rome; F. E. Birrtlett, E. M. Bicknell, W. V. Birney, C. J. Ellener, Clothilde Bodine, Horace Bradley, Maria Brooks, Anna Wood Brown, J. A. Brown, R. F. Bunner. S. R. Burleigh, Providence; Louise B. Cable, Northampton, Mass; Anna Campbell, Dayton; Leslie Caldwell, C. F. Chapman, Rose Clark, Buffalo; W. Clark, Miss J. W. Clarke, Albany; Esther L. Coffin, W. A. Coffia, J. W. Champney, Jane Allen Coe, C. E. Cookman, C. Copeland, Boston; J. T. Cropsey, J. M. Culbertson, Brooklyn; Alice Cushman and C. E. Dana, Philadelphia; Emum Danna, A. B. Davies, F. B.Day, W. L. Denn, Boston; C. M. Dewey, Julia Hen-



shaw Dewey, Julia Dillon, M. R. Dixon, Brooklyn; Charles Dixon, Mrs. A. Vancleve Dodgshun, W. H. Drake, H. C. Eaton, Jane Tuekerman Eddy, G. W. Edwards. Lydia Field Emmett, East Rockaway; J. Faber, Harry Fenn, Montclair; E. L. Field, W. C. Fitter, Mary Sergeant Florence Nuttey, New York; J. Edith Fosdick, Lambville, Harriet C. Foss, B. Foster, J. A. Fraser, E. H. Gafrett, Winchester, Mass.; W. H. Gibson, Brooklyn; Clara Goodyear, Alice M. Gould, Portland; Peter Gowans, G. E. Graves, Edward Gay, Mt. Vernon, N. Y.; E. E. Greatorex, May Hallowell and M. H. Haldwick, Bostou; Mary A. Harrison, C. C. Haynes, Albert Herter, Alice Hirschberg, C. C. Hirst, Benjamin Horning, Easton; W. S. Horton, Edith M. Hones, Boston; Maude Humphrey, Rochester; George Inness, Samuel Isham, Virginia James, S. R.C. Josephs, L. S. Kellogg, A. L. Keller, Susan M. Ketcham, Sarah S. Kimball, Salem; L. H. King, Helen M. Knowiton, Bostou; Daniel Kotz, Ella Condie Lamb, Emma E. Lampert, Paris; S. M. Lawrence, St. Ives, England; M. Loring, W. D. MacKnight, Boston; Florence MacCougan, G. H. McCord, Adele McGinnis, Paris; Helen McKay, Boston; Emily P. Mann, Boston; J. M. Marble, J. H. Mills, Edith Morton, Charles E. Morse, Orange; G. F. Muendel, Mrs. J. Francis Murphy, M. Nelson, P. S. Newell, H. D. Nicholis, G. S. Notman and Isabelle Grant Nowell, Boston; D. B. Parkhurst, Orange; C. W. Parrish, C. H. Pepper, Bertha E. Perrie, Washington; Carolina W. Pitkin, Fred L. Pitts, A. L. Platé, Mary Livingston Plimpton, Grace V. Pomeroy, G. R. Preble, H. P. Proctor, Mary C. Pursell, F. K. M. Rehan, M. C. W. Reid, J. J. Redmond, W. S. Robinson, Philadelphia; H. M. Rosenberg, T. Roe, M. F. Russell, Boston; Jane G. Ryder, Middleboro, Mass.; H. Sandham, Boston; Sarah C. Sears, Boston; Florence Seeley, J. H. Sharp, Cincinnati; R. M. Shuruleff, N. S. J. Smille, G. H. Smille, L. C. Smith, Detroit; R. W. Smith, Cleveland; Julia Stone, F. T. Stuart, Beatrice C. B. Sturgs, Annie G. Sykes, Cincinnati; J. Symington, Catherine Talibot, Portland, Me.; A. H. Throop, S. P

MARINE INTELLIGENCE.

TO-DAY'S ALMANAO.



In December, 1889, the Outlook Club of Montclair held its first meeting. It has held meetings monthly from October to April in each year since then, and if present prosper-ity is any indication of permanence, it is likely to continue its good work for all time come. The Commuter thinks it is the only club

of the kind in the suburbs. The nearest approach to it is the Nineteenth Century Club of New York.

The objects of the two clubs are substantially the same—the discussion of topics of vital interest by those whose business causes them to be able to discuss them well in the presence of the club.

The Outlook Club was organized by a few earnest and cultivated men as an experiment. The ministers of the various churches were prominent in starting the club, and each influenced many of his congregation. So even at the outset the club had a respectable number of members.

were prominent in starting the club, and each influenced many of his congregation. So even at the outset the club had a respectable influenced many of his congregation. So even at the outset the club had a respectable in the club considerable in the club the participation of the verious churcher, undenominational. The very name of the club, the interest of the best people, the evident breadth of scope in 1-cture and discussion attracted widescribed attention. Everybody in the town who eared in the least for the questions of the hour made haste to join. Soon the membership limit was reached and had to be extended to accommodate the applicants. More members have been added from time to time, and the club now numbers several hundred. There is a large waiting list and an anxious lookout for vacancies. Everybody who moves into the town makes haste to acoly as soon as he learns of the club. The object of the club, as has been said, is discussion. The method of bringing the subjects before the meetings of the club is to obtain as speakers those men or women who are widely known in connection with the subjects before the meetings of the club as will addict of debate, properly so called; but they do admit of discussion, and the executive committee of the club sees to it that those who discuss shall have as diverse polus of view as possible.

The discussion is carried on entirely by the chosen speakers. The members of the club do not participate. The speakers are given a fixed time in which to express their views, and, if possible, are enabled to speak twice in the course of the meeting.

The club has been fortunate in having always a most efficient executive committee, and thanks to their exertions the people of Montelair have been able to hear some of the very best talkers and hardest thinkers in the country.

Tae first subject discussed was "The Sensuous and Spirtual in Modera Literature." Last night the club listened to the Rev. B. Tyler of the Church of the Disciples, and the Rev. Dr. Charles H. Hall of Brooklyn, wh

Clymer, Thomas G. shearman and Albion W. Tourgee.

In April this year a most interesting meeting was had, when "The Theological Outlook" was the topic, and four Doctors of Divinity took part—Dr. Deems, of the Church of the strangers; Dr. Peabody, of Boston; Dr. Hall, of Brooklyn, and Dr. Waters, of Newark. Those who were present will never force the force and the cloquence with which the subject was illumined.

And now a word about organization. The club has the usual officers and an executive committee. All of these are at present working gratuitously, but it is proposed to pay the officers who must devote much time to the club's business. The dues are only \$4 per year and there is no initiation fee.

The revenues from dues are expended for the hire of the hall in which the meetings are held and for the services of the speakers. This club is a splendid success. It is doing a great work. Yet it is practically the only one of the kind in the suburbs of New York.

The Commuter wishes every considerable

only one of the kind in the subsection.

The Commuter wishes every considerable suburb could have its Outlook Club. He suburb could have its Outlook Club. He suburb that the readers of these articles would think seriously over the matter. A few leaders would soon build up a club of this kind, and would be doing the most distinguished service to their town.

THE COMMUTER.

SUBURBAN

SCHENCK ART GALLERY,

No. 77 Cedar Street, near Broadway. TO BE SOLD AT AUCTION ON

WEDNESDAY, THURSDAY AND FRIDAY, Dec. 2d, 3d and 4th, 1891, AT 3 O'CLOCK EACH DAY,

FINE SAMPLES OF

Jacquet, Brissot. Haquette, Weiss, Byon, Se'gnac, Richet, Hagborg, Musin, Tait, Wiggins, Bricher, Blackman, Cropsey, Gay, Satterlec, Hubbard, Satterlee, Hubbard Rouzee, Norse, Prinz and many others

FINANCIAL

UNITED STATES TRUST COMPANY OF NEW YORK,

Nos. 45 and 47 Wall Street. Capital and Surplus,

Nine Million Dollars. This company is a legal depository for moneys aid into court, and is authorized to act as guardian

or trustee.
INTEREST ALLOWED ON DEPOSITS.
which may be made at any time and withdrawn after five days' notice, and will be entitled to interest
for the whole time they may remain with the com

pany.

Executors, administrators or trustees of estates, and women unaccustomed to the transaction of business, as well as religious and benevolent institutions, will find this company a convenient depository for money.

JOHN A. STEWART, President.

JERGE BLISS, Vice-President.

JAMES S. CLARK, Second Vice-President.

TRUSTEES:

WILSON G. HUNT, WILLIAM LIBBEY,

WILSON G. HUNT, CLINTON GILBERT, DANIEI D. LORD, SAMUEL SLOANE, JAMES LOW.
WM. W. PHELPS.
D. WILLIS JAMES,
JOHN A. STEWART,
ERASTUS CORNING,
JOHN II, RHOADES, JOHN II, RHOADES,
ANSON P. STOKES,
GEO. H. WARREN,
GEO. F. VIETOR,
GEORGE BLISS,
HENRY L. THORNELL, Secretary.
LOUIS G. HAMPTON, Assistant Secretary

WILLIAM LIBBEY,
JOHN C. BROWN,
EDWARD COOPER,
W. B. CUTTING,
CHARLES SMITH,
WM. ROCKEFELLER,
ALEX E. ORR,
WM. H. MACY, JR.
WM. D. SLOANE,
GUSTAV H. SCHWAB,
FRANK LYMAN,
GEO. F. VIETOR,
WM. W. ASTOR,
J. Secretary.

PHILADELPHIA, Penn., Nov. 20, 1891.

THE FIDELITY INSURANCE, TRUST AND SAFE DEPOSIT COMPANY WILL distribute through the CENTRAL TRUST COMPANY OF NEW JORK, on and after Dec. 18, to the HOLDERS OF CERTIFICATES OF EQUITABLE INTEREST in the stocks of the CHICAGO GAS COMPANIES, of record, Dec. 4, an amount equal to 1 Next Cent. of the par value of their holdings of the certificates of that company. Part CS.T. of record, Dec. 4, an amount equal to Part CS.T. of the par value of their holding the certificates of that company. The tran-books will close Lec. 4 at 3.P.M., and reopen Lec. 19.

WM. CONSELTEA. Secretary.

REAL ESTATE.

RICHARD V. HARNETT & CO.

AUCTIONEERS, will sell at auction,

Wednesday, Dec. 2, AT 12 O'CLOCK NOON, AT THE REAL ESTATE EXCHANGE AND AUCTION ROOM, 59 TO 65 LIBERTY ST.

mercia

NEW YORK, SAT

THE NEW YORK WATER COLOR CLUB'S SECOND ANNUAL EXHIBITION.

A Large and Attractive Display.

Two Galleries Filled with the Best Work of Well Known Exhibitors - Brief Sketches of Some of the Striking Features - A Long Array of Talent - To Be shown for a Fortnight.

This is the opening day of the second annual exhibition of paintings of the New York Water Color Club. The exhibit will be in the galleries at No. 366 of the avenue daily for two weeks from 9 M. until 6 P. M.

GEMS, the electric lights through the mist is wonderfully realistic. Mr. Hassan has four other paintings hung.



IN HAT AND VEIL-A. L. KELLOGG.

Miss A. L. Kellogg's "In Hat and Veil," No. 193, 18 broadly rendered in clear color. A charming expression rests on a sweet young face.

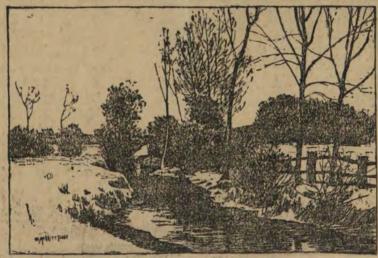


The membership of the New York Water Color Club is made up of the rising and prominent younger element allied to art in this city and vicinity. Last year the club had its first exhibition at the American Art Galleries, and for a first year the display was varied and of good quality. The club's expectations have been fully realized this year in the number of pictures hung and the meritorious work of the artists.

The cuts in The Commence of the New York of the American Art Galleries, and for a first year the display was varied and of good quality. The club's expectations have been fully realized this year in the number of pictures hung and the meritorious work of the artists.

The cuts in THE COMMERCIAL ADVERriser are from sketches drawn by the artists themselves especially for this ewspaper.

Miss Amy Kellogg, Wordsworth Wadsworth and J. M. Barnsley compose the Catalogue Committee. Ben Foster, Elliott Daingerfield and Rhoda Holmes Nicholls, the Hangung Committee, have distinguished themselves in the placing of the guished themselves in the placing of the pictures, 370 in number. All pictures with gilt frames are hung in the main room. In the north wing are only the room. In the nor white framed ones



LANDSCAPE-W. MERRITT POST.

"Rain, Mist and Electric Light," No. The painting shows a number of big cu-

is pure in color.
One of the best landscapes exhibited is "The Homestend;" No. 210, by W. L.



SNOWBOUND-CHAS. WARREN EATON.

the picture is one of the finest in the col-lection.

Ben Foster's "A Rainy Day," No. 126, is delicate in tone, showing a flock of sheep returning home in the rain. Altogether it is a very agreeable piece of work.

is a picture full of sentiment. The sheen of the mornlight on the backwash of the waves is eleverly brought out.

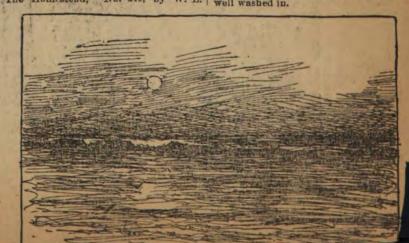
Charles Warren Eaton shows a good piece of work in "Snow Bound," No. 103.

The treatment is vigorous and the snow



"A Lecture - R. E. Sicholls,
"A Love Story," by Frank Russell
Greene, shows a young man of a hundred
years ago reading a love story to his
sweetheart. The picture has a clear color
well washed in.





160, by Childe Hassan, will probably re- | cumbers, ripe and green, half fallen out ceive as much notice and comment as any of an old basket. exhibited. The subject is one most diffi-

"A Lecture," No. 245, by Rhode Holmes



SUNNY FEEDING GROUND-ELLIOTT DANGERFIELD.

ult to carry out successfully, but the | Nicholls, is a subject taken at Gloncester, artist has treated it in a very masterful



A FRAGMENT-CHILDE HASSAM. /Ry and with a broad touch. The figures

Mass, where this clever artist spends her summers. The victure shows a charming bit of color, and is broadly handled.

In "The Picture Paper," No. 98, by L. K. Earle, is depicted a remarkably pleased expression on a poor girl's face while eagerly looking over the pages of a "picture paper."



STUDY-RALPH CLARKSON.

August Franzen is an artist of the impression:st school, and all his paintings exhibited are of this style. His "Sunset," No. 128, is well drawn and the modelling of the faces is well nigh perfect, "Moonrise," No. 15, by J. N. Barns'ey.

Without a doubt there is no table d'hote dinner equal to the Columbia's on Union re admirably drawn, and the gleam of Sonare. Price 75c. Charming music.

M ONRISE-J. N BARNSLEY!

Lathrop. The scene is by twilight and shows an old farm home and outbuildings.

A Landscape," No. 265, by W. Merritt

A scene laid in Holland is day Meal," No. 222, by Clara M. The picture is well conceived and strong.



HOMESTEAD-W. L. LATHROP.

P st, shows a quiet stream and breathes | executed. the good feeling of plein air.

Au admirable picture representing a bit



PICTURE PAPERS-L. C. EARLE.

of Southern life is "A Sunny Feeding Ground," No. 74, by Elliott Daingerfield, The feeling of the figures is excellent, and

"Y. & S" Stick learles. Unques'ionab y the leading brand. All druggists.

Southwestern Limited via New York Cen-tral. Best and lastest train for Cincinnati, Indianapolis and St. Louis. No extra fare.

A head by A. M. Turner will be greatly admired. The title is "Penserosa," No. 338, and shows a beautiful face in dark light. The eyes show wonderful expression and the face is exceptionally attractive.

A unique work by Charles C. Curran is displayed in a single frame containing twelve miniature landscapes. The subject is the same in each picture-of a clump of willows at different seasons of the year. The picture has no title. Its number is 68.

One of the strongest pictures in the exhibition is "Monarch of All I Survey," No. 227, by C. Morgan McIlheuney. The picture represents a bull of the Holstein breed watching the approach of possibly a triend or foe.

(Continued on second page.)

The clarets of J. Calvet & Co. are regarded by connoisseurs the most pliable. F. de Bary & Co., sole agents. For sale by all leading dealers.

The Private Compartment car on New York Centrai's Chicago Limited is very popular with tamilies and ladies travelling unattended. Absolute privacy and every convenience.

The parlors, dining rooms, etc., of the Hotel Kensington Annex. No. 75 5th av., can be engaged for receptions and dinuer par-ties. Apply at office Hotel Kensington, 5th av. and 15th st. - Adv.

> SOMETHING NEW. "Nabob."

Pure. pleasant. lasting.

e-third of the horseive been rouning their breadthat truck have left. Some of go to St. Louis to get in early ew track, but Guttenburg will enter part of both the horses the have shaken the dust of South Jersey from their heels.

The casual visitor at Guttenburg might wonder on a stormy day, when only a couple of thousand persons were present, llow the Hudson County Jockey Club could manage to make 10 per cent. dividends and hang out an average of about \$2,500 a day in parses. In the first place, the entrance money is a good item, but the chief revenue comes from the privileges. The books pay \$100 daily for a 10x5 booth, the poolrooms pay for the news of the races, the 5 per cent. in the mutual pools is a snug sum, the programmes bring in \$200 a day, while the bar, restaurant and other privileges do the rest. That is why Guttenburg racing stock is above par.

The Hudson County Jockey Club is nothing if not businesslike. Yesterday the execut ve committee posted notices in the paddock and other conspicuous places notifying owners that horses tabled at Guttenburg were expected to be entered in races or taken away to nake room for others that were waiting to come to the track. The management sprained that this notice was quite uccessary in view of the falling off in the ontries lately. There are no less than 000 horses at Guttenburg at present. Of this number only 650 are said to be in anything like condition to race. Many horses have been stabled there for four months, and have not run a race. Truly, it does seem as if it was time something was done. Run your horses or take them he me would be an excellent standing rule at every racetrack. DON JOSE.

No Wonder It Succeeded.

To the excellence of its menu, the purity of its confections and the moderation of its prices are due the great success of the Co-dumbia, the famous Union Square resort of then vivars at No. 48 East Fourteenth street. Although comparatively new, it has achieved a popularity that older established restau-rants may well eavy. Nearly \$100,000 was spent in the Interior fittings alone. A spe-ctarty is made of the 75 cent table d'hote dinner from 5 to 8 P. M., which surpasses any other served in the city at any price. The counters and window bases are huge slabs of superb onyx, and all the accessories are up to the same standard. Private ban-quet rooms for dinner or theatre parties are a great feature of the place, and are largely responsible for its conspicuous success. Unimaing music for banque:s or dancing is furnished gratis. prices are due the great success of the Co-

The Newspaper in History.

The lecture this evening in the Cooper Union free course will be delivered by Mr. L. B. J. Lincoln on "The Newspaper in American History."

For Fine Marble and Onyx Clocks, Bronzes, Lamps, Cabinets, etc., go to the salesrooms of The Mitchell Vance Co., Broadway and 18th St. - Adv.

Sun rises 7.02	A STATE OF THE PARTY OF THE PAR	
Sungsets 4.34	Moon sets	
HIGH	WATER LOW WATE	ER.
A. M.		. M.
Sandy Book 5.30		.405
Gov. Island 5.57		.33
Hell Gate 7.50	8.17 - 12	101
KPW VORK	MAY ALMA	

To change to Eastern Standard Time subtract four minutes.

OUTGOING STEAMERS. MONDAY, Nov. 30.

Mails close. Vessels sail 3.00 P M TUESDAY, DEC. 1. 12.00 M 6.00 A M 6.00 A M

> INCOMING STEAMERS. BATURDAY, NOV. 28.

Persian Monarch, London, Nov. 13. Persian Monarch, London, Nov. 13, California, Hamburg, Nov. 13, Island, Christiansand, Nov. 14, Trinaeria, Gibraltar, Nov. 14, Bermuda, St. Kitts, Nov. 13, Fuerat Bismarck, Southampton, Nov. 19, Zaandam, Rotterdam, Nov. 12,

PORT OF NEW YORK.

ARRIVED.

Bs Clarissa Radeliffe, Dalton, Philadelphia, J. M. Ceballos & Co. Ss Ruskin, Kent, Philadelphia, Peter Wright &

Sons.
Sa Enfeld, Vasey, Cardiff. Funch. Edye & Co.
Sa Comal. Risk. Galveston. Key West, Chus. H.
Mallory & Co.
ba Greece, Jeffreys, Liverpool, F. W. J. Hurst.
Sa H. M. Whitney, Hallett. Boston. H. M. Dimock.
ba City of Berlin, Land, Liverpool, Peter Wright.

Ss Newminster, Mann, Hamburg, Funch, Edye & S. J. N. Madvig, Matheson, Leith, Funch, Edye &

Sa Richmond, Jenny, West Point, Old Dominion

Steamship Co. Ss Houdo Clinkskel, Greytown, James Rankin. Ss Roanoke, Hulphers, West Point, Old Dominion

Steamship Co-Sa Wilkesbarre, Cates. Boston for Port Johnson. Sa City of Fitchburg, Bi. ber, Fall Erver, Borden &

Ss President Garfield, Castner, Clyde, Funch, Edye & Co.

Ss America, Pearce, London, F. W. J. Hurst. Ss Brooklyn City, Barclay, Swansea, Jas. Arkley

& Co. Ss F. W. Brune, Lewis. Haltimore, H. C. Foster, Ss Cherokec, Bearse, Jacksonville, Wm. P. Clyde

SAILED.

Arizona, for Liverpool, Amain, for Humburg. Comai, for Galveston. Ems, for Eremeu. Eruria, for Liverpool. Furnessi, for Glasgow. Hudson, for New Orleans. nudson, for New Orleans.
La Gascogne, for Havre.
Prins Frederick Hendrik, for Port au Prince.
Santuit, for Mobile.
Sparndam, for Rotterdam.
V enexuein, for Laguayra.
Yumuri, for Hayana.

FOREIGN PORTS

ARRIVED. (From New York.)

At Bristol—Caloric and Wells City. At Queenstown—Tyr. At Naples—Alesia. At Rotterdam—Brand. At Hamburg—Eormannia.

SAILED.

(For New York.)

From Gravesond—England.
From Alsbon—Oevenum.
From Aniwerp—Wakefield and Lepanto.
From Glbraltar—Obecon
From Glssgow—Anchoria.
From Masserdan—Bremerhaven.
From Masserdan—Bremerhaven.
From London—Memphis
From Condon—Memphis
From Reenstown—Germanic,
From Rio Janeiro—Chantrey.

Properties mentioned below have been personally inspected and are recommended by the Commuter. All Inquiries concerning these Properties may be addressed to THE COMMUTER, Commercial Advertiser Office, 29 Park Row, N. Y.

DRYN MAWIT HFIGHTS—Lots \$250 each, 550 cach \$10 monthly; most desirable lots; 54 minutes from Rector street by Elevated and Northern RR. PARSELLS & CO., 15 Cortia distreet.

POCANTICO HILLS (larrytown Heights), commutation 13% cents to stations 6th and 6th Ave. Elevated. Highest, healthiest suburb on New York and Northern sallway. Elver view lots

year station.

ARDSLIFY.—Lots at station, 61 minutes from Rector st. Maps and property shown free of expense. WILSON H. BLACKWELL & CO., 67 Liberty st.; 259 West 125th st.

NUTLEY TERRACE-NUTLEY, N. J.-45 minutes out; high, dry, healthful: refined society; only a few iots left; buy now; build in the spring. Weatherby & Hay, 182 Broadway, N. Y.

CHERMAN PARK-45 minutes from Graud Central; 500 feet above tide water; no ferries, no marshes; lots \$100 and upward; 2,500 lots al-ready sold. RAPID TRANSIT KRAL EST. Co., ready sold. RAPID 165 and 167 Broadway.

Parties having Plate or valuable articles of Gold Jeweiry unserviceable for wear, or which they wish to exchange for more modern articles, can convert them into cash at the old established house

R. LONGMAN'S SONS,

GOLD AND SILVER REFINERS,

3 JOHN STREET, NEAR BROADWAY.

DIVIDEND AND INTEREST.

OFFICES OF

PCISSOURI. KANSAS & TEXAS R'Y CO.

45 WALL ST., New YORK, Nov. 28, 1891.

The coupons on the First Mortgage bonds of the
Missouri, nansas and Texas Rallway Co. maturing
ce. 1, 1891, will be paid upon pionentation at the
office of this com; any, No. 40 Wall st., New York,
on and after that date.
C. G. HEDGE, Secretary and Treasurer.

TOLEDO, CT. LOUIS & KANSAS CITY RALLKOAD COMPANY.

THE CCUPONS DUE DECEMBER 1ST, 189:, ON the First to tagge bonds of this Company will be paid at the Bank of North America, No. 25 NEB and street, New York City, on and after that date.

W. HOWARD GILDER, Treasurer.

INSURANCE.

LIVERPOOL & LONDON & GLOBE INSURANCE CO.

Statement of United States Branch, ASSETS 47,452,995 14 LIABILITIES 47,452,995 14 463,861 33

New York Office, No. 45 William Street

REAL ESTATE.

13 West buth St.,

4-Story Brownstone Dwelling,

15x55, with dining room extension, 31x8; Columbia College Leasehold.

20 and 22 New Bowery,

Cor. New Chambers St.

3-STORY BRICK BUILDING AND PLOT, STORE IN NO. 20.

4-STORY BRICK DWELLING, 20x45x87.5.

Thursday, Dec. 3.

EAST 34TH

3-Story and Basement Brownstone Dwelling, 126x50x98.9.

Wednesday, Dec. 9.

350 East 33d St.

6-story tenement: stores.

229 East 80th St.

4-story brownstone flat. Maps at Auctioneers', 71 and 73 Liberty st.

GERMAN-AMERICAN REAL-ESTATE TITLE GUARANTEE CO

First-Class Mortgages for Investors. Money to Loan on Bond and Mortgage Titles Examined and Guarantee FIXED AND LOW RATES.

No Charges for Disbursements 34 Nassau St. (Mutual Life Bldg.) New York. 189 Montague St. (Real Est. Exc. Bldg) Bklyn. ANDREW L. SOULARD. President, JOHN A. BEYER, Vice-President, WM, WAGNER. Treasurer, S. B. LIVINGSTON, Secretary.

REAL ESTATE.

THE ORANGES, N. J., Real Estate (Specialty).-Beautiful Building Sites for sale, 100x250, at \$25 per front Also some modern residences. \$15,000 to \$40,000. EDWARD P. HAMILTON & CO., 96 Broadway, N. Y., second floor, front.

Chicago, when the works were shown under contract. As no further extension could be obtained it was necessary either to break the contract and re-export the collection, or to pay the duty of \$65,000, which was done. In the National Academy of Fine Arts at St. Petersburg are half a dozen pictures of the artist earlier period-15 or 20 years ago-white is said to lack the interest of his la work. In the Tritiakowski Gallery Moscow are some 300 of the artist's w

of the later period. 02-068-0

limit expendigring the exhibition in

Oct	· Siberian	19 Nov	
Nov	State of Ostifornia	26 11	
**	* 1 omeranian	3 Dec	
**	*Assyrian	10 "	
15	State of Nebraska	17 "	
Dec	*Corean	24 "	
64	*Siberian	31 **	

And weekly thereafter.

camers with a * will not carry passenfrom New York.

in Passage \$35 and upward, according ation of state-room; excursion tickets dupward. Steerage rate \$19.

utsti

A CLADSTONE PORTRAIT

To be Presented by the Liberals of Canada to the National Liberal Club, London, Eng.

To be Presented by the Liberals of Canada to the National Liberal Club, London, Eng.

Mr. John C. Forbes, R. C. A., the Liberals of Canada, and the National Liberal Club are all to be congratulated, says the Canadam Gazette, upon the most artistic full-length portrait of Mr. Gladstone which has just been completed in Mr. Forbes' studio for presentation to the National Liberal Club of this city, in the name of the Liberals of Canada. The presentation will take place in the carly spring, when it is hoped the Hon. Wilfrid Laurier, leader of the Dominion Liberal party, will undertake the pleasing duty and Mr. Gladstone himself be present. Mr. Laurier is the president of the Committee of Presentation, and the Premiers of Ontario, Quebec, Nova Scotia, New Brunewick, Prince Edward Island, and Manitoba are vice-presidents.

The portrait has been inspected during the past week by many high authorities at the galleries of Miessrs. Henry Graves & Co., 6 Pall Mall, and is pronounced to be as spirited as it is faithful. The veteran statesman is presented full-face, addressing an audience, which to judge by he expression on his face, is in sympathy with his views. The Right Hongentieman is snown in the now familiar Galashiels gray tweed, in white vest with the buttons loose at top and bottom, the bine the with white spots, and a rose in his coat. His eyeglasses are not forgotten, but the elastic band fastening the small glove piece over the place of the lost finger is looked for in vain—artistic reasons will, no doubt, account for this slight departure from accuracy. The pose of the body is good and the head is very fine, while of the whole portrait it may be said that it is a happy representation of Mr. Gladstone in one of his best known moods. He seems to have just made a point against a political opponent—a point which, while it excites neither that anger nor that jocosity while mone of his best known modes. He seems to have just made a point against a political opponent—a point which, while it excites neither that anger

EMIL BAYARD DEAD.

The Painter of the Famous Picture of Women Duellists.

Paris, Dec. 11.—Emile Bayard the painter of the universally known "Affaire d'Honneur," the spirited picture of women duelling, died yesterday at Cairo of heart disease. He was 54 years old.

He was 54 years old.

One of the best known painters in France and certainly one of the most admired illustrators was Emile Bayard, whose death is now announced. M. Bayard, who was born at La Ferte-souss Jonaire, ;was a pupil of Cogniet and the author of the sensational "An Affair of Honor," showing two women, nude to the waist, fighting a sword duel, which, after appearance at the Salon and else where, now reposes on the wall of a barroom of this city, like many a better picture as far as painting goes. M. Bayard received the Cross of the Legion of Honor in 1870 and a silver medal at the Universal Exposition in 1889. With De Neuville he was one of the illustrators on weod of the "Tour du Monde." He showed a field hospital scene among his early works, and painted other military pictures. At the Salon of 1877 he showed "The Bathers" and "The Skators," two decorative panels. His "Gwingette of the Eighteenth Century" was in the Salon of 1876, and his "The Day Atter Waterloo" in that of 1875. His last oil Salon exhibit in 1888 was "Turpe Seridis Amor!" He showed drawings for illustration in 1889 and in 1890.

Miss M. A. Bell is exhibiting this week in Mr. Scott's gallery. There are no large and important canvases such as won her the Genre prize in last spring's exhibition of the B. C.A., as this is only the result of her last summer's work in France and Holland. In these sketches, however, there is the charming feeling and delicacy of coloring known in the work of this young artist. Perhaps the most attractive picture is that of a child reading. It is in pale tones and painted with tenderness of sentiment. Miss Bell has a talent for the portrayal of children. a talent for the portrayal of children.

VIENNA, December 21.—The painter Very estel agin writes to toe press that the selling of the "Angelus" and the re-selling to Frence was a bogus transaction, being part of a trick of American art dealers to enhance the value of the painting. Verestchagin says Sutton, the supposed purchaser, made a similar offer to him, which he declined.

BRUSH, PEN AND PENCIL.

An Extensive and Beautiful Exhib Sketches at the O.S.A. Gallery

An Extensive and Beautiful Exhibition of Sketches at the O.S.A. Gallery.

Two points must be carefully borne in mind by all who visit the exhibition of sketches which is now in progress in the gallery of the Ontario Society of Artists on King street west. In the first place they are sketches, not finished pictures, and secondly, the exhibition is free to the public, no admission fee whatever being charged. The visitor is sure to get the worth of his money. Add to these considerations the fact that many of the sketches that adorn the walls were never intended for exhibition, and are not placed there to be subjected to harsh criticism. Many of them are as cherished keepsakes exposed in a generous spirit to the public gaze, each adding what it can to the visitor's pleasure.

The exhibition opened on Saturday, and thattendance, though fairly good, has not been as large as the collection merits. Every bit of available space on the four walls of the large gallery is covered with sketches in every medium; oils, water colors, pastels, etchings, wasn drawings, crayon and charcoal work, pencil sketches and composite mediums, in most pleasing profusion. The exhibition is, indeed, one of wnich every citizen of Toronto may feel proud, for there is in all probability no city in America of like size in which a collection of equal merit could be displayed. Evidences of exceptional, talent, are certainly numerous, and the quantity of really good and creditable work, though not brilliant, cannot fail to create the impression that the spirit of art is by no means foreign to Canadians,

Art Students' League.

Entering and turning to the left the visitor faces the north wall, which is set aside for a dis-

spirit of art is by no means foreign to Canadians,

Art Students' League.

Entering and turning to the left the visitor faces the north wall, which is set aside for a display of work by the members of the Art Students' League. W. D. Biatchly's contribution is first seen, consisting of about 20 water colors, figure studies and landscapes, which are executed in a noticeably clever manner. Studies in different mediums by 0. P. Staples are placed next, and like those beside them, by D. F. Thomson, they are creditable bits of work. R. Holmes has sent a few charcoal drawings and designs in pen and ink, the latter neat and artistic. F. H. Brigden submits a number of wash drawings and pen and ink, the latter neat and further along the wall are some very pretty wash drawings and pen and ink work, and further along the wall are some very pretty wash drawings by J. W. Coulon. "At Weston" by this artist certainly deserves special mention. C. W. Jefferys contributes several water colors, truthful bits of work, besides pen and ink sketches and wash drawings. Decoration designs and studies of flowers by A. H. Howard delight the eye and assert the artist's ability. E. Palin's studies of dogs, too, are very good and the free-hand pen work by J. M. F. Adams, which the visitor comes to next, will attract the artistic eye. C. M. Manley's pen work of rustic scenes is wonderfully good, and his water colors ketches are very pleasing contributions, G. E. Spurr is an extensive contributor of water colors, and beside these are placed others by E. Windeat, noticeable for free and effective handling of the brush. The visitor has now almost completed his inspection of the north wall, but before proceeding to the east wall he will be much pleased with the studies from nature by A. H. Howard and H. G. Macklim, and a collection of water colors by William Reford. A lerge portion of the cast wall is taken up with representative work from the

Central Ontario School of Art and Design,

Central Ontario School of Art and Design, crayon and charcoal drawings from models. Sketches in oils by J. M. F. Adams, C. F. Thompson, F. B. Clark and F. S. Challener follow, and further on a sketch in oils by Paul Peel is exhibited by Mr. G. A. Reid, who is the happy owner of it. The portrait sketch of Mr. S. V. Blake, by E. Wyley Grier, will be appreciated for its trantiful likeness. J. A. Radford, the well known art designer, has contributed a f. warchitectural drawings and, water colors. The architectural drawings are, of course, excellent, and one of the water colors especially will be much admired, a delicately colored sunset scene. G. A. Reid is a very extensive contributor, and has generously given over to the public gazo studies for some of his now damons pictures, including "Mortgaging the Old Homestead," "Logging" and "Family Prayer." Water colors, by J. Smith, are placed next, and beside these is Mr. W. A. Sherwood's rich offering of sketches in oil and pastel work. Among these a pastel study of a St. Bernard dog at once attracts at ention. Mr. Sherwood's sketches of Mies E. Pauline Johnson and Mr. W. D. Lighthall bespeak his ability as a portrait artist. Turning to the south wall, a very large collection in valious mediums by T. Mower Martin and E. May Martin will detain the visitor for some time and with considerable pleasure. Studies of animals and flowers and

		very	Freity water Colors
I		n abu	ndance. T. H. Wilkinson's con-
	00 8	00 9	to give delight. They are
	00 9	00 F	Lambs, per head
	00 F	00 #	Cuils, per head
ı	00 9	4 75	Export per head
	00 SF	90 00	Milch cowannd springers, p.hd.
ı	8 52	3 00	Stockers
ı	5 22	5 25	TOTAL THICKLIST OF THE PARTY OF
	3 55	3 55	Butchers' medium to good.
	FO \$3 12	23 20	Butchers' choice.
		02 00	Butchers' extra

With 85 on the market from yesterday's and only 40 fresh arrivals prices were firm \$4.10 to \$4.30 per cent off are. Dealers respects good for a brisk future frade, weather, good demand and past few wat receipts all favoring this view,

London, January 30.—The Royal Academy elections have caused some heartburnings. One of the members elected was Stanford Forbes, who is a relative of the Chairman of the London, Chatham and Dover Railway Company. Complaints are made that he is too young an artist to merit such a distinction. Bates, the sculptor, another of the successful ones, is almost unknown. Jackson, an architect who was elected, has hardly the claims to the honora that are possessed by older men. The elections indicate a leaning in the direction of the newer schools of art. The usual outside scene attending the elections, which are held in Bealington House, occurred this year. The main door was surrounded by a crowd of models, who eagerly awaited the announcement of the result. The model who was fortunate enough to first learn of the election, would rush madly to the house of the lucky artist or sculptor and inform him that he had been elected an Associate of the Royal Academy. In return for this information the model would, according to custom, receive a guinea. In some cases, where two or more models would learn at the same time of the election, they would dash off together and there were several exciting races between rivals in their efforts to gain the coveted guinea.

A Smuggled Painting Selzed.

New York, February 1.—Customs offi-cials to-day seized a painting valued at \$1,800, by Rosa Bonheur, which had been on the walls of the Sturtevant house for a month past. The painting is alleged to have been smuggled into this country by Mr. Simonton, a French art dealer, who ar-lived here in December. He is now in

Bale of the Library of the Late F. B.

Matthews. 25/2/97

At the sale of the library of the late F. B. Matthews, at the Fraser Institute, conducted by Messrs. James Stewart & Co., the following were some of the prices realized: River Seenery of France, \$8.50; Canadian Scenery, \$5.50; Works of Antonio Canova, \$7.50; Plays of Shakespeare, \$10.50; Byzantine Architecture, \$7; Architectural Remains of the Reign of Elizabeth and James 1, \$8; Modern Painters, by John Ruskin, \$78; Dore Gallery, by Edmund Oiller, \$20; Scotland Delineated, \$5.50; Original Designs in His Majesty's Collection, \$23; The English School of Paintings in Water Colors, \$7; The Antiquities of Athens, \$42; Scotland Delineated by different artists, \$20; The Industrial Arts of the Nineteenth Century, \$26; Sketches of Beigium and Germany, \$6; Masterpieces of Industrial Art and Sculpture at the International Exhibition of 1862, \$48; The Stores of Venice, by John Ruskin, original editor, \$90; Italian School of Design, \$10; Picturesque America, \$12. Among the purchasers were Messrs. James Morgan, Robert Mowatt, A. F. Riddell, J. Pinkerton, J. G. Grant, George Caverhill and Judge Clarke.

The sale of water colors, drawings and letters in the collection of the late Mr. F. b. Matthews, by Jas. Stewart & Co., was bininued in the Fraser Institute yesterday flernoon. The attendance was large and the prices fairly satisfactory. Jacobi water clors were sold for \$7.50, \$30, \$37, \$18, 26, \$30 and \$35; Edson water colors rought \$9.50, \$10, \$13, \$4.50, \$8, \$6.75, etc. The same starged from \$3 to \$15; there were bout 75 water colors in the collection, by flerent artists, which sold for prices anging from \$3 to \$15; there were bout 75 water colors in the collection, by flerent artists, which sold for prices anging from \$3 to \$15; there were bout 75 water colors. The chromos, entravings, pen and ink sketches, photos, etc., li brought fair prices. Four "Studies of fatterflies," by Monarque, went for \$13 ach. Sale of Water Colors. 2

The Drexel Institute.

THE opening of the Drexel Institute in Philadelphia on the 18th of December last, marked one of the most important steps in the direction of industrial education that has over been taken. We may fairly hope that our present unsatisfactory industrial conditions will be revolutionized by this im-mense school, which will send out into the world skilled American workmen and work-women, thoroughly taught and equipped, who will take the place of the ignorant foreign labor which we are now forced put up with. No greater benefaction both to society at large as well as to the individ-ual student could be made than that which Mr. Drexel has made in his princely endow-ment of this fulfilment of the country's sorest trained and intelligent workpeople.

The Institute, which is situated at the corner of Thirty-second and Chestnut Sts., Philadelphia, was opened in the presence of over two thousand men and women representing all that is best in the professions and trades which are to be taught in the in-Speeches were made by several

eminent persons, including that eminent persons, including that most able speaker, Chauncey M. Depew. A letter from the Hon. George William Curtis was read in which he spoke of the Institute as "an enterprise of noblest promise." "It proposes" he wrote, "to give skilled workmen, in the best sense of the word, to a country in which political power is largely held by them, and, recognizing that woman is a helpmate and co-worker of man, it inis a helpmate and co-worker of man, it includes women both in its instruction and in its management."
Dr MacAlister, the President of the In-

stitute, clearly stated in his speech the object of this "Institute of Art, Science, and as follows:

Industry," as follows:

"The specific object of the Institute is to open new and higher occupations, involving knowledge and skill, to young men and women. The productive value and rank of any kind of labor depends upon the amount of mind put into it. The craftsman differs from the common laborer in just this respect. It is to bring back in the school the careful training that was formerly given by the master workman to his apprentices in the shop that the Drexel Institute has come into existence. By joining instruction in science and art to earnest and sincere labor, it will aspire to train craftsmen and craftswomen in pursuits that are now relegated to the level of unskilled labor; and in so doing it will strive to make life richer and happier, while elevating the laborer and enhancing the value of his handiwork."

Many people have only a vague idea of the Industry,"

Many people have only a vague idea of the scope of this great training school, which springs into life full grown, with the magnificent endowment of a million and a half from Mr. A. J. Drexel. A visit to the Institute and an examination of the curriculum there taken up, leaves one with the impression that an ideal school for young men and women has been started, and that if every city in our land were to offer similar advantages to its young people, there would soon be no poverty in America save that which is caused by thriftlessness. Certainly it would seem that no stone has been left unturned to secure a comprehensive course of instruction in art and literature, as well as manual training and business methods. Other departments than those now announced will be added as there appears to be demand for them. The present list of departments is as follows; Art, Science, Mechanic Arts, Domestic Economy, Business, Physical Training, Normal Department (for the training of Teachers), Department of Lectures, Evening Classes, Library and Reading-Room, and the Museum. A class in Choral Music will be established later on.

The Institute is co-educational, admitting young men and women on exactly the same basis, the only requirement for either sex being a good elementary English education. the privileges of the Institute may not be abused by being enjoyed by those who do not need them, a small charge for attendance at the classes is made, but this fee is merely nominal, and the money so obtained will be used in extending and maintaining the Insti-tute. Classes will be held in the evening for the benefit of those students who are otherwise employed during the day. The public will be admitted to certain privileges of the Institute, such as free use of the library and reading room, and, on stated evenings, of the museum, and attendance at the evening lectures on subjects of general interest which will be given in the handsome Auditorium during the winter months. Organ recitals will be held now and then, both in the afternoon and evening, with the object of spreading a wider interest in music

of the higher order.

The Library and Museum are both of them well equipped for the purpose they are meant to serve. The Museum is well stocked with articles of especial value to the students. in the Art and Technical Departments. Mr. George W. Childs has presented almost his entire collection of rare prints, manuscripts, autographs, etc., valued at one hundred thousand dollars, to the library of the Drexel Institute. This is probably the finest collection in existence, and represents the work of a lifetime. One special feature of the Library Department will be the formation of Reading Circles, which will take up some useful course of reading under an able conductor. Another project contemplated in connection with the library, is a training school for librarians.

Of course, while women are admitted freely excite the greatest interest in them is the Department of Domestic Economy.

"This department," the circular of information says, "will offer a liberal course of

instruction and training for girls and young women in everything pertaining to the organization and management of the house-hold. It will be thoroughly practical, while aiming to broaden the culture of young women in directions that have been heretofore neglected in their general education. The course will extend over two years, and will embrace cookery, millinery and dressmaking, the building, sanitation, decoration and management of the house, household economy, human physiology and hygiene, forms and accounts, free-hand drawing, elementary economics and physical

training."
Two large and finely-equipped schoolkitchens are set apart for the instruction and training in cookery. There is also a well-appointed dining-room for practical training the decoration and serving of the table.

The collection of food products and preprations will form an important auxiliary of the instruction.

Physical training for young men and women both, has received due attention from the wise heads that planned the curriculum of the Drexel Institute.

A perfectly fitted-up gymnasium has been established, and connected with it are two suites of finely appointed marble baths. Lectures on Hygeine and Physical Culture will be given in connection with this department.

In providing for the practical, the æsthetic has not been neglected by the founders of the Institute. It is a most beautiful building, in the style of the classic renaissance.

It is constructed of light buff brick with terra-cotta ornamentation of a darker color; the base is of rock-faced granite. The principal entrance is on Chesnut street by a richly decorated portal, which admits to a portico enriched with colored marbles and oak ceiling, and this in turn opens into a spacious entrance-ball, the ceiling of which is supported by pillars of red Georgian mar-ble. Beyond the entrance-hall is the great central court, 65 feet square, the entire height of the building and covered with a decorated ceiling, the centre of which is filled with stained glass. At the farther end of the court is the double marble stairway, ascending to the upper stories and descending to the auditorium and to the workshops in the basements. Arcades support and enclose the broad galleries which run around the court on the second and third floors. From these galleries open the class-rooms, laboratories and studios, all of which are lighted from the exterior of building. There is thus a free circulation of light and air throughout the entire build-The portico, entrance hall and central court are wainscoted in marble; the arcades are faced with enamel bricks, and the divid-ing cornices are of terra cotta; the woodthroughout the building is of polished oak

The chief impression received by anyone going through the buildings is that every-thing is so exquisitely neat and new. All the rooms are well-lighted, pleasant and home-like, and apparently every possible effort has been made for the comfort of the students. For instance, in the room devoted to architectural drawing, instead of being lighted, as are most class-rooms, by chandeliers scattered here and there, every desk has a drop-light over it! The ladies' cloak room would delight every feminine heart, and must certainly have been arranged by a woman, who knew the discomfort of hanging all of what are comprehensively termed, "things" on one hook. Handsome shelves of antique oak are set up on light stands all over the room, with hooks screwed into their lower side. The wraps are hung on these, and the hats deposited on the shelves. Other stands consist of pigeonholes for rubbers, with umbrella racks attached to each side, best of all, each stand is lettered and B, C, etc., so that each student may be guided to the place where her belongings were put, without wasting much time in searching.

It is probable that such unparalleled advantages as the Drexel Institute offers will be eagerly appreciated by bright young people who desire to avail themselves of this opportunity for self improvement. Free scholarships are offered to the number of 160, all of which except twenty-five are of local settlement. The registering of names has already begun, although the Institute is not yet open to students. All inquiries should be addressed to the Institute, 32d and Chestnut streets, Philadelphia. The best wishes of all who are interested in the in-dustrial progress of the nation go out to those who shall endeavor to gain for them-selves within those walls the training which will make their chosen professions pleasures to themselves, and benefits to the world at

The portrait of Sir William Dawson, which has been painted by Mr. Wyatt Eaton, is shortly to be hung in McGill college.

Owens art Institution.

ROBERT REED, President.

JOHN HAMMOND, Principal.

Admit Ort association of horheacand Friends

- TO THE

Fourth Annual School Exhibition work by the Pupils,

TERM 1888-89.

(Combined with the Gallery and School Collection of Paintings and Casts.)

OPEN FROM 2 UNTIL 6 P.M., THURSDAY, 2ND MAY, 1889.



art association

RCA exit, in 9 AM + ollers



= TORONTO July, 1892.

Dear Sir,

I am instructed by the President of the Royal Canadian Academy of Arts to inform you that an Exhibition of the R.C.A. will be held in the Art Association Gallery, Montreal, sometime in February, 1893, from which Pictures, etc., will be selected for the Canadian Fine Art Exhibition in the Columbian Exposition, Chicago, which is to be opened in May, 1893.

About 8,000 feet of hanging space has been awarded by the American Commission of the Columbian Fine Arts Department to Canada for the Art Exhibition.

A representative Committee of Canadian Artists will select from the Montreal Art Exhibition such Pictures, etc., as in their opinion will best represent Canadian Art.

I am, yours respectfully,

James Smith, Sec. R. C. A. WE OFFER A PRIZE OF

ONE HUNDRED DOLLARS

FOR THE BEST ORIGINAL DESIGN FOR A

+ Masonic + Knights + Templar + Sword+

FIFTY DOLLARS FOR SECOND BEST DESIGN.

Other designs submitted we would return or purchase at a fair valuation. All designs to be submitted not later than January 1, 1892. To those competing we will furnish illustrations of many swords now in use.

THE M. C. LILLEY & CO., COLUMBUS, OHIO.

Referring to the above offer, we enclose herewith a number of illustrations of Knights Templar Swords that we manufacture. These illustrations will give you an idea of what we want. The proportions in these designs are substantially correct. The drawings are to be made full size, viz:

Extreme length from tip of Scabbard to top of Helmet, about 37 inches.

From top of Cross Guard to top of Helmet, about 6 to 61/2 inches.

Grip, 35 inches. You need show no ornamentation on Grip.

Width of Scabbard at bottom of Cross Guard, 11 inches; tapering slightly all the way down, as shown in illustrations.

Length of Cross Guard, not less than 5% inches, and not more than 6 inches.

The head of Grip must be a Helmet, surmounted by a Crest, Plume, Dragon, or other ornaments.

Scabbard ornamentation: Upper Mount of Scabbard, where two rings appear, to be about 6 inches long. Middle Mount of Scabbard, where one ring appears, to be about 5\sum_{0}^{5} inches long.

Tip or lower Mount of Scabbard to be about $6\frac{1}{2}$ inches long. The lower part of this Tip Mount to be widened to about $1\frac{5}{8}$ inches, as in illustration.

All of these three-scabbard mounts or ornaments are made separate pieces, and are attached to scabbard proper in raised work. In the design submitted they should be drawn in their respective places not separate from scabbard.

Any of the various emblems shown in our illustrations may be used. The only emblem that must appear is the Passion Cross or Latin Cross, with or without rays, on upper mount. Any combination or group of knightly arms, armor or figures, is appropriate.

The Scabbard Mounts should be quite bold, using first an arrangement of scrolls or ornaments showing panels, and the ornaments placed on or over these panels. Most of our Swords now have these scrolls or ornaments of rather delicate fine lines and tracery work. We prefer, for this, somewhat heavier, bolder work.

The ornamentation of Scabbard, between the Mounts, is of minor importance.

The general style of design of ornamentation on Cross Guard must harmonize with that employed on Scabbard.

While the dimensions and proportions prescribed must be observed, the ornamentation must be entirely different in appearance from that now on our illustrations, and not merely a combination or modification of other sword designs now in use.

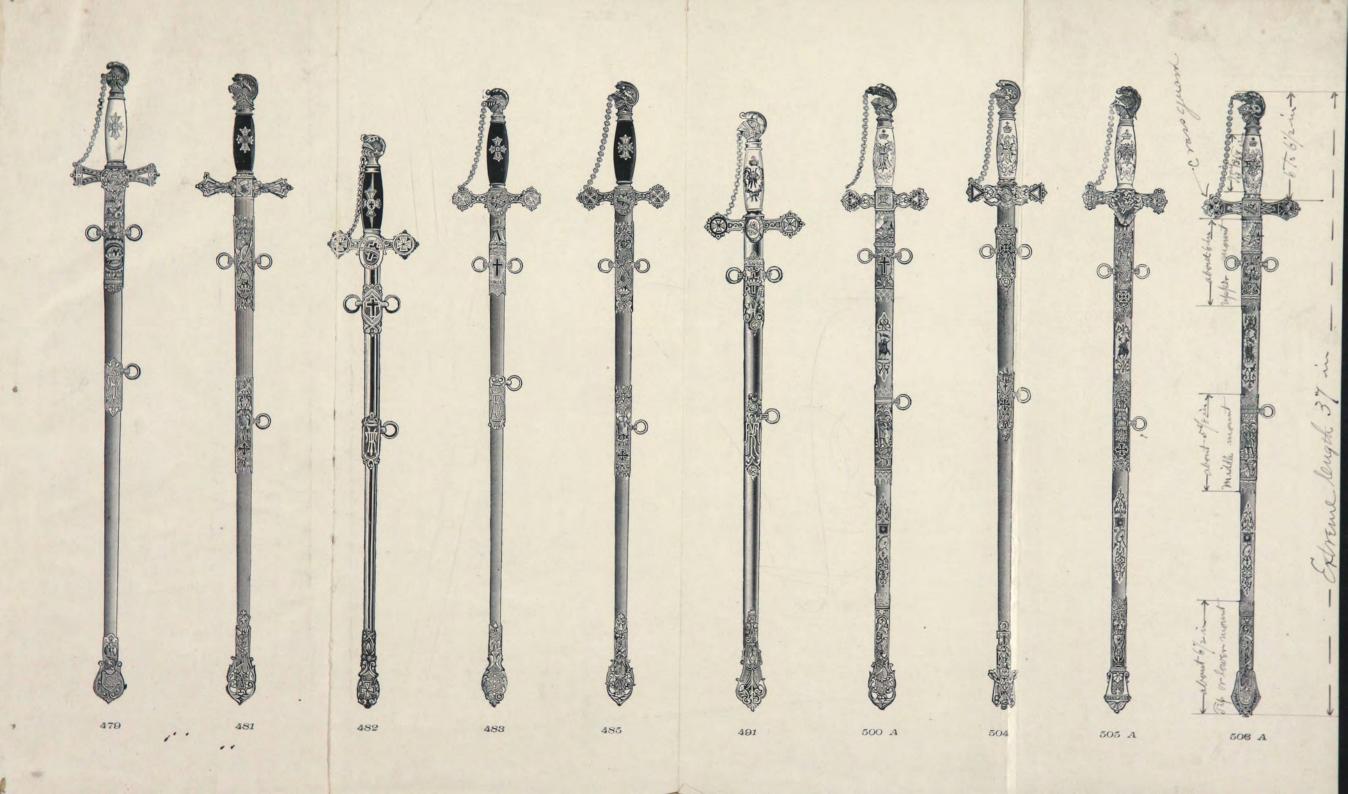
If not familiar with the appearance of these Swords, we advise that you request some Knight Templar in your city to show you his sword. Any further explanation desired will be cheerfully given.

Send drawings by registered mail, or express. Do not fold drawings, but roll on pasteboard or wooden roller, that the drawing may reach us in good order. Write your name and postoffice address on your drawing.

The prize of \$100.00 will be awarded to the person whose design is best adapted to our purpose of producing a richly ornamented Knights Templar Sword, of a design of ornamentation decidedly different from any now in use. The second prize of \$50.00 will be awarded to the person whose design we consider second in merit, by the same standard. A competitor may submit two or more different designs, but not more than one of the prizes will be awarded to any one person.

Designs must be in our possession not later than January 1, 1892. All competitors will be informed of the name and address of the persons to whom the prizes are awarded.

Very respectfully,





THE AMERICAN ART GALLERIES

Madison Square South, New York

ON TUESDAY EVENING, FEBRUARY 9TH, 1892 From 7.30 until 10 o'clock

FIRST VIEW

OF

PAINTINGS AND WATER COLORS

AN IMPORTANT COLLECTION

BELONGING TO

MESSRS. LOUIS PRANG & CO., BOSTON

Exhibited previously to being sold by Auction

This Card will admit Bearer and Friends

THE AMERICAN ART ASSOCIATION, MANAGERS



THE AMERICAN ART GALLERIES

Madison Square South, New York

FIRST VIEW

ON THURSDAY, MARCH 3D

FROM 2 TO 5 AND 7.30 TO 10 P.M.

1892

AN IMPORTANT COLLECTION

OF

VENETIAN ART FURNITURE

A DIRECT CONSIGNMENT

JUST RECEIVED FROM ITALY

And Exhibited previously to being sold by Auction

This Card will admit Bearer and Friends

THE AMERICAN ART ASSOCIATION, MANAGERS

OTTAWA. April 6.—The following officers have been elected by the National Art. Association for 1892 and 1893: Patron His Excellency, Lord Stanley; honorary patron, the Marquis of Lansdowne; president, O. R. Jacobi, Toronto; vice-president, A. C. Hutchison, Montreal; secretary-treasurer, James Smith; Council, S. W. Watts, Ottawa; Forshaw, Ray, Kingston, A. F. Dunlop, Montreal; A. D. Taylor, Montreal; Hamitton McCarthy, Toronto; Thos. Fuller, Ottawa; Homes Watson, Doon; Mr. Matthews, Toronto; J. C. Hopkins, Montreal; Henry Langley, Toronto; W. Brymner, Montreal, and Jos. Connolly, Toronto.

The sale of the Late Mr. Tiffin's Library.

The sale of the private library of the late Joseph Tiffin, conducted by Mr. Shaw, at his store, 70 Beaver Hall Hill, was well attended, and the bidding spirited. The whole catalogue of 220 lots was disposed of. Mr. Henry Tiffin bought, to present to the Art Gallery, the following works: Strutt's Dresses and Habits of the English, \$55; Sir Joshua Reynolds, 3 vols., 300 plates, \$93; Spain, Artistic and Monumental, 3 vols., \$87; Wilde's English Cathedrals, \$20; Royal Gallery of British Art, \$26; Prince Maxamilian's Travels in North America, \$220. And for presentation to the Fraser Institute: Mrs. Barbauld's British Novelists, full calf, 48 vols.; Montreal "Transcript" for 1837-8 and several others.

A WORD FOR CANADIAN ART. To the Editor of the Gazette :

To the Editor of the Gazette:

Sir,—It would seem that an artist has no honor in his own country. That is, if he be a Canadian artist. I am prompted to this remark by the indifference with which the excellent exhibition at the Academy of Art has been treated by the public of Montreal. And the word excellent is not used at haphazard, for the exhibition excels others that I have seen of much greater pretentions. Mere potholers with a known signature, even if that be of the second or third class of European artists, seem to have far greater merit in the eyes of some admirers of pictures, as well as of some purchasers, in this city, than work which, in composition and fechnical skill, would in other countries secure immediate recognition. To put it on no higher grounds, the fact that this exhibition is of native work, that it has by its merit secured the appreciation of cultivated critics of painting, and that the prizes which a few generous patrons have given for the best examples are greater than those given in the Academy of Art in the metropolitan city of New York, should have moved the leisure classes of Montreal to an attitude of more spontaneous approval, and to more congratulatory expression than has been evinced in this should have moved the leisure classes of Montreal to an attitude of more spontaneous approval, and to more congratulatory expression than has been evinced in this case. A just recognition of art is in some sort a measure of the civilization and intellectual refinement of a people; it was a rustic of the most bucolic order that preferred the painting on the artist's palette to that on the canvas before him; yet I am almost ashamed to confess the belief that a well advertised auction of fifth-rate pictures imported from Europe would have attracted more attention than the first-class work amongst the pictures now on exhibition has done. Unthinking people are apt to be genuinely astonished at the suggestion that there may be a number of Canadians of artistic talent equal to that of the nof other countries; but why should they not be so? The exhibition in Phillips square shows that there are.

A trustworthy authority tells me that

A trustworthy authority tells me that taking into account the respective populations of the two countries there are more good pictures in this exhibition than in the Academy of New York, and it requires very little critical acumen to enable a person to see that there has been a marked progress in art during the past few years.

a marked progress in art during the past few years.

Montreal has passed the village state, and Canada the provincial state when all that is excellent in art must come from outside. The shortcoming is not so much in the ranks of the artists or amongst those for whose approval and practical appreciation the work is done. No Canadian gallery is, or should be, considered complete without a fair proportion of Canadian pictures, and as the Dominion is fortunate in having quite its share of talent, those of a class which in all ages had been the foster mother of art hould see that the artists of their own are not starved of encourageA THE ACADEMY OF ART.

Public attention has recently been directed by letters in the newspapers to the Academy of Art in this city and the exhibition which is now being held there. Complaint is made that concerning this institution there has been a great deal of public apathy. It is stated that competent authorities have pronounced the exhibition to be equal to that in the corresponding institution of New York, and there seems to be no doubt that the liberal prizes given by a few patrons of art in this city have brought out some excellent examples from studios in several parts of the Dominion. It is a great mistake to suppose that a man cannot be a good painter because his work has not any reputation in Europe, yet there is no doubt that Canadian painters of merit are sometimes passed by for European artists whose reputation, even in their own country, is only second or third rate. Both for figure and landscape painting there is an unhackneyed field in Canada that the artistic world in Europe would give much to have at hand. There are a number of Canadian artists who have studied in the recognized schools of Europe, and it is absurd to suppose that Canada, a country in more than one way favorable to the development of art, should have failed to produce artists of talent at least equal to that of many foreigners whose pictures are more sought after. We believe that the present exhibition contains a good deal of work which would have received far quicker recognition in London than it has done in Montreal. This ought not to be the case. Not all can buy pictures, but nearly all can testify their appreciation of what is vbeing done in the world of art by visiting exhibitions of Canadian pictures and buying when they can. Nor should men put themselves into leading strings as to their admiration. By admiring "what they think admirable, they may frequently be doing a great deal more service to art than they are aware of. There are many pictures in the galleries of Europe that money could not buy, which at one time were unsparingly condemned by some critics of the days when they were painted. It is much to be hoped that both the purchasing and the merely admiring public will remember the fact that some Canadian artists have already acquired celebrity in Europe as well as in their own country, and that there are many others whose works are full of promise of ultimate pecuniary value, though at present more or less unknown. Canadians who buy pictures should not be content without examples of Canadian artists holding conspicuous positions on their walls.

Sale of the Late Mr. Joseph Timu's Art Collection. 13 572 2 3 The exhibition of the late Mr. Joseph Tim's art collection, at 151 University street, is being largely attended by amateurs and investors. The collection is really unique and superb. Statuary of all sizes and sorts, from the familiar group of the Laoceon to the rarest and costliest designs in alabaster and carrera marble, are comprised a clock, evidently from the Black Forest, surmounted by deer carved in wood, and provided with two liveried buglers who announce the arrival of each hour, is one of the attractions. But apart from some excellent paintings from the masters, the most consplcuous objects are the pieces of Florentine carved and initial furniture, including a capinet of 16th century make. The whole collection is to be sold by auction by Messrs. Hicks & Co. and will no doubt attract a large number of connoisseurs.

OUR ART AT CHICAGO.

Canada's Exhibit Will Have More Space Than
Any Other Country.

OTTAWA, May 18.—Those interested in
the fine art exhibit at Chicago will be
pleased to learn that a very satisfactory
location has been given to Canada in that
branch of the Exposition. The Royal Academy of Artists, at their recent meeting in
Ottawa, requested that 4000 feet of hanging
wall space be asked for. It was ottawa, requested that 4000 feet of hanging wall space be asked for. It was not found possible to secure quite that much; but the executive commissioner has succeeded in getting a larger area for Canada than was allotted to many other countries. The space which has been finally assigned to Canada consists of two rooms adjoining the allotment to Great Britain, one measuring 30 x 36 and the other 30 x 30, the rooms being connected by suitable openings. These rooms will give Canada a hanging wall space of 2,895 square feet, the space being calculated on all exhibits in this building as beginning from a line 2½ feet above the floor and extending 15 feet upwards. The assignment to Canada is in a conspicuous place, and is really much larger than that available to many other countries where art is more thoroughly developed than in the Dominion.

Exhibition of the Victoria Art School.

Exhibition of the Victoria Art School.

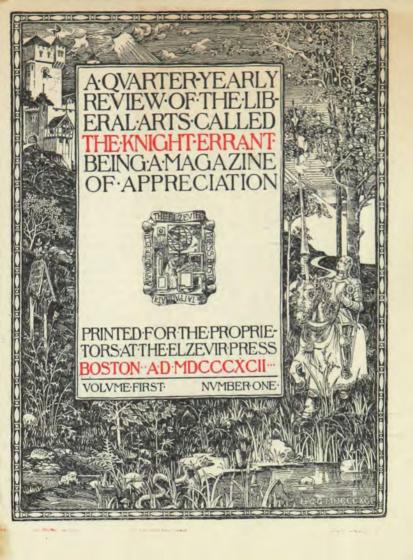
The exhibition of the Victoria Art School is now in progress. On the first flat is the work of adult artists who are completing their courses as professionals. The chief exhibitors are Miss Houghton, Miss McDonell, Miss M. M. Phillips and Miss M. A. Bell. The Victoria School is associated with the Montreal Art Gallery, and between these two institutions there is nothing but friendly emulation. One of the chief features of the former school is the pen and ink work for magazine and newspaper illustrations. Some of the best exhibits are in this department, drawn principally by Miss McDonell. But, perhaps the most interesting and encouraging feature of this year's exhibition is the work of the younger pupils, which in many cases displays rare innate talent. Pencil drawing, in all stages of crudity and excellence are displayed. One particularly good exhibit is that of a child of six, who represents three rudimentary principles, perpendicular, horizontal and oblique lines, by an upright tree, a swimming fish, and a man thrown headlong from a horse, rushing down a steep incline. Though somewhat crude and disproportionate, these attempts of the six-year-old show all the imaginative power of genuine genius, and are withal full of humor to the casual examiner. The moulding of birds' neets, household objects, flowers and plants, all done by tiny hands in plaster of Paris, is also worth careful inspection, as is the whole exhibition.

Exhibition of Students' Work.

Exhibition of Students' Work.

The Victoria School of Art is holding an exhibition of the work of its pupils done during the past year in its studios on St. Catherine street. It is an interesting exhibition. The work shown runs all the way from drawings made by children of 5 or 6 to studies from life made by older and more experienced. made by older and more experienced hands. This latter work is distinctly good. The paintings in oil and the water color sketches of still life and flowers show color sketches of still life and flowers show in a great many cases careful teaching. The elementary drawing from objects and the modelling in clay done by the elementary class is certainly crude, but in its crudity there is unmistakable evidence that the child was beginning to understand the lines of form and form itself. The china painted by that class forms one of the prettiest collections ever on view in the city. The school is under the patronage of the Art association, and the principals are Miss Mary M. Phillips and Harriette J. MacDonnell, It was attended during the past year by about fifty pupils.

The Canadian Pacific railway has sent Mr. Wn. Brymner, R.C.A., the well known artist of this city, to the Rockies for the purpose of painting several large pictures of the beautiful mountain scenery through which that road runs. It is the intention of the company to send these pictures to the art exhibition of the World's fair, where they will, besides being good testimony of the progress of art in Canada, give hundreds of thousands of visitors to the fair an idea of the wonderful scenery to be found in the Canadian Rockies. Mr. Brymner is a very successful and popular landscape painter, and, while the work he has now undertaken is of a more ambitious nature, there is every encouragement to expect that the results will increase his en-



THE KNIGHT ERRANT.

In placing THE KNIGHT ERRANT before that portion of the public to which it is hoped it will appeal, the Editors feel that some word of apology is necessary for their presumption in adding one more magazine to a list already over large. Did their venture transgress the province so fully covered by existing publications, then, indeed, they might vainly seek excuse; but they feel that the field is yet open for such a magazine as they propose.

While the domain of the liberal arts has been exploited by many publishers, who have issued magazines of varying excellence, according to the ability of their management, The Knight Errant stands alone in that it is the venture of sundry men, having no object other than to provide a place for the deliberate criticism of the arts of literature, painting, architecture, sculpture, music, the drama, and craftsmanship, working to this end without hope, or, indeed, desire of pecuniary return.

Firmly believing that this century holds within itself the beginning of a new renascence, albeit a renascence that finds scant favor, we hope to gather in the pages of THE KNIGHT ERRANT studies of this movement together with essays and verses by its leaders and adherents, if possible, also, reproductions of certain of its pictures and drawings.

While the editors seek the co-operation of subscribers towards this end, it is hoped that intending contributors will seek to follow as closely as may be the distinctive lines of the policy, which stands confessed in its name; the tilting at all that is

unbeautiful in Art, Letters and Life; the restoration of forgotten ideals; the upholding of the unity of Art, these are some of the objects of what may well seem a forlorn hope. But the publication of THE KNIGHT ERRANT is not a commercial undertaking, nor do its editors seek for it wide popularity, nor yet will it be representative, save in so far as it may voice ideals else well nigh inaudible in the current din.

THE KNIGHT ERRANT will be issued quarterly. It will be printed in royal quarto form, with liberal margins, from a special type, upon a hand-made, natural-edged linen paper, made expressly for it, and will be free from advertisements of any kind-Each number will, it is hoped, contain at least one plate. It will be the aim of both proprietors and printers to render it in every respect as perfect a piece of printing as may be possible.

For the first year the issue will be limited to five hundred numbered copies, but the proprietors reserve the right to increase the issue at the beginning of the second year, should this seem advisable.

The expenses of publication are assumed by forty guarantors, who have pledged the entire cost of the first year's issue; but it is hoped that sufficient support will be received in the way of subscriptions to justify its continued publication.

THE KNIGHT ERRANT will be mailed flat, between boards, to subscribers in America, for three dollars a year, in advance; to subscribers in England, for thirteen shillings. Intending subscribers are requested to fill out and sign the enclosed blank. Subscriptions and all other communications should be addressed, THE KNIGHT ERRANT, The Elzevir Press, 106 Pearl Street, Boston, Massachusetts.



Royal Canadian Academy of Arts.

TORONTO, FEBRUARY, 1892.

DEAR SIR,-

I beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 30th March next, in the NATIONAL GALLERY OF ART, OTTAWA.

All Paintings, Drawings, Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Friday, the 18th of March next.

All Pictures, etc., intended for Exhibition, are to be consigned to J. WILSON & CO., Picture Dealers, of Spark Street, Ottawa, who will deliver them unpacked at the Gallery, repack them and return them to Exhibitors.

Artists are, of course, at liberty to consign their work to other agents should they so desire.

The Academy will pay Freight Charges only on Members' works. Non-Members' works must be delivered free of charges.

All works at risk of owners, but an insurance during Exhibition will be effected by the Academy.

Note.—The Council have been much impressed with the importance of showing the works of its members to the best possible advantage, and in order to secure this have instructed the Committee of Arrangements to follow the plan adopted by the Grosvenor and other Galleries in London, viz.: to hang the Pictures separately, each one having some wall space around it. This will, of course, limit the number of Pictures that can be hung in any given space, but it is believed that the Artist will profit more by having a few Pictures well shown, than by having a greater number hung close and interfering with each other.

Appended hereto is a Printed Form, which intending Exhibitors will fill up, giving full title of Picture, with price.

The titles of Pictures must be placed on the back of each frame, with name and address of Artist.

Kindly return Form soon as possible, to address,

JAMES SMITH, Secretary,

ROOM 26, BANK OF COMMERCE, TORONTO.

SOME OF THE ARTISTS REPRESENTED

IN THE

AMERICAN ART ASSOCIATION'S COLLECTION OF PAINTINGS.

MILLET, by 8 examples.

Rousseau, by 4 examples.

Dupré, by 10 examples.

Daubigny, by 2 examples.

Delacroix, by 5 examples.

Cazin, by 4 examples.

Diaz, by 5 examples.

Barye, by 13 examples.

Courber, by 2 examples.

Meissonier, by 3 examples.

VAN MARCKE, by 3 examples.

Inness, by 4 examples.

Mauve, by 4 examples.

Ziem, by 4 examples.

BRIDGMAN, by 4 examples.

COROT.

DE NEUVILLE.

DÉTAILLE.

DECAMPS.

MICHEL.

TROYON.

REMBRANDT.

RAFFAELLI.

VOLLON.

RICARD, GUSTAVE.

SCHREYER.

JACQUET.

MADRAZO.

BOLDINI, by 3 examples.

BILLET, by 2 examples.

DE NITTIS.

HENNER, by 2 examples.

Johnson, Eastman, by 2 examples

JACQUE, by 2 examples.

L'HERMITTE, by 3 examples.

Pokitonow, by 2 examples.

PASINI.

MONET.

SISLEY.

NEUHUYS.

RICHARDS, W. T.

Міснетті.



THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH, NEW YORK.

ANNOUNCEMENT.

IMPORTANT ART SALE.

IN PARTITION.

ALL THE LARGE AND VALUABLE COLLECTION OF PAINTINGS AND ORIENTAL AND EUROPEAN ART OBJECTS OF THE AMERICAN ART ASSOCIATION TO BE SOLD TO SETTLE THE ESTATE OF THE LATE R. AUSTIN ROBERTSON.

This sale will take place early in April and comprises nearly six thousand objects of art, including over two hundred paintings, of which one hundred are masterpieces by the most celebrated artists of this century. Few of these pictures have been shown here publicly. Perhaps next in importance is also an extraordinary collection of bronzes and water-colors, by the famous Barye; which is followed by a very important collection, some thousand of objects, of oriental porcelains, enamels, jades, lacquers, swords, ivory carvings, old silver pieces, sword guards, and other Chinese and Japanese metal works, superior in quality to any heretofore sold by auction.

There is also a collection of old watches, snuff boxes, etc., of the reign of Louis XVI.; some fine old Chippendale and Italian furniture and a number of rare antique oriental silk rugs.

In calling attention to the projected sale of these objects, we feel justified in saying that no sale of like magnitude and importance has been held in this country. The opportunity, therefore, concerns all connoisseurs, amateurs and the whole public.

Further information and catalogues will be furnished on application to

Yours respectfully,

JAMES F. SUTTON, THOMAS E. KIRBY.

New York, February 15th, 1892.

MANAGERS.

Ontario Society of Artists

World's Columbian Exposition



Toronto, November 1st, 1892.

ELECTIONS for the above will be made by the Special Committee from an Exhibition to be held in the Society's Gallery, 173 King Street West, Toronto.

In view of the importance of this occasion a very high standard of work will be necessary in order to pass the Hanging Committee.

Pictures already sold or previously exhibited will be eligible.

All works must be delivered, unpacked, at the Gallery, on or before the 15th of December next.

Pictures can be consigned to Roberts & Son 79 King Street West, or Matthews Bros. & Co. 95 Yonge Street, Toronto, at the Artist's expense. The title of each picture must be placed on the back of its frame, with name and address of Artist, and price or value for insurance.

An insurance will be effected on all exhibits while in the rooms of the Society.

Please fill and return the Form as soon as possible to

ROBT. F. GAGEN, Secretary,

79 King Street West, Toronto.

Ontario Society of Artists

World's Columbian Exposition

In the Society's Gallery, 173 King St. West, Toronto

	DESCRIPTION OR TITLE OF WORK SENT.	PRICE
	THURIUS LUMBEURSE LABOR	ESPERIE M
	THE EXHIBITIONS for the appear will be suite to my forest to may	
		-
	and make or sting for insurance	
	Aminaurance will predicted up at a rightly south to the grown	
	Picase sid and return the formus soon as got the sq	
	No. to the last the l	
A	rtist's Signature	
	Address	

Royal Canadian Academy of Arts

THIRTEENTH ANNUAL EXHIBITION

TO BE HELD IN THE NATIONAL GALLERY OF ART, OTTAWA

TO THE SECRETARY:

Please receive for Exhibition, subject to the conditions of your Circular:

CE.

No.	DESCRIPTION OR TITLE OF WORK SENT.	PR
	Arlist's Signature	
	Address	

NATIONAL ACADEMY OF DESIGN. 1892.

SIXTY-SEVENTH ANNUAL EXHIBITION.

Works for the SIXTY-SEVENTH ANNUAL EXHIBITION of the NATIONAL ACADEMY OF DESIGN will be received at the Academy from Monday, March 7th, to Thursday, March 10th, inclusive, after which time no works will be admitted.

SPECIAL NOTICE TO NON-RESIDENT ARTISTS.—No Exhibits in Packing Boxes will be received at the Academy Building. All such works must be sent to some Consignee in New York to act as Agent for the Exhibitors, to receive and unpack their cases, send their works duly to the Academy, and call for and return them at the close of the Exhibition. For the information of Exhibitors unacquainted in the City the following parties are mentioned as among those who attend to such business, viz.: J. Harrison Mills, 147 East 23d Street; T. A. Wilmurt & Son, 54 East 13th Street; W. K. O'Brien & Brother, 83 Third Avenue; Beers Brothers, 1264 Broadway.

The lists of works for Exhibition must be written with all the required particulars on the annexed blank, and be sent to C. S. FARRINGTON, SUPERINTENDENT, at the Academy, by or before the 1st of March, and a carefully and clearly written card, containing the title of the work and the name of the possessor and of the artist, must be attached to each contribution.

SPECIAL NOTICE TO CITY EXHIBITORS.—The Academy cannot in any manner look after the collection or return of the City Exhibits. Exhibitors will send and remove their works by their own porters within the specified dates.

A competent person will be in attendance, in care of the sales, upon which a commission of ten per cent. will be charged.

It should be stated on the list to whose order (if other than the artist) payment must be made in case of sale.

Works will not be offered for sale unless the price is given; and prices will, in all cases, be inserted in the Catalogue, unless written objection is made on the list when sent in.

Varnishing Days will be on Thursday and Friday, March 31st and April 1st, from 10 A.M. to 5 P.M. Academicians and Associates of the Academy, and such other artists who may have works in the Exhibition, will be admitted, and no other persons, excepting the Press (by card), AFTER TWELVE O'CLOCK, M., Thursday, March 31st.

The Public Exhibition will commence on Monday, April 4th, and will close on Saturday, May 14th.

The productions of Living Artists only are eligible. Approved original works which have never before been exhibited in the City of New York or in Brooklyn.

All works offered for Exhibition by dealers must be accompanied by the Artists written consent thereto.

In accordance with a resolution passed at the Annual Meeting of the Academy, not more than three works by any one exhibitor will be placed on the walls.

Glass on Oil Paintings will not be permitted in the Academy Exhibitions.

OVER.

Rejected works not removed from the Academy within ONE WEEK after the opening of an exhibition, and accepted works not removed within ONE WEEK after the close, will be stored at the risk and cost of the owners.

All works will be subject to the judgment of the following

JURY OF SELECTION :

J. R. BREVOORT, J. B. BRISTOL, J. G. BROWN, WM. M. CHASE, FREDERICK DIELMAN,	R. SWAIN GIFFORD, J. FRANCIS MURPHY, GEO. W. MAYNARD, GEO. H. SMILLIE, OLIN L. WARNER,	J. Q. A. WARD, WALTER SHIRLAW, SAMUEL COLMAN, LOUIS C. TIFFANY, J. H. DOLPH,	BENONI IRWIN, WM. H. LIPPINCOTT, J. CARROLL BECKWITH, FRANCIS C. JONES, HORATIO WALKER.
--	--	--	---

HANGING COMMITTEE.

SAMUEL COLMAN,

Louis C. Tiffany,

HORATIO WALKER.

No change whatever will, under any circumstances, be made in the placing of the pictures on the walls, and no work can be withdrawn before the final closing of the Exhibition.

All works received for exhibition will be at the risk of the owners.

PRIZES.

To be Awarded at the Annual Exhibitions of the Academy.

THE THOMAS B. CLARKE PRIZE-\$300.

For the best AMERICAN FIGURE COMPOSITION painted in the United States by an American Citizen, without limitation of age.

THE JULIUS HALLGARTEN PRIZES-\$300, \$200 & \$100.

For the three best pictures in oil colors painted in the United States by American Citizens under thirty-five years of age.

THE NORMAN W. DODGE PRIZE-\$300.

For the best picture painted in the United States by a woman, without limitation of age.

TIME, PLACE AND METHODS OF AWARDING THE PRIZES.

The HALLGARTEN PRIZES will be awarded, as heretofore, by a vote of all the Exhibitors, at a meeting to be held at the Academy, at two o'clock, P.M., Wednesday, April 20th. Each artist will be entitled to one vote at each ballot, and each prize will be awarded to the painting receiving the highest number of votes for that prize, but no work will be entitled to the prize unless at least fifty of the Exhibitors vote at the ballot, and the work receive one-third of all the votes cast.

Any prize not awarded on or before the third ballot will not be awarded at the time.

No competito may take two prizes, or a prize of the same class a second time.

The ACADENICIANS will not compete for any of the prizes.

The Thomas B. Clarke and the Norman W. Dodge prizes will be awarded by a Committee of three Academicians and two Associates of the Academy, who may receive the highest number of votes cast by the Exhibitors. A blank form for this purpose will be sent to each Exhibitor to be filled up and duly returned to the Secretary. The award of the jury thus selected will be announced at the above-named meeting of Exhibitors, on Wednesday, April 20th.

BY ORDER OF THE COUNCIL,

THOMAS W. WOOD,

President.

T. ADDISON RICHARDS.

Corresponding Secretary, N. A.

TWENTY-THIRD TREET AND FOURTH AVENUE,
NEW YORK, JAN. 187, 1892.

WORKS for the SIXTY-SEVENTH ANNUAL EXHIBITION of the National Academy of Design, from

Exhibitors are requested to write the letters C—H—D, one or all, as may be needed, BEFORE the titles of their works eligible to compete for the Exhibition Prizes, viz.: For the Clarke Prize, (C); Hallgarten Prize, (H); Dodge Prize, (D).

Title of the Work.	Name of Artist (distinctly written), with his address on and after the first of May, 1892.	Name of Possessor.	Where works will be sent from.	To whom and where works will be returned.	Price, if for sale.

To whose order (if other than the artist) is payment to be made in case of sale?

Artists out of the City will forward their cases (not to the Academy Building), but to some Agent in New York City in time to be delivered within the specified dates. See Special Notice on the first page.

City Exhibitors will hereafter send and remove their works by their own porters strictly within the specified dates. (See first page.)

Glass is not permitted on Oil Paintings. (See first page.)

Exhibitors will please notify the Superintendent of changes in their address.

MR. SCOTT'S SUMMER EXHIBITION OF WORKS BY THE EARLY ENGLISH MASTERS.

Mr. Scott and his coadjutor, Mr. Peacock, of London, have done much for the cause of art in London, have done much for the cause of art in Canada, and this last venture of theirs is not less notable than their previous ones. When noticing one of their previous exhibitions, we ventured to hint that possibly the financial booming of the French and Dutch wings of the so-called romantic school of art had been somewhat overdone and that Canadian buyers might very profitably turn their attention to the works of the English masters of the same school, which had heretofore been neglected both in the United States and Canada. Hitherto Montrealers have had very few opportunities of seeing the works of the early English masters of landscape art. Sir Donald Smith's fine Turner had been exhibited, and Mr. Scott had, from time to time, imported an example or two of Constable and old Crome, but that was all. The present exhibition fills up the gap, Mr. Scott having spread out for us a series of characteristic works by most of the notable Englishmen who led the much debated artistic revolt which had its beginning early in the present century. This artistic impulse was, however, in no sense national. It, nevertheless, began in England, and from thence spread to France, Holland and even Italy. The older of the English masters, Wilson, Reynolds, Gainsborough and Romney, were famous before the early French progenitors, Corot, Delacroix, Gericault, and, oldest of all, Georges Michel were born; and while, perhapp, the whole of the English masters, with the exception of Bonington, were men of the last century, their French colleagues all belong to the present. It is thus evident that a collector who devotes himself to the French and Dutch schools, to the neglect of the English, lacks the first and most important chapter in this artistic history. The Montreal picture buyers should therefore visit this exhibition, and select judicionsly from its contents to enrich and complete their present collections. Besides "Dick Wilson") Bonington, and Gainsborough, above-named, there are examples of Crome, Cotman, Stark, and Vincent of

stable.

If Mr. Peacock is encouraged in this venture there is yet another service he and Mr. Scott can render to the art-loving public of Montreal, and that is to bring out a collection of the water colors of the early English school. An exhibition of drawings by such masters as Copeley Fielding, Peter de Wint, David Cox, Samuel Prout, and, above all, of Turner, would, in itself, be an art education long to be remembered.

above all, of Turner, would, in itself, be an art education long to be remembered.

THE LEYLAND SALE.

A notable picture auction was recently held in London of the collection of the late Mr. Fred. Leyland, the well-known shipowner. It consisted chiefly of the works of the pre-Raphaelite school and was remarkable for the high prices realized for those of Mr. Edward Burne-Jones, one example of whose work, "The Tower of Brass," was in the English collection exhibited at the Art Gallery two years ago. Of Mr. Burne-Jones' works, the "Merlin" and "Vivian" brought £3,780; the "Venna' Mirror," reproduced a short time ago in Mr. Hamilton's Portfolio, £3,570; the pair, "Night and Morning," £1,417; "The Seasons," £1,207; the weird "Circg," £1,417; and a number of others. Singularly enough, the works of Dante Rossetti did not bring, relatively, such high prices. His wonderful "Found" brought £624; the "Veronica Veronese," £1,050; "The Blessed Damozel," £1,029; the "Lady Silith," £525, and the marvellous "Loving Cup," £861. Sir John Millais' pre-Raphaelite "Eve of St. Agnes" brought £2,205. Of the old masters—Falma Vecchio's "Holy Family" brought £840; Botticelli's "Virgin and Child," £1,312; Filippo Lippi's "Adoration of the Magi," £735; and Hans Memline's "Virgin Enthroned," £929. We trust that, at least, one'or two of these fine works were purchased under commission for some of our Montreal collectors. Good examples of Burne-Jones and Rossetti are rare in the market and are all but unknown here. The sale has rather damped a second Whistler boom which has started in England within the past year. A number of years ago Mr. Ruskin collapsed a previous boom when he spoke of the artistic impudence of a painter who would throw a pot of paint in the public's face and ask £500 for the bizarre result. Mr. Leyland believed in Mr. Whistler, and gave him a commission for the picture "La Princesse du Pays de Porcelaine," to hang in a dining-room the walls of which were covered with magnificent of some £2,000. The redoubtable James M. THE LEYLAND SALE.

Historical Exhibition Notes.

The committee of the Antiquarian Society, charged with the organization of the Historical Exhibition are actively at work, and report that from present prospects the exhibition will exceed in interest the valuable display of antiquities of 1887. Exhibits are already being received by the chairman, Mr. J. A. N. Beaudry. The first exhibits to arrive were some very curious ancient views of Quebec and other cities in Mosaic strawwork, sent by Miss Esther Mountain, of Hedleyville. The secretary of the committee, Mr. De Lery Macdonald left last night to visit Quebec, and the various parishes as far as Hiviere du Loup, in the interest of the Exhibition.

THE VICTORIA SCHOOL OF ART, 2274 St. CATHERINE STREET. 15/1/22 Sketching Class will begin Sept. 16th, under the instruction of

MR. CHAS. E. MOSS.

Apply at the school between 9.30 and 12.30, or by letter,

MISS FANNY G. PLIMSOLL, Pupil of Brymner, Barnsley and Satterlee. Miss Emily L. Fourdrinier, Pupil of Brymner and Barnsley.

Arrangements made for pupils, sittings, orders, etc., at Studio, 2241 Queen's Block, St. Catherine street, on or after Oct. 1st. 229

CANADIAN ARTISTS. 26/9/92

Mr. and Mrs. Dubé, two Canadian artists who have been doing good work in Paris as portrait painters, are in town, staying at the Windsor Hotel. They will remain in the city for ten or twelve days, before going to New York, where they will open a studio. They have come to America in order to paint the portraits of several American celebrities, among which are life-size portraits of the seven judges of the Supreme Court of the State of New York, to be placed in the Court House at Albany. Mrs. Dubé exhibited two pictures at the Royal Academy, London, last year, which were placed on "the line of honor," and spoken of in high terms by the critics. The Paris edition of the New York Herald says:—"This year her Salon picture which is hung in one of the salons of honor, is a study showing onions in the foreground, a large pumpkin, and a cheese under a glass cover. A French critic, speaking of this work said: 'It is a picture you cannot look upon without crying—not because it is tragic, but because you seem to smell the onions, so natural are they.' He struck the key note of Mrs. Dubé's work. Above all things are her studies natural. She paints fruit, cheese, butter, etc., as she sees it, without any fancy effects. Therein lies the attraction of her work."

Paul Peel's position as a painter was one of high recognition in the foremost fields of art. Equally excelling as landscape, genre and portrait painter, he was distinctly French in method of manipulation and choice of subjects. All of his pictures bore a strong semblance to the great modern French masters. Paul Peel was a pupil of Gerome, with whom he was intimately associated. The American colony, for such is the designated term of the New World students residing in Paris, regarded Mr. Peel in the highest sense. Untiring in his attentions to his countrymen abroad, he was indeed the fa vorite



of them all, and his untimely death will cast a gloom over the little colony. Two years ago, during his visit to Toronto, Paul Peel made many warm friends, especially amongst his brother artists, and many happy reunions were the consequence of his visit. Paul Peel intended again visiting his native land during the Columbian Exhibition. He was engaged upon a work of importance, which was to have been a central picture of the Canadian gallery. Most of Paul Peel's works are found in Paris. Mrs. Belden and Miss Peel, the gifted sculptor of Toronto, are sisters of the deceased, and his father, Mr. John R. Peel, is a marble cutter of London, Ont.

PAUL PEEL DEAD.

THE YOUNG CANADIAN ARTIST DIES IN PARIS-SKETCH OF HIS CAREER.

The Announcement is Made from Paris of the Death of Paul Peel, Who Has Succeeded in Making a High Reputation.

Paul Peel was a native of London, Ont., and the son of a well-known stonecutter of that city. He spent many years of his life in Paris, France.

The work of Paul Peel was the first done by a Canadian artist that gave Canada continental fame as his birth-place. His name is probably the greatest, as yet, in the annals of Canadian art. He was a Canadian not only by birth but in spirit. He chose to have his first great sale of pictures here in Toronto, at probably great financial loss, and for this reason he should be honored by his fellow-countrymen.

A review of his work published in The New England Magazine two years ago gives a good account of him.

Said the writer! "He lived during the most important period of his life in Paris, and his work is in most respects as French as his masters. He is principally a figure painter, although he often

Paris, and his work is in most respects as French as his masters. He is principally a figure painter, although he often paints landscapes with figures; and he has accomplished that which no Canadian resident in Canada has dared to attempt—absolute command over the plastic lines and tints of the undraped figure. At 30 years of age he is preeminently the best artist Canada has yet produced, and what he has done is only a promise of still greater things. He has been an artist since early boyhood, having begun his studies while still attending the public school in his native town of London, Ont. At 17 he entered the Philadelphia Academy of Fine Arts and studied there for three years under Eakins. Then he went to entered the Philadelphia Academy of Fine Arts and studied there for three years under Eakins. Then he went to England and worked at the Royal Academy, shortly afterwards removing to Paris, where he remained for ten years, studying under Gerome, Boulanger, Leffevere, Doucet and Benjamin Constant, being nearly four years under the tutelage of the latter. A short time ago family affairs brought him to Canada, and he made his visit the occasion of an exhibition of some of his paintings. The hibition of some of his paintings. The collection was probably the finest by one artist ever seen in Canada. It was certainly the best exhibition made by a Canadian artist in his own country. a Canadian artist in his own country. Among the canvases was a magnificent nude study, entitled, "The Venetian Bather," the composition, color and technique of which were perfect. It possessed all the excellences of the French school, which undoubtedly comprises the masters of the nude, but it had also the delicacy and poetry with which such men as Sir Frederick Leighton and Solomon J. Solomon invest the undraped figure. The picture was exhibited with others in the Paris Salon in 1889 and excited considerable enthusiasm. It was a distinct success, and the success was others in the Paris Salon in 1889 and excited considerable enthusiasm. It was a distinct success, and the success was recorded in London and New York at the time. In the recent exhibition there were also some delightful pictures of French peasant life, in which Peel is particularly happy—painted in Brittany Normandy and Paris, and in addition to these were several Canadian subjects obtained during flying visits to his native place. In all there were about 57 pictures, some of the most important canvases executed during Peel's residence in Paris. In spite of the protestations of his friends, Mr. Peel formed the adventurous resolve of selling off all his productions in Toronto without reserve. The result was as might have been expected. There was a great deal of curiosity and a large attendance at the sale, but the pictures were sacrificed at ridiculous prices. Mr. Peel is doubtless now convinced that he would have wiser to have auctioned his pictures in Paris. It is hard to convince an artist that all the world does not love art. He possibly thought Canadians had learned to appreciate art during his long absence abroad. He did not know that ed to appreciate art during his long absence abroad. He did not know that the only things which are really interesting to Canadians to-day are politics, railroads, real estate, Manitoba wheat and 'having a good time.' In a deand having a good time. In a ue-rade or so it will be different perhaps."

Mr. Peel's work, "apres le Bain," gain-ed the gold medal at the last Salon of 1890. The black and white gives no idea of the luminousness and warmth of the picture. The same qualities are seen in hi. "Tired Cupid," a fair-haired little fellow of about five years old crying behind an easel, from round the corner of which a big-bearded artist

made him strike out for himself, and all his work has the stamp of originality without the least suspicion of the mere-ly bizarre. The picture which won for him his greatest fame was suggested to him by one of his own little ones, fresh from the bath, happening to take a pretty pose before the open fire. Most of his best works are owned in

corner of which a big-bearded artist is good-naturedly regarding him.

It was while he was working in Constant's atelier that Mr. Peel made his greatest progress; and the fact of his having studied under several masters saved him from the slightest tendency of becoming a mere imitator. The advantage of hearing the judgments of different studies upon contemporary masters made him strike out for himself, and all



THE AMERICAN ART GALLERIES MADISON SQUARE, SOUTH, NEW YORK

Paintings

by

J. Alden Weir

J. H. Twachtman

Claude Monet

and A. Besnard

Also

The Brinkley Porcelains

and a few

High Class Eastern Rugs

from 7:30 to 10 o'clock

First View
On Wednesday Evening, May third

Yourself and ladies are invited to be present.

THE AMERICAN ART ASSOCIATION,

MANAGERS

BOSTON ART CLUB.

EXHIBITION.

.Title	 		
Artist	 	 	
Owner	 	 	
Return to	 	 	
Price			

BOSTON ART CLUB.

Private View for the Press and Profession FRIDAY, APRIL 1, 1892,

FROM 10 A.M. TO 3 P.M.

This card is PERSONAL, and will be required at the door.

PRESENT AT DARTMOUTH STREET ENTRANCE.

BOSTON ART CLUB.

SEASON.

FORTY-SIXTH EXHIBITION.

admit

WITH COMPLIMENTS OF

BOSTON ART CLUB.

Open daily from April 2 to April 23, 9 A. M. to 10 P. M.

The gallery will close at 6 P. M. on Saturdays.

Present this Card at the Dartmouth Street entrance.

BOSTON ART CLUB.

INFORMAL RECEPTION

FORTY-SIXTH EXHIBITION,

FRIDAY EVENING, APRIL 1, 1892, FROM 8 TO 10 O'CLOCK.

YOU ARE INVITED WITH LADIES.

WITH THE COMPLIMENTS OF BOSTON ART CLUB.

PLEASE PRESENT THIS CARD AT DARTMOUTH STREET ENTRANCE.



essrs. Ortgies & Co.

have the honor to announce

that the important Collection of Paintings lately on Exhibition at the International Art Gallery, the private property of * * * * Mr. W. Schaus, will be sold without reserve, by Auction, on Tuesday, March 8th, 1892.

366 Fifth Avenue, New York, Feb. 1st, 1892.

The Collection comprises important works by the following celebrated

ACHENBACH,
ARANDA,
CABANEL,
CAZIN,
CHAPLIN,
CONSTANT,
COROT,
DESGOFFE
HENNER,
JACQUET,
KNAUS,

LAMBERT,

artists:

LEFEBVRE,
LELOIR,
MOROT,
PASINI,
ROYBET,
SPRING.
TROYON,
UHDE,
VAN MARCKE,
VIBERT,
VON STETTEN,
ZIEM,

AND OTHERS.

THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH, NEW YORK

ADMISSION CARD TO FIRST VIEW

Wednesday Evening, May third

THE AMERICAN ART ASSOCIATION, MANAGERS

Please present this Card at the door

THE IMPRESSIONISTS.

Mr. Scott has at present in his gallery a new attraction for the art connoisseurs of Montreal, whereat the local Sanhedrim is all agog. Impressionism of a kind he has had before. The color schemes of Monticelli; the harbor scenes, with boats and shipping, by Tongkind or Boadin;

pressionism of a kind he has had before. The color schemes of Monticelli; the harbor scenes, with boats and shipping, by Tongkind or Boadin; and even the roses of Fantin, Latour or Alden Weir are all, in their way, impressionist. And so of the "nocturnes," the "symphonies," and much of the etched work of Whistler and his school, which are mere impressions. But Mr. Scott's present consignment is the genuine article. It consists of a gnow scene and a sea piece, with boats by Monet; a landscape with water and a figure piece by Renoir; a snow piece and a town scene by Prissarro; a meditative landscape with water, and a Japanesque "trees in bloom" by Sislez—eight works in all, and, with the exception perhaps of Renoir's, given in half length, very characteristic of this new plain air school. Idouard Manet and Edgar Degas—the first chiefly a colorist, the other chiefly a draughtsman—were the progenitors of the modern impressionist school of French art. When their predecessors of the romantic school appeared in force the critics and amateurs of their day were content to treat the new vagary with neglect not unmingled with contempt. It was reserved for the impressionists, on the occasion of their first exhibition in 1877 to have scorn and insult hesped on them, and even now the quidnuncs remain in doubt whether to denounce or ridicule such impracticable sensation-mongers. The first masters were chiefly figure painters, but since Manet's death Claude Monet is, perhaps, chief of the school and his works are for the most part landscapes, Mr. Scott's examples being quite characteristic. And so of Sislez, whose works are more subtle and poetic than those of his master Monet. On the other hand Renoir is a luscious figure painter—his portraits of women are superb; and Pissarro can render scavary scenes; Berthe Morizot, a figure painter: Miss Mary Cassatt, a Yankee girl who has made herself famous in portraiture and otherwise; and perhaps others to whom Mr. Scott will take the hint.

At the very antipodes of this phase of Fren

PROF. SAUNDERS RESIGNS His Health Will Not Allow Him to Retain the Position of World's Fair Director.

His Health Will Not Allow Miny to Retain the Position of World's Fair Director.

Ottawa, December 8.—Prof. Saunders finds that his health has not been improved as much as was expected by his brief rest, and has therefore been compelled to hand in his resignation as Canadian director of the World's Fair at Chicago. Professor Saunders has done most excellent work in organizing the exhibits for the World's Fair, and the success which will undoubtedly attend the Canadian exhibit will be to a very large extent due to his untiring efforts, under which, combined with his experimental farm work, his health has given way. His resignation has not yet been accepted, but it is understood that it will be. No one has yet been named as his successor, and in this connection it is said that it is most probable that the Hon. John Carling will be appointed honorary commissioner and still retain his seat in Parliament, as was done by Hon. Adam Brown while attending the Jamaica exhibition.

Mr. Veale, of the Fisheries Department, is hard at work putting the fisheries exhibit in order for Chicago. Most of the specimens are being remounted and a large number of new specimens added. In connection with the North-West exhibit a very good collection of fish from that section is being prepared showing all the important fresh fishes found in the numerous lakes and rivers of that vast territory.

The Executive Commissioner has received information from the secretary of the Royal Canadian academy to the effect that the academy exhibition, from which pictures will be selected for the Canadian art exhibit at the World's Fair, will be opened in the Art Association's gallery, Montreal, on the 28th of February, 1893. The gentlemen who have been chosen to form members of the selecting committee appointed by the academy are Messrs. Robert Harris and Wm. Brymner, Montreal, and Mr. Homer R. Watson, Doon, Ont. Mr. Harris has also been selected as one of the hanging committee to place the pictures in position in Chicago. Preparations are also being mad

Royal Canadian Academy Life Class.

The purpose of these classes now open is to give artists and art students an opportunity of studying from the nude model. Persons sufficiently advanced are permitted to attend without charge.

Applications for admission must be accompanied with examples of work from the cast or life and left at the Art Association Rooms, marked Royal Canadian Academy Life Class, until THURSDAY, the 17th inst.

JAMES SMITH,

Secretary R.C.A.

Valuable Paintings for Canada.

The Recorder's waiting room is not the most cheerful place in Montreal, despite a few greenleaf plants which adorn the window-sill, but all this was changed yesterday afternoon by the wealth of artistic merit conveyed thereto by Rev. Father Paradis from the Custom House, and which drew forth the highest encomiums from those who had the pleasure of receiving it. The rev. father paid a visit to Europe last spring, and was fortunate to be present at the sale of the pictures belonging to the late Cardinal Fesch, a relative of Napoleon Bonaparto, at which he secured several treasures. In all he brought back thirteen valuable oil paintings, including the "Nativity," by Rembrandt; the "Madonna," by Titians; and the "Eternal," by Rubens. [These three are valued at \$75,000, and are, indeed, a treat to behold. The lot will be exhibited in some public place during the coming week.

PRICES OF PICTURES.

Some Figures at a New York Sale Last

(N. Y. Herald)

Before an audience of good size in Chickering hall last night the ninetynine paintings from the estates of Charles J. Osborn and William Thorne and the collection of Edward S. Chapin were sold by Auctioneer Kirby for \$141,445. At the American Art galleries in the afternoon the first part of the bronzes, porcelains, ivories and bric-a-brac from the Osborn fetched, there being 278 numbers, \$3,-363.25, which makes the total of the sale for the first day \$144,808.25.

The highest price among the pictures was reached by Jules Breton's "Departure for the Fields," which after a long and spirited contest fell to Schaus & Co. at \$17,000, Mr. G. H. B. Mitchell being one of the most stubborn of their opponents. In the George Whitney sale a few years ago the picture sold for \$7,000.

Gerome's "The Oriental Carpet Merchant," the sixty-third picture sold, was the first to be received with applause, and accompanied by it and enthusiastic laughter it sold to Schaus & Co. for \$15,100. Mr. George Adams paid \$7,800 for Troyon's beautiful "Landscape and Cattle," and Meissonier's "A Cavalier" fetched \$7,000 from "Mr. Stewart." At the same amount the same mysterious individual, who was at times an active bidder, hal knocked down to him Detaille's "Prussian Cuirassiers Attacking a French Provision Train."

Mr. J. R. de la Mar gaye \$6,800—a not large figure—for Bougnereau's "Aurora,"

vision Train."

Mr. J. R. de la Mar gave \$6,800—a not large figure—for Bougnereau's "Aurora," and Lefebvre's "Dawn," which followed it and might be considered as a companion, fetched \$2,000 from Judge Dugro. De Neuville's "Transport of Prisoners" fell to "Mr. Stewart" at \$6,600. Rosa Bonheur's "Monarch of the Forest" went to Mr. de la Mar at \$4,700. Detaille's "Cuirassier" was sold to Mr. Adams for \$4,600. Vibert's "Theological Dispute" went to "Mr. Stewart" at \$4,200, and Chaus & Co. paid \$4,000 for Van Marcke's "Cattle."

Mr. Frederick Layton, of Wilwankee.

"Cattle."
Mr. Frederick Layton, of Wilwauke, gave \$2,800—a small figure—for the last picture [sold. Munkacsy's "In the Studio," which he bought for the art gallery in that city which bears his name. It brought in the second Seney sale \$7,100. Mr. G. H. B. Mitchell paid \$3,000 for Goubie's "Death of the Stag." For Leloir's delightful "The Butterfly," which brought in the first John Wolfe sale, 1882, \$2,050, Mr. McCoskry Butt paid \$2,750.

JOHN PETTIE DEAD.

A British Painter Famous for His Historical Works and Portraits.

[BY CABLE TO THE HERALD.] London, Feb. 21, 1893.—John Pettie, R. A., the painter, is dead.

SKETCH OF THE SCOTTISH PAINTER, PETTIE, John Pettie was born in Edinburgh in 1839 and began his course of regular art studies at the age of sixteen in the Schools of the Trustees Academy, or streen in the Schools the Tustices Academy, under Robert Scott Lauder, R. S. A., and John Ballantyne, R. S. A. Among his fellow students were William Quiller Orchardson, Peter Graham and John McWhirter. The first public appearances of Mr. Pettic were made early public appearances of Mr. Petite were made early in the seven years of his studentship, but were confined to Edinburgh until 1861, when he exhibited his first Royal Academy work, "The Armourers." In the succeeding year he closed his Edinburgh novitiate and followed his picture to London, since when not a season passed without the contribution of one or more of his canvases to the principal show of the English art world. The



THE LATE JOHN PETTIE, R. A.

genre of history occupied him for a time. It comprises a rather fascinating family of subjects, in which all the wealth of texture, color and picturesque effect of the "costume picture" is united with familiarity of incident, dramatic personality of character and the quaintness of antiquarian humor.

Like many young artists, he began by succumbing to the facile attractions of Cavaliers and Roundheads, but soon bassed from the banalités of those hackneyed personages to something fresher and more individual. "What d'ye Lack, Madami What d'ye Lack!" exhibited at Trafalgar square in 1962, was an anusing piece of historical genre of the fifteenth century; a gay apprentice, of a time when London apprentices of spirit were a power in the city, is pressing his wares upon the ladies after the manner so vividly described in Scott's "Fortunes of Nigel." The Trio; a group of mediaval timerant musicians, and "The Tonsure were also humorous. In 1864 Mr. Pettie produced his first work at once serious in subject and important in size and manner—"George Fox Refusing to Take the Oath at Holker Hall, A. D. 1663; this was followed in 1865 by "A Drumhead Courf Martial," which gamed for its painter a considerable increase of reputation.

In 1886 his "Arrested for Witcheraft" decided the Academy to elect the young painter to the Associateship, and among his pictures of the year following this first award of honor may be mentioned "Treasen," an admirable bit of rich, low toned color and dramatic intensity, in which the conspirators lean plotting across a table. His portraits were remarkable. In 1877, his two principal works were "The Threat" and the noble portrait of the Homan Catholie Bishop of Birmingham. There was a certain triviality in the figure of the medieval illibuster, but the portrait was full of the greatest and most sustained and solid power.

The following year was that of Mr. Pettie's election to the full membership of the Royal Academy, In this, as in the Associateship, he distanced by two years the one of his contempo

Good Prices Realized for the Henry Hollins' Collection at New York.

Collection at New York.

New York, March 1.—The sale last night of the works of modern masters collected by Henry Bollins, of Brooklyu, was the largest collection outside the National Gallery. There were 74 paintings by 55 artists, including several well-known artists. There were only 17 pictures which brought less than \$500 each, and the picture which brought the highest price was "The Oak by the River," by Jules Dupre. The purchaser was a wealthy resident of Providence. There were three by Dupre. They sold for \$10,580; two by Breton sold for \$3850; four Cajm for \$7070; three by Corot for \$10,000; two by Delacroix for \$9400, and three by Jacque for \$5600.

A National Gallery, 143-So long as it eschews the discussion of political matters The Ottawa Citizen does good work. Its editorial comments on literature, art and music and matters of a purely social nature are usually marked with much sound sense and good taste. The other day, for instance, it devoted considerable space to the description and the commendation of a scheme proposed by Dr. Sandfield Fleming at the Canadian Institute at Toronto some time

Dr. Fleming has called attention to the urgent necessity for the establishment of a national art gallery. He has referred in all kindness to the small collection of paintings in the gallery at Ottawa and to that collection of portraits of distinguished Canadians which may be found on the walls of the corridors of the House of Commons and the Senate. He has spoken of the liberal patronage which such men as Sir. Donald Smith and Mr. W. C. Van Horne have extended to Canadian and foreign art. But he has found just cause for regret that the Dominion has shown no proper appreciation of the energies and talents of Canadian artists. He has suggested, then, the establishment of a National Gallery at Ottawa which shall be not only a national portrait gallery, but a repository of the best and most typical work of the more representative of the Canadian

As Dr. Fleming and The Citizen point out, the establishment of such a gallery would be a most fitting national recognition of the labors of men whose patrons have hitherto been found only among the classes; it would stimulate Canadian interest in Canadian art, which has not been without honor save in its own country; and it would be in every sense a most laudable enterprise.

the Fair Traffic—A Brockyllie

(From our own correspondent.)

Toronto, Ont., March 21.—There is a row going on here in art circles. It arises from the selection by the executive of the Ontario Society of Artists, for exhibition at the World's fair, of Ernest Thompson's picture "Awaited in vain." When it was sent to Montreal a jury of the Royal academy, to which was allotted the task of choosing pictures, decided by a vote of four to two to reject it. This decision was unpalatable to Mr. Thompson and the Toronto committee, and every effort has been made to have it placed with the Ontario collection. So effectual were these efforts that Acting Commissioner Larke requested the executive of the Ontario society to reconsider the matter. This was done at a meeting with the result that it had been referred back to Mr. Larke, whom they think should shoulder the responsibility. They have written him pointing out that they have no jurisdiction over the fair and have already ided that the picture should be exhi-(From our own correspondent.)

CANADIAN ART EXHIBITS FOR CHICAGO.

To the Editor of the GAZETTE:

Sir,—It may be a proud, but we believe it to be a justifiable boast, that Montreal possesses, in a few private galleries, the choicest collection of modern paintings of

choicest collection of modern paintings of any city of the American continent excepting only that of New York. And yet it is sad to see that with the exception of a chosen few, nearly all of whom reside in this city, the rest are distinguished either by utter apathy or by a low standard of taste for art.

A confirmation of this may be supplied, if any were needed, by the protest of the Ontario Society of Artists on the jury of the Royal Canadian Academy for refusing to send to the coming World's fair at Chicago a picture by Mr. Ernest Thompson, which he calls "Awaited in Vain." I have seen this picture, and to those who have visited the Musee Wiertz at Brussels it will suffice to say the subject is kindred to those shown there through the medium of an eyeglass incerted the acreem behind which the there through the medium of an eyeglass inserted in a screen, behind which the picture is concealed. To those who have not been there it may be said the best fitting place for this picture is a dissecting room or the shambles. Neither as regards the subject nor the pictorial interpretation can we regard it other than with contempt. And yet we hear of a so-called society of "artists" in Toronto protesting because it has been refused!

The committee of the Royal Canadian condemy, but a prough to answer for

academy have enough to answer for without adding this burden to their load. They have completed their selection to They have completed their selection to be sent as representatives of the progress made in Canada in pictorial art, and expecting no more than "a baker's dozen," it would have been wiser if they had consigned the rest to the same deserved punishment as they meted to the "Awaited in Vain." For the most, outside of this dozen, were among those which, in pity be it said, in a former issue, were so destitute of merit that it were a kindness to ignore.

As I deeply sympathize in the feelings

were a kindness to Ignore.

As I deeply sympathize in the feelings of the late Sir John Macdonald when he said: "A British subject I was born, a British subject I will die," I take comfort in the thought that, with the exception again of this "baker's dozen," every intelligent and cultivated American who when he has once seen this collection in Chicago will never listen again so long as he may live to any proposal of annexation! Erastus Wiman may now retire from the stump!

As our Dominion Government contributes about two thousand dollars for the

As our Dominion Government contributes about two thousand dollars for the expenses of the trans-shipment and return of this precious freight, it may not be immodest for me to offer a suggestion. There is at Ottawa a chamber of horrors, commonly known as the National Gallery! Now, I humbly propose that the contents of this chamber, excepting only that noble painting by Watts and the portrait of Lord Lorne, by Millais, should be shipped along with the rest, and after doing so that prayers may be offered up in all the churches that a kind and just Providence would sink the whole lot in Lakes Ontario or Michigan past redemption.

All joking apart, it is really too bad that the poverty of this country, in native

demption.

All joking apart, it is really too bad that the poverty of this country, in native art, should be exposed, as it is feared it will be, to all the world in this way. If the Government must defray the travelling expenses of these exhibitions it ought to insist upon the right of selecting competent and impartial judges to make the selection. There are not more than four or five Canadian painters really competent for the task, and it is hardly fair to place them in the unpleasant position of rejecting such a large proportion of the work of so-called painters, which would likely be placed before them. Better would it be if the Government would select three or four competent connoiswould it be if the Government would select three or four competent connoisseurs and patrons of art. But, here again, we fear that ignoble questions of race and creed would interfere, and the member for St. Jean Baptiste and the honorable member for Slab City, would insist that Tom, Dick and Pierre should be selected, not because they know anything and cared anything about art, but simply because they may be supposed to represent the they may be supposed to represent the different nationalities and religious opinions of the Dominion. This would be a jump from Scylla to Charybdis with a vengeauce. Therefore, we would be a party that the Government will, in

cry and the present writer, a.c., heckley's portrait "My Mother" is an exceeding true and tender interpretation of character. The painting is manly and straight forward, the drawing firm and characteristic. The picture altogether leaver little to be desired. Miss Living's water color is very daishing, and cleverly handled, the drawing exceedingly crisp and fresh.

Altogether the exhibition is one of which the artists and the Canadian public may feel justly proud and will afford a rare treat to those interested in art in the city of Ottawa.

The evening sitting was spent in Committee of Supply and most satisfactory progress was made with the estimates.

The establishment of a national art gallery worthy of the country was the subject of a very agreeable talk across the floor. The matter corne up on an item of \$1000 to be

of a very agreeable talk across the floor. The matter came up on an item of \$1000 to be expended principally in maintaining the gallery so called at Ottawa.

Mr. Davies advocated the establishment of a gallery such as in time would be a credit to Canada.

Mr. Laurier suggested that instead of spending money in purchasing pictures, prizes should be offered for the best productions of native art.

Mr. Fraser said that while thousands of dollars were being expended in different directions no attention was given to the development of Canadian art.

development of Canadian art.

Mr. Flint was of the opinion that very little could be done with \$1000 or \$2000 a year. A small amount might be very properly expended in promoting elementary art education, but if an art gallery were established it should be located in Montreal.

Mr. Mills (Bothwell), said that Government might purchase the best Canadian picture every year, but it might be well also to

ment might purchase the best Canadian picture every year, but it might be well also to obtain copies of a few of the best pictures in the galleries of Europe.

Mr. Daly endorsed the remarks made by Messrs. Laurier and Mills. Art, he said, had not received the encouragement that it was entitled to. An art gallery would not only be an edification to those who came to view the pictures, but an instruction to artists.

Upon an item of \$9000 for a monument to the late Sir John Macdonald, Mr. Onimet stated that \$1000 would be expended in securing designs for the monument from the artists of Canada and Europe.

Sold Works of the Old Masters.

Rome, March 28.—Maffeo Barberini Colonna di Sciarra, Prince of Carbagnano, has been sentenced to three months' imprisonment and to pay a fine of 6,250 lire for having sold works of the old masters to persons outside of Italy without the consent of the Government. The pictures were in the gallery of the Palais Sciarra, in Rome, when the Government prohibited the sale of such works to foreigners. They were taken secretly from the palace, were smuggled over the border into France, and were bought by Parisians.

Death of Mr. Fred. W. Kay.

News was received yesterday of the death in London, England, on Saturday last of Mr. Frederick W. Kay, an old Montreal merchant, and a member of the old and, in its time, well known dry goods firm of Lewis, Kay & Co. Mr. Kay was born in Montreal and was a son of Mr. Thomas Kay. He served in the City council from 1869 to 1874, and in 1874 was an unsuccessful candidate for parliamentary honors in Missisquoi county, being defeated by Mr. George B. Baker. Retiring from active business in the city, he purchased a tarm at Phillipsburg, where he also took an interest in the development of the local marble quarries. Mr. Kay married in 1870 Harriet, eldest daughter of the late John Jenkins, D.D., who with three children, one son and two daughters, survives him. Though not in good health for some time, no serious result was feared by his friends, and it is thought Mr. Kay's death must have been somewhat sudden.

When the news of Mr. Kay's death

thought Mr. Kay's death must have been somewhat sudden.

When the news of Mr. Kay's death was received at the City hall the flag was housted at half-mast out of respect to his memory. Much regret was expressed by the older aldermen, who knew him well. Ald. Wilson, Stevenson, Kennedy and a number of others knew him very well. There is a very good picture of him in a photograph taken of the council during Mayor William Workman's term as mayor. The council at that time met in the old City hall. Ex-Mayor McShane was an alderman at the time the photograph was taken. graph was taken.

Mr. Montague Castle writes "The president of the American Artists' association, in Paris, recently offered a prize for the best life drawing, open to all American students in Paris. I submitted three. One obtained the prize and another ranked second." This is pretty good for Montreal.



RT CLASSES:

SEASON 1893

MR. CHARLES EUGENE MOSS,

PUPIL OF BONNAT, CORMON, AND FERRIER, PARIS; EXHIBITOR IN THE FRENCH SALONS, THE NATIONAL ACADEMIES OF DESIGN AND OTHER PROMI-NENT EXHIBITIONS; MEMBER OF THE N. Y. WATER COLOR

CLUB., ETC.,

Will open a Studio for private classes.

Instruction given in Drawing and Painting, from Life, Still Life. and the Cast every afternoon.

Special attention given to preparatory students for the city art schools.

Terms: \$20.00 a month (payable in advance). This includes instruction every afternoon in drawing and painting from the Cast and Still Life, also from Life Model three times in a week.

Address. 116 losst

4/120 St. / En York. or call Fridays, from 2 to 5 P.M.

REFERENCES:

MR. W. H. SIDDONS MOWBRAY, 66 WEST 11th STREET. MR. WM. A. COFFIN.
138 WEST 55th STREET.

SUMMER SKETCH CLASS.

Mr. Moss will conduct an out-door sketching class during the months of July and August in one of the charming French-Canadian villages which dot the north shore of the St. Lawrence, near the mouth of the river Saguenay, where the river St. Lawrence widens into a broad sea. Boats and fishing craft lie along shore with massive grouping of boulders in brilliant coloring. The Laurentian hills form a fitting back-ground and the peasant folk who dress in homespun and live in the most primitive manner are as picturesque and interesting as the Bretons of France. These with salubrity of mountain and sea air unite in making this coast most charming during the summer months. Excellent board can be had from \$5.00 to \$6.00 per week. Excursion tickets from New York at reduced rates. Instruction for term of eight weeks \$40.00 Early application should be made as the class is limited. 2 lessons a way

lessons of fine or over

Baron Eyvind H. D. Holmfeld is a quick, nervous little Dane, who has his studio in the Fraser hall, University street. It is quite an interesting studio, too, and all the more so when Mr. Holmfeld takes one around and tells of his strange experiences when making his sketches, which of themselves breathe of far northern climes and foreign lands. Mr. Holmfeld has been in Montreal for about three months, and during this time has not been idle, as a number of very pleasing sketches of the mountain testify. He has one of the toboggan slide, and another of the ravine from the cluster of pines just back of the Outlook which is very beautiful. He also tried his hand on the recent snow shoe procession during the carnival and in this partially completed sketch has caught the spirit and movement of the mass of torch bearers. A number of portraits of young girls (one of them in the costume of the gymnasium) are good. Some of the nautical sketches were particularly admired at private view given last evening, which was attended by Messrs. Connolly, Swedish consul; Gould, Homeward, and a number of other prominent citizens.

Royal Canadian Academy.

EXHIBITION 189 .

I regret that the Hanging Committee, owing to lack of space, have found it impossible to accept

Alease arrange for the removal of same at your earliest convenience.

And oblige,

Your obedient servant,

JAMES SMITH, SECY. R. C. A.

National Academy of Design

COR. 230 STREET AND FOURTH AVENUE

SIXTY-EIGHTH ANNUAL EXHIBITION

YOU ARE INVITED TO ATTEND THE

PRIVATE VIEW

SATURDAY, MARCH 25TH, 1893.

FROM 9 A. M. TO 10 P. M.

M

AND FRIEND

THIS CARD IS PERSONAL AND NOT TRANSFERABLE

THE AMERICAN ART GALLERIES,

MADISON SQUARE SOUTH, NEW YORK CITY.

PRELIMINARY

Exhibition of Applied Arts.

TO FACILITATE THE COLLECTION AND SELECTION OF

HIGH CLASS ART AND

INDUSTRIAL EXHIBITS

FOR TH

WORLD'S COLUMBIAN EXPOSITION.

UNDER THE AUSPICES OF THE BUREAU OF APPLIED ARTS OF THE BOARD OF WOMAN MANAGERS FOR THE STATE OF NEW YORK.

FIRST VIEW

On Friday Evening, March Third,

FROM 7.30 UNTIL 10 O'CLOCK,

On which occasion the honor of your presence is desired.

Committee of Reception.

Mrs. Candace Wheeler, Mrs. E. W. Blashfield, Miss Elizabeth Chanler, Miss M. A. Cooper, Mrs. Frederick Downer, Miss Lydia Emmett, Mrs. Boudinot Keith, Miss Anna Roosevelt, Mrs. H. Walter Webb. Miss Alice C. Morse,
Mrs. Rhoda Holmes Nicholls,
Mme. S. E. Le Prince,
Mrs. Arthur Sherwood,
Mrs. John Van Rensselaer,
Mrs. George Waddington,
Mrs. E. H. Ripley,
Mrs. James Pryor,

AMERICAN ART ASSOCIATION, Managers.

NEW YORK, February 25, 1893.



THE AMERICAN ART GALLERIES

Madison Square South, New York

Yourself and ladies are invited to the

FIRST VIEW

OF THE

JOHN HOEY COLLECTION

ON TUESDAY, APRIL 18TH, 1893
From 2.30 to 6.00, and 7.30 until 10 o'clock p. m.

THE AMERICAN ART ASSOCIATION, MANAGERS

Please present this Card at the door.

Baron Eyvind H. D. Holmfeld is a quick, nervous little Dane, who has his studio in the Fraser hall, University street. It is quite an interesting studio, too, and all the more so when Mr. Holmfeld takes one around and tells of his strange experiences when making his sketches, which of themselves breathe of far northern climes and foreign lands. Mr. Holmfeld has been in Montreal for about three months, and during this time has not been idle, as a number of very pleasing sketches of the mountain testify. He has one of the toboggan slide, and another of the ravine from the cluster of pines just back of the Outlook which is very beautiful. He also tried his hand on the recent snow shoe procession during the carnival and in this partially completed sketch has caught the spirit and movement of the mass of torch bearers. A number of portraits of young girls (one of them in the costume of the gymnasium) are good. Some of the nautical sketches were particularly admired at private view given last evening, which was attended by Messrs. Connolly, Swedish consul; Gould, Homeward, and a number of other prominent citizens.

Royal Canadian Academ

I regret that the Hanging Committee to lack of space, have found it impossible to

Tlease arrange for the removal of same earliest convenience.

and oblige,

Your obedient servant,

JAMES SMITH,

BARON H. DE DIRKINCK-HOLMFELD,

Landocape and Portrait Painter,

STUDIO, 9 UNIVERSITY STREET, FRASER HALL,
MONTREAL.

Siz.

I have the honor to invite your attendance at my STUDIO, in the

FRASER HALL BUILDING, 9 UNIVERSITY STREET,

On Friday Evening, April 7th,

to inspect a selection of Paintings and Shetches, made by me during my travels, including some taken in Greenland and the Arctic Regions while accompanying a Scientific Expedition sent from Denmark.

I am visiting your city with the hope of adding many of its peculiarly interesting features and surroundings to my collection, and at the same time acquire the patronage of some of the lovers of the Fine Arts who reside here.

I have the honor to be, Siz,

Your obedient Sezvant,

Elt Ibome, APRIL 7th, 5 to 9 p.m. DIRKINCK-HOLMFELD.



THE AMERICAN ART GALLERIES

Madison Square South, New York

Yourself and ladies are invited to the

FIRST VIEW

OF THE

JOHN HOEY COLLECTION

On TUESDAY, APRIL 18TH, 1893
From 2.30 to 6.00, and 7.30 until 10 o'clock p. m.

THE AMERICAN ART ASSOCIATION, MANAGERS Please present this Card at the door.



Reception by H.W. the Mayor and the Aldermen of Montreal in honor of Their Excellencies the Governor General of Canada and Lady Merdeen. City Council Chamber, City Hall, Eleven oclock. A.M. Wednesday, the 27th September 1893. Job-Lindsay and Ladies ligh, Dofounces Mayor.

McGILL UNIVERSITY,

. . Opening of the .

Hew Library Building,

TUESDAY, OCTOBER 31, 2.30 P. M.

Admit Mr. R. Linds ay

Doorkeeper will admit only on presentation of this Card.

Requests the honour of the Company of

the occasion of the Inauguration of its New Poulding by Two o clock p.m., on Wednesday, 27th September, 1893 His Excellency, the Earl of Aberdeen, Governor General of Canada, GEO. HADRILL. SECRETARY

Illustrated Lectures

On Ancient Breece,

Popular or Scientific,



BY

MISS ANNIE S. PECK, A. M.,

Of Providence, R. I.,

Formerly a Student in the American School of Archæology at Athens.

Miss Peck

In presenting an announcement for her third season of Illustrated Lectures, desires to call attention to the following facts:

She has already lectured before the NATIONAL GEOGRAPHIC SOCIETY OF Washington, the BROOKLYN INSTITUTE OF ARTS AND SCIENCES, the BOSTON ART CLUB, the MINNEAPOLIS SOCIETY OF FINE ARTS, and *nine times* before the CHICAGO ART INSTITUTE. In November, 1893, she will lecture in Chickering Hall, New York, before the American Geographical Society.

Miss Peck has arranged her lectures in the following courses:

A Short Popular Course,

Consisting of three lectures on Modern Athens, The Acropolis, and A Trip in the Peloponnesos,

Is adapted to general audiences and has been received with especial favor. Clubs, churches, and other organizations will find these lectures attractive and valuable to all who desire information in regard to the most interesting country of Europe.

A Single Lecture

On Rambles in Hellas

Will meet the wants of those who desire an entertainment of a still more popular character.

A More Scientific Course

Consists of a Series of Ten Lectures,

Comprising descriptions of the country in general, of the sites most celebrated in Greek history, and of the existing ruins of temples, theatres, and other monuments; with an account of their erection and use, and with explanatory references to history and mythology.

These lectures are designed to give information in regard to the progress of archæological science; they will therefore embody the results of recent excavations and will set forth some of the consequent changes in archæological theories. An attempt will be made to give the hearers a clear conception of the country as it appears at the present day, and of the life, dress, and manners of the modern Greeks, as well as of the existing monuments of antiquity.

The list of subjects is as follows:

- GENERAL DESCRIPTION OF GREECE; ATHENS, THE MODERN CITY, ITS LIFE AND SCENES.
- 2. THE ACROPOLIS DESCRIBED; PROPYLÆA, NIKE TEMPLE.
- 3. THE ACROPOLIS CONTINUED: OLD ATHENA TEMPLE, PARTHENON.
- 4. THE ACROPOLIS CONCLUDED: ERECHTHEION, RECENT EXCAVATIONS.
- REMAINS IN THE LOWER CITY: STADION, OLYMPIEION, CHORAGIC MONU-MENT OF LYSIKRATES, THEATRE OF DIONYSOS, ETC.
- 6. OTHER REMAINS IN ATHENS: THESEION, TOMB RELEIFS, PNYX, AREOPAGUS, CLOCK-TOWER OF ANDRONIKOS, ETC.
- 7. EXCURSIONS IN ATTICA: LAURION, SUNION, PENTELIKOS, MARATHON, ETC.
- Excursions Continued: Peiraeus and Phaleron, Salamis, Ægina, Eleusis.
- 9. A TRIP IN THE PELOPONNESOS: CORINTH, MYKENAE, TIRYNS, EPIDAUROS.
- 10. OLYMPIA: THE ANCIENT FESTIVAL AND THE RECENT EXCAVATIONS.

SHORTER COURSES will be arranged as may be desired, or SINGLE LECTURES given on these and other subjects, such as

THE GREEK THEATRE IN THE LIGHT OF RECENT EXCAVATIONS. THE AMERICAN SCHOOL OF ATHENS AND ITS WORK, ETC.

These lectures are especially adapted to meet the wants of schools and colleges, and of all those interested in classical and art studies.

All the lectures are fully illustrated by a large and fine collection of Stereopticon Views.

An early application is desirable. Miss Peck's permanent address is

865 NORTH MAIN STREET, PROVIDENCE, R. I.

8.30 to 11 P.M.

Areply is requested to the Secretary. University Library. Mc Gill College

School of Art and Applied Design,

MISS MARY M. PHILLIPS, - - PRINCIPAL.

An Exhibition

Water Polour Sketches, Technical Designs, China and Glass Decoration, Wood Carving & Modelling.

WILL BE HELD

On Saturday, December 16th, from 10 A.M. to 6.00 P.M.

Work will be Exhibited by Miss Phillips and the following Artists in charge of the various Departments of the School:

Miss Whitney, Miss G. Houghton, Mr. Beaumont and Mr. Kupper.

National Academy of Design
COR. 230 STREET AND FOURTH AVENUE

PELFTH AUTUMN EXHIBITION

SPECIAL VI

OF NEW PAINTINGS

FOR FRIENDS OF THE ACADEMY,

THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH

PRELIMINARY
EXHIBITION OF APPLIED ARTS



First View Card

ADMITTING TWO

AMERICAN ART ASSOCIATION

Managers

NADA'S ARTISTS.

Come Out With Flying Colors in the World's Fair Awards.

Five Artists Will Receive Diplomas and Medals-An Extraordinarily Good Showing Considering the everity of the Competition-The Names of the Successful Artists.

(Special To The Herald.)

WORLD'S FAIR GROUNDS, CHICAGO, Ill., ug. 18.—The jurors on fine arts at the orld's Fair, made the report of their vards to the general committee to-day. anada has come out of a severe competi-on with flying colors. Her exhibit includ-1 113 works of art in oils, and of these five vill be awarded the diploma of the Exposiion authorities and bronze medals. Owing o the fact that the report has not been made public yet, it is impossible to ascertain in all cases the specific works which

"A Highland November Morning," by J. A. Fraser; "The Foreclosure of the Mortgage," by G. A. Reed; and "Landscape with Catche," by F. C. V. Ede, are known however. One by S. B. Holden, and another by Robert Harris, make up the successful Canadian works of art at the World's

by Robert Harris, make up the successful Canadian works of art at the World's Fair.

When it is known that the palace of Fine Arts at the White city, contains the work of the best masters of the Old, as well as the present school from every civilized country in the world, it will be seen that Canada has been successful beyond the fondest expectations of the most sanguine. Not only that, but fine arts is the only department of the Fair, in which the Dominion had absolutely no representation upon the Committee of Jurors, who examined the works and reported for awards.

Sunny Italy, known as the birth place of fine art, exhibited 192 works of the old and modern school, and was awarded only ten diplomas and medals, while Canada, a new country, captured five out of 113.

This meagre comparision serves to show the severity of the competition, and excellence of the Canadian works of art on exhibit here.

A Canadian Artist's Work.

A Canadian Artist's Work.

To the majority of residents in the province of Quebec a visit at the present time to the fine art rooms of Messrs. W. Scott & Sons, 1739 Notre Dame street, would probably prove somewhat of a surprise, inasmuch as they would there see depicted scenery in the neighborhood of Beaupre and Montmorency, the like of which, in all probability, they never even dreamed existed in this province at all. It is rugged; it is picturesque, and it possesses a quaintness which most people would term charming. Artists have a knack of selecting out-of-the-way places in which to pass the summer, and in this way they reap a twofold benefit—they recur erate their bodily system, and they get ideas for future work. Mr. Henry andham spent the present summer in the vicinity of Beaupre, and it is the result of his work there which is now on hibition at Messrs. Scott & Sons' for few days. In all, there are some try pictures and sketches in water loss and oils, most of which will furth food for the brush in the shape of the cold days that must ensue ere ummer comes round again. Taking the what first, "A Canadian Homestead" is a apital study in whites, and is a scene hat is characteristic of the Baie St. Paul; and another picture, which is sure to tract the attention of the visitor, is Watching the Rainbow," which is a loroughly rustic scene, and one which is a loroughly rustic sce

sure to be designated of Life." The sketch certainly af-ample material for development in fords ample material for development in this direction. Among the water colors "After Vespers" is a nice piece of work, and "Cutting Tobacco." makes a very pretty scene. There are a couple of views of old Quebec which are well executed, and two small sketches in the neighborhood of Ste. Anne de Beaupre are well worthy of notice. On the whole, a very pleasant half, hour can be spent in viewpleasant half hour can be spent in viewing Mr. Sandham's summer work.

ABOUT PAINTER MURILLO.

DIRECTOR GRIFFITH'S INTER-

ESTING SUNDAY LECTURE.

Life of the Artist One of Whose

Best Works the Museum Holds.

Born in Humble Circumstances and Inetaded for the Priesthood He Turned Artist and Painted Some of the World's Best Madonnas and Angels.

Director Griffith of the Museum of Art talked of Murillo and his paint-Art talked of Murillo and his paintings in his half-hour discourse yesterday afternoon. The audience, which taxed the capacity of the gallery, was a most attentive one. A large number of new chairs had been procured, but they proved entirely inadequate for the needs of the visitors. His lecture in substance was as follows: in substance was as follows:

"I am often asked the question, 'How did you get such a good copy of the Murillo that is in the Louvre?' Now, I have taken considerable time Now, I have taken considerable time to trace up the chain of ownership of this painting and I find it unbroken in a single instance. In the Curtis catalogue of Murillo's works it stands 34, there being a list of 50 of this same subject. In 1810 and 1812, during the peninsular wars, General Desolte, who was an officer under the French Markett Scultze conference in from the was an officer under the French Marshail Soulte, confiscated it from the royal gallery at Madrid and carried it to France in 1815, for fear that the allies, who then occupied Parls and who were returning many of the works of art to the different countries, it was secretly sent out of the country and sold by General Desolte's daughter to a Mars Weedhurn of London who in Mr. Woodburn of London, who in turn sold it to the King of Holland for \$20,000. It went into the king's private collection which was dispersed at his death, when it was bought by W. H. Aspinwall, the great shipowner, in New York. Aspinwall, the great snipowher, in New York. At his death it was again on the market and was sent to London for sale, as this was considered a better market, and it was at this latter sale that James E. Scripps became the possessor, and from him it found its way here as a gift to this collection, and is by many considered the master-piece of this gallery.

Poverty His Companion.

"Poverty seems to be the close com-panion of genius, and while Murillo cherished fame and fortune, before he was thirty he found a garret to be his home for many years before he reached this point. It was the last day of the this point. It was the last day of the year, the end of the glad holiday season, when, as the last rays of the sungilded tower and battlement of the quaint old city of Seville, when to the humble home of Casper Estabau and his good wife there came a son whose genius should be the pride of his native city and whose pletures will company city and whose pictures will commend the admiration of art lovers as long as canvass and paint hold together. The name of Murillo was given him The name of Murillo was given him by his aunt, it being her family name. At a very early age he lost his mother, who fondly hoped he would study for the priesthood. The death of his father followed soon after and he, with his sister, was confined to the care of his uncle, a painter of some note, who, seeing the boy's genius, because the seed of his transfer of his note, who, seeing the boy's genius, began to teach him the elements of his art. He was a hard worker and found his most attractive subjects among the beggars and market people of the street. He was of the people and was the people's idol, often coming from some dim aisle of a wailed church with the brushes still loaded with celestial colors that he had been using a nome majestic madon. He can hit he laughing face of the local street.

Mr. W. U.R. French. Director aut historie

"In 1642 a friend and pupil of his uncle returned from England where he had studied under Vandyke. This friend had also been with the army in Fan ders and his glowing accounts of travel and the painters of England and the Dutch fired Murillo also with a desire to see for himself. Just how to do this was the question, poor and without monied friends. Just then he found an owner of a ship leaving for the West Indies to whom he sold his entire stock of beggars, madonnas and entire stock of beggars, madonnas and angels. He started afoot over the mountains for Madrid, where he arrived tired, homeless and without knowing any one. He thought of the famous artist Velasques, now in the zenith of his fame, and with a shrinking heart presented himself at his door, saying he had walked from Seville. The noble-hearted artist was struck with his frankness and honesty, took him to his own house, where he at once found a new world opening up to his wandering gaze. up to his wandering gaze.

Fame and Wealth His.

"Through his new friend the royal galleries opened to him. Here he found among the treasures collected by Philamong the treasures collected by Phil-lip II. and his father, Charles V., a host of gems by Titian, Rubens and Vandyke. Fame and wealth followed faster and faster, but he yearned for his old home, and in 1645 we find him painting in the old cathedral he loved so well and where Ferdinand Colum-

so well and where Ferdinand Columbus, the son of the great Columbus, lies buried.

"For this building he painted many of his best pictures, among them St. Anthony, which the Duke of Wellington offered to cover with gold pieces." ton offered to cover with gold pieces if allowed to take it to England. This is the picture from which the figure of St. Anthony was cut in 1874, and on being offered for sale in New York led to the arrest of the thief and the return of the painting to the Spanish government. Murillo was of such an engaging character that he made friends on every hand. One day, stopping at a convent, he so endeared himself to the cook that the latter asked for some remembrance, and taking a napkin he painted the Virgin and child, which has become his greatest masterpiece and possibly one of his best known works by the many reproductions of it.

His Married Life.

His Married Life.

He married the model he had used for one of his angels, and after their wedding he often painted her as the madonna, and she it is who appears so often in the immaculate concep-tions. Their wedded life was very happy and his two sons are the Jesus and St. John of the holy families that he so often painted. While he very rarely painted the nude, he had a most wonderful knowledge of the human form. This is shown by the manner in which he disposed of the folds of dravery and in the cherubs.

manner in which he disposed of the folds of drapery and in the cherubs with which he delighted to surround his madonnas. He was the first to paint the Virgin with dark hair, as always up to this time artists had clung to a tradition that she was a blonde. "At last, full of honors, given both by his countrymen and others, while at work on a high scaffold painting the marriage of St. Catherine, which he had almost completed, a false step threw him to the floor below, and realizing that he was fatally injured he called for a notary and began the making of his will, which, however, he did not live to sign. He was buried with great pomp in a church which was destroyed by the French in 1890. The site is now a park, while a which was destroyed by the French in 1810. The site is now a park, while a tablet on an adjacent wall commemorates his life and death. All and all, he was the idol of the Spanish in the noontide of their art, and his memory will always be their pride and glory."

CHARLES BELL BIRCH DEAD.

A Well-Known Sculptor Passes Away.

London, October 18.—Charles Bell Birch, A. R. A., the sculptor, died this morning. He was born in Brixton, in Surrey, in 1832, and at the age of twelve sent to study at a school of design. In 1845 he became a student at the Berlin Royal Academy, where he remained seven years. His first work of importance was produced while at the Academy and was a bust of the late Earl of Westmoreland. On his return to England he passed through the school of the Royal Academy. In 1864, the Art Union of London, offered a premium of £600 for the best original figure or group, which prize Mr. Birch won. Since then he has had his hands full and has contributed many of the best works produced in England. As a draughtsman on wood and stone Mr. Birch for many years contributed to the pages of the Illustrated London News and other periodicals and books. He executed in 1880, a series of twenty original designs for the Art Union of London, in illustrations of Lord Byron's poem of "Lara." He was elected an associate of the Royal Academy the same year. the same year.

MANY FINE EXHIBITS Of Artistic Work at the School of Art and Applied Design.

For a long time ladies with artistic tastes in Montreal have been at a loss for tastes in Montreal have been at a loss for opportunities of studying comfortably. The School of Art and Applied Design seems to have filled the vacancy. The idea seems to be principally to apply artistic tendencies in the way of manufactures and ornamentation. On Saturday a good illustration of the work of the school was given, when the studio was open to visitors. It was a professors' day, and all the work on exhibition came from the hands of the teachers. The rooms, outside the exhibition proper, had a tinge of that artistic taste that makes a few flowers and palmettos look as tinge of that artistic taste that makes a few flowers and palmettos look as if one was in a conservatory. The first thing that strikes the visitor is the exhibition of china painting and glass work by Miss Whitney. One piece in particular is striking; it is a bowl, after the Royal Worcester style, with a tracery of gold, and with silver and bronze vine leaves. Another dainty bit of painting is set out from a light clive bordering and set out from a light clive bordering, and represents a Cupid chasing a butterfly. In this department, too, are some pearl vases, with just the delicate tints of wild roses shown out in a way that would delight the heart of an artist. The Austrian glass work, for daintiness, must be seen to be appreciated. In the wood carving department Mr. Beaumont has two specimens of very fine work—a portrait holder and a chair. This artist also exhibits the models in plaster used for the panels in the new wing of the Art gallery. A marble cherub is another piece of work that would attract attention anywhere. Perhaps the gem of this collection, however, is a small bust by Mr. Paul Kupper. It represents a pet kitten which has climbed on her mistress' shoulder, and she is just startled by the tickling of the kitten's tail. Miss Houghton's department of technical design shows some exquisite ideas for wall paper and oilcloths. The next room is taken up with water color sketches, principally landscapes, but dotted here and there with ideal and portrait sketches. There is one landscape that will immediately attract attention. It is a scene that department Mr. Beaumont has two speci There is one landscape that will immediately attract attention. It is a scene that may occur anywhere, but the way those poplars are reflected in the water, and the depth of perspective, show the real feeling of the artist. Those who were forturate enough to visit the School of Art and Design on Saturday came away highly pleased with the exhibit and thoughtful of the opportunities that young people with artistic tastes have in the institution. Indianapolis 20 July 18

Montral of

Dear Sir:

Preliminary to an organized effort to establish a permanent Museum of Art in Indianapolis, we, the undersigned, have undertaken the gathering of statistics and general information regarding the history of existing museums in other places. To this end, we are collecting, and will be thankful for, official reports, articles of incorporation, constitutions, monographs, circulars, catalogues, etc., and hope, farther, by addressing this circular to some of the leaders, organizers and officers of museum enterprises, to receive some direct advice and information not to be found in the printed documents, which will be of much value to us and greatly aid us in correctly starting a similar movement in this city.

Indianapolis is a growing city, with almost one hundred and fifty thousand inhabitants, and is not altogether without art organizations. Though nothing really important has yet been undertaken, it has, for eleven years, had annual exhibits of paintings, mostly the works of well-known American artists, and has established, by private subscription, an art school in which legitimate drawing and painting is being taught by instructors of recognized ability.

Knowing you to be especially interested in art matters, we take the liberty of addressing you one of these blanks, and hope that from interest in the progress of art everywhere you will favor us with replies to any or all of the questions asked. Blank space has been left under each question for the answer, but we would appreciate more detailed and complete replies than could be written there.

No doubt you could also refer us to some other art worker in your city, or elsewhere, who would be of value to us.

Thanking you in advance, we are,

Yours respectfully,

Carl H. Rieber

What form of organization and management do you consider as best adapted for securing the most successful practical results, and at the same time keeping the art idea ever uppermost?

What direction, considering the size of the city and its consequent needs, ought, in your opinion, all effort to take?

Should the museum consist simply of galleries planned for a growing permanent collection of paintings? Should it be built with a view of affording proper accommodations for temporary exhibits of contemporary art? Should it be arranged for the collection and display of what might be called educational art exhibits—casts, photographs from the old masters and the like? To which feature ought greatest attention to be paid?

As a medium for art education ought it to give preference to the needs of art students who seek facilities for study, rather than afford a place of amusement and resort for the public in general?

4

What particular feature of your museum has proven of greatest value in the art education of the community?

Of what importance do you regard the matter of location? Ought the building to be centrally located (in the business part of the city) or are all purposes served if situated some distance out?

Will you allow us to learn from your experience, and ask you what you would advise us not to do?—as there may be details of your scheme that in the light of actual results you now see might be improved upon, were you to do it over

Kindly address J. M. BOWLES,

Care of "Modern Art," 23 North Meridian Street, Indianapolis, India



THE AMERICAN ART GALLERIES

Madison Square, South, New York

Modern Paintings, Water-Colors
Etchings and Engravings

BELONGING TO THE ESTATE OF THE LATE

GEORGE I. SENEY, Esq.

FIRST VIEW

Tuesday Evening, January 30th, 1894

FROM 8 UNTIL 10 O'CLOCK

Yourself and ladies are invited to be present

THE AMERICAN ART ASSOCIATION, MANAGERS

Please present this Card at the door

THE AMERICAN ART GALLERIES

Madison Square, South, New York

PAINTINGS AND STUDIES
By ALEXANDER HARRISON

AND

OLD JAPANESE PRINTS IN COLOR

Collected by S. BING, PARIS



FIRST VIEW

Monday Evening, March 12th, 1894

FROM 8 UNTIL 10 O'CLOCK

Yourself and ladies are cordially invited to be present

THE AMERICAN ART ASSOCIATION, MANAGERS



You are cordially invited to see a remarkable collection of
Antique Eastern Rugs and Carpets,
to be Exhibited in this Country for the first time
on Friday evening, March seventeenth,
from half past seven to ten o'clock;
At The American Art Galleries,
Madison Square, South, New York:
American Art Association, Managers.
This tard will admit

National Academy of Design

SATURDAY, MARCH 31ST, 1894,

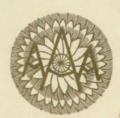
yourself and friends.

1894

The American Art Galleries
Madison Square, South, New York.
Modern Paintings,
Collection of
M. Knoedler V Co.

(Successors to Goupil & Co)
Exhibited previously to being sold by absolute Auction!
First View.

Hirst View;
Monday evening, April third,
from eight until eleven o'clock!
You and your friends are invited.
American Art Association, Managers.
Please present this eard at the door.



THE AMERICAN ART GALLERIES

Madison Square, South, New York

THE

ARBUTHNOT AND COALE COLLECTIONS

FIRST VIEW

Thursday Evening, April 12th, 1894

FROM 7.30 to 10 0'CLOCK

Yourself and ladies are invited to be present

THE AMERICAN ART ASSOCIATION, MANAGERS

Please present this Card at the door.

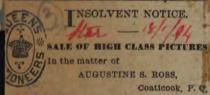
A \$100,000 Picture Smashed.

Sr. Louis, January 3.—The fact was ade public to-day that a \$100,000 canale masterplece was wrecked at the Latede building last Saturday afternoon.

a Roi l'Amuse is the catalogued name the painting, and it is from the brush Jules Arsene Garnier, a Frenchman, no did the grandest work of his life hen he executed this. The picture was eing moved Saturday from the rooms of pe late S. A. Coale, in the Laclede building. Three men were holding the valuable canvas and when it reached the first orey it struck the floor. Instead of opping the elevator boy gave the lever shove and down the lift plunged to the asement. There was a crash, a rending f canvas and Le Roi l'Amuse was torn or ribbons. The painting is the property a banker, who declines to allow his ame to be published. A \$100,000 Picture Smashed.

The Oldest Painting In England. The oldest rainting in England is said to be the portrait of Chancer, who died in 402, which was probably painted in the ow countries 20 years before his death. It was discovered in an old garret in the n which Cromwell was born at Huntrick Change a well known countries.

hat it was first natural in the painting, said that it was first painted in water colors and afterward painted over in oil for preservation, and he certified that the name Chaucer in the background was laid on with the painting. — New York Evening



are instructed by Mr. John Fraser, Curator e above Insolvent, to sell at our rooms, 1821 and 1823 Notre Dame st., Montreal,

WEDNESDAY AFTERNOON, JAN. 24TH.

The following valuable

OIL PAINTINGS-

1. "Dolly Varden," by W. P. Frith, R. A. This picture was painted by the artist for the late Charles Dickens, Esq. .. "Bridge over the Colities," Glen Urquhart, Scotland, by H. O'Neil, A. R. A. 4. "Nut Gatherers," by W. C. T. Dobson,

R. A. "Happy Thoughts," by H. Le Jeune, A.R.A. These Paintings have been delivered to us the "Art Gallery," where they have been y exhibited. PERMS CASH.

".Pictures now on view.

SALE AT 2.30 O'CLOCK.

JOHN FRASER, Curator,
Coatloook, P. Q.

M. HICKS & CO., Auctioneers.

MEDIATELY AFTER THE ABOVE SALE will sell a collection of

OIL AND WATER COLOR PAINTINGS

the French and Flanders School, by order and account of whom it may concern,

-AS FOLLOWS-

Corot, J. B. C., Landscape, with Figures.

Landscape, Philippine. Hayfield. Marine, Wyndune. ALSO-

y order of owners in London, England, a private election. The work of eminent masters.

J. M. W. Turner Gustave Dore David Cox
Elf E. Landseer T. S. Cooper Josef Israel B. G. Somerset Ceell Lawson I. M. W. Turner Gustave Dore Bir E. Landseer Josef Israel R. G. Somerset

-AND OTHER ARTISTS-SALE AT 2.30 O'CLOCK.

Now on view.

M. HICKS & CO.,

At the Seney sole of pictures and prints in New York, last week, over 300 paintings were disposed of: the sum realized being more than \$218,000. Owing to the stringency of the times, many of the pictures were disposed of: the sum realized being more than \$218,000. Owing to the stringency of the times, many of the pictures were at bargain prices. The following were the more noted exarvases that change were the more noted exarvases that change were the more noted exarvases that change and an adolphe Shrever. "A Standard Bearer," \$2500, Charles Emilie Jacque, "Feeding the Market," \$200, "Regular Emilie Jacque, "Feeding the Market," \$200, "Regular Emilie Jacque, "Feeding the Market," \$200, "Regular Examples of the Sprongening figure on the left, the crowded sopping streets, the light half beaking through the rain-swept sky all tell, their story to the imagination as well as to the eve.

ANARTISTIC PROBLEM SOLVED.

AN

Another sale of 145 pictures by the late A. H. Wyant created considerable interest, the prices ranging from \$50 to \$1850. The Collector, from which we learn the particulars of the above sales, attributes a good deal of the interest in the Wyant collection to sympathy with the artist's family, and especially with his widow, who sacrificed about as many works as were offered for sale, on the ground that they were not worthy of her late husband's fame.

cape is rapidly departing and Artis becoming more thoroughly cosmopolity to the gallery archeserich and pleasant addition to the gallery archeserich and voluptously painted groups of roses, starry daisies and peeping pansies, which she surely loves. PICTURES ROMANTIC AND REALESTIC.

Homer Watson exhibits ten pictures, which are exquisitely romantic and imaginative in composition and vigorously and broadly painted. His color is rightly subordinated to tone which seems thoroughly in

water-color is exceedingly transparent, information of pictures and prints veek, over 300 paintings he sum realized being. Owing to the strinmany of the pictures at the Art Exprises. The following deanwases that changing d

A. H. Wyant created considerable interest hep prices ranging from \$50 to \$1830. The prices ranging from \$50 to \$1830. The the prices ranging from \$50 to \$1830. The theory of the prices ranging from \$50 to \$1830. The theory of the prices ranging from \$50 to \$1830. The theory of the prices are proposed to the price of the prices and especially with his widow, who sacrified ed about as many works as were offered for works of the prices of the prices

The Museum of Art at Detroit, which was projected in 1883, organized in 1885, and partially erected in 1885, after designs by James Balfour, of Hamilton, Ont., is about to be enlarged. The addition, which is necessitated by the growth of its schools and art works, will be finished in September. When the plan is entirely carried out it will be a large stone building with two round towers engaged in the ends of its front, and an arcaded porch of five round arches running from tower to tower. The towers have conical tops.

The widow of Jean Franceis Millet, the painter, died recently in France.

Miss Maria Brooks has been exhibiting some recent portraits, and some of the connection of the round interpolation of the connection of the second of the connection of the second of the connection of the

ROYAL CANADIAN ACADEMY

The Officers Elected for the Ensuing CANADIAN ART

Tear.

OTTAWA, March 31.—The exhibition of the Royal Canadian Academy of Arts was opened to the public yesterday, and the gallery was visited during the day by a goodly number of art admirers. For the members of the Academy it was a day of business. In the morning at ten o'clock the council for 1893-94 met. Amongst the most important business transacted was the purchase of five of the pictures on exhibition for presentation to the National gallery. They are as follows:—"Bass Rocks, Gloucester," by J. M. Barnsley, Montreal; "A Song at Twilight," by F. S. Challener, Toronto; "Across the Lea." J. L. Graham, Montreal; "St. Levan's Church, Cornwall," McGilvray F. Knowles; "A Brolles Interior," A. Curtis, Williamson, Toronto. Williamson, Toronto.

ACCEPTED PICTURES OF ACADEMICIANS.

ACCEPTED PICTURES OF ACADEMICIANS.

The council accepted "Herring Fishing" as the diploma picture of Mr. J. Hammond, St. John, N.B., and "Library Building, Toronto University," as dinloma architectural drawing of Mr. C. B. Dick, Toronto. Both Mr. Hammond and Mr. Dick were elected academicians at the meeting in Montreal. The number of academicians is limited to forty, and after this number is filled, appointments will only be made in the event of death. OFFICERS FOR THE YEAR.

In the afternoon a meeting of the assembly was held, at which Messrs. E. Wyly Grier, Toronto, and W. Cruickshank, Toronto, were elected academicians. Messrs. Franklin, Brownell, Ottawa; A. C. Williamson, Toronto, and James Graham, Montreal, were elected associates. Officers were elected as follows:

lows: President—Robert Harris, Montreal, re-elected. Vice-president—A. C. Hutchison, Mont-

real, re-elected. Secretary-treasurer—James Smith, To-

Secretary-treasurer—James Smith, Toronto, re-elected.
Auditor—H. Langley, Toronto.
Conncillors—W. Raphael, Montreal; T.
S. Scott, Ottawa; A. H. Howard, F. M.
Bell-Smith, D. B. Dick, A. D. Patterson,
G. A. Reid, O. R. Jacobi, L. R. O'Brien,
T. M. Martin, Toronto; J. Hammond, St.
John, N.B.; James Griffiths, London.
Among the visitors to the gallery yesterday were James Nelson, Montreal; S.
G. Currie, Toronto; Joseph W. Power,
Kingston; D. B. Dick, Toronto; W.
Cruicksbank, Toronto; A. T. Taylor,
Montreal, and A. F. Dunlop, Montreal.
The annual dinner of the academy
took place in the evening at the Russell
house, and was a most enjoyable affair.
Only members of the academy were present.

Hoyal Canadian Academy. 94

Royal Canadian Academy. A Contawa, April 2.—The exhibition of the Royal Canadian Academy of Arts was visited on Saturday by a large number of art admirers. Amongst the business transacted by the Council was the purchase of five of the pictures on exhibition for presentation to the National Gallery, as follows: "Bass Rocks, Gloucester, by J. M. Barnsley, Montreal; "A Song at Twilight," by F. S. Challener, Toronto; "Across the Lea," J. L. Graham, Montreal; "St. Levan's thurch, Cornwall," McGilvray F. Knows; "A Brolles Interior," A. Curtis Williamson, Toronto. The Council accepted Herring Fishing" as the diploma picture of Mr. J. Hammond, St. John, N. B., and Library Building, Toronto University," as iploma architectural drawing of Mr. C. B. Dick, Toronto, McSsrs. E. Wyly Grier, Foronto, and W. Cruickshank, Toronto, ere elected academicians. Messrs. Frankn, Brownell, Ottawa; A. C. Williamson, oronto, and James Graham, Montreal, "ore elected associates, Officers were ected as follows:

"resident—Robert Harris, Montreal, re-elect-Vice-president—A. C. Hutchison, Montreal,

resident—Robert Harris, Montreal, re-elect-Vice-president—A. C. Hutchison, Montreal, ested. Secretary-treasurer—James Smith, ronto, re-elected. Auditor—H. Langley, Toronto. Councillors—W. Raphael, Montreal; T. S. Scott, Ottawa; A. H. Howard, F. M. Bell-Smith, D. B. Dick, A. D. Patterson, G. A. Reid, O. R. Jacobi, L. R. O'Brier, T. M. Martin, Toronto; J. Hammond, St. John, N. B.; James Griffiths, London.

Miss S. B. Holden, of Montreal, has contributed three pictures to the Spring Exhibition of the Canadian Art Gallery at Ottawa, which have excited much interest, one of which is ontilled "A Gray Day at Lachino."

AND ARTISTS.

Some of the Royal Canadian Art Exhibits.

PICTURES OF MERIT EXHIBITED AT OTTAWA.

The Collection Now on View in Montreal.

[SPECIAL TO THE STAR.]

OTTAWA, April 11.-Since I last wrote I have paid another visit to the Royal Canadian Academy of Arts, and I find I enjoy the pictures more each time-pictures that



R.A.A. EXHIBITION — WIDOWED BUT NOT FOR-

are worth anything always grow on one. On a closer study one begins to commune with the mind of the artist and to underwith the mind of the artist and to understand the thoughts and feelings he had in painting the picture. The two largest canvasses in the gallery are "Bereft," by Wyly Grier, and "Breaking a Road" (26), by William Cruikshanks. "Bereft" took a medal of the third class at the '89 Paris Salon. It hangs in the centre of the wall at the upper end of the room and is one of the pictures that has excited most interest. It shows a lonely marsh, suggestive of the Dismal Swamp. Through the gaunt trees in the background one sees a sullen grayish sky. In the foreground, on the edge of a pool, lies a dead sheep: birds of prey are hovering about. Some sheep are grazing quietly a short distance away. The life figure in the picture is a shepherd girl, carrying a lamb, evidently the little one of the dead sheep. The girl has a rough, uncared for look about her, her dress is worn and her hair hangs in tangled masses. The sorrow in her face is well expressed. She is not only sad for the loss of one of her flock, but for the poor little lamb thus left without its mother. The scene of this picture lies in Cornwall, England.

"Breaking a Road" by Cruikshanks, is truly Canadian as to subject. It represents a party of men with oxen and horses, breaking the road in an untravelled district in the winter time. The oxen are first and the poor things are plunging bravely in the great snow drifts, thus making it an easy matter for the horses. The sleighs are the regular well known Canadian four-posters. The animals are well drawn and the picture is boldly painted. The fir trees at the back of the small shanty put in a grateful touch of color.

"A Song at Twilight," by F. P. Challener, is another Canadian subject and one that will recall many pleasant evenings to most people. The moon is just rising from a bank of clouds—it is the full moon. The pink glow of the after-sunset sky is upon the water. The most interesting portion of stand the thoughts and feelings he had in



R.A.A. EXHIBITION-BREAKING A ROAD.



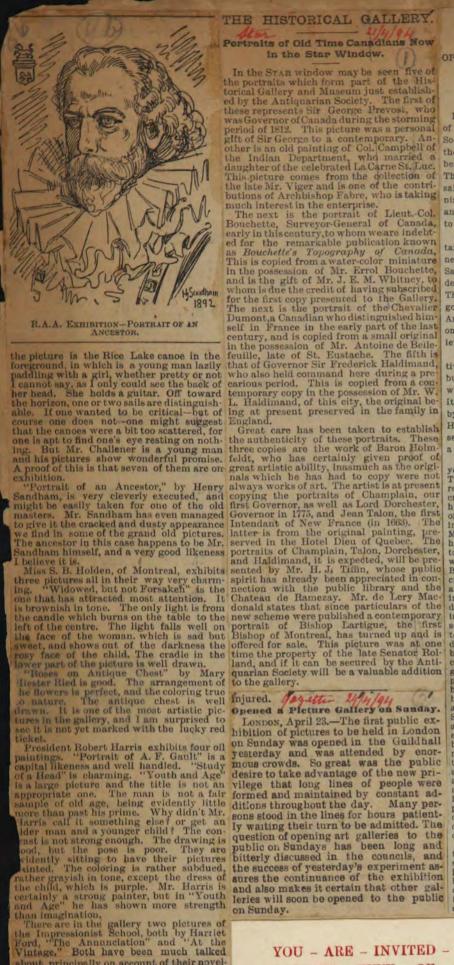
R.A.A. EXHIBITION-YOUTH AND AGE.



R.A.A EXHIBITION-ROSES ON ANTIQUE CHEST.



R.A.A. EXHIBITION-BERRIT.



see it is not yet marked with the lucky red ticket.

President Robert Harris exhibits four oil paintings. "Portrait of A. F. Gault" is a capital likeness and well handled. "Study of a Head" is charming. "Youth and Age" is a large picture and the title is not an appropriate one. The man is not a fair sample of old age, being evidently little more than past his prime. Why didn't Mr. Harris call it something else for get an lider man and a younger child? The concast is not strong enough. The drawing is ood, but the pose is poor. They are vidently sitting to have their pictures unted. The coloring is rather subdued, rather grayish in tone, except the dress of the child, which is purple. Mr. Harris is certainly a strong painter, but in "Youth and Age" he has shown more strength than imagination.

There are in the gallery two pictures of the Impressionist School, both by Harriet Ford, "The Annunciation" and "At the Vintage," Both have been much talked about, principally on account of their novelty at Canadian art exhibit.

The Academy have shown their appreciation of talent by buying Mr. J. L. Grahmm's picture, "Across the Lea." It is one of the gems of the collection and I am glad that it is to stay in Ottawa.

Several of the artists who were in the city told me that this axhibition is the best Canada has had so far, and that many of the exhibitors have made great strides since last year.

THE HISTORICAL GALLERY.

Portraits of Old Time Canadians Now in the Star Window.

THE WORLD OF ART,

OPENING OF A NEW SALON IN PARIS -SOME OF THE WORKS ON EXHIBITION.

Paris, April 23.-The National Society of Fine Arts has stolen a march on the Society of French artists, this year, and the Champs de Mars Salon opens a week before the old or Champs Elysee Salon. The public will be admitted to the new salon on Wednesday. To-morrow is Var-nishing Day, when everybody who is anybody in Parisian society, responds to the coveted invitations of the artists.

To-day President Carnot and his military household, together with the Cabinet, had the salon all to themselves, the Salon Committee entertaining the President at luncheon in the Salle d'Honneur. The exhibition does not rise above a good average, the financial crisis in America and elsewhere having reacted on the art market and on the artists' anxiety to make any unusually great efforts.

Puvis de Chavannes exhibits a decorative ceiling for the prefect of the Seine's bureau, at the Paris Hotel-de-Ville, of which he showed the design last year. It represents the city of Paris, typified a female figure, crowning Victor Hugo. The president of the salon also sends the ecoincons for this ceiling and

sends the ecoincons for this ceiling and a series of drawings.

Jean Beraud's symbolic picture this year is entitled 'The Way of the Cross,' The central figure is the Man of Sorrows, in a red vestment, wearing a crown of thorns which have scratched his wan face, bowing under the weight of the enormous cross which he is bearing up the slope. To his right is Mary Magdalene in a dark purple robe, her hands clasped in prayer. The Virgin is tottering behind, supported by St. John, without whose assistance she would fall. Behind and around the Saviour is a crowd of jeering enemies. Most of them are impersonal brutes, their predominating expression being animality. A well-dressed clubman, with a lady of fashion in evening dress on his arm, typifying sensuality and egoism, are laughing bolsterously at the agony of the man who dared to reprove frivolity. A workman barefooted, and wearing his working clothes, is, however, the prominent figure of the crowd. He is stooping down picking up a stone to cast at the crossbearer, while a mysterious being behind him, hidden under the red cloak of Anarchy, is pushing him on to stone the Saviour. On the other side of the way are a number of figures, typifying the elements of Christianity. A bride and bridegroom kneeling, typify the sacred marriage tie, a soldier represents military devotion, a priest administering to an old man dying evokes piety and death, a nun and two little children are charity and orphanhood, a poor wretch with heavy chains at his wrists typifies the penitent thief, while peasants and various other figures symbolize different phases of humanity, wherein Christ is not the object of derision, but of falth.—
Carolus-Duran's eight canvases attract, as usual, about as much attention as any eighty others put together. He has ceded to the religious inspiration that has been noticeable in Paris art circles during the last few years, and furnishes food for much admiring discussion by a study entitled 'Christ's Last Hour.'

YOU - ARE - INVITED - TO - ATTEND - THE PRIVATE - VIEW - OF - THE - 6TH - ANNUAL EXHIBITION - OF - THE - WOMAN'S - ART ASSOCIATION - AT - THE - STUDIO. - ON THURSDAY, - MARCH - 29TH, - FROM - 3 - P.M. TO - 6 - P.M.

Ernest Duck showe (i) the portrait of 'Madam Roger Jourd'h' in black, whising on the Boulevard, with her hand resting on the head of a big gray dog; (2) 'Bathing time,' two young Parislan ladies in elegant costumes on the beach watching the bathers in the distance; (3) 'The Master of the Boat,' a typical Trouville boatman, with his arms crossed and wearing a red shirt; (4) 'Mammy Germaine,' an old woman in black, with a white cap, knitting a brown stocking. A very pretty picture is 'A Little Girl's Portrait.' M. Duez also makes a good display in the sections devoted to engraving and objects of art.

M. Montenard creates a sensation with a panoramic view of the Mediterranean coast—a canvas about forty feet long. It is a panel of the Amphitheatre of Mineralogy at the Sorbonne. He has seven little pictures besides, delightful souvenirs of Provence.

Pierre Carrier-Belleuse, the great pastellist, scores a new triumph with 'Ron-Ron,' a ballet girl lying down and stroking a black kitten which is asleep beside her. A peculiar effect is obtained by the artist's having placed the ballerine's head right in the foreground, so that on walking up towards the picture it seems as though one were about to tread on her nice brown hair.

DEATH OF AN ARTIST.

[SPECIAL TO THE STAR.] KINGSTON, Ont., September 17.—Daniel Fowler, one of the finest water color painters in Canada, died at Amherst Island on Friday, aged 85 years. He was one of the five artists in the world who received bronze medals at the Centennial Exposition in Philadelphia in 1876. His pictures were eagerly sought after by connoisseurs in New York and elsewhere. Mrs. Rothwell, of this city, well known in literary circles, is a daughter of the dead artist.

FLATTERING TRIBUTE

To Montreal's Art Collection-Pictures of Old Basters Sent to the Lotos

Yesterday afternoon saw shipped to New York city a collection of paintings by the old masters and those English painters on whose works the test of time has placed its approval. Happily these gems of the artist's brush and pencil have not left Montreal for good, but are conly taking a temporary journey to Gotham to add their portion to the splendor with which the wide famed Lotos club of the United States opens its festal season of 1894-5. The Lotos club has long heen known in New York as the centre of the high artistic element of that great city. The Montrealers who are contributing paintings for the occasion are Sir William C. Van Horne, R. B. Angus, David Morrice, William H. Learmont and Wm. Scott & Sons. In speaking of the coming opening of the Lotos club the New York Recorder, in its art column, has the following to say of the collection of paintings in Montreal:

"Few people in the United States are aware of the extraordinary wealth of the private art collections of Montreal, especially in pictures of the old Dutch and earlier English masters—collections which in this special line probably have no equal in New York excepting in that of Mr. H. O. Havemeyer alone.

"From the private galleries of Sir Wm. C. Van Horne, Mr. Learmont and others Mr. Ranger has arranged for the loan of the gems, and these will constitute a special feature of the Lotos' annual lever de rideau.

"There will he avantales in their

cial feature of the Lotos' annual lever de

cial feature of the Lotos' annual lever de ideau.

"There will be examples in their great style of such painters as Sir Joshua R-ynolds, Tlomas Gainsborough, John Constable, Old Crome, J. W., M. Turner, George Romney, William Etty and many more of the English school, and of some early Dutch masters of the first fire, all of the most distinguished provenance, as the French call it.

"The Montreal collectors of old masters are not like those of the United States, who buy old pictures and christen them by the name of one master or another because they look is if they might be, or they think they ought to be, from his brush; nor do thay seek their bargains in scabby auction sales, and estimate the value of their mysterious masterpieces' the higher in proportion to the cheapness at which they snapped them up.

"The Canadians are willing to pay the best prices for the best works, properly suthenticated, and the result is the

best prices for the best works, properly suthenticated, and the result is that they get their choice of the best that they London art market affords, as the coing taste of the quality of their tions at the Lotos will show."

EXHIBITION OPEN FROM MARCH 30TH TO APRIL 14TH. 89 CANADA LIFE BUILDING KING STREET WEST

ARCHITECTS IN SESSION.

The Annual Meeting of the Province

At ten o'clock this morning the members of the Province of Quebec Association.

At ten o'clock this morning the members of the Province of Quebec Association of Architects met at the rooms of the Association in the New York Life Building. It was the annual meeting of the Association. About thirty members were present and the President, Mr. James Nelson, occupied the chair. The business before the convention was of a routine order. The secretary and treasurer's reports were read and the following gentlemen were elected offices for the ensuing year: Mr. Chas. Baillarge of Quebec, president; Mr. A. C. Hutchison, Montreal, first vice-president; Mr. A. T. Taylor, Montreal, second vice-president; Mr. Joseph Venne, Montreal, treasurer. Six members of council were elected, Messrs. Gautier, Nelson, Dunlop and Raza of Montreal and Messrs. Bertrand and Berlinguet of Quebec. In accepting the office of President, Mr. Baillarge thanked the convention, saying that he considered it a great honor considering that the majority of the members were from Montreal while he was a resident of Quebec. Before the meeting adjourned for the morning a handsome picture of the Montreal members was presented to the Quebec contingent. Mr. Taylor made the presentation speech and the newly elected president responded on behalf of the Quebec members. The convention will cover two days and will include the reading and discussing of papers, the architectural exhibition at the Art Gallery, Phillips square, the visiting of the points of architectural interest and a luncheon at the Queen's Hotel.

THE ARCHITECT'S EXPIBITION.

To the Editor of the Herald: 19/10/4 Sir,-It will be a loss to the public, if the opportunity is not taken to visit the exhibition being held by the Architect's Association of Quebec Province. There is a truth in the old saw that "a man is known by his associates." It is equally true that the constructive is equally true that the constructive quality of the abode we call "home" must stand as a reflection of our taste, if it is so devoid of style (fashion not meant) and taste that it is a mere "plan" to "eat, sleep and drink," then it is reasonable to conclude that with the owner, "civilization is but a thin the owner, "civilization is but a thin the owner," "over savagery," or if full of senseless "features" that are a bad copy of things well in their place, it is as ridiculous *) a person of taste, as the masquerading of the King of Dahomey in an old tile hat and greasy waistcoat sitting on a biscuit box with all the confing on a biscuit box with all the con-

fing on a biscuit box with all the conceit of royalty.

We are compelled to be interested in this art, for have it as we will architects design our buildings, and though we may not own one, we cannot avoid looking at them, giving us pleasure or disaster. Without going into comparison with other cities, our own city has not much to boast of, as a rule we put too much "stuft" on the outside and if we can make wood carry out the dishonest pretense of seeming stone, we too often do this; it is as wrong to act a lie as to speak it.

Nor is this the fault altogether of

do this; it is as wrong to act a lie as to speak it.

Nor is this the fault altogether of those who serve us as architects, one cannot throw pearls before swine; you can have shown you a Titian, and yet prefer a crude and gauch production in color. Our homes represent our own ideas and not those of our architects.

All the historical styles of architecture have been representative of the best thought of the period which formed them. In our own city judging this by the quality of some structures, one would conclude that the client had no higher opinion of his architect's services than that of checking "scamping contractors." This evil can be regulated as easily as others of a like nature by observing that not only should we get what we pay for, but we should pay for what we get. A little time given to this exhibition and a little study to it as an "art" will point out that we cannot have the best taste until we cultivate discriminating judgment. Until we can select the "wheat from the chaft." Then is the sweet memory of our "committee on plans" whose deed should go down through the ages, having bestowed the erection of a church for no weightier reason than all seats were so arranged that the preacher could be faced.

It is to be hoped that sufficient enuragement will be given to this as to to its annual repetition.

FABRICUS.

Province of Quebec Association of Architects.

The President and Conneil

have pleasure in inviting

and Ladies.

to a Conversazione, on the occasion of the opening of an

Exhibition of Architectural Drawings.

to be held in the Rooms of the Art Association, Phillips Square, On Thursday Evening, October 4th, from 8 to 10.30.

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

Parts, November 6.—Philip Gilbert Hamerton, the English artist and litterateur, died at Boulogne-Sur-Seine yeserday, aged 60 years.

AMERICAN ART GALLERIES

Yourself and ladies are invited to be present.

7th, from half-past

Evening, December

FIRST VIEW

AMERICAN ART ASSOCIATION, Managers

will be required at the

GEORGE AGNEW REID, R.C.A.

HERBERT A. OLIVIER ELIHU VEDDER, N.A.

AND WHITE

WORKS IN OIL, BLACK

W. HAMILTON GIBSON

MADISON SQUARE SOUTH, NEW YORK

MR. RICHARD H.

GEORGE INNES FIRST VIEW Monday Evening, December 31st, from half-past seven to Respectfully,

THE AMERICAN ART ASSOCIATION,

which is personal, will be required at the

The Detroit Museum of Art
invites your presence with ladies
to an
Inspection

of the new Museum and Galleries, Thursday evening, November eighth, eighteen hundred and ninety-four, from 7 until 11 o'clock.

TRUSTEES OF THE DETROIT MUSEUM OF ART

1894-95.

JAMES McMILLAN, D. M. FERRY, JAMES E. SCRIPPS, FREDERICK STEARNS, RICHARD STORRS WILLIS, GEO. S. DAVIS,

BELA HUBBARD, BRYANT WALKER. GEN. R. A. ALGER, T. W. PALMER, DON. M. DICKINSON.

OFFICERS.

JAMES McMILLAN, President. COLLINS B. HUBBARD, Treasurer. D. M. FERRY, Vice-President. A. H. GRIFFITH, Director.

EXECUTIVE COMMITTEE.

RICHARD STORRS WILLIS, BELA HUBBARD, BRYANT WALKER.

PAINTINGS OF CHRIST.

Face as Depleted by Some of the More Modern Artists.

Among the more modern paintings enting the Saviour is that by Coro, painted in the sixteenth cen-It represents Christ with short orly beard, with long waving hair, sur-acounted by a crown of thorns. There a look of mute anguish on his face hat is heartrending, but nevertheless the face is rather weak.

The most terrible likeness is that painted at about the same time as that of Correggio by Albert Durer. It represents a powerful face, with a Grecian cast of countenance, with eyes distorted by pain and anguish, and even a trifle

anger is apparent.

The Christ of Raphael, a contemporary of both the above, is an essentially Italian work, the face being Italian, although the model for the forehead and upper face was evidently a woman. The Rembrandt Christ of the seventeenth entury wears an unpleasant expression about the mouth and has too long a face to be perfect, yet it is one of the great artist's last efforts.

Perhaps the most fantastic picture of Christ is that painted in the fifteenth century by Leonardo da Vinci. It repseuts the Saviour looking over his shoulder, a cynical smile on his face. A hand may be seen in his hair, evidently drawing the head to one side. It cannot compare in beauty, however, to the same artist's face of Christ in the famous 'Lord's Supper.''

The noblest and the grandest is that by Titian, painted in the sixteenth cen-tury. It is a face of resignation, of firmness—strong, yet mild; mild, yet strong. Titian was 90 years old when he painted this, and it is considered as

one of his masterpieces.

Of the absolutely modern paintings of Christ those of Munkaczy, Ary Shef-fer and Gabriel Marx rank highest. Still every one of these is an imaginary production, and the Saviour will still con-tinue to be the "Man of Mystery."— Edgar Mels in Home and Country.

Locture on Illustration

Yesterday afternoon, Miss Phillips, vice-

Yesterday afternoon, Miss Phillips, vice-president of the Women's Art Association, gave a delightful lecture on "Processes of Illustration," in which she was aided by lantern illustrations furnished by Mr. Barnes, and some of the slides were kindly lent by this gentleman.

Miss Phillip traced the growth of illustration from years before the Christian era to the present day, although its exact origin in wood engraving, like other arts is lost in inytery. The Chinese claim to have known he art of wood engraving, a thousand years before the time of Christ; as they knew the before the time of Christ; as they knew the process of paper manufacture but one hundred years before this time, however, their claim remains unfounded. In Egypt ancient copper cylinders have been exhumed which prove that the ancient Egyptians lacked but one step to the perfect development of engraving. The real interest in wood engraving begins in the time of Albert Durer, the great fosterer of this art, in Garmany gramples of whese of this art, in Germany, examples of whose vigorous work were among the many lantern slides which illustrated Miss Phillips' lec-ture; the lecturer explained clearly the process of wood, copper plate and steel en-graving, and after these mezzo tint, etching graving, and after these mezzo tint, etching and a process of engraving on stone, also German in its origin, and exquisitely soft in effect; several line illustrations of the stone engraving were shown. After these different processes of illustration came photography, in our own century, from which has developed the photogravure and similar processes, well known and widely used in the messant day. Some every fine accomples similar processes, well known and widely used in the present day. Some very fine examples of these arts were thrown upon the screen notably a Rembrandt "Paul," and a Corot landscape; following which examples of late magazine's illustrations were given from Du Maurier. Gibson, Burne-Jones and others; the exact artist's touch coming out very clearly where the pictures shown were ery clearly where the pictures shown were sproductions of the newer process of photogravure. There was a large attendance at his lecture and much gratitude was excressed by the lecturer to the Rev. Mr. arnes and his sen for their kind assistance a furnishing the illustrations.

ARTISTIC SATURDAY PIE. An Interesting Paper Read Before the Women's Art Association.

Much interest was felt in a paper written by the late Mr. Popham and read before the W. A. A. yesterday afternoon, by Dr. Stirling. The title of the paper was "An Artistic Saturday Pie," and was explained in its opening as referring indirectly to the famous squab pie of Devonshire, England and directly to a substitute of the same, of and directly to a substitute of the same, of which the writer once partook as a guest at a Devonshire farm house, in his early boyhood days, and which his hostess had referred to as not being the real squab pie, but a "Saturday" pie. It proved to contain a still greater variety of vegetables with mutton than its original, and in this instance, was also found to contain vegetables with mutton than its original, and in this instance, was also, found to contain the guest's lost pocket knife, which one of his many young friends had managed to drop into the pie while it was in course of preparation for the oven, and which appeared in the first helping on his plate. Thus the writer said of his paper that it would resemble that Saturday pie, and contain a variety of subjects more or less tain a variety of subjects more or less familiar to his hearers.

familiar to his hearers.

Of all the Arts the writer thought that poetry appealed to the maximum of the intelligence; music to the minimum of it, but to the maximum of sensuousness, and that painting was the most flexible, partaking in a measure of all of these Arts.

The writer dwelt much on the importance of noting appearances in nature, the effect

of noting appearances in nature, the effect rather than form or detail being the distinof noting appearances in nature, the effect rather than form or detail being the distinguishing part of a work of art. This was illustrated by describing an imaginary landscape, and the different artists who came to paint it. First at early morning, fresh and dewy, the leaves and grass a silvery green, comes a man in the dress of a moderately prosperous farmer, who open his small color box, whips a brush out of his blouse, and sets to work to fasten this early morning effect on canvass, but stops his work at the first suggestion of sunlight, and goes away. This was Corot. An hour later comes a man of rather untidy dress, crowned with a battered silk hat, who glances fearfully about to make sure that he will have no audience; then sets up his casel and paints a wonderful sunrise giving little attention to any form. This was Turner. In the afternoon, long after Turner left the scene, the wind has risen, clouds have heaped up in the sky, then Constable comes and fastens this, his favorite effect, on canvas, and last of all, at twilight, comes Daubiguey; his work, more than the others, will show the forms are twilight, comes Daubigney; his work, more than the others, will show the forms acthan the others, will show the forms accentuated, but not enough so as to detraot from the effect. So with all these masters we find a certain phase of nature depicted. Not far from the scene described works our friend, the pot-boiler, who works on other methods, and from one hour of the day to others, quite regardless of change in air and light, urges his wurds to out not have in a contract of the day to others.

regardless of change in air and light, urges his pupils to omit nothing in form or detail.

Among the portrait painters the writer found the treatment of Velasquey the simplest, Rembraudt and Fanoy Haals the strongest, end Van Dyck the most beautiful

At the close of the paper the writer made At the close of the paper the writer made an earnest plea for original work and thought the poorest of it more worthy than a copy. Both Dr. Stirling, who read the paper, and Mrs. James Peck, President of the Association, made a touching allusion to its author, the late Mr. Popham. Mrs. Peck urged the members of the Association to show their appreciation of one who had to show their appreciation of one who had done much for their interest by a remem. brance of his thought and advice in their

SYMBOLISM IN THE CHURCH gazette 20/3/96

What the Features of Religious Architecture Mean.

An Interesting Topic Interestingly Discussed by Mr. Heriot.

Mr. Heriot, in beginning his address, practised, spoke of the poets who called architecture frozen music. In taking up the subture, the translated in the subture of the subture of the subture. ject in detail he said :-

The earliest structure devoted to the worship of God was the tabernacie, the plan of which the Jews always conplan of which the Jews always con-sidered as divinely revealed to them through Moses in the desert of Sinai, and from which they never departed in any subsequent erection. In plan it was divided into the cella, or holy of holies, and what was called the outer temple, the whole was surrounded by an enclosure or court. When Solomon built the temple of levresless he adhered to closure or court. When Solomon built the temple of Jerusalem he adhered to the plan of the tabernacle, only doubling every dimension. The plan of the early Christian Basilica was a very similar arrangement in length to that of Solomon's temple. The sanctuary and chancel corresponded to the holy of holies, the nave to the holy place and the narthex or porch being the same for either. With regard to the altar reredos and With regard to the altar reredos and rood screen it would seem natural to infer that the two former had their origin in the Ark of the Covenant that was placed in the holy of holies, and the latter in the brass screen that Solomon rected in the temple to separate the holy of holies from the holy place. In the church of the middle ages the rood screen was intended to separate the clergy from the laity. It has been the custom of the church in thearrangement of the plan to four the separate to was intended to separate the custom of the church in thearrangement.

On the exterior it is beautifully expressed in the two western towers, with the third at the intersection of nave and transepts, as, for example, the cathedrals of Litchfield and Salisbury. Again it is expressed in the triple arrangement of the doorways and steps which are often arranged in three flights of three steps each. In the arrangement and division of the vidence. ways and steps which are often arranged to which God's servants were exposed, in three flights of three steps each. In the extended hand symbolized Protection of the vidence, windows the triple windows were so common at the east end as to form the symbolism gave promise of a brighter

rule of early English design.

The rite of baptism and the doctrine of regeneration gave some very forcible examples of the system, and also suggested some of the earliest examples of Caristian symbolism, such as the symbol of the mystic fish, the octagonal baptistry and font. In the early days of the Christian symbols was the symbol of the mystic fish, the octagonal baptistry and font. and font. In the early days of the Chris-tian church it was only the elect that were allowed to enter the sacred pre-cincts of the church proper, all those who had not received the rite of baptism were

and the doctrine of the communion of saints the principal references to the departed saints occur in the stained glass, in the rood screen, in niches, in the canopies of monuments and in brasses. Monuments in particular often afford some beautiful ideas. The arrangement of the chapels which surround the apse of cathedral churches are also symbolical of this doctrine.

of this doctrine.

The primary idea shadowed forth in the windows in all the styles is symbolical of the saying of Our Lord to his disciples, "Ye are the light of the world." In the Norman and early English examples Mr. J. C. A. Heriot yesterday afternoon delivered a lecture before the Women's Art association on the subject of symbolism in church architecture. Mrs. Peck, the president of the association, introduced the lecturer in a few suitable words.

the Norman and early English examples the single lights north and south set forth the apoetles and doctors who have shined forth in their time as the lights of the church, and the rich pattern of was decked represented the variety of graces in each; but to have symbolized the servants without the master, the members without the head, has been at variance with all the church has ever

practised. Looking, therefore, to the east end we behold that well-known feature, the triple window, setting forth the most holy and undivided Trinity. The string course running round the whole church binds the various parts together. The western door symbolized Christ, and two lights, typical of his two natures, are, therefore, generally placed over it.

As we approach the decorated style the symbolism becomes excessively complicated. The principal doctrines of the church are set forth in each window, and to unravel the whole of these is often a task of no small difficulty. In Norman windows the wheel window is conspicuous. This usually represents an historical fact, namely, the martyrdom of St. Catherine. There are many small windows baying the form of an equilateral dows baying the form of an equilateral triangle, and sometimes containing the tre-foil. There are also examples of trefoiled lights, with three-quarter foiled circles arranged trianglewise in the head. These are symbolical of the Trin-

The corbels which occur in the interior of churches generally represent the beavenly host often with various instru-ments of music, as if taking a share in the devotions of the worshippers. The rected in the temple to separate the holy of holies from the holy place. In the church of the middle ages the rood acreen was intended to separate the clergy from the laity. It has been the custom of the church in thearrangement of the plan to face the sanctuary towards that it was in the east that the wise men saw the star that directed them to Bethlehem.

Of the doctrines of the church, that of the Trinity has left deeper traces than any other principle of our faith. In the plan of the church we find the idea carried out not only by the nave and two aisles, but also by the triple division of length into nave, chancel and sanctuary. Thus length and breadth were made significant of this mystery, nor was height less so. In the interior, the clerestory, trifornum aud the piers cannot fail to suggest it, and where the triforium was not needed there is often an arrangement of an arcading in the niches to resemble it. On the exterior it is beautifully expressed in the eventorions of the devotions of the devotions of the devotions of the devotions of the worshippers. The pageous is the devotions of the contrary represent evil spirits as flying from the holy walls; the hideousness of the figures so often ridiculed by modern connoisseurs is, the hideousness of the figures so often ridiculed by modern connoisseurs is, the ridiculed by modern connoisseurs is, the hideousness of the figures so often ridiculed by modern connoisseurs is, the ridiculed by modern connoisseurs is, the hideousness of the figures so often ridiculed by modern connoisseurs is, the rediculed by modern connoisseurs is, the ridiculed by modern conn

day than it ever reached; it had not shown its wonderful resources and capabilities in windows, and flying buttresses before the boldness of its capitals and bases began to decline; hardly had early English finished its course of splendor, when, while traces of rare clory were de-English finished its course of splendor, when, while traces of rare glory were developing daily, the statute of Mortmain began to tell upon the church, and though the impulse already given yet continued for some time to act, the end was near. No magnificent cathedral was built after the full effects were felt.

From the time that Edward the IV. directed the execution of Archbishop.

continued for some time to act, the end was near. No magnificent cathedral was been to be taken in becoming a member in the church, the font was placed at either the right or left hand side of the western entrance, thereby symbolizing the fact that we must be regenerated by water before we can become members of the church, therefore the proper place for the font is at the left hand side of the main entrance.

In the doctrine of the communion of sants the principal references to the departed saints occur in the stained glass, in the rood screen, in niches, in the canopies of monuments and in brasses.

Mo magnificent cathedral was built after the full effects were felt.

From the time that Edward the IV. directed the execution of Archbishop cope, when the State interfered it was rith a strong arm, cramping and confining and obliging the church to confine herself to ritual observances and forbiding her to expatiate in the grand objects for which she was ordained. The perpendicular style clearly shows the result of this interference in its stiffness, its failure in harpared saints occur in the stained glass, mony, its want of power and adaptation, its monotony, its breaking up by hard continued lines, and above all the reinmonuments in particular often afford troduction of horizontality. The Tudor some beautiful ideas. The arrangement arch and the depressed pier speaks of her of the chanels which surround the apse

want of spirituality.

A vote of thanks to the lecturer, to which he replied in suitable terms, closed

the proceedings.



Woman's Art Association of Ganada.

"Labore et Constantia."

Dear Madam,—					00)	F/zv.	reth	
	I beg to	inform	you that	the	3.0	Annual E	xhibition e	of Original
Paintings, Drawings,	Sculpture	Designs,	Etchings	, and	Black	and White	Work Mefre	amed), and
never before publicly	exhibited	in the	City of	Toront	o, will	be held in	n the Stu	dio of the
Association, 89 Canad	la Life B	uilding, I	King Str	eet We	est, Tor	ronto, from	Deel	22
to Dep8n-								
~								

Such of your works as you may send, which are approved by the Committee, will be placed on Exhibition, and if for Sale, a commission of 10 per cent. will be charged on any sale effected during the Exhibition.

All works must be ORIGINAL AND SIGNED, and must be delivered unpacked at the Studio not later than 200 28 4-

Exhibitors may consign their works to Roberts & Sons, 79 King Street West, or to any other agents should they so desire.

All freight must be prepaid, and Pictures are sent at the risk of the owner.

The Titles of Pictures, with the Name and Address of Artist, must be placed on the back of each frame.

No.	TITLE.	Name and Address of Artists.	Where to be Returned.	PRICE.
				The same of the sa
	of Asset Tollinson			
				100
			Market Service Control of the	100
				CHECK STATE
- 1				3.00
				1333
				1
				1
				1000
4-5			A STATE OF THE PARTY OF THE PAR	1000
				100000000000000000000000000000000000000

Λ	RTI	an	0	0	0	NT I	T	TT	D	-

ADDRESS

Please return this form as soon as possible to the Secretary, MRS. M. J. HEMSTED, 198 Dundas St., Toronto.

304 Crawfor LL

Royal Canadian Academy of Arts.

TORONTO, February, 1895.

DEAR SIR,-

I beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 18th April next, in the Toronto Art Gallery, King Street West.

All Paintings, Drawings, Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Saturday, the 6th of April next.

All Pictures, etc., intended for Exhibition can be consigned to MATTHEWS BROS. & CO., Picture Dealers, 95 Yonge St., Toronto, who will deliver them unpacked at the Gallery, repack them and return them to Exhibitors.

Artists are, of course, at liberty to consign their work to other agents should they so desire.

The Academy will pay Freight Charges only on Members' work. Non-Members' work must be delivered free of charges.

All works at risk of owners, but an insurance during Exhibition will be effected by the Academy.

Appended hereto is a Printed Form, which intending Exhibitors will fill up, giving full title of Picture, with price.

The titles of Pictures must be placed on the back of each frame, with name and address of Artist.

Kindly return Form to the Secretary not later than the 1st of April next.

JAMES SMITH, Secretary,

ROOM 26, BANK OF COMMERCE, TORONTO.

Royal Canadian Academy of Arts SIXTEENTH ANNUAL EXHIBITION

TO BE HELD IN THE TORONTO ART GALLERY, KING ST. WEST.

TO THE SECRETARY:

Please receive for Exhibition, subject to the conditions of your Circular:

Oils	WATER COLORS.	Description or Title of Work Sent.	PRICE.	PRICE FOR INSURANCE
3		CONTRACTOR OF THE PROPERTY OF		
		The second of th		
		The second secon		
		Laplace Control of the Control of th		
		THE RESIDENCE THE RESIDENCE OF THE PARTY OF		
		AND ADDRESS OF THE PARTY OF THE		
	1			
		Artist's Signature		
		Return Address		

NATIONAL ACADEMY OF DESIGN.

SEVENTIETH ANNUAL EXHIBITION.

The Seventieth Annual Exhibition of the NATIONAL ACADEMY OF DESIGN will be opened to the Public on MONDAY, APRIL 1ST, and will close on SATURDAY, MAY 11TH.

Works will be received from THURSDAY, MARCH 7TH, to SATURDAY, MARCH 9TH inclusive, after which time no work will be admitted.

Lists must be sent to the Superintendent BEFORE FEBRUARY 28TH.

VARNISHING DAY, Thursday, March 28th, from 9 A. M. to 6 P. M., Academicians, Associates and Exhibitors will be admitted and no other person, excepting the Press (by card) after 12 o'clock, M.

The only exhibits eligible are original works in oil, pastel or sculpture, by living artists and which have never before been publicly exhibited in the City of New York or Brooklyn.

All works received at owner's risk.

Rejected works not removed from the Academy within one week after the opening of the Exhibition, and accepted works not removed within one week after the close, will be stored at the risk and cost of the owners.

No accepted work can be withdrawn before the close of the Exhibition, and all works must remain as placed by the Hanging Committee.

Glass on Oil Paintings will be admitted, but not more than three works of any one Artist will be exhibited.

The Hanging Committee shall have the privilege of removing shadow-boxes on pictures at their discretion, if necessary to facilitate the hanging.

Works offered for exhibition by dealers must be accompanied by the artist's written consent thereto.

A competent person will attend to Sales upon which a commission of ten per cent. will be charged. Prices should be stated on the list when sent in, and will be inserted in the Catalogue unless otherwise directed.

THE ACADEMY DOES NOT COLLECT OR RETURN EXHIBITS. They must be sent in and afterwards removed by the exhibitor himself, or his agent, within the specified dates. No packing boxes will be received.

AN ILLUSTRATED CATALOGUE, similar to that of last year, will be issued, and exhibitors should express on their lists their willingness to have their works reproduced, in order that the Committee may have ample time to make selections.

5%

All contributions will be subject to the judgment of the following

JURY OF SELECTION.

J. CARROLL BECKWITH. CHARLES C. CURRAN. GEO. W. MAYNARD. GEORGE INNESS. ROBERT BLUM. LOCKWOOD DEFOREST, FRANCIS C. JONES, H. SIDDONS MOWBRAY, J. G. BROWN. S. J. Guy, H. BOLTON JONES, ARTHUR PARTON. WM. M. CHASE, JAMES M. HART. WILL H. Low. FREDERIC P. VINTON. F. S. CHURCH. THOMAS HOVENDEN. OLIN L. WARNER. C. MORGAN McILHENNEY.

HANGING COMMITTEE.

FREDERIC P. VINTON.

WILL H. Low.

GEORGE INNESS.

PRIZES.

EXHIBITORS MUST NOTE PLAINLY ON THEIR LISTS WHETHER THEIR PICTURES ARE ELIGIBLE FOR ANY OF THE PRIZES TO BE AWARDED AT THE ANNUAL EXHIBITIONS OF THE ACADEMY.

THE
THOMAS B. CLARKE
PRIZE-\$300.

For the best American Figure Composition painted in the United States by an Ameridan Citizen without limitation of age.

THE
JULIUS HALLGARTEN
PRIZES—\$300, \$200
and \$100,

For the three best Pictures in Oil Colors painted in the United States by American Citizens under thirty-five years of age.

THE NORMAN W. DODGE PRIZE—\$300.

For the best picture painted in the United States by a woman, without limitation of age.

METHOD OF AWARD.

Consent having been obtained from the various parties controlling these prizes, they will be awarded by the Jury of Selection, named above, at a meeting to be held in the galleries, after the pictures are hung, in time to announce decisions at the opening of the Exhibition.

The ACADEMICANS will not compete for any of the prizes.

By ORDER OF THE COUNCIL,

THOMAS W. WOOD,

J. C. NICOLL,

President.

Corresponding Secretary.

TWENTY-THIRD STREET AND FOURTH AVENUE,

New York, January 21st, 1895.

logue No			Register No
	WRITE PLAINL	Υ.	
hibitors are especially requested to wr	ieth Annual Exhibition of the 1895. ite the letters C-H-D, one or all, as may be no rizes, viz.: For the Clarke Prize, (C); Hallgarten	eeded, BEFORE the titles of	their works eligible to compe
TITLE.	NAME AND ADDRESS OF ARTIST.	OWNER OR PRICE.	Name and Address of Agen

The above form should be properly filled, and sent to C. S. FARRINGTON, Superintendent, at the Academy, BEFORE FEB. 28TH, and a clearly written card, stating the exact title of the work, and the Artist's and owners names and addresses, must be attached to the back of each contribution.

SPECIAL ANNOUNCEMENT

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD STREET ABOVE ARCH, PHILADELPHIA

SIXTY-FIFTH ANNUAL EXHIBITION

1895-1896

Through the public spirit of William L. Elkins, Esq., of Philadelphia, the Pennsylvania Academy of the Fine Arts is enabled to announce, in connection with the Sixty-fifth Annual Exhibition to be held at the end of the present year, a prize of \$5000, under the following conditions:

- 1st. A prize of \$5000 to be offered by Mr. William L. Elkins for the best work by an American painter, to be exhibited at the Academy of the Fine Arts, Philadelphia, in December, 1895.
- 2d. The prize to be given either in one sum of \$5000 to the picture of the highest merit; or, at the option of the jury, in two sums; one of \$3000, and one of \$2000, to the two pictures adjudged to be of the highest merit.
- 3d. Every picture in competition to be specifically entered by the artist for this prize, and not to have been exhibited previous to the year 1895.
- 4th. The valuation of each picture to be distinctly stated upon memorandum of entry.
- 5th. The founder of the prize, Mr. William L. Elkins, to have for twenty days after the jury of award shall have made its decision, the right of purchasing any picture or pictures submitted, at the price named upon memorandum of entry.
- 6th. The jury of award, to be named by the Academy of the Fine Arts, to consist of seven persons, four of whom shall be artists.

That the plan proposed may be carried to success, the co-operation of all American artists is earnestly invited.

The regular circulars of the Exhibition will be issued in due course.

All correspondence should be addressed to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EDWARD H. COATES, PRESIDENT.

HARRISON S. MORRIS, SECRETARY.

MR. POPHAM'S PICTURES.

Picture lovers of moderate means should have an opportunity this after-noon of obtaining examples of excellent works of art without being required to pay fancy prices. Mr. Popham was a good judge of what constitutes a good pay lancy prices. Mr. Popham was a good judge of what constitutes a good picture. He had many opportunities in course of his travels to exercise his judg-The gem of the collection haps, Anton Mauve's large water color, "Grandfather's Pet" (12). Mauve is best known as an animal painter, especially of sheep, but, as this work proves, he is also a powerful renderer of peasant life, and can take his place with Edouard Frere, Josef Israels and other masters of the modern Dutch and the control of the modern Dutch and the place with also any employed the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the modern of the later than the control of the later than the control of the later than the control of the later than the later than the control of the later than the l school. There is also an example of the latter artist in the sale. "An Old Woman" (9), and a sketch in oils by Frere (30), a "Schoolhouse Interior." purchased at the sale of his studio effects after his death, and therefore authentic.

There are some good examples of Canadian art. The late Allan Edson's "Old Apple Tree" (20) is one of the best things be ever did, and ought to be in the Art gallery. Wyatt Eaton's "Stalwart Gleanec" (34) might have been painted by these Breton and worth thousands. by Jules Breton and worth thousands. Woodcock's "Old Barns" (43), with fowls

by Jules Breton and worth thousands. Woodcock's "Old Barns" (43), with fowls, is characteristic of him. Jacobi's gypsy piece (40) is an excellent example of his earlier figure work, and Barnsley and Ede are well represented.

There are two water-colors by Charles Way, and a brilliant sunset (3) by Henry Sandham. Perhaps we can scarcely claim Miss Brooks as Canadian, seeing she is now domiciled in New York; but her art is English, and Mr. Popham's example of it, "The Wayfarers," (28) might be hung side by side with Frere or Israels without suffering from the contact.

There are notable examples from across the lines, of schools wide asunder, all, in their differing ways excellent. Henry Martin's small "Autumn" (37) might take a place beside George Innes's landscape, recently presented to the Art gallery by Mr. Ross. Fred. Churching. landscape, recently presented to the Art gallery by Mr. Ross. Fred. Church's, "My Pet Pigeon," (32) at the opposite "My Pet Pigeon," (32) at the opposite pole, is a dainty specimen of the artist's decorative work in his own particular vein of modern mythology. Of Will Low, the Albert Moore of New York, there are two examples in a somewhat similar vein, and there are three of Newman's color eccentricities. are three of Newman's color eccentricities. Of the French school there is an excellent Mettling, a portrait (33); a small Corot for which there will, doubtless, be plenty of competition; a characteristic landscape of Pelouse (44); and a very dainty example of John Lewis Brown, Preparing to Mount (27). Of the English school the most notable example of a tiggr's head (35) by is the drawing of a tiger's head (35) by Macallan Swan, a study from nature in the usual vein of this much esteemed artist. For those who prefer bric-a-brac to paintings there are placques and vases of varying degrees of interest. Japanese to paintings there are placques and vases of varying degrees of interest. Japanese cloisonne, Yedde blue-and-gold, Royal Worcester, Doulton's faience, Rosenburg pottery, Barbottine, Rockwood and Limoges ware; with bronzes ancient and modern, from both East and West.



THE LATE MR. JOHN POPHAM

COLLECTION DISPERSED.

Their Sale Attracting Considerable Sale of the Late John Popham's Art Attention in Artistic Circles. Treasures—Some of the Pictures Treasures—Some of the Pictures

> The collection of water color drawings, bric-a-brac, bronzes, etc., of the late Mr. John Popham was disposed of yesterday at the premises of Messrs. Wm. Scott & Sons, by Mr. Walter M. Kearns. Taking the sale all in all it was a satisfactory considering the present close ness of money the prices realized were fair. The bidding, too, was smart; quite brisk at times, and in no instance lag-

> On several of the pictures in oils, not-ably "The Gleaners," of Wyatt Eaton, a very beautiful piece of work, an un-finished landscape by Corot and several others, the competition was extremely keen and in each case, when finally knocked down to the highest bidder, it

> was almost exciting.
> Some of the pictures that caused the most admiration and went at the best figures were "The Old Apple Tree," one of the cleverest studies that gitted artist, aller Edges aver registed going to Mr. Allan Edson, ever painted going to Mr. Robert Meighen at \$170. Alexander Bida's "An Arab at the Fountain," and a sea view by Wussenbruch, went to one gentleman for \$120 and \$110 respec-

tively.

"My Pet Pigeon," by F. S. Church, an artist whose work is rarely seen on the market, went to Mr. W. L. Maltby for

Wyatt Eaton's "The Gleaners," on which was the keenest competition, brought \$350, Mr. Robt. Meighen being again the buyer.

A small but clever example of Corot's

work was an evening landscape. It does not bear the artist's signature, for he died before its completion. Yet it was found among his effects, immediately after his death in Paris, and the judicial seal placed upon it; thus its genuineness is established beyond a doubt. It was bought in for \$145, by Mr. James Rodger, cashier for the firm of Gault

Bros. & Co.

An exquisite landscape by L. G. Pelouse, showing his tenderness and breadth of treatment, masterly drawing and perspective was a landscape at Cernay-le-Ville in France. After some spirited bidding it went to Mr. Haig Sims for \$175. "The Wayfarers," by Maria Brocks, to whom warm praise has been given for her skill, in which weariness and want are depicted, was purchased by Mr. W. L. Maltby for \$120.

The catalogue was not astray when it

The catalogue was not astray when it called "Preparing to Mount," by John Lewis Brown, a gem, for a gem it certainly is, and cheap for the price paid for it, \$140, by Mr. A. W. Atwater.

There are but a few of the works that brought the highest prices. There were some very handsome, and in many cases most beautiful canvases by Barnsley, F. C. V. Ede, A. Smythson, G. W. Chambers, Rel. Newman, H. J. Thompson, W. S. Burmeister, Ed. Frere, Louis Mettling, J. M. Swan, H. D. Martin, W. H. Low, A. K. Jacobi, Smith-Hold, P. Woodcock, in addition to several others by Edson and Eaton. y Edson and Eaton. There were but twelve water colors

There were but twelve water colors sold, all of them bringing good prices. Among them were examples by such men as Wyatt Eaton, Josef Israels, A. L. Zorn, A. Mouwe, Max Lubby, T. O. Rickertson, Stacquet, Arkman, F. C. V. Ede, H. Sandham and C. J. Way.

Ede. H. Sandham and C. J. Way.

There were eight photographs sold, the prices ranging from \$15 to \$25. These photographs are executed by the photoplantinum process and then touched up by the artist, T. L. Church, in Indian ink and signed by him.

The bric-a-brac comprised some exquisite specimens, among them placques, vases in Barbottine ware, Lambeth faience, Royal Worcester and many others of equally fine grades. The prices in

of equally fine grades. The prices in these goods were all the way from \$10 to \$27. Among the bronzes was a horse, by the late Sculptor Mane, an artist of eminence in France. It went for \$36. The other specimens ranged from that down to \$20.

Among the audience, which was a very large one for such an occasion, were seen many of Montreal's prominent citizens who viewed with interest this very high-class sale. Mr. Walter M. Kearns made a very painstaking auctioneer.

VIEWS OF ART TEACHING.

A Very Interesting Lecture by Mr. William Brymner

Mr. William Brymner lectured before the Women's Art association yesterday afternoon. In the course of his remarks he said :-

"There is no royal road to success in art. Genius even has to patiently begin at the beginning, and first learn to imitate nature in the most prosaic way. As the foundation of all the graphic and plastic arts is drawing, and as drawing is treated with more contempt and neglect by the ordinary amateur than any other branch of artistic training, perhaps a few remarks on the subject may not be

out of place.
"A very small proportion of those who begin the study of art ever reach emi-nence as artists. And if the number of artists produced, in proportion to the number of pupils taught, were the mark number of pupils taught, were the mark of the success or non-success of a teacher, the whole business would be such a lamentable failure that no one would have the courage to go on teaching drawing any more. But the producing of artists is only a secondary work. The primary object of an art training is to teach people

TO LOOK AT NATURE INTELLIGENTLY,

to teach them, in fact, to see nature at all; to look at pictures intelligently; to make them see that the only interest in a picture may not be its prettiness—the prettiness is not necessarily a disadvantage, on the contrary—but that the thought, character, form of expression, are all of greater importance.

"We cannot be taught to have perfect or beautiful thoughts, although we may acquire habits of thinking; but it is possible, in the majority of cases, to be taught how, whatever thoughts we may have, can be expressed, and to appreciate the thoughts other people have had and how they have expressed them. If, when the power of expression is acquired, you have thoughts and ideas when the power of expression is ac-juired, you have thoughts and ideas awaiting utterance, and you can make them intelligible and beautiful to other them intelligible and beautiful to other people, you are an artist. If your thoughts happen to be very great ones, and if you can put them into very beautiful and very perfect form, you are a great artist. If you never become a great artist, or even an artist at all in the proper sense of the word, as happens very often, the time you have devoted to study has been

IN NO WAY THROWN AWAY.

for your interest and pleasure in nature, art, life, have been enhanced and you art, life, have been enhanced and yo will be much less likely ever to ask you self the question: 'Is life worth living But, whether these benefits are to be derived or not from the study of art (I derived or not from the study of art (1 speak particularly now of the pictorial arts) depends on how you start out and what road you take. It is bad to begin by copying the great masters' ways of working. If you begin by doing what is called clever handling, using large brushes, putting on quantities of paint, you can only be imitating the workmanship of men who have evolved their own style by long and hard study of nature. Their brilliant execution is of nature. Their brilliant execution is natural to them, whilst yours will probably only imitate the chosen masters' most glaring mannerisms and other faults. It is only by digging deeply for yourself and laying your own foundation that your work can have a character of the own and is more than imitation. An its own and ie more than imitation. art training should not teach you to imitate anyone, but should teach you how to study, and should telepyon to see with your own eyes. It is useless to be taught

given objects in nature is bad, sociation contemplate study in Holland to Do not allow yourselves to be confused by summer. It seems as though some of useless theories. Take nature as your spirit of truthfulness of the Dutch Sch guide, and you will come out right in the end. As your selection of what is useful sults.

to you in a given subject is made, a ally, unconsciously, you need not think about it at all. Do what you see in na ture, and you will interpret it according to the mind you happen to have been gifted with. What nature reveals to you to the mind you happen to have been gifted with. What nature reveals to you may be the beauty of a combination of colors, or of lines, or of light and shade, but whatever it is put it down simply and show other people what you yourself see, and you will find it has more interest to other people, and to yourself, than if you did something that had already been better done by some one else. Be yourself."

WOMAN'S ART (4) ASSOCIATION.

OUTDOOR SKETCHING BEGUN BY THE MONTREAL BRANCH.

The Exhibition in Toronto-Sale of the Innes Pictures--Fair Children —A Famous Woman-painter— The Buffalo Poster Show.

The Montreal branch of the Woman's As Association has now begun its summ Outdoor sketchers work in earnest. twice a week to picturesque spots to sie and hold the beauties of spring. Alread several sketches have been made that wi doubtless, find their way to the autur sketch exhibition, which, it is expect will show a marked advance on the fl. exhibition, for which members were not a well prepared as they will be this year. It is hoped that every active member will put forth her best energies to make the next exhibition one of real excellence.

THE EXHIBITION IN TORONTO.

THE EXHIBITION IN TORONTO.

The seventh annual exhibition of the Woman's Art Association was opened to the public on Thursday, May 16, in Torontal Almost the first thing that impresses one upon a view of the pictures contained in the present exhibition is the evident fact that the feminine mind has ceased to look upon art as a professional career to be taken up as a thing of a few years only, as an incident in her life, or the gratification of a whim. On the contrary there is abundant evidence of serious effort, of the kind that means to continue and conquer. The work of the W. A. A. of Canada in all of its branches shows what unity of purpose can accomplish, and what stimulus can be given by cooperation.

The pictures in the present exhibition are contributed by members of the London, Winnipeg and Montreal branches and by members of the Dominion Association in England, as well as in many American cities. Mrs. Rhoda Holmes Nicholly vice-president of the New York Water Colo Society, sends some of her charming Venetian pictures. Mrs. E. M. Scott, secretary of the New York Water Color Society, two charming pictures. Mrs. McCaig, of Buffalo, the Rosa Bonheur of America exhibits probably the best picture of an animal, "Bull's head, ever shown in Toronto. Miss E. E. Lampert of Rochester, is represented by "An Old Well in Brittany," full of sunlight and beautiful detail. Miss Millices Grayson-Smith sends two beautiful dravings quaint and picturesque places Devon.

Mrs. Dignam, president of the Assocition, exhibits "The Last Summer Days' the best possible to the part of the part of the Rosa Summer Days' the property of the part of the Last Summer Days' the part of the part of the Last Summer Days' the part of the part of the Last Summer Days' the part of the p

Jour own eyes. It is useless to be taught how to do certain strokes or touches that you are told represent an oak, a chestnut tree, an eye, a hand. You should be taught how to draw anything or, rather, how to find out for yourself how to represent anything you wish to put on paper or canvas. In a general way, any method of instruction that teaches no habits but

HAEITS OF OBSERVATION OF NATURE, and that sends you to nature at once, or nearly at once, for instruction is good; and any method which gives you receipts for the representation of any given objects in nature is bad. Do not allow yourselves to be confused by Mrs. Dignam, president of the Ass

At the sale of the late George Inness' pictures the sum realised was over \$100,000, and yet many of his very good pictures sold for about \$100 each. Most of the pictures were purchased by New York people. From the 6th to the 16th of March there was held a costume show in Madison Square Garden, N. Y. It was held for a charity and had a long list of influential patrons. It was interesting for it showed that art could be put into clothes, a circumstance that moderns with their starch and hard, shining silks and stiff hats and glistening leather and all the rest of the rigid, graceless components of dress, have entirely forgotten.

that art could be put into clothes, a circumstance that moderns with their starch and hard, shining silks and stiff hats and glistening leather and all the rest of the rigid, graceless components of dress, have entirely forgotten.

Detaille, the well known painter of military subjects, has been commissioned to paint a portrait of the Prince of Wales, and he will go to England for that purpose.

The exhibition at the Fine Arts Gallerles of the architects this year in New York, has fewer novelties perhaps than usual and contains perhaps a larger per cent. of commonplace work, yet, when it is compared with the earlier shows of the society, it is to be seen that if there is any one art in which Americans have advanced since the centennial it is in the art of building. Public taste has improved, and the architects themselves stand on a par with any in the old world—yes, above any others in the world, for nowhere else on this planet would a Chicago fair have been produced.

In an article on "Realism of to-day," the Countess Cowper says: "In painting and sculpture the French school of realism is leading the way, hotly pursued by German and Belgian schools. Up to a few years ago, too great a number of the 5000 pictures which formed the yearly exhibition in Paris consisted either of coarse nude figures chiefly female, and representations of horrors, such as accidents, surgical operations, the dying and the dead; the idea being apparently first to conceive the nastiest subject possible, and then to paint it in the nastiest possible way: " We need hardly mention the names of Bonnat, Carolus-Duran, and others who are well-known to us as admirable portrait painters, and whose works form a great contrast to those of the school we condemn; and there are also the works of Millet and Jules Breton, " which must surely be a constant rebuke to the followers of this school, to which they both belong. We may safely say that by some writers of fiction, in France especially, we are given nothing but the works of modern fiction will pr

THE GRAMMAR OF PAINTING.

THE GRAMMAR OF PAINTING.

It is one thing to learn the grammar of the art of painting, and another very different thing to make good use of the knowledge afterward.... Many a clever man, after acquiring the knowledge of how to look at nature, has continued all his life to paint what are veritably no more than school studies. Others who have acquired the knowledge even not so well, have been able, by their superior faculty for perceiving what is most interesting in nature, and by their deeper insight into the character of things, to paint pictures that, if technically not so good, have greater human interest.

But the man who is endowed with an excelling sense of form and color, who faithfully devotes himself to the hard work necessary to develop them, and who is at the same time gifted with qualities of head and heart, is the one who will become the great artist. Such a man is Dagnan-Bouveret. He could never paint the pletures he has painted if he had not studied as he did in the school with an intense determination to render on his canvas or drawing paper the exact and literal appearance of things as he saw them in the model before him. He could not robe that truth in such attractive form in his pictures if he had not the technical force fully to express facts in nature as he finds them, and he could not express the truth that the combination of these facts reveals without the most thorough study of every one of them in the aspect in which they presented themselves to him.

Further than this, with the most perfect technical equipment he could attain, he penetrates the superficial aspects of nature, and, like a man who comes to feel instinctively, the thoughts in the mind of another person with whom he is in intimate relation, he arrives at a sympathetic knowledge of what is inside. It may be no more than a leave of a laghest limit is wrinkles and

He does not dissect like the surgeon; he analyzes, reasons, and forms conclusions with the gentle intelligence of a friend. Pensant at his toil, or Breton woman at her devotions, when Dagnan has painted them for us, we feel that he has felt their thoughts.—"Dagnan Bouveret," by Wm. A. Coffin, in Century Magazine.

thoughts.—"Dagnan Bouveret," by Wm. A. Coffin, in Century Magazine.

"FAIR CHILLDREN," AT THE GRAFTON.

After the success of the "Fair Women, exhibition it was only natural that the managers of the Grafton Gallery should determine upon an exhibition of "Fair Children." The same painters excelled in both; the same collections contain for the most part masterpieces of both classes; above all the same multitude of amateurs and admirers who just now take pleasure in the portraits of women, especially when painted by the English artists of the last century, take an almost equal pleasure in the portraits of children. Accordingly the large rooms of the Grafton Gallery were thrown open with a display of children's portraits ranging over the last three centuries, of quaint old engravings representing them in a hundred different aspects, of cases containing the books that were written and printed for them, of the silver toys that were made for their amusement ages ago, and, here and there, of the adorn ments that they used to wear. The pictures are very numerous, and may be said to cover the history of art from the days of Holbein or his immediate successors down to our own day—The Weekly Times.

THE CAMERA AND ART. Successors do Weekly Times

THE CAMERA AND ART.

Sir F. Lockwood, M. P., Solicitor General, opened the sixth annual exhibition of school drawings held by the Royal Drawing Society of Great Britain, at their rooms, Queen Anne's gate, and spoke of the danger to art from the development of photography. He wished to take that opportunity of protesting as strongly as he could against the art of the country being driven out from amongst them by the camera.—From the Times Weekly.

ART NOTES.

Miss Mary Cassatt one of the best known of living women painters, though a native of Philadelphia, has been a resident of Parls for the last fourteen years, and though she has been deeply influenced by Manet and Degas, has developed a highly personal manner of her own. That the Japanese color-print has attracted Miss Cassatt's attention there is evidence in the charming series of dry paints which, next to Whistler's painting are the most distinguished work visibly affected by Japanese art. It would be difficult if not impossible, to give an adequate account of the individual charm of the work, which, nevertheless, is most striking. In other words, it is easy to class Miss Cassatt among the Impressionists, but not so easy to determine her proper place among them, except to say it is an important one.

The inability of the ordinary untechnical intelligence to understand details of the painter's practice which every artist knows to be supremely important was amusingly exemplified recently in the cross-examination of Mr. Tadema on the 'Living Pictures' case. The expert in law who questioned him was evidently under the impression that the background of a picture was a mere filling up, an accessory of no importance, and capable of alteration or removal without any damage to the picture. Mr. Tadema being an expert in painting did his best to combat this strangely simple and inexperienced view of the otherwise learned counseland certainly deserves the thanks of all artists for the excellent manner in which he asserted himself on their behalf.

The poster show at Buffalo, contains a number of American posters which compare forwards with the Europe which compare

of all artists for the excellent manner in which he asserted himself on their behalf.

The poster show at Buffalo, contains a number of American posters which compare favorably with the French. The work on them is quite as artistic as that of the Frence lithographer, but the designer has not the ingenuity or the impudence of Cheret. He does not dare to be as gay as he would like to be perhaps. Posters in a room are even more stunning than when viewed on fences and walls, and the hoardings of to-day take the place of the facades of medieval houses which were enlivened by the figures of the patron saints of the craftsmen who dwell therein. Turning from the large poster to the small ones used to advertize magazines, books and picture exhibitions, we are in a new department altogether. It is scarcely more than a year since the Harpers began to use these posters, and they are among the most catchy bills anywhere exhibited, more attractive even than Grassets Napoleon. The Bradley designs in imitation of Beardsley are inferior, because they are virtually meaningless—as meaningless as the gargoyles under the eaves of a house. Beardsley, who is a large-featured, low-browed young man, wearing a bang, has had a picture made of himself, with his head thrust forward after the manner of a gruesome gargoyle, as a fit emblem of the role he plays in pictorial art. Comparing the work of an artist like Beardsley we are confronted with the two poles of poster designing, namely, the sublime and the ridiculous. Thus does modern art address itself, like the poets of old, to the crowded market place.

PICTURES AND PRICES.

Douby July take 12/8/45
The picture sale season which has just been concluded presented several distinguishing features. Au unusual number of high prices were realised, especially for portraits by the great English masters. The two prominent sales were the James Price and the Lyne Stephens collections, the former with a total of £87,000 for ninety-one pictures, nearly approaching the amount secured for the Dudley Gallery (£100,000 odd) in 1892, secured for the Dudley Gallery (£100,000 odd) in 1892, which was also sold on the eve of a general election. Of course, there were many other picture collections sold under the hammer at Christie's; for, indeed, the season was a full and a busy one. The previous known prices of some of the chefs d'œuvres show remarkable fluctuations. As a general rule, a first-class picture will fetch a first-class price; but there is a fashion in pictures as in most other things, and portraits have been the vogue during the past season. The following is a list of the principal pictures, with former prices where ascertainable. There is, however, some difficulty in identifying many of the works sold this year with those by the same artists with similar titles previously in the market, for want of definite and precise viously in the market, for want of definite and precise

MODERN ENGLISH PICTURES.

Sir W. Becchey, "Lady Barnard," seated under a tree, £1,239. "Duchess of York," seated, holding letter, £1,260; previous known price £78 15s (1889).

R. P. Bonnington, "Les Amoreux," £1,818.

W. Collins, "Trying on Father's Boots," £546.

J. Constable, "Stratford Mill on the Stour," £3,925.

Marie Cosway, Mrs. Fuller and Child with wheelbarrow, £525.

J. S. Cotman, a Carnal Maria Communication of the Stour, "E3,925.

W. Constable, "Stratford Mill on the Stour," £3,925.

J. Constable, "Stratford Mill on the Stour," £3,925.

Marie Cosway, Mrs. Fuller and Child with wheelbarrow, £525.

J. S. Cotman, a Grand Marine Subject, £2,310.

D. Cox, "Vale of Clwyd, Reapers Returning," £630; previous known price; £278 5s (1360). "Going to Market—Early Morning," £2,110. "Haddon Hall—Rook Shooting," £630.

T. Faed, "The Poor, the Poor Man's Friend," £619 I's; previous known price, £682 10s (1894).

"Conquered, but Not Subdued," £693; previous known prices, £1,155 (1886), £252 (1891).

T. Gainsborough, "Anna, Lady Mulgrave," £3,675.

"Viscount Hampden," £682 10s 6d. "Lady Clarges" seated at a harp, £2,100; previous known price, £367 10s (1878). "Repose"—old white horse, black cow, peasant asleep, £1,470; previous prices known, £945 (1851), £945 (1872). "Lord Mount Morris" in light green coat, £2,100. Landscape, Herdsman, Dogs, Cows, &c.—Evening, £577 10s. "Lady Mulgrave" (oval), £10,500. "Madame Le Brun, seated," £2,000; previous price known, £3,250 (1894). Woody Landscape, with cattle, market cart, peasant driving cows, £600. [Group of Children and donkey under a Tree, £609.

Peter Graham, "The Spate," £329 10s. (Several pictures with same title, varying sizes and prices.)

J. Holland, "Venice, with Dogana Palace and Piazzetta," £525.

W. Hogarth, "Peg Woffington" (6½ by 5½), £630.

J. C. Hook, "Hearts of Oak," £777. "Gold of the Sea," £1,050; previous prices known £1,785 (1880), £1,722 (1888).

J. Hoppner, "Lady Cooke," in black dress, £1,890. "Lady Gordon," brownish-yellow dress, half-leugth, £1,144 10s. "Master Russell," white frock, pink sash, £1,050. "Maria Pelham Carleton," white dress, flowers in her hand, whole length, £1,102 10s. "Lord Nelson—Battle of Copenhagen in background," £2,677 10s.

Sir E. Landseer, "Browsing—white Goat," £556 10s. "Chevy," £5,985; previous prices known. £262 10s. "Chevy," £5,985; previous prices known. £262 10s.

Nelson—Battle of Copenhagen in background," £2,677 10s.

Sir E. Landseer, "Browsing—white Goat," £556 10s.

"Chevy," £5,985; previous prices known, £262 10s.
(1874), £3,937 10s. (1894). "The Sentinel," £1,942 10s.; previous prices known £252 (1864), £187 (1892) (?).

Sir T. Lawrence, "Lady Owen," whole length, £995.

Sir F. Leighton, "Greek Girls Playing at Ball," £735.

Sir F. Leighton, "Greek Girls Playing at Ball,"
£735.

J. Linnell, "The Woodman's Dinner Hour," £546.
"The Cornfield—Reaping," £577 10s. River Scene—
fisherman, boy and dog, evening glow, £567.
"Coming Storm in harvest Time," £609.

R. W. Macbeth, "A Lincolnshire Gang," £493 10s.
G. Morland, "Mutual Confidence," £987; previous price known, £126 (1876). Farmer on white horse—
dog, peasants under tree, £630. "The Cottage Door," peasant, grey horse, and woman, £745 10s; previous prices known, £399 (1883), together with
"The Press Gang"; £241 10s (1883).
W. Müller, "Ruins at Smyrna—An Arab encampment by night," £546. "Carnarvon Castle" (bought for the National Gallery), £2,415.
E. Nicol, "The Fisher's Knot," £556 10s; previous known price, £450 10s (1879).
W. Q. Orchardson, "The Story of a Life," £745 10s; previous prices known, £362 10s (1869), £300 (1874), £336 (1838).
J. Pnillip, "Seville—A thing of beauty is a joy for

previous prices known, £362 10s (1869), £300 (1874), £336 (1888).

J. Phillip, "Seville—A thing of beauty is a joy for ever," £450 10s.; previous price known, £399 (1861).

"Early Career of Murillo," £3,990; previous price known, £3,990 (1886).

P. F. Poole, "Philomena's Song by the side of the Beautiful Lake," £451 10s.

Sir J. Reynolds, "Captain Winter" standing by a horse, £761 5s. "Admiral Viscount Hood," £546. "Countess of Rothes," in pink dress, lace black shawl, three-quarters length, £1,743. Portrait of Himself, seated at easel, half-length, £1,102; previous prices known, £210 (1830), £105 (1839). "Kitty Fisher," seated on a green settee, £1,365; previous prices known, £199 10s (1845), £735 (1873). "Mrs. Angelo," dark dress, half-length, £630. "Portrait of Anthony Chamier," £450; previous price known, £99 15s (1887). "Lady Melbourne," white dress, half-length (oval), £2,415. "Lady Ann Fitzpatrick as Sylvia," £1,627 10s. "Lady Smith and her Children," £5,040. "Hon. Mrs. Seymour Damer," £2,310. J. F. Rigaud, Portraits of Sir Joshua Reynolds, J. Baeon, R.A., and Sir Wm. Chambers, R.A., seated round a table (bought for National Portrait Gallery), £640 10s.



National Academy of Design,

TWENTY-THIRD STREET AND FOURTH AVE.,

NEW YORK.

COUNCIL.

THOMAS W. WOOD, President.

H. W. ROBBINS, Vice-President.

J. C. NICOLL, Cor. Secretary.

GEORGE H. SMILLIE, Rec. Secretary.

JAMES D. SMILLIE, Treasurer.

Edwin H. Blashfield, H. Bolton Jones, Thomas Moran, JAMES M. HART,
OLIN L. WARNER,
WALTER SHIRLAW.

SCHOOL COMMITTEE.

Edwin H. Blashfield, James M. Hart. Olin L. Warner.

SEASON OF 1894-1895.

DEPARTMENT OF SCHOOLS.

SEASON FROM OCTOBER 1st, 1894, TO MAY 11th, 1895.

INSTRUCTORS.

EDGAR M. WARD, N.A.,
CHARLES Y. TURNER, N.A.,
FRANCIS C. JONES, N.A.,
Prof. THOMAS EAKINS.

JAMES D. SMILLIE, N.A.,
OLIN L. WARNER, N.A.,
FREDERICK DIELMAN, N.A.,

HOURS FOR CLASSES.

ANTIQUE CLASSES-DRAWING FROM CAST.

Francis C. Jones, N.A., - - { Morning, 8 a. m. to 12 m. Afternoon, 1 to 4 p. m. Edgar M. Ward, N.A., - - - Evening, 7 to 9.30 p. m.

LIFE CLASSES-DRAWING OR PAINTING FROM LIVING MODEL

CHARLES Y. TURNER, N.A., Morning for Men. 9 A. M. to 12 M. Afternoon for Women, 1 to 4 P. M. EDGAR M. WARD, N.A., - Evening for Men, 7 to 9.30 P. M.

PAINTING CLASSES-PAINTING FROM HEAD OR DRAPED MODEL.

Edgar M. Ward, N.A., { Morning for Women, 9 A. M. to 12 M. Afternoon for Men, 1 to 4 P. M.

SKETCH CLASS-STUDENTS POSE IN TURN.

Daily from 4.30 to 5.30 P. M.

ETCHING CLASS-ONCE EVERY WEEK.

JAMES D. SMILLIE, N.A., Instructor.

COMPOSITION CLASS-ONCE EVERY TWO WEEKS.

CHARLES Y. TURNER, N.A., Instructor.

MODELLING CLASS-ONCE EVERY TWO WEEKS.

OLIN L. WARNER, N.A., Instructor.

REQUIREMENTS FOR ADMISSION.

The School Committee will meet October 1st, and every Monday evening thereafter during the season.

Each applicant must fill the regular blank form and send it with drawing submitted to Committee for approval. Former pupils who have received awards, need not submit drawings. If admitted, an entrance fee of \$10. is required. For the Painting Class an additional fee of \$30. for the season or \$10. per month, payable in advance.

All new students, admitted to the Schools, must first enter the Antique Class for two weeks on probation. They will then be advanced to such classes as the Committee deem advisable, or, if their work is not up to the standard, their cards must be returned and their initiation fee will be refunded.

For admission to the Antique Class submit a drawing from cast of head.

For the Life Class submit drawing of full length nude figure from cast or life.

Painting and Modelling Class—Open to students already admitted at discretion of School Committee.

Composition and Sketch Classes are open to all students. Likewise the Lectures on Art, Anatomy and Perspective, which are sustained by funds from Messrs. Harper and Brothers.

AWARDS.

Elliott Medals (silver and bronze). Antique Classes. Suydam Medals (silver and bronze). Life Classes.

Hallgarten School Fund (money prizes). Painting and Composition Classes.

William F. Havemeyer Prize, \$750. To be used for foreign study.

The building is closed on Sundays.

The Academy has no care of Students in other than School hours, and can give no remunerative employment, and no advice as to board or residence.

All communications to be addressed to The National Academy of Design, Twenty-third Street and Fourth Avenue, New York.



Few Facts

ABOUT THE Detroit Museum Art • School

LOOK THEM OVER PLEASE.

1893-4

INSTRUCTORS

JOS. W. GIES WILLIAM A. HAEFEKER HENRICH VOLLBRACHT W. B. STRATTON DR. DANIEL LA FERTE MRS. E. G. HOLDEN MISS MARY MCMASTER

DIRECTOR

A. H. GRIFFITH

Detroit Museum Art School.

THE SIXTH YEAR

Of school will begin Monday, October 9th, 1893, and continue until June, 1894.

CLASSES TAUGHT.

LIFE CLASS.
ADVANCED ANTIQUE.
PRIMARY ANTIQUE.
ELEMENTARY DRAWING.
INDUSTRIAL DESIGN.

DECORATIVE DESIGN.
MODELING AND
WOOD CARVING.
ARCHITECTURE AND
MECHANICAL DRAWING.

TO THOSE WHO REALIZE THE OPPORTUNITIES OF THE TIME

There is no more promising field of profitable employment open to both men and women, than that of a skilled draughtsman. There is a pressing and constant demand, not only for illustrators, but in every branch of industrial and mechanical art, for well-trained eyes and hands that can give form and expression to an idea. Nothing is created, made or built without a preliminary study of its shape, proportions, details and costs on paper.

ITS LOCATION

On the corner of Jefferson avenue and Hastings street, only five blocks from Woodward avenue, of easy access by street cars which pass the building every few moments. Detroit, one of the most beautiful of western cities, is eminently well situated and offers superior advantages for the study of art.

ITS ADVANTAGES.

A carefully selected staff of teachers. Well lighted school rooms, properly arranged for the different classes, open five days and four nights of each week. A large collection of casts from the antique; a valuable collection of paintings by old and modern masters; a very fine collection of Japanese and oriental art; a library in which will be found many books on art, and the principal art publications of the day. To all of which students have free access.

WHAT IT COSTS.

An entrance fee of two dollars is charged each student who enters the school for the first time, which will be expended in the enlarging of the art library.

TUITION.

Thirty-two weeks divided into three terms constitute the school year.

Day Classes.

	PER MONTH.	PER TERM.	PER YEAR.
Life Classes,	. \$10.00	\$22.50	\$60.00
Antique Classes,	. 7.00	15.00	40.00
Decorative Design Classes,	. 7.00	15.00	40.00
Modeling and Wood Carving Classes,	. 10.00	22.50	60.00
Architecture,	. 7.00	15.00	40.00
Elementary	. 4.00	8.00	20.00
Night	Classes.		
Life Classes,	. \$8.00	\$15.00	\$40.00
Antique, Design and Architecture Classes	s, 6.00	12.00	30.00
Members of day classes are pri	vileged to en	nter the nig	ht classes

also without extra charge. Elementary Classes.

Wednesday and Saturday		,	\$8.00	\$20.00
Saturday only.			5.00	12.00

PAYMENTS.

To secure the best rates all tuition must be paid in advance. Prompt payments are essential to the proper carrying on of the business of the school. Students may enter at any time, paying for fractional months at the rate charged in the class entered. No deductions will be made for absence except in case of prolonged sickness.

SKETCH CLASSES.

There are two sketch classes, one evening and one day. Meeting at stated hours, these classes are conducted by a committee of students who pose the model (members of the class taking turn as models). Pen and Ink, Pencil or color, in fact the use of any medium is allowed in this class. There are a number of costumes and properties belonging to the school, which make this of great interest and value to illustrators.

PAINTING.

The use of colors before the art of correct drawing is completely mastered, is not advised, but in the life classes the limited use of oil colors, and instructions in the same, is permitted. And this year there will be a special class formed for the study of still life.

ENTERING THE SCHOOL.

Each student will be placed immediately in the class which is thought he is best fitted for, and changes or advancement will be regulated by the advice and judgment of the instructors and director. The school rooms will be open for work every week day from 8:30 A. M. until 6 P. M., except Saturday, when the school closes at 1 o'clock. The school is also open four nights of each week from 7 to 9:30.

BOARD AND ROOMS

Can be secured within a short distance of the school at reasonable prices. Aid will be given, when desired, in finding boarding places or rooms for students, and every effort made to make their time in the school pleasant and agreeable, as well as profitable.

For further particulars address

A. H. GRIFFITH,
DIRECTOR DETROIT MUSEUM
ART SCHOOL.

WE WILL APPRECIATE ANY NAME AND ADDRESS SENT US TO WHOM WE MAY SEND CIRCULARS.

National Academy of Design,

DEPARTMENT OF SCHOOLS.

The Annual Exhibition of Drawings by the Students of the Academy, made in competition for the Medals and other awards of Merit, will be open in the Lecture Room, on Thursday and Friday, May 11th and 12th, 1893.

The Distribution of Prizes for the year will take place at 8 o'clock, on Friday Evening, May 12th.

Admission Free.

By order of the Council.

J. C. NICOLL,

Corresponding Secretary.



THE AMERICAN ART GALLERIES, MADISON SQUARE, SOUTH.

New York, March 15, 1893.

ANNOUNCEMENT.

A MOST IMPORTANT SALE IN PARTITION

TO SETTLE THE ESTATE OF THE LATE JOHN KNOEDLER,

ALL THE LARGE AND VALUABLE COLLECTION OF

MODERN PAINTINGS

BELONGING TO

M. KNOEDLER & CO., SUCCESSORS TO GOUPIL & CO.

THIS sale is occasioned by the death of John Knoedler, and is made by order of the administrator, heirs, and surviving partners. It will take place at Chickering Hall, on the evenings of April 11, 12, 13, and 14. The reputation of the house of M. Knoedler & Co. is such that it is unnecessary to commend the master works to be sold, the announcement of the sale being sufficient to command the attention of connoisseurs. Moreover, the parties in interest, waiving their legal rights, have pledged themselves to refrain from making purchases at the sale or restricting it in any manner. Thus the opportunity is, in the fullest sense, a great one.

Further information and catalogues will be furnished on application to

Yours respectfully,

THE AMERICAN ART ASSOCIATION,

THOMAS E. KIRBY, Auctioneer. Managers.

SOME OF THE ARTISTS REPRESENTED

IN

M. KNOEDLER & Co's COLLECTION.

AUBERT, JEAN.

COURBET

BRIDGMAN, F. A.

CLAYS.

BOUGHTON, GEO. H., by 4 examples.

CEDERSTRÖM, by 2 examples.

BERNE, BELLECOUR, by 3 examples.

DEFREGGER.

BONHEUR, AUGUSTE.

DIAZ, by 5 examples.

BONHEUR, ROSA, by 3 examples.

DUPRE, JULES, by 3 examples.

BOUGUEREAU.

DELACROIX.

BRETON, JULES, by 2 examples.

DOMINGO.

BERAUD, JEAN.

DAUBIGNY, by 2 examples.

BREMEN, MEYER VON.

DUPRÉ, JULIEN, by 2 examples.

Brown, J. G., by 2 examples.

FROMENTIN.

CHIALIVA, by 4 examples.

FLAMENG, FRANÇOIS, by 2 examples.

CONSTANT, BENJAMIN, by 3 examples. FRANÇAIS.

CHARLEMONT, by 2 examples.

FRERÈ, ED.

COROT, by 7 examples.

GÉRÔME, by 3 examples. GRISON, by 4 examples.

CHASE, WM. M.

GROLLERON, by 4 examples

CASANOVA, by 3 examples.

CAZIN, by 3 examples.

GOUBIE, by 3 examples.

HEILBUTH, F., by 2 examples.

HENNER, J. J., by 5 examples.

HARPIGNIES.

HAGBORG, by 2 examples.

ISABEY, EUGENE, by 3 examples.

JACQUE, CHAS., by 2 examples.

JACQUET, G.

JIMINEZ, LOUIS, by 3 examples.

JIMINEZ, Y ARANDA, by 2 examples.

KAEMMERER, F. H., by 4 examples.

Kowalski, A. W., by 4 examples.

KNIGHT, RIDGWAY, by 4 examples.

KNAUS, L.

LEFEBURE, by 3 examples.

LEROLLE, by 6 examples.

Laurens, J. P., by 2 examples.

LHERMITTE, L., by 3 examples.

Moreau. Adrien, by 2 examples.

MICHEL, by 2 examples.

MARCKE, E. VAN, by 2 examples.

MOWBRAY, H. SIDDONS.

MUNKACSY.

MONET, CLAUDE, by 4 examples.

Monchablon, by 4 examples.

MILLET, J. F.

MAUVE, A., by 2 examples.

PALMAROLI.

PERRAULT.

POKITONOW, by 2 examples.

PASINI, by 3 examples.

RENOUF.

ROYBET.

ROUSSEAU, THEO.

RIBOT, by 2 examples.

RICO, M., by 4 examples.

Robie, J.

STEVENS, ALFRED, by 4 examples.

SCHREYER, A., by 4 examples.

TROYON.

Vollon, A., by 3 examples.

VIBERT, J. G., by 2 examples.

VERBOECKHOVEN.

WILLEMS.

Worms, by 2 examples.

ZIEM, by 3 examples.



National Academy of Design,

TWENTY-THIRD STREET AND FOURTH AVE.,

NEW YORK.

COUNCIL.

THOMAS W. WOOD, President.

F. D. MILLET, Vice-President.

J. C. NICOLL, Cor. Secretary.

GEO. H. SMILLIE, Rec. Secretary.

FREDERICK DIELMAN, Treasurer.

Eastman Johnson,
Louis C. Tiffany,
George W. Maynard.

John Rogers,
Augustus St. Gaudens,
L. E. Wilmarth.

DEPARTMENT OF SCHOOLS.

SEASON FROM OCTOBER 30, 1892, TO MAY 13TH, 1893.

SCHOOL COMMITTEE.

GEO. W. MAYNARD, AUGUSTUS ST. GAUDENS, LOUIS C. TIFFANY.

Mr. EDGAR M. WARD, assisted by able instructors, will have charge of the classes.

HOURS FOR CLASSES.

ANTIQUE CLASSES-DRAWING FROM CAST.

8 A. M. to noon. I to dusk.

7 to 9 P. M.

LIFE CLASSES-DRAWING OR PAINTING FROM LIVING MODEL

(Men's) Q A. M. to noon.

(Women's) I to 4 P. M.

(Men's) 7 to 9.30 P. M.

PAINTING CLASS-PAINTING FROM HEAD OR DRAPED MODEL

9 A. M. to noon.

I to 4 P. M.

COMPOSITION CLASS.

Once every two weeks.

SKETCH CLASS-STUDENTS POSE IN TURN

Daily from 4.30 to 5.30 P. M.

COSTUME CLASS - DRAWING OR PAINTING FROM MODEL IN COSTUME.

Saturdays, 8.30 A. M. to 12.30 P. M.

REQUIREMENTS FOR ADMISSION.

The School Committee will meet October 1st, and every Monday evening thereafter during the season.

Each applicant must fill the regular blank form and send it with drawing submitted to Committee for approval. If admitted, an entrance fee of \$10 is required. For the Painting Class an additional fee of \$30 for the season or \$10 per month, payable in advance.

For admission to the Antique Class submit a drawing from cast of head.

For the Life Class submit drawing of full length nude figure from cast or life.

Painting Class.—Open to students already admitted at discretion of School Committee.

Composition, Sketch and Costume Classes are open to all students. Likewise the Lectures on Art, Anatomy and Perspective, which are sustained by funds from Messrs. HARPER AND BROTHERS.

AWARDS.

Elliott Medals (silver and bronze). Antique Classes. Suydam Medals (silver and bronze). Life Classes.

Hallgarten School Fund (money prizes). Painting and Composition Classes.

William F. Havemeyer Prize, \$750. To be used for foreign study.

A new collection of casts has just been imported, and additional room secured outside the Academy building.

The building is closed on Sundays.

The Academy has no care of Students in other than School hours, and can give no remunerative employment, and no advice as to board or residence.

All communications to be addressed to C. S. Farrington, Superintendent, at the Academy.

DEPARTMENT OF SCHOOLS

OF THE

National Academy of Design

FOUNDED A. D. 1826.

Twenty-third Street and Fourth Ave.,

NEW YORK.

COUNCIL.

THOMAS W. WOOD, .		-		-	- President.
F. D. MILLET,			-		Vice-President.
T. Addison Richards,		-			Cor. Secretary.
H. W. ROBBINS, -	-		+		Rec. Secretary.
FREDERICK DIELMAN, -				-	- Treasurer.

J. B. Bristol, Louis C. Tiffany,
C. Y. Turner, Geo. W. Maynard,
Eastman Johnson, J. C. Nicoll.

SCHOOL COMMITTEE.

C. Y. TURNER,
J. C. NICOLL,
GEO. W. MAYNARD.

CLASSES AND PROFESSORS.

Antique and Life Schools, WILL H. LOW, N. A. EDGAR M. WARD, N. A. CHARLES FOSTER.

Painting Class,
EDGAR M. WARD, N. A.

Art Anatomy,
THOMAS EAKINS.

Perspective,
Fredk. Dielman, N. A.

Composition and Sketch Classes, WILL H. Low, N. A. IN the Schools of the Academy the principles and practice of Art are taught chiefly through the study of the Antique Sculpture and the Living Model, both nude and draped, by means of Lectures upon Anatomy, Perspective, and other subjects, through Portrait, Sketch and Composition Classes, and such other ways as may from time to time be provided—all Students studying first in the Antique School, and afterwards in the other classes as they may be advanced thereto.

The Schools are under the direction of the

Council and the School Committee.

The Annual Session will commence in all departments on the first Monday in October, and will end about the middle of May.

Those who desire to become students of the Academy are required to submit some specimen of their work to the School Committee, who will meet for the purpose of examining such works the last week in September, and every Monday evening thereafter during the season.

Upon approval by the School Committee and the payment of \$10 by the applicant, a matricule card will be given the student. This card will constitute his or her certificate of studentship for the season.

Students of former years will re-enter the schools each season in the same manner as new applicants, except that the recipients of Prizes, Medals, Honorable Mentions, etc., may be readmitted simply on request, and without showing a drawing.

Each applicant, new or old, must answer, in writing, the questions asked in the blank form provided for the purpose, and must send it to the Academy with the required specimen of work, which must be a drawing from a cast of a head, or of the human figure.

In view of the established intention of the Academy to provide instruction mainly for those desiring to follow art as a profession, a high standard of excellence will be required in the drawings submitted.

CLASSES.

The ANTIQUE CLASSES are open every day, excepting Sundays, from eight o'clock, A. M. until dusk, and from seven to nine at night; the day classes closing during the months of October, April and May at six o'clock, P. M.

These classes are held in a suite of large, well-lighted and well-appointed halls. They are provided with one of the largest and finest collections of casts from the Antique in this country. Correct and careful drawing is insisted upon. The day classes are under the instruction of Will II. Low, N. A., and Chas. Foster. The night classes are under the instruction of Edgar M. Ward, N. A. They are open to all students of the Academy.

LIFE CLASSES, for drawing and painting from the living model, will be in session every day, Sundays excepted, in the mornings from nine to twelve o'clock for men; afternoons from one to four o'clock for women, and in the evenings, from seven to half-past nine o'clock, for men.

The day classes are under the instruction of Will H. Low, N. A. The night class under the instruction of E. M. Ward, N. A.

Students may be advanced to the Life Classes on submitting a drawing of a full-length figure made in the Antique School, or from life, and approved by the School Committee.

The PAINTING CLASS will occupy the new large studio, which is furnished with ample and excellent light. It will remain in session from nine to twelve, and from one to four o'clock daily. It will be provided with living, draped models, and furnished with draperies and all needed accessories.

It will be under the instruction of Edgar M. Ward, N. A.

To students of the Academy, a fee of \$30 for the season, or \$10 a month, will be charged, payable in all cases in advance.

Admission to this class is at the discretion of the School Committee.

The COMPOSITION CLASS will meet once every two weeks during the season. The object of this class is to stimulate invention and cultivate the imagination. Original sketches and designs from subjects previously announced are handed in and publicly criticised. The success of this class during the past few years has led the Council to offer money prizes from the Hallgarten School Fund for the best sketches or sets of sketches which shall be submitted in this class during the season.

It is under the direction of Will H. Low, N. A., and is open to all students.

The SKETCH CLASS is in session one hour each day from half-past four to half-past five o'clock, P. M. The members of this class take turns in posing for each other in costume and character. It partakes of the nature of recreation, and is very popular.

The COSTUME CLASS is held on Saturday mornings from half-past eight to half-past twelve o'clock. It is open to all students of the Academy. A living model in character costume is furnished. Either drawing, painting or sketching is permitted.

HARPER FUND LECTURES.*

During the season a course of twelve lectures, by Prof. Eakins, on Artistic Anatomy, which will be illustrated by drawings, and demonstrated from the living model, will be given.

A course of twelve lectures on Perspective will be delivered by Frederick Dielman, N. A.

Lectures by Academicians and other distinguished men will from time to time be given upon subjects connected with the history, theory or practice of art. These lectures are open to all students of the Academy.

^{*} The gift of Messrs. Harper Brothers.

PRIZES AND AWARDS.

The Elliott Medals, silver and bronze, will be competed for in the Antique classes.

The Suydam Medals, silver and bronze, will be competed for in the Life classes.

Money prizes from the Hallgarten School Fund will be offered in the Painting and Composition classes.

A special prize of seven hundred and fifty dollars (\$750) will be given to the most deserving student who may reach the required standard of excellence.

In awarding this prize, the proficiency of the competitors in the branches of Anatomy and Perspective will be taken into consideration.

Persons of both sexes are eligible for admission when qualified as required by the Rules, and not otherwise.

There are no studies or departments in the School, except those mentioned in this circular.

The duration of the course of study depends entirely upon the capacity and the progress of the Student.

The Academy has no care of Students in other than School hours, and can give no remunerative employment, and no advice as to board or residence.

Ter All communications to be addressed to C. S. FARRINGTON, Superintendent, at the Academy.

T. ADDISON RICHARDS,

Cor. Secretary, N. A.

No.	
-----	--

NATIONAL ACADEMY OF DESIGN.

DEPARTMENT OF SCHOOLS.

Form to be filled (legibly and with *ink*) by persons applying for admission to the Schools, whether new applicants or former students seeking re-admission; and to be sent with the required specimen of the applicant's work.

Where and when were you born?
Where is your home?
What is your city address?
Have you already studied at the Academy, and when?
Have you received any prize in the Academy Schools, and if so what prize, and when?
If a new applicant, have you had any teacher, and whom?
To whom do you refer for certificate of personal character?
Is it your purpose to practice art as a profession?
Is the drawing you now offer for admission made from the cast and by yourself?
Is it your desire to attend the day or night class, or both?
The applicant's Christian and surname in full.
Date,

Mrs. Rhoda Holmes Nicholls

Will be at Shinnecock Hills during the Summer months and will be prepared to take a Class in Water Colors. Terms, \$15 for the month. The time given to instruction regulated by the number of pupils.

For further particulars apply to

Miss KATE COTHEAL BUDD,

ART STUDENTS LEAGUE,

167 245 WEST 57th ST.,

· W · SCOTT · & · SONS ·

· · · 1739 · NOTRE · DAME · STREET · · ·

· · · · MONTREAL · · · ·

· FINE · ARTS · FURNITURE ·

Special Exhibition for Three Days.

The undersigned beg to say that the Representative of THE BERLIN PHOTOGRAPHIC CO. of Germany,

Branches London, Paris, and New York,
is now in Montreal, and will Exhibit at our Store for Three Days
his entire stock of

DIRECT PHOTOGRAPHS. PHOTOGRAVURES.

The opportunity to see a large line of these beautiful goods is unexampled, as the Stock comprises about a thousand subjects.

The Exhibition will take place Wednesday, Thursday and Friday of this week, and you are cordially invited to see these goods.

As to the range of Subjects, we might say they take in a very wide and varied selection, old and modern Masters, and pictures from all the latest Royal Academy, Salon, and other European Exhibitions.

We will be most happy to have you view this very fine Collection.

Yours very truly,

W. SCOTT & SONS.

BOSTON ART CLUB.

FORTY-SIXTH EXHIBITION.

LIMITED TO

WATER COLORS, PASTEL, WORKS IN BLACK AND WHITE AND SCULPTURE.

The Forty-sixth Exhibition, embracing water colors, pastel, works in black and white and sculpture, will open Friday evening, April 1st, 1892, with an Informal Reception by the members to their friends, and close Saturday evening, April 23d. No work contributed for the exhibition can be withdrawn without the consent of the Committee on Exhibitions.

At a recent meeting of the Club the following vote was adopted: -

VOTED, That an appropriation of five hundred dollars be made, which may be expended in the discretion of the Board of Management, in the purchase of one or more pictures, or other works of art, from the forty-sixth Exhibition.

Original works offered for this exhibition, which have never before been publicly exhibited in the City of Boston, will be submitted to the judgment of the following

SPECIAL COMMITTEE:

THOMAS ALLEN, MELBOURNE H. HARDWICK, WILLIAM J. BIXBEE, HENDRICKS A. HALLETT, ROSS TURNER, WALTER L. DEAN, J. AMBROSE PRICHARD, HORACE R. BURDICK, EDWARD H. BARNARD.

who will vote upon each work separately, and decide upon its acceptance or rejection.

Contributions will be received at the Club House, corner Dartmouth and Newbury Streets, from Thursday, March 17th, until Wednesday, March 23d, after which date no works will be received.

Not more than three works by the same artist in any one department will be exhibited.

The annexed schedule must be carefully filled and signed by each contributor, in accordance with the printed directions thereon, and forwarded by mail to Chairman of Exhibition Committee, Boston Art Club, Boston, Mass., ON OR BEFORE MARCH 19th, and the enclosed label, with the title of the work and the names of the artist and owner, must be attached to each picture sent.

A competent person will be in charge of the gallery for the sale of works belonging to artists, and a commission of ten per cent, will be charged on all sales made from the exhibition.

No work will be offered for sale unless the price, including frame, is stated on the schedule.

Pictures within the old city limits (excluding the annexed towns) will be collected and returned free of expense to the contributors, but the Club does not assume any pecuniary liability on works of art while in transit.

TO INSURE LOCAL COLLECTION ALL WORKS MUST BE READY WEDNESDAY, MARCH 23d, AS POSITIVELY BUT ONE CALL WILL BE MADE. Pictures not ready when called for must be sent in by the contributors at their own expense.

All other contributions must be delivered at the Club House, marked Boston Art Club, corner Dartmouth and Newbury Streets, Boston, with charges prepaid, unless offered under special agreement.

The above rules and regulations governing this exhibition will be strictly enforced.

Insurance against fire will be effected on all exhibited pictures (except in cases where the contributor has neglected to give price or value in schedule) without expense to the owners,

The exhibition will remain open daily (Sundays excepted) from 9 o'clock, A. M., until 10 o'clock, P. M., except on Saturdays, when the gallery will be closed at 6 o'clock, P. M.

Admission to the exhibition will be permitted only upon tickets signed by the members of the Club, and these tickets in blank can be obtained at the Club House.

THOMAS ALLEN,

Boston, February 10th, 1892.

Chairman of Exhibition Committee.

FRAMES AND MATS.

Exhibitors are cautioned against using the following frames and mats, viz.: oval, architectural, or with projecting corners or ornaments, bronze, velvet, positive colors, dark or parti-colored woods, gold with black lines or markings, or measuring in thickness more than two and one-half inches. Mats or flats must not be of positive colors, cold or blue-gray, or exceed four inches in width.

The right is reserved to reject any work framed in violation of the above rules.

COMMITTEE ON EXHIBITIONS:

THOMAS ALLEN, Chairman.

FRANK H. TOMPKINS.

ROBERT W. VONNOH.

JOHN J. ENNEKING.

WILLIAM G. PRESTON.

MF PLEASE READ INSTRUCTIONS, CIVEN BELOW, BEFORE FILLING OUT THIS FORM.

WORKS FOR THE FORTY-SIXTH EXHIBITION (1892) OF THE BOSTON ART CLUB, FROM.

Title of work	Name of Artist, with present address.	Name of Owner.	Where to be sent for.	Where to be returned.	Insurance Value.	Price, if for sale.
				1116		
				Challe		
				MAN E		
				MA B		
Call Till					西朝	
	Title of work	Title of work Name of Artist, with present address.	Title of work Name of Artist, with present address. Name of Owner.	Title of work Name of Artist, with present address. Name of Owner. Where to be sent for.	Title of work Name of Artiss, with present address. Name of Owner. Where to be sent for. Where to be returned.	Title of work Name of Artist, with present address. Name of Owner. Where to be sent for. Where to be returned. Insurance Values.

The above form must be properly filled and sent to Thomas Allen, Chairman of Exhibition Committee, Boston, Mass., on or before March 19th, 1892.

EXHIBITORS ARE PARTICULARLY REQUESTED TO ATTACH ONE OF THE ENCLOSED LABELS TO EACH WORK sent by them to this exhibition, with its title and the name of the artist and owner plainly written thereon.

NOTICE.—Works contributed by different artists and owners must not be entered on the same schedule.

Do not fill the blank space at the end of the heading, nor the column at the left reserved for numbers.

On account of Insurance, value of all contributions should be given. Where no price or value is given, contributions will be at owner's risk.

Signature and Address of exhibitor.

Private Ciew of Exhibition of Mr. O'Brien's Paintings at Gallery of W. Scott & Sons on Saturday, March 12th 1892

Admit ma Lindsay & friends

National Academy of Design

Mr. Chas. P. Gruffes is represented n the Sixty-Seventh Annual Exhibition and is entitled to admission on the Varnishing Day, Thursday, March 31st, 1892.

T. ADDISON RICHARDS,

Cor. Secretary, N.A.

Signature of Exhibitor

This card will be required at the door and is not transferable.



Artists' Materials, Drawing Supplies.

Office of
A. H. ABBOTT & CO.,
50 Madison Street,
CHICAGO.

COMPOSITE CLAY.

A New Plastic Material and Perfect Substitute for Modeling Clay and Wax.

Used by Artists, Sculptors and Decorators.

Useful for Kindergartens, Art Schools, Bronze and Brass Foundries.

This article which has just been introduced does away with all the wet, disagreeable work connected with modeling in clay, and has met with much success; is being used very largely in making designs for some of the celebrated World's Fair buildings and will, we think, become an indispensable requisite for all artists. It has no disagreeable smell, does not stick to the fingers, requires no previous manipulations, and by its use the studio remains clean and dry. The plaster castings obtained from its modelings are simply perfect in every way. Composite Clay remains soft and pliable for years, without drying like clay, or hardening like wax. It remains soft in all kinds of weather.

It is worked exactly like clay, and with the same tools. A piece of work modeled with Composite Clay, will require no further attention, no sprinkling with water, no covering with wet rags; the Composite Clay does not dry, shrink or crack, and work can be resumed even after a long time without any trouble, the modeling being just as fine, the lines just as sharp, the material just as plastic as when the work was commenced.

Composite Clay is now used extensively by many prominent artists and sculptors in LARGE as well as in SMALL work, and has never failed to give perfect satisfaction, so much so, that the use of common clay has been entirely discarded in their studios. It can be used over and over again, being just as good as new each time.

Plaster moulds are obtained directly by casting Plaster of Paris over the modeled Composite Clay, no soap solution, no shellac varnish being required; the mould separates very easily.

Gelatine moulds are made by casting gelatine over the model, after first coating it slightly with lard oil or thin shellac; and the original work can be kept for any length of time, or it may be broken and the clay used over and over again.

Color, drab or light brown, other colors furnished to order in quantity at a slight advance.

Per	ton	and over	-			-			Per pound,	16	ents.
11	1000 lbs.			-	-	-		2 6	"	18	1.6
-11	500 lbs.		-				-			20	11
30	100 lbs.			-1		-			-11	25	
- 11	10 lbs.	11	-	-		-	-			30	11
11:	pound	"	-	-	-	-		-		35	61

Sample orders solicited.

Among the prominent sculptors who use and recommend Composite Clay, are Mr. Augustus St. Gaudens of New York; Mr. Philip Martiny, Sculptor of the Agricultural and Art Buildings at the World's Fair, Chicago, and many others.





American Art Association 6 East 23d Street . . Madison Square, South New York.

Sale of Mr. Chase's Collections.

A FTER the trip that Mr. William M. Chase takes to Spain with a class of pupils in 1896 and another to Holland in 1897, he proposes to change very much his method of work, as he will teach no more, but give up his entire time to painting. As a preliminary step in carrying out this determination, Mr. Chase will give up his well-known studio in Tenth Street with the end of this year. Thereafter, his studio will be in the residence he has recently bought in Stuyvesant Square.

In the Tenth Street studio are gathered the collections of twenty-five years, and, as is well-known generally, but particularly by those who have visited this studio, he has been a very liberal purchaser, buying everything that interested him by its beauty, its picturesqueness, or its antiquity. All of this collection will be removed to the galleries of the American Art Association, where it will be on exhibition the first week of the new year. Then the whole collection will be sold at public auction without reserve.

The pictures that will be thus disposed of represent all of the best schools from the Renaissance till now, and there are also many copies of Velasquez and other masters, made by Mr. Chase himself. Several of Mr. Chase's own original canvases will be in the collection, which, besides pictures, has in it tapestries and hangings, bronzes, brasses and porcelains, cabinets, chairs and other rare pieces of furniture, and, indeed, a thousand and one things in themselves either beautiful or curious.

Besides this miscellaneous collection Mr. Chase will dispose of his antique finger-rings, which form the most complete and valuable private collection of this kind in America, possibly in the world. In the cabinets of this collection there are more than six hundred rings, each one having besides its intrinsic value that other value known only to the expert and the amateur.

BOSTON ART CLUB.

FIFTIETH EXHIBITION.

LIMITED TO

WATER COLORS, PASTEL, WORKS IN BLACK AND WHITE AND SCULPTURE.

The Fiftieth Exhibition, embracing water colors, pastel, works in black and white and sculpture, will open Friday evening, April 6th, 1894, with an Informal Reception by the members to their friends, and close Saturday evening, April 28th. No work contributed for the exhibition can be withdrawn without the consent of the Committee on Exhibitions.

At a recent meeting of the Club the following vote was adopted:-

VOTED, That an appropriation of five hundred dollars be made, which may be expended in the discretion of the Board of Management, in the purchase of one or more pictures, or other works of art, from the fiftieth Exhibition.

Original works offered for this exhibition, which have never before been publicly exhibited in the City of Boston, will be submitted to the judgment of the following

SPECIAL COMMITTEE:

HENRY SANDHAM,
MELBOURNE H. HARDWICK,
CHARLES COPELAND.

ROSS TURNER, WALTER L. DEAN, ROBERT M. BAILEY, J. AMBROSE PRICHARD, HORACE R. BURDICK, CYRUS E. DALLIN.

who will vote upon each work separately, and decide upon its acceptance or rejection.

Contributions will be received at the Club House, corner Dartmouth and Newbury Streets, from Wednesday, March 21st, until Wednesday, March 28th, after which date no works will be received.

Not more than two works by the same artist in any one department will be exhibited.

The annexed schedule must be carefully filled and signed by each contributor, in accordance with the printed directions thereon, and forwarded by mail to Chairman of Exhibition Committee, Boston Art Club, Boston, Mass., ON OR BEFORE MARCH 24th, and the enclosed label, with the title of the work and the names of the artist and owner, must be attached to each picture sent.

TO INSURE LOCAL COLLECTION ALL WORKS MUST BE READY WEDNESDAY, MARCH 28th, AS POSITIVELY BUT ONE CALL WILL BE MADE. Pictures not ready when called for must BE SENT in by the contributors at their own expense.

All other contributions must be delivered at the Club House, marked Boston Art Club, corner Dartmouth and Newbury Streets, Boston, WITH CHARGES PREPAID, unless offered under special agreement.

A competent person will be in charge of the gallery for the sale of works belonging to artists, and a commission of ten per cent. will be charged on all sales made from the exhibition.

No work will be offered for sale unless the price, including frame, is stated on the schedule.

Pictures within the old city limits (excluding the annexed towns) will be collected and returned free of expense to the contributors, but the Club does not assume any pecuniary liability on works of art while in transit.

The above rules and regulations governing this exhibition will be strictly enforced.

Insurance against fire will be effected on all exhibited pictures (except in cases where the contributor has neglected to give price or value in schedule) without expense to the owners.

The exhibition will remain open daily (Sundays excepted) from 9 o'clock, A. M., until 10 o'clock, P.M., except on Saturdays, when the gallery will be closed at 6 o'clock, P. M.

Admission to the exhibition will be permitted only upon tickets signed by the members of the Club, and these tickets in blank can be obtained at the Club House.

HENRY SANDHAM,

Boston, February 12th, 1894.

Chairman of Exhibition Committee.

FRAMES AND MATS.

Exhibitors are cautioned against using the following frames and mats, viz.: oval, architectural, or with projecting corners or ornaments, bronze, velvet, positive colors, dark or parti-colored woods, gold with black lines or markings, or measuring in thickness more than two and one-half inches. Mats or flats must not be of positive colors, cold or blue-gray or exceed four inches in width.

The right is reserved to reject any work framed in violation of the above rules.

COMMITTEE ON EXHIBITIONS:

HENRY SANDHAM, Chairman.

ROSS TURNER.

WILLIAM H. JACKSON.

CHARLES A. WALKER.

WILLIAM G. PRESTON.

WORKS FOR THE FIFTIETH EXHIBITION (1894) OF THE BOSTON ART CLUB, FROM

BOSTON ART CLUB. EXHIBITION. Title Artist Owner Return to Price BOSTON ART CLUB. EXHIBITION. EXHIBITION. Fittle Artist Owner Return to Price	Title of work.	Name of Artist, with present address.	Name of Owner.	Where to be sent for.	Where to be returned.	Insurance Value.	Price if for sa
Title Artist Owner Return to Return to			ALL LAND				
Title Artist Owner Return to EXHIBITION. Title Artist Return to							1
Title Title Artist Owner Return to Return to							
Title Title Artist Owner Return to Return to							
Title	BOSTON A	RT CLUB.		BOSTON AF	RT CLUB.		
Artist Artist Owner Owner Return to Return to	EXHIBI	TION.		EXHIBIT	TION.		
Owner	Title			Title			HA
Return to	Artist			Artist			63
Return to	Owner			Owner			
Price	Return to			Return to			1337
	Price			Price			
						A CONTRACTOR OF THE PARTY OF TH	

The above form must be properly filled and sent to HENRY SANDHAM, CHAIRMAN OF EXHIBITION COMMITTEE, BOSTON, MASS., ON OR BEFORE MARCH 24th, 1894.

EXHIBITORS ARE PARTICULARLY REQUESTED TO ATTACH ONE OF THE ENCLOSED LABELS TO EACH WORK sent by them to this exhibition, with its title and the name of the artist and owner plainly written thereon.

NOTICE.—Works contributed by different artists and owners must not be entered on the same schedule.

Do not fill the blank space at the end of the heading, nor the column at the left reserved for numbers.

On account of Insurance, value of all contributions should be given. Where no price or value is

given, contributions will be at owner's risk.

Signature	
and	**************************************
Address of	
exhibitor.	

NATIONAL ACADEMY OF DESIGN.

1894.

THIRTEENTH AUTUMN EXHIBITION.

The Thirteenth Annual Exhibition of the National Academy of Design will be opened to the Public on MONDAY, DECEMBER 10TH, and will close on SATURDAY, JANUARY 5TH.

Works will be received from TUESDAY, NOVEMBER 27TH, to THURSDAY, NOVEMBER 29TH, inclusive, after which time no work will be admitted.

Lists must be sent to the Superintendent BEFORE NOVEMBER 20TH.

VARNISHING DAY, Friday, December 7th, from 9 A. M. to 5 P. M., Academicians, Associates and Exhibitors will be admitted and no other person, excepting the Press (by card) after 12 o'clock M.

The only exhibits eligible are original works in oil, pastel or sculpture, by living artists, and which have never before been publicly exhibited in the City of New York or Brooklyn.

All works received at owner's risk.

Rejected works not removed from the Academy within one week after the opening of the Exhibition, and accepted works not removed within one week after the close, will be stored at the risk and cost of the owners.

No accepted work can be withdrawn before the close of the Exhibition, and all works must remain as placed by the Hanging Committee.

Glass on Oil Paintings will be admitted, but not more than three works by any one Artist will be exhibited.

A competent person will attend to Sales upon which a commission of ten per cent. will be charged. Prices should be stated on the list when sent in, and will be inserted in the Catalogue unless otherwise directed.

THE ACADEMY DOES NOT COLLECT OR RETURN EXHIBITS. They must be sent in and afterwards removed by the exhibitor himself, or his agent, within the specified dates. No packing boxes will be received.

Works offered for exhibition by dealers must be accompanied by the artist's written consent thereto.

All contributions will be subject to the judgment of the following

JURY OF SELECTION.

CHARLES C. CURRAN, GEORGE INNESS, JR., GEO. W. MAYNARD, J. CARROLL BECKWITH, LOCKWOOD DEFOREST, FRANCIS C. JONES, H. SIDDONS MOWBRAY, ROBERT BLUM. S. J. Guy, H. BOLTON JONES, ARTHUR PARTON, J. G. BROWN, WM. M. CHASE, JAMES M. HART, WILL H. Low, FREDERIC P. VINTON, THOMAS HOVENDEN, C. MORGAN McILHENNEY, OLIN L. WARNER, F. S. CHURCH,

HANGING COMMITTEE.

FREDERIC P. VINTON,

WILL H. Low,

GEORGE INNESS, JR.

By ORDER OF THE COUNCIL,

THOMAS W. WOOD,

President.

J. C. NICOLL,

Corresponding Secretary.

Twenty-third Street and Fourth Avenue,

New York, June 4th, 1894.

Catalogue No.			Register No
	WRITE PLAINLY.		
Works for the Thirteent	th Autumn Exhibition of the	National A	cademy of Design.
TITLE.	Name and Address of Artist.	OWNER OR PRICE.	Name and address of Agent.

The above form should be properly filled, and sent to C. S. FARRINGTON, Superintendent, at the Academy, BEFORE NOVEMBER 20TH, and a clearly written card, stating the exact title of the work, and the Artist's and owner's name and addresses, must be attached to the back of each contribution.

In case of sale make check payable to...

PLEASE READ INSTRUCTIONS, CIVEN BELOW, BEFORE FILLING OUT THIS FORM.

WORKS FOR THE FORTY-NINTH EXHIBITION (1894) OF THE BOSTON ART CLUB, FROM

No.	Title of work.	Name of Artist, with present address.	Name of Owner.	When and where to be sent for.	Where to be returned.	Insurance Value.	Price, if for sale.
		*****	1 1 2 2 4 4 5 6 7 5	0			
						FRE	

The above form must be properly filled and sent to Thomas Allen, Chairman of Exhibition Committee, Boston, Mass., on or before January 5th, 1894.

EXHIBITORS ARE PARTICULARLY REQUESTED TO ATTACH ONE OF THE ENCLOSED LABELS TO EACH WORK sent by them to this exhibition, with its title and the name of the artist and owner plainly written thereon.

NOTICE.—Works contributed by different artists and owners must not be entered on the same schedule.

Do not fill the blank space at the end of the heading, nor the column at the left reserved for numbers.

On account of Insurance, value of all contributions should be given. Where no price or value is given, contributions will be at owner's risk.

Signature	
and	
Address of	
exhibitor.	

WOR	BOSTON ART CLUB. EXHIBITION.	E BOSTON ART CLUB, FROM	BOSTON ART CLUB. EXHIBITION.	
No.	Title	Name of Owner.	Title	ale.
	Artist		Artist	
	Owner		Owner	
	Return to	0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0	Return to	
	Price		Price	
	BOSTON ART CLUB. EXHIBITION.			
	Title			
	Artist			
	Owner			
	Return to			
	Price		oston, Mass., on or before January 5th, 1894. them to this exhibition, with its title and the name of the artist a	and owne
Do	not fill the blank space at the end of the heading, nor the column a On account of Insurance, value of all contributions should be gittibutions will be at owner's risk.	at the left reserved for numbers. Addr Addr	nature nd ess of	

BOSTON ART CLUB.

FORTY=NINTH EXHIBITION.

LIMITED TO

OIL PAINTINGS.

This Exhibition will open Friday evening, January 19th, 1894, with an Informal Reception by the members to their friends, and close Saturday evening, February 17th, during which period no works named in the catalogue can be withdrawn from the gallery.

At a recent meeting of the Club the following vote was adopted: -

VOTED, That the sum of fifteen hundred dollars be appropriated, which may be used under the authority of the Board of Management, for the purchase of one or more paintings from the forty-ninth Exhibition.

Original paintings offered for this exhibition, which have never before been publicly exhibited in the City of Boston, will be submitted to the judgment of the following

SPECIAL COMMITTEE:

THOMAS ALLEN, WALTER L. DEAN, JACOB WAGNER, HENDRICKS A. HALLETT, CHARLES H. HAYDEN, ERNEST L. MAJOR, J. AMBROSE PRICHARD, EDWARD H. BARNARD, WALTER F. LANSIL,

who will consider each work separately, and vote upon its acceptance or rejection.

Contributions for this exhibition will be received at the Club House, corner Dartmouth and Newbury Streets, from Friday, January 5th, until Thursday, January 11th, after which date no works will be admitted.

Not more than three works by the same artist will be exhibited.

The annexed schedule must, in every case, BE CAREFULLY FILLED AND SIGNED by each exhibitor in accordance with the printed directions thereon, and forwarded by mail to Chairman of Exhibition Committee, Boston Art Club, Boston, Mass., ON OR BEFORE JANUARY 5th, and the enclosed label, with the title of the work and names of the artist and owner, must be attached to each picture sent.

A competent person will be in charge of the gallery for the sale of works belonging to artists, and a commission of ten per cent. will be charged on all sales made from the exhibition.

No work will be offered for sale unless the price, including frame, is stated on the schedule.

Pictures within the old city limits (excluding the annexed towns) will be collected and returned free of expense to the contributors, but the Club does not assume any pecuniary liability on works of art while in transit.

TO INSURE LOCAL COLLECTION ALL WORKS MUST BE READY THURSDAY, JANUARY 11th, AS BUT ONE CALL CAN BE MADE. PICTURES NOT READY WHEN CALLED FOR MUST BE SENT IN BY THE CONTRIBUTORS AT THEIR OWN EXPENSE.

All other contributions must be delivered at the Club House, marked Boston Art Club, corner Dartmouth and Newbury Streets, Boston, with charges prepaid, unless offered under special agreement.

The above rules and regulations governing this exhibition will be strictly enforced.

Insurance against fire will be effected on all exhibited pictures (except in cases where the contributor has neglected to give price or value in schedule) without expense to the owners.

The exhibition will remain open daily (Sundays excepted) from 9 o'clock, A. M., until 10 o'clock, P. M., except on Saturdays, when the gallery will be closed at 6 o'clock, P. M.

Admission to the exhibition will be permitted only upon tickets issued by the members of the Club, and these tickets in blank can be obtained at the Club House.

THOMAS ALLEN,

Boston, November 13th, 1893.

Chairman of Exhibition Committee.

COMMITTEE ON EXHIBITIONS:

THOMAS ALLEN, Chairman.

JOHN J. ENNEKING.

FRANK H. TOMPKINS. ROS WILLIAM G. PRESTON.

ROSS TURNER.

Royal Canadian Academy of Arts.

TORONTO, JANUARY, 1894.

DEAR SIR,-

I beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 29th March next, in the NATIONAL GALLERY OF ART, OTTAWA.

All Paintings, Drawings. Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Monday, the 19th of March next.

All Pictures, etc., intended for Exhibition, are to be consigned to J. WILSON & CO., Picture Dealers, of Sparks Street. Ottawa, who will deliver them unpacked at the Gallery, repack them and return them to Exhibitors.

Artists are, of course, at liberty to consign their works to other agents should they so desire.

The Academy will pay Freight Charges only on Members' works. Non-Members' works must be delivered free of charges.

All works at risk of owners, but an insurance during Exhibition will be effected by the Academy.

Note.—The Council have been much impressed with the importance of showing the works of its members to the best possible advantage, and in order to secure this, have instructed the Committee of Arrangements to follow the plan adopted by the Grosvenor and other Galleries in London, viz.: to hang the Pictures separately, each one having some wall space around it. This will, of course, limit the number of Pictures that can be hung in any given space, but it is believed that the Artist will profit more by having a few Pictures well shown, than by having a greater number hung close and interfering with each other.

Note.—Members in good standing attending the Exhibition and Annual Meeting will be allowed half mileage, but twenty dollars will be the limit paid.

Appended hereto is a Printed Form, which intending Exhibitors will fill up, giving full title of Picture, with price.

The titles of Pictures must be placed on the back of each frame, with name and address of Artist.

Kindly return form as soon as possible, to address,

JAMES SMITH, Secretary,
ROOM 26, BANK OF COMMERCE, TORONTO.

Royal Canadian Academy of Arts.

FIFTEENTH ANNUAL EXHIBITION

TO BE HELD IN THE NATIONAL GALLERY OF ART, OTTAWA.

TO THE SECRETARY:

Artist's Signature	No	DESCRIPTION OR TITLE OF WORK S	ENT.	Insurance Price.	PRIC
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
Artist's Signature					
	Artist's	Signature			

NATIONAL ACADEMY OF DESIGN.

1894.

SIXTY-NINTH ANNUAL EXHIBITION.

The Sixty-ninth Annual Exhibition of the National Academy of Design will be opened to the Public on MONDAY, APRIL 2D, and will close on SATURDAY, MAY 12TH.

Works will be received from THURSDAY, MARCH 8TH, to SATURDAY, MARCH 10TH, inclusive, after which time no work will be admitted.

Lists must be sent to the Superintendent BEFORE MARCH 1ST.

VARNISHING DAY, Thursday, March 29th, from 9 A. M. to 6 P. M., Academicians, Associates and Exhibitors will be admitted and no other person, excepting the Press (by card) after 12 o'clock M.

The only exhibits eligible are original works in oil, pastel or sculpture, by living artists, and which have never before been publicly exhibited in the City of New York or Brooklyn.

All works received at owner's risk.

Rejected works not removed from the Academy within one week after the opening of the Exhibition, and accepted works not removed within one week after the close, will be stored at the risk and cost of the owners.

No accepted work can be withdrawn before the close of the Exhibition, and all works must remain as placed by the Hanging Committee.

Glass on Oil Paintings will be admitted, but not more than three works by any one Artist will be exhibited.

A competent person will attend to Sales upon which a commission of ten per cent. will be charged. Prices should be stated on the list when sent in, and will be inserted in the Catalogue unless otherwise directed.

THE ACADEMY DOES NOT COLLECT OR RETURN EXHIBITS. They must be sent in and afterwards removed by the exhibitor himself, or his agent, within the specified dates. No packing boxes will be received.

Works offered for exhibition by dealers must be accompanied by the artist's written consent thereto.

OVER.

All contributions will be subject to the judgment of the following

JURY OF SELECTION.

E. H. Blashfield,	J. WELLS CHAMPNEY,	HAMILTON HAMILTON,	J. FRANCIS MURPHY,
J. R. BREVOORT,	M. F. H. DE HAAS,	WILLIAM HART,	WALTER L. PALMER,
J. B. Bristol,	FREDERICK DIELMAN,	J. Scott Hartley,	WALTER SHIRLAW,
Geo. de Forest Brush,	FRANK FOWLER,	ROBERT C. MINOR,	Wordsworth Thompson,
CHARLES CALVERLEY,	R. Swain Gifford,	THOMAS MORAN,	CARLETON WIGGINS.

HANGING COMMITTEE.

FREDERICK DIELMAN,

R. SWAIN GIFFORD,

GEO. DE FOREST BRUSH,

PRIZES.

EXHIBITORS MUST NOTE PLAINLY ON THEIR LISTS WHETHER THEIR PICTURES ARE ELIGIBLE FOR ANY OF THE PRIZES TO BE AWARDED AT THE ANNUAL EXHIBITIONS OF THE ACADEMY.

THE
THOMAS B. CLARKE
PRIZE-\$300.

For the best AMERICAN FIGURE COMPOSITION painted in the United States by an American Citizen without limitation of age.

THE
JULIUS HALLGARTEN
PRIZES—\$300, \$200
and \$100.

For the three best Pictures in Oil Colors painted in the United States by American Citizens under thirty-five years of age.

THE NORMAN W. DODGE PRIZE-\$300.

For the best picture painted in the United States by a woman, without limitation of age.

METHOD OF AWARD.

Consent having been obtained from the various parties controlling these prizes, they will be awarded by the Jury of Selection, named above, at a meeting to be held in the galleries, after the pictures are hung, in time to announce decisions at the opening of the Exhibition.

The ACADEMICIANS will not compete for any of the prizes.

By ORDER OF THE COUNCIL.

THOMAS W. WOOD,

President.

J. C. NICOLL,

Corresponding Secretary.

TWENTY-THIRD STREET AND FOURTH AVENUE, New York, January 15, 1894.

Catalogue No.		Register No.
	WRITE PLAINLY.	

Works for the Sixty-Ninth Annual Exhibition of the National Academy of Design.
1894.

Exhibitors are especially requested to write the letters C-H-D, one or all, as may be needed, BEFORE the titles of their works eligible to compete for the Exhibition Prizes, viz.: For the Clarke Prize, (C); Hallgarten Prize, (H); Dodge Prize, (D).

TITLE.	NAME AND ADDRESS OF ARTIST.	OWNER OR PRICE.	Name and Address of Agent.

In case of sale make check payable to

The above form should be properly filled, and sent to C. S. FARRINGTON, Superintendent, at the Academy, BEFORE MARCH 1ST, and a clearly written card, stating the exact title of the work, and the Artist's and owner's names and addresses, must be attached to the back of each contribution.

The International Art Supply

General Information Agency.

+22++-1-12+

THE STUDIOS. LINDEN GARDENS, BAYSWATER, AUGUSTIN RISCHGITZ. LONDON, W.

+22-1-1-52+

R. A. RISCHGITZ, who has been associated with THE AUTOTYPE COMPANY, and the firm of W. A. MANSELL & Co., of London, has the honour to inform his art patrons that he has established an INTERNATIONAL AGENCY, having in view the following principal objects :-

- (a) To supply art goods of every description, by means of a Special Intelligence Department, in connection with correspondents at home and abroad.
- (b) To undertake the reproduction of objects of art in their various processes.
- (c) To make researches in the National Collections and Libraries, and to procure information on subjects associated with Art and Literature.

The Agency proposes to procure casts, photographs, engravings, and photo-gravures.

It undertakes the mounting of photographs, picture frame making, carving and cleaning, and restoration of art works.

In the province of Practical Photography, whether for fine art or commercial purposes, a discriminating knowledge of the merits and advantages of the most recent processes will be brought to bear in order to secure the best results obtainable. The operators and artists whose services have been retained are acknowledged leaders in their professions.

Special facilities have been secured for photographing objects not only in London and the Provinces, but also on the Continent.

Though much has already been done to popularise and to utilise the resources of our British Museum (which, occupying as it does the most prominent position among the European Collections, has been illustrated and rendered accessible by means of a magnificent Series of Photographs), there are however many regions yet unexplored, invaluable to the historian and art student for educational purposes, and for the acquirement of general artistic knowledge.

To Americans and others living abroad the Agency will fill a long-felt need, as a centre for obtaining art goods, and of furnishing reliable information.

Mr. A. RISCHGITZ will furnish on application a list of Art Lecturers. Most of these recognise the importance of illustrating their Lectures by means of Lantern Slides.

Correspondence is invited, and Mr. A. RISCHGITZ would be happy to receive communications from Artists, Societies, Public Institutions and Art Publishers.

A personal interview in town or country can be arranged at a few hours notice.



N EXHIBITION of LITTLE GIRL Pictures by

MISS MARIA BROOKS
will be held at the Gal-

leries of Messrs. H. Wunderlich & Co., from November the Twenty-fourth until Christmas.

The favor of your presence is requested.



1894

NEW YORK

868 BROADWAY

SUBJECTS

- 1. Disappointed
- 2. Lazy as lazy can be
- 3. Shy
- 4. Hard times
- 5. Trouble
- 6. A cup of tea
- 7. Crackers
- 8. Sweet little flower
- 9. Little good for nothing

- 10. In the dumps
- 11. Grandma's pet
- 12. For Mamma
- 13. Spring flowers
- 14. Asleep





RT CLASSES:

SEASON 1891.

MR. CHARLES EUGENE MOSS,

PUPIL OF BONNAT, CORMON, AND FERRIER, PARIS; EXHIBITOR IN THE FRENCH
SALONS, THE NATIONAL ACADEMIES OF DESIGN AND OTHER PROMINENT EXHIBITIONS; MEMBER OF THE N. Y. WATER COLOR
CLUB., ETC.,

Will open a Studio for private classes.

Instruction given in Drawing and Painting, from Life, Still Life, and the Cast every afternoon.

Special attention given to preparatory students for the city art schools.

Terms: \$20.00 a month (payable in advance). This includes instruction every afternoon in drawing and painting from the Cast and Still Life, also from Life Model three times in a week.

Address. 116 W. 41 312 St. hun Int

or call Fridays, from 2 to 5 P.M.

REFERENCES:

MR. W. H. SIDDONS MOWBRAY, 66 WEST 11th STREET. MR. WM. A. COFFIN, 138 WEST 55th STREET.

SUMMER SKETCH CLASS.

Mr. Moss will conduct an out-door sketching class during the months of July and August in one of the charming French-Canadian villages which dot the north shore of the St. Lawrence, near the mouth of the river Saguenay, where the river St. Lawrence widens into a broad sea. Boats and fishing craft lie along shore with massive grouping of boulders in brilliant coloring. The Laurentian hills form a fitting back-ground and the peasant folk who dress in homespun and live in the most primitive manner are as picturesque and interesting as the Bretons of France. These with salubrity of mountain and sea air unite in making this coast most charming during the summer months. Excellent board can be had from \$5.00 to \$6.00 per week. Excursion tickets from New York at reduced rates. Instruction for term of eight weeks \$40.00. Early application should be made as the class is limited.

1892

Che American Art Association's
Art Collections.

Tirst View.

Monday evening, March the twenty-eighth, from eight until eleven o'clock, at the American Art Galleries,

Madison Square, South, Tem York.

You and your friends are invited.

James L. Sutton. Chomas & Hirty.

Clease present this (and at the door.

Managers.

Montreal Exposition Co.

PROVINCIAL EXHIBITION.

Montreal, 12th Sept., 1892.

Dear Sir,

I take pleasure in enclosing you herewith a Complimentary Ticket to our Exhibition.

We shall be pleased to have a visit from you, and will endeavor to show you every courtesy.

Yours faithfully,

S. C. STEVENSON,

Manager & Secretary.

Jahr

A KNICHT OF THE LEGION OF HONOUR

The Canadian Sculptor, Mr. Charles Philippe Hebert, Given This Distinction by the French Government.



MR. CHARLES PHILLIPE HEBERT, THE CANADIAN SCULPTOR.

Mr. Charles Philippe Hebert, the Canadian sculptor, has been made a knight of the Legion of Honour by the French Government in recognition of his services to art

ernment in recognition of his services to art in France and Canada.

The Canadian colony in Paris and Mr. Hebert's many friends in this country have hailed the announcement with pleasure, all agreeing that it was well deserved.

Hebert is essentially a self-made man. It sather was a poor farmer of St. Gregoire de Nicolet. He is 50 years of age. He received his early education at the village ahool. After leaving school he worked on the farm until 1869, when he went to Rome as a Pontifical Zunve. On his return he again worked on a farm, and then sold fruit trees far i time. It was at the Provincial Exhibition of 1873 that he made his debut by expeding a small wooden bust for which he

won a prize. He then entered Mr. Bourassa's atelier, and from that time up to the
present he has given up all his energies to
his favourite art. His works are very numerous. The best known are the DeSalaberry monument at Chambly; statues of
Sir Geo. E. Cartier and Sir John A. Macdonald, at Ottawa; a number of groups and
historical figures ornamenting the Legislative
buildings at Quebec; the Maisonneuve monument at Montreal; the statue of Father
Garin at Lowell, Mass, and a model for the
Chamblain monument at Quebec.
He is at present engaged on a statue of
Mgr. Rourget, to be erected in front of St.
James's Cathedral.
He has received various medals, including
the Confederation medal granted him by
the Dominion Government in 1894. Mr.
Hebert married Miss Marie Roy, is the
father of six children, and is at present residing in Paris.

G. Romney, "Sir J. Reade," blue coat, powdered hair, seated. holding a book, £535 10s. "Lady Reade," white-and-gold dress, pearls in hair (oval), £1,081 10s. "Emma Hart, Lady Hamilton," bust, chin resting on let thand, £2,131 10s. "Mrs. Beresford," £1,732 10s. "Miss Harriet Shore," white dress, blue searf, half-length, £1,953. "Lady Urith Shore," £1,890. "Mrs. Willett," white dress, blue sash, half-length (oval), £735.

Agency for the stands of the previous prices known, £514 los previous prices known, £514 los previous prices known, £54 (1853), £1,785 (1872), £1,280 (1878). "Returning from the Ball, Venice, 22,940 previous prices known, £546 (1853), £1,785 (1872), £1,280 (1878). "Mortlake," £5,480. "A previous price known, £1,840 (1853), £1,785 (1872), £1,280 (1878). "Mortlake," £5,480. "Helvocatluys" £6,720; previous price known, £1,880 (1883). "Val D'Aosta," £4,200. "A Dfeam of Italy," £1,312 los. "The Trossachs," £530. "Sir D, Wilkie, "The Errand Boy," £550 los; previous price known, £26 (1883). "Val D'Aosta," £4,200. "A Dfeam of Italy," £1,312 los. "The Trossachs," £530. "Los prices known, £456 (1881), £1,162 (1883). "Val D'Aosta," £4,200. "Los prices known, £456 (1881), £1,162 (1883). "Val D'Aosta," £4,200. "Los prices known, £551. "The Wedding of the Adriatic," £593 los. "The Wedding of the Adr

ir future wants rlo, Quebec and VIGER & CO.

ies Street.

ntinues

ver kn

ers, Br

brother of Ja

POLICE. ad at the Re Secretary.

On the 19th

On the 19th of Chamberlain follows: "The office of Strathonia Africa about Captain I with his arr Fall sailed by for Porch been information is a natural will be no with atternation of Col. Ste

Dutch, German, and Flemish Pictures.

Backhuysen, Coast Scene, two fishing boats and another stranded, £483.

Cuyp, "Prince of Orange and Sons Starting for the Chase," £2,100; previous price known, £556 10s (1843).

H. Van der Goes, "The Stenr of Jesse," £640; previous price known, £233 10s (1876).

F. Hals, Portrait of a Gentleman (panel), octagonal, £672.

H. Van der Goes, "The Stem of Jesse," £640; previous price known, £233 10s (1876).

F. Hals, Portrait of a Gentleman (panel), octagonal, £672.

M. Hobbema, View on a Canal, Winter, £1,522 10s.

I. Ostade, Village Inn, gentleman mounting grey horse, numerous figures, £1,443.

Rembrandt, Young man in Cap, with feather, £1,155.

J. Ruysdael, "Entrance to River Y, fishing smacks and man-of-war," £4,410.

G. Terburg, Gentleman paying Addresses to a Lady, and three other figures, £2,074 10s.

W. Van de Velde, "Calm on River Y," numerous vessels, £850 10s. "Calm," yacht at anchor, row hoat with figures, £693. Sea Piece, storm coming np. sloop in collision lowering sails, £609.

J. Weenix, Garden, dead peacock, spaniel, &c., £756; previous prices known, £152 (1840), £210 (1870). Dead Hare, two partridges, gun, &c., £714.

French School.

A. Appiani, Portrait of Napoleon I. in Coronation Robes, £787 10s.

F. Boucher, Cupids Sporting near fountains, a pair, £1,071.

Madame Vigée le Brun, "Princess Elizabeth, Sister of Lonis XVI.", £525. Lady in white Dress, claret jacket, seated on green divan (panel), £2,362 10s.

Claude Lorraine, Artist Sitting on the shore drawing coast scene, £509 5s.

F. H. Drouais, "La Comtesse du Barry," pink dress, fur, and lace, £724 10s.

J. B. Greuze, Portrait of a girl in pink, blue ribbon in hair, £745 10s. Young girl braying, £588.

N. Lancret, "Nicaise" (illustration to "La Fontaine," on copper), £1,365. "Les deux Amis" (on copper), £1,102 10s.

J. M. Nattier, Lady seated on clouds, holding two doves by blue ribbon, £4,095.

J. B. Pater, "The Swing," eight figures, £308 10s.

"The Dance," man and girl, five other figures, £808 10s.

A. Watteau, "Le Gage d'Amour," £3,517 10s. "Les Plaisirs du Bal," £1,102 10s.

Sepanish School.

Murillo, "Holy Family," £4,200: "St. Joseph and Hufant Luyse". £607 10s.

SPANISH SCHOOL.

SPANISH SCHOOL.

Murillo, "Holy Family," £4,200; "St. Joseph and Infant Jesus," £997 10s. "Faith presenting the Eucharist," seven figures, £2,467 10s.

Velasquez, "Philip IV.," in red dress, buff waist-coat, hat and baton, £409 10s. "Young Lady," black dress, dog on arm of chair, whole length, £4,515. "Infanta Maria Anna, second wife of Philip IV.," £808 10s.

£808 10s.

ITALIAN SCHOOL.

Canaletti, "The Grand Canal," a pair, £525; previous price known, £409 10s. (1888).

F. Lippi, "Madonna and Child, St. John, and Angels," £525: previous price known £255 3s (1863).

F. Lippi, "Madonna and Child, St. John, and Angels," £525: previous price known £255 3s (1863).

WATER-COLOUR DRAWINGS.

Birket Foster, "On the Thames at Greenwich," £388 10s. "Falls of the Tummel," £304 10s. "On the Shore, Bonchurch," £252; previous price known £103 19s (1878). "The Crossbow," £294.

Copley Fielding, "Sunlight on the South Downs," £231. "On the Downs near Brighton," £351 15s.

"Weymouth Bay," £477 15s.

J. Holland, "Santa Maria della Salute, Venice" (8½ by 11½), £220 10s; previous price known £47 5s (1864).

W. Hunt. "Interior of a Shed," peasant girl at the door, £215 5s.

Alma Tadema, "Interior of a Temple," procession, girl playing cymbals," £404 5s.

J. M. W. Turner, "View of Boston," £304 10s.
"Portsmouth Harbour," £252. "London from Battersea Fields," £367 10; previous price known £315 (1860).
F. Walker, "Fisherman and Gillie," Scotch scene, £451 10s: previous price known £756 (1887).

P. de Wint, "View in Sussex, Harvest," £420.
"Village on the Thames, Berkhampstead," £787 10s.
"Torksey Castle," £587; previous prices known £682 10s (1874), £498 15s (1891). "A View in Nottinghamshire," £304 10s.

The sale of the Clifden collection of pictures at Willis's Rooms (Messrs. Robinson and Fisher), Kingstreet, St. James's, was of itself an event of the season. and produced a fair proportion of high prices, which

Company—Mr. Samuel Ault,

Of Aultsville. 20 8 4 3

Great regret was expressed in social and business circles yesterday morning, when it was learned that Mr. R. W. Shepherd, president of the Ottawa River Navigation company, had breathed his last that morning at nine o'clock, at his summer residence, "Riversmead" Como. Mr. Shepherd, about a year ago, was taken ill with an internal complaint from which, however, he very much recovered after treatment. In April last he was again taken ill and for the past few weeks has been gradually sinking, until the end came yesterday morning. Mr. Shepherd had spent most of his life in Montreal. When but 12 years of age he, with his family, came to this country from Sherringham, Norfolk, England, where he was born. Only a few years after that he became connected with navigation on the Ottawa river, and was the originator of the present Ottawa River Navigation company, having himself run the first boat on the river. When Sir George Simpson was president of the company he served as captain on one of the steamers, afterwards rising to the position of president himself, and which office he held at the time of his death. Mr. Shepherd held positions on many of the boards of our local charitable institutions. He was one of the most valued members on the General hospital's committee of management. He was also one of the managers of the Mackay institute, and was closely identified with the Protestant Hospital for the Insane. Mr. Shepherd had some years ago been president of the Art Association of Montreal, and at the time of his death he was vice-president and on the directorate of the Molsons bank. Mr. Shepherd had some years ago been president of the Art Association of Montreal, and at the time of his death he was vice-president and on the directory of the Molsons bank. Mr. Shepherd, of the Molsons bank is Mrs. Shepherd, of the Molsons bank; Mrs. Wm. Molson, wife of Dr. Wm. Molson; Mrs. Osepherd's stering and upright character yesterday by his conferes, in speaking of his decease. He w

THE LATE R. W. SHEPHERD.

The death of Mr. R. W. Shepherd, sr., at Como, yesterday, removes one more of Montreal's oldest citizens. Mr. Shepherd has been ailing since spring, but it was not until about two months ago that he became seriously ill, and was confined to his room. The immediate cause of death was internal cancer, but his decease was probably hastened by a severe attack of grippe last winter. Mr. Shepherd was born in Norfolk, England, some 76 years ago, and came to Canada in his boyhood. In his early youth he became connected with the Ottawa River Navigation Company as purser, and his became connected with the Ottawa River Navigation Company as purser, and his honesty and integrity becoming appreciated, he rose step by step to his late position as president. His widow, formerly Miss Deladesnier, of Como, survives him, as also four sons and four daughters, one of the former being J. Francis Shepherd, M.D., professor of anatomy, at McGill University.

Besides the position of president of the Ottawa Navigation Company, in connection with which Mr. Shepherd was bast known, he held that of vice-president of Molsons Bank. He took an active interest in the work of the Montreal General Hospital, of which he was a governor, and

Hospital, of which he was a governor, and was a member of St. George's Church, where he at one time held the position of

church warden.

H K A S HASTINGS 0 Z D 0 田 0 S AVE. コ Z 0 K 田

STUDENTS' to invited OF cordially EXHIBITION are

Monday, June 3d, 1894 Jo Season Museum, beginning the

All other days from IS Mondays from 2 to 4. MUSEUM

OPEN

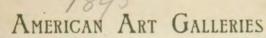
THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

The presentation of the Gold Medal and other awards of merit, for 1894-95, to the pupils of the Corcoran School of Art, will be made in the school room, Wednesday, May 29, 1895, at 4.30 a clock P. M.

You are respectfully asked to be present.

S. H. Kauffmann, Edward Clark, F. B. Mc Guire, Com't on Works of Art.

(Entrance on 17th Street.)



MADISON SQUARE SOUTH, NEW YORK

WORKS OF

JEAN F. RAFFAELLI AND EDWIN A. ABBEY

FIRST VIEW

On Thursday Evening, February 28th, from half-past seven to ten o'clock

Yourself and ladies are invited to be present Respectfully

THE AMERICAN ART ASSOCIATION, Managers

This card, which is personal, will be required at the door

The pleasure of a visit from yourself and friends is requested to view a very important painting, by

> GEORGE MORLAND entitled, "A Storm"

formerly in the collection of Lord North, which is now on exhibition, for a short time, at the art rooms of

L. CRIST DELMONICO.

166 Fifth Ave., between 21st & 22d Sts.

New York, November, 1895.

THE FIRST 4/4/05 10 STUDIO DAY.

ARTISTS' WORK-SHOPS OPEN ON SATURDAY.

To Be Made a Monthly Event So That the Public May Have An Oportunity of Studying Art in This Way.

On Saturday afternoon the studios of several artists were open for the first time in Montreal to the public. For some time past one of the most delightful features of social life has been five oclock tea in the different studios, where Art has been discussed with tea and thin bread and butter. Naturally, however, it was only the favored few who had the entree into the workshops of the world of art, and the general public have never seen the inside of a studio; that they were anxious to do so was evident from the number of people who took

advantage of the invitation given through the press last week. The artists "at home' were Mr. J. Hammond, Mons. Hebert, Mr. W. Raphael, Miss Livingston, the W. A. A. A., the School of Art and Applied Design and Mrs. Watts. In Mr. Hammond's studio in the Art Gallery building, pictures, studies and sketches were lying around in the greatest profusion. Any one familiar with the Maritime Provinces would recognize the locale of many of his pictures. Fishing of all kinds is a favorite subject with Mr. Hammond, and the atmosphere of much of his work has that soft haziness which is a part of good fishing weather. This lazy effect is especially noticeable in the pictures "Herring Fishing' and "Gaspereaux Fishing," where the boats have the appearance of growing out of the dim yet rosy depths of light. Three unfinished pictures of the sand dunes are remarkable for the rich coloring. A view of London from the Thames, group of pulse gatherers, breezy sketch of a girl crossing the sand and a water color of the tower of Bruges, with the colony of pigeons, disturbed by the chimes, circling around the belfry, were a few of the good things seen on Saturday. Mr. Hammond is a native of Montreal, though at present he lives at Sackville, N. B. where he is the head of the Art department in Mount Allison College.

Miss Divingston's studio in the Sherbrooke was not only interesting for the quaint old furniture and antique brieadbraic which would delight the heart of a dilettante. Miss Livingston studied with some of the greatest ceramic artists of the day, spending some time in Sevres, perfecting herself in the decorative branch of china painting, even learning the camee decoration, which is never taught, but has to be learnt by experience. Amongst the lowely things to be seen in this studio was a tea set of blue sevres with tiny wreaths of gold side by side with some of the greatest ceramic artists of the day, spending some time in Sevres, perfecting herself in the decorative branch of china, painting, even learning the camee decorati

Miss Whitney, one of the teachers in the school, who has been most successful in this particular study. A lovely punch bowl shared the honors with some blue and gold enamelled glass ware. Miss Harrison, another teacher, was at work on some very fine wood carving, probably the finest ever seen here. Miss Harrison works in leather also, and showed many pretty trifies which gave one a good idea of this art. It is very decorative, and not too difficult.

Mrs. Watts has a very roomy studio at one side of Fraser Hall, University street. The entrance to the studio proper is through heavy green velvet curtains which form a picturesque and cosy setting to the room. Mrs. Watts paints principally in oils, and her pictures at the last spring exhibition in the Art Gallery will be remembered. Her best known painting is a large one of a garden in Bavaria, which was hung at the Salon, Paris. "In Mischief," a cat knocking over a vase, is good, the pose of the cat is very lifelike. A huge jar of poppies, is a brilliant piece of coloring. Her picture for next spring will be a land-scape, with cattle in the foreground.

At the studio of Mr. William Raphael, St. Catharine street. a large number of pictures and sketches in oils were on exhibition. Two studies of an old organ grinder and the old street tinker were among the best portrait sketches. "An Amateur" was very good, the expression of wrapt contemplation suggested by the pose of the portly priest was admirable. A rocky point lying in the sunlight, with a boat drawn into safety was a pretty study in green.

Mons. Hebert has become so well known to Montrealers through his fine Statue of Maisonneuve, that a visit to his studio could not fail to be interesting. At present he is at work on two models to be sent to Quebec for the Champlain Statue Competition; the chosen one is to be placed on Dufferin Terrace, near the Frontenac. The model of his statue of Sir John Macdonald in the Parliament Building, Ottawa, was much noticed, Models of several political men and of the four wooden

THE FIRST STUDIO DAY

And "A Philistine's" Impressions Thereof-Studios to be Open Monthly.

"I feel that it is due to the artists who have so kindly opened their studios to-day (Saturday) to say publicly that there are many members of this community who highly appreciate the movement now being made to interest people in art. I thoroughly enjoy looking at pictures, but beyond a week in the spring when the Art Gallery has an exhibition, and an occasional private view of pictures at the rooms of Messrs. W. Scott & Sons, I rarely get a chance of learning to understand them. It has interested me exceedingly to visit to-day the different studios, and to become more familiar with the methods of the artists, and I feel that I understand the several styles much better than I did before. For instance, I have often seen Mr. Hammond's pictures hung in the gallery, but to-day I saw about one hundred of his pictures together, and could compare one with another. His style is most varied—wild country, meadow land, sea pieces, mountains, all seem to flow from his brush, if I may use the expression, with equal ease. His sea pieces are very fine, and his management of misty effects makes one feel sure that he takes particular delight in portraying these tender veilings of nature. An untinished picture of sheep browsing in a hollow is very attractive, and looks as though it would work up well. We may have a chance of seeing this picture finished on some future studio day, and will feel an additional interest in it from having seen it in embryo. Another sketch of sheep on an open prairie was delightful. There were also several strong Dutch looking pictures, an great contrast in color to the sea pictures, and a fascinating little picture of a glacier in the Rockies, which showed great skill in execution.

The next studio that I visited was that of Mrs. E. Watts, a delightfully cosy work-

in the Rockies, which showed great skill in execution.

The next studio that I visited was that of Mrs. E. Watts, a delightfully cosy work-room. At one end is a screen of handsome velvet curtains of a deep rich shade, giving a harmonious and picturesque effect. A pianostands in one corner of the room and suggests

that the artis. Possessed of more gifts than one. The firs picture that attracts one is one that was exhibited in the Paris Salon and also at the Art Gallery, a garden scene. Surrounding this are many sketches and pictures of merit. In sunlight effects Mrs. Watts seems to be particularly at home, a sunny court and sunlit meadows being particularly charming. This artist has also several portraits which give the impression of being very faithfully executed.

From Mrs. Watts' studio I passed on to that of Mr. W. Raphael, who evidently has a number of pupils, judging by the easels standing ready for use. Many pictures, both portraits and landscapes, adorn the walls of these studios, and one can see that they are the work of an artist who has devoted much time to the study of oil painting.

After spending some time in this studio I hurried on to the next, that of the School of Art and Applied Design. Here I saw the work of three artists—Miss Phillips, who is the principal of the school, paints in water color and designs; Miss Whitney, is a chinapainter of no small merit, and Miss Harrison does wood-carving and leather work. On the walls and on stands are many charming water colors, and arranged on shelves there are beautiful specimens of painted china. At the end of the room the leather work is displayed, dainty card-cases, note-paper boxes, blotters, all showing the hand of an At the end of the room the leather work is displayed, dainty card-cases, note-paper toxes, blotters, all showing the hand of an expert. In another room Miss Harrison was finishing a piece of carving, which seemed to arouse a great deal of interest in the visitors who thronged the room. Many specimens of this lady's work were on view, and they are certainly the finest pieces of work I have ever seen in Montreal. The smallest details of the work are most delicately finished, and the designs are beautiful. I saw tails of the work are most delicately finished, and the designs are beautiful. I saw several specimens of pupils work also that interested me. A pretty office, filled with charming bits of china ready for decoration, divides the studios. Upstairs Miss Whitney was busily at work on some beautiful glass painting which I heard her say was going to an exhibition in London, Ont. Opposite her studio are class rooms, but these I had not time to visit, as I was anxious to see as many studios as I could before daylight failed.

My next visit was an exceedingly interest My next visit was an exceedingly interesting one, as it was my first to a sculptor's studio. M. Phillip Hebert most kindly welcomed me, and explained the work he has lately been engaged upon. He is just finishing two models for the competition for the statute of Champlain that the city of Quebec is about to erect between Dufferin terrace and the Frontenac. The models stand in the middle of the room and are the principal objects of interest in a remarkably attractive andio. Models and statues of different finds adorn the walls and stand on pedestals found the room, and a fine group representround the room, and a fine group representing the struggle between civilization and bar-

ing the struggle between civilization and barlarism stands near the door.

When I left this studio I found, much to
my disappointment, that the afternoon was
gone, and I was unable to visit the remainming studios. For this I was particularly
scrry as I was told during the afternoon that
Miss Livingston has a charming studio at
the Sherbrooke, and also that The Woman's
Art association was well worth a visit.

And now, Mr. Editor, it may seem absurd
for a person who knows almost nothing
about art to write a lecture about it; but
this will serve to show that even the ignorant must form some sort of an opinion, and
it is better that they should learn to form a
correct one, which knowledge can only be
gained by constantly seeing pictures and
trying to criticise them. Thanking you in
advance for so kindly according me space for
the expression of my sentiments,

A Philispine. the expression of my sentiments.

A PHILISTINE.
DEATH OF M. F. H. DE HAAS. THE FAMOUS MARINE ARTIST DIES SUDDENLY

THE FAMOUS MARINE ARTIST DIES SUDDENLY

Maurice Frederick Hendrick De Haas, well known as a marine painter, died suddenly on Sadurday morning of angina pectoris, at his home, 46 West Ninth street, New York. He was in good health on Wednesday last, but on the afternoon of that day he took to his bed, from which he never rose again.

He was born in Rotterdam in 1832, and was educated in that city and at The Hague. He studied under Louis Meyer, a marine painter of note, for two years. He had a bout, in which he traversed the rivers of Holland, drawing and painting the life he saw about him. In 1851 he went to London where he gave lessons and made water color and pencil drawings. Mr. Do Haas received the appointment of painter to the Dutch navy in 1857. Two years later he settled in the United States. He was elected associate of the Nathanal Academy of Design in 1863, Academician in 1867, and was one of the original members of the American Society of Painters in Water Colors in

1866. Among his more important works are 'Farragu's Fleet Passing the Forts Below New Orleans.' Off the coast of Frence.' The Yash "Dauntless." off Dover, England. 'Deserting the Burning Ship.' Storm on the Coast.' White Island Lighthouse.' 'Beach at Granville. Coast of France, 'Moonrise and Sunset.' and 'Dundle Cove, Isle of Wight.' His Rapids Atove Niagara' was at the Paris Exposition of 1878. He received gold and silver medals from Boston and Cincinnati, and he was an honorary member of the Chicago Academy and of other art associations.

The leading qualifies of Mr. De Haas's pictures are the absolute faithfulness with which he repuduced the swash and movement of the waves, his brilliancy of color and the truth of every technical detail. 'The great charm of marine painting,' Mr. De Haas once said, 'consists in the fact that every cloud of any size affects the color of the water so much that what you see is rather sky reflection than the real color of the water, except of course, in the immediate foreground.' He was married to Miss Alice Preble Tucker in May last. She survives him, as do two daughters and a son by his first wife. His son is an artist and lives at the Studio Building, 51 West Tenth street.

street.

WOMAN'S ART ASSOCIATION.

The most beautiful exhibition of ceramics ever held in Montreal is now on view at the Y. M. C. A. building. The china is exceedingly lovely, and has been collected by the Woman's Art Association, to be exhibited as representative work of the women of the Dominion. This is the first time that such a thing has been attempted. The work now on view has already been exhibited in Toronto and London, and at the close of the present exhibition will be sent to other branches of the Association.

THE CULTURE OF MONTREAL.

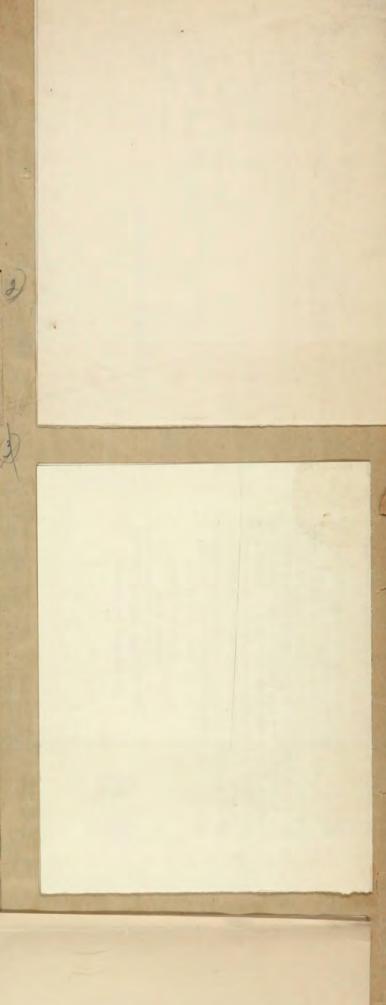
(To the Editor of the Witness.)
Sir,—If culture be the power to feel or to appreciate what is good, better or best in the experiences of human beings as embodied or idealized in art, literature, etc., then has Montreal had recently an opportunity of showing how much of this she possesses.

opportunity of showing how much of this she nossesses.

Two courses of lectures have just closed—the one on the greatest of German, the other on the greatest of Italian poets,—both of them by common consent ranking among the foremost poets of the world. The lecturer, Mr. Thomas Davidson, of New York, has been pronounced by one of our own most gifted litterateurs the most cultured man he ever met, yet he has had miserable audiences of twenty-five to fifty people all told. We have in this city a university of some nine hundred to one thousand students and about two hundred professors and other teachers. We are wont to call McGill a 'great university'. How many auditors did this 'great university' supply for these courses which have never been equalled in this city? Not five—I believe, fewer. The courses extended over two weeks and the cost of attendance at each of them was not more than would be paid to drive around the mountain, and both together might have been heard for about half what must be paid to secure a box for the most wretched of comic operas or society plays.

A more complete demonstration of the lack of genuine high-class culture in Montreal could not have been furnished, and till this state of things is changed let us hope that we may hear less about our 'great' university and cur 'cultured' Montrealers. In the meantime it might be worth while to inquire into the cause of the present state of affairs.

OBSERVER.





The American Art Galleries, Madison Square South, New York, November 1, 1895.

We take much pleasure in announcing that Mr. Henry Bare, for the past twenty years identified with art matters in Philadelphia, has become a member of The American Art Association. Our spacious galleries have been thoroughly renovated, redecorated and newly carpeted, and we will presently erect at our Madison Square entrance a most artistic Marquise, designed by Messrs. McKim, Mead & White, Architects. It will therefore be observed that we depart in no particular from the liberal management which in the past has received such generous public recognition. Not only will the Association's specialty in regard to managing great public sales of art collections receive diligent and skillful attention, but special care will be given to the private sale of notable works of ancient and modern art. No deviation will be made from our established rule to prohibit in collections placed in our hands for public sale, the introduction of other property than that belonging to the actual owner of the collection. Neither will the use of fictitious names be permitted in advertising ownership of collections to be sold under our management.

In connection with our galleries will be a department for the permanent display of Oriental Porcelains, Jades, Crystals, and other rare Eastern productions. This department, managed by us in conjunction with Mr David Nash of this city, long and favorably identified with the importation of choice Oriental objects, and Mr. E. O. Arbuthnot, one of the foremost of experts, now and for many years past a resident of China, insures to the connoisseur, the amateur and the public an exceptional opportunity.

With much respect,

JAMES F. SUTTON, THOMAS E. KIRBY, HENRY BARE,

THE AMERICAN ART ASSOCIATION.

The Corcoran Gallery of Art, Washington, D. C.

The Annual Exhibition of Drawings by the Students of The Corcoran School of Art, made in competition for the Gold Medal, and other awards of Merit, will be open in the school room, Thursday and Friday, May 30 and 31, 1895, from 9 A. M. to 6 P. M., and on Saturday, June 1, until 12 M.

Yourself and friends are respectfully invited to attend.

S. A. Kauffmann, Edward Clark, T. B. McGuire,

Com't on Works of Art.

(Entrance on 17th Street.)

Society of the Friends of Arts.

SEASON OF 1895-'96.

...

ON WEDNESDAY, APRIL 15TH, 1896, TWO HUNDRED DOLLARS
WILL BE GIVEN FOR THE BEST OIL PAINTED PORTRAIT HEAD
AN ART STUDENT, UNDER THIRTY YEARS OF AGE, OF
HIMSELF OR HERSELF, WITHOUT FRAME. THE PORTRAIT WILL
BECOME THE PROPERTY OF THE CORCORAN GALLERY OF ART.

SHOULD THE PAINTING CHOSEN AS THE BEST, ON ACCOUNT OF ITS LACK OF MERIT BE INACCEPTABLE TO THE BOARD OF TRUSTEES OF THE CORCORAN GALLERY, THIS AWARD WILL NOT BE GIVEN, BUT A SIMILAR COMPETITION WILL TAKE PLACE IN 1897.

THE AWARD WILL BE DECIDED BY THE SOCIETY OF THE FRIENDS OF ARTS, EACH MEMBER PERSONALLY HAVING THE RIGHT TO VOTE ON THE ABOVE DATE AT THE GALLERY.

LADIES AND GENTLEMEN WISHING TO JOIN THE SOCIETY ARE REQUESTED TO SEND THEIR NAMES AND SUBSCRIPTIONS TO THE SECRETARY AND THEIR NAMES WILL BE RECORDED ON THE LIST OF VOTERS. SUBSCRIPTION FOR THE SEASON 1895-'96, ONE DOLLAR.

ART STUDENTS WISHING TO COMPETE WILL ADDRESS THE SECRETARY FOR BLANK FORMS AND PARTICULARS.

ROBERT HINCKLEY, SECRETARY AND TREASURER,
1310 MASSACHUSETTS AVE. N. W.,
Washington, D. C.

SECOND STUDIO DAY.

Exhibit of Photographs a Greece-Egyptian Portraits at the W.A.A.A.

On Saturday afternoon, those who take an interest in art, and the work of artists in Montreal, were given another opportunity of sieting the studios of some of the best known artists in the city. It was the second studio day in Montreal, and, by the way the visitors turned out, the idea has been warmly taken up and appreciated. It was an unusually cold day, and hardly the one in the week on which one would expect to see such a good attendance at anything of the kind. Studio day, however, comes none too often, and, it is safe to predict, with always bring out large numbers of the real lovers of art.

The greatest interest, undoubtedly, was an anifested over the collection of copies of Greece Egyptian portraits, now on view at the Woman's Art Association studio, in the Y. M. C. A building. Just what these remarkable photographs are can only really be understood after a visit of inspection to the studio. They are photographs of the paintings that were discovered in Egypt some eight years ago by the Flinders-Petric expedition. Up to that time it was known that there had existed in Egypt, about the time of the Ptolomies, a remarkable school of portrait painting, but there was no proof of it until the portraits were found by the expedition of 1887. The valuable portraits then found were placed in the galleries of many European countries. In that year, also, Theodor Graf, of Vienna, laid the toundation of his now wonderful collection of these portraits. Year by year he has added to it until, at the present time, he has over ninety. The probable date of the painting of these portraits is about 395, A. D., certainly not later. The Egyptians had a firm belief in the after life, and, in addition to the other offerings placed in the tomb, a portrait of the deceased man or Iwoman was placed there. The Greeks, also, of that period, largely imbibed the religious views of the Egyptians, and that is the undoubted reason why the portraits, as exhibited by the Woman's Art Association, must command wide interest. Being photographs

papier mache, some on thickened canvas, and others on the shroud that covered the face of the mummy.

Nothing could be more interesting than a view of these photographs of portraits of that encient school of painting in Egypt.

In addition to the opening of the Woman's Art Association studio, on Saturday, a number of visitors were noticed at the other studios so kindly opened for inspection. The following were the studios that provided so much interest on Saturday afternoon, the hours of visiting being from between 2 to 5 p.m.:—Mr. Hammond, R.C.A., Art Gallery, Phillips Square; Mons. Hebert, 34 Labelle street; Mons. Franchere, 376 Lagauchetiere street; Mrs. E. Watts, Fraser Hall, University street; Mr. W. Brymner, R.C.A., 67 St. James street; Mr. R. Raphael, R.C.A., 2204 St. Catherine street; Miss B. Evans, 1018 Sherbrooke

Mons. Larose, 4121 St. Catherine street; Miss B. Evans, Forsythe's Marble V. Bleury street, and School of Art and Applied Design, 2274 St. Catherine street.

AN ART COLLECTION.

Exhibit of French Salon Pictures Opening To-Day.

An art collection such as Montrealers have seldom had the pleasure of viewing may now be seen at 238 and 240 St. James Street, in the premises occupied by the Canadian Royal Art Union. This art association opens its doors for the first time to-day and invites the public to view the collection, which consists of about 100 pictures, all of the French school, and which have just arrived from Paris. The canvases bear some noted names, and were painted by French, American and German artists. The collection embraces everything in the modern school, six being pictures which were exhibited in the French Salon. Amongst the latter are two by Gaudefroy, "Just Right" and "Hunting," which are splendidly treated and show the hand of the master. Another by Stoddard, "Under the Trees," is estecially fine. Gross, a noted painter of landscapes, has a fine picture on view not far from one by Julian Dupre, the noted painter of animal life. A particularly fine canvas is Janmougin's "The Conscripts," and one by Jelibert, "The Pickpockets," concludes the list of salon pictures; But these are not by any means all that is fine in the collection. Dozens of other well known artists show some most exquisite canvases. Amongst the latter are "The Mill at Heyst," Holland, by Petitjeau; "At the Follies Bergere," by Werthemier, a new subject beautifully treated, the effect of artificial light being especially well reproduced, "Returning from the Fields" is another by Langie; "Sunset," by Jupy; a landscape by Le Portevin; "Maxico Docks," by Grimehund; "The Fiance," by Seignac; and "Shepherdess and Sheep," by Treiesdell. The collection should be seen by all Montrealers interested in art and all who enjoy looking at good paintings. There is no charge for admission, visitors being welcome at any time.

THE W, A. ASSOCIATION. An Interesting Series of Art Lectures by Well Known Authorities.

The first of the excellent course arranged by the Woman's Art Association will be delivered by Mrs. Ashley Carus-Wilson, today, at 4.30 p.m., in the Y.M.C.A. Hall. This course of twelve lectures will extend over a period of three months, one to be delivered every Wednesday, the illustrated lectures at 8 p.m., the others at 4.30 p.m. They are in no way confined to members of the Association, and it is hoped that they will help to advance the interests of art. The following is a list of lectures:—

January 8, 4.30 p.m.—Mrs. Ashley Carus-Wilson—Browning as an Interpreter of Art.

January 15, 4.30 p.m.—Mrs. Wigmore—Embroidery, Ancient and Modern.

January 22, 4.30 p.m.—Mr. W. McLennan—The Valley of the Rhone.

January 29, 8 p.m.—The Rev. W. S. Barnes—The Portraiture of Christ (illustrated). By request. The first of the excellent course arranged

trated). By request.
February 5, 4.30 p.m.—Mrs. Logan—The
Relation of Present French Art to Present
French Literature.
February 12, 4.30 p.m.—Mr. R. Harris,
P. R. C. A.—Three Early Painters of Flor-

February 19, 4.30 p.m.—Mr. A. T. Taylor, C.A.—The Functions and Harmony of

February 26, 8 p.m.—Professor Cox—Color Vision (illustrated).

March 4, 4.30 p.m.—Professor Moyse—

March 4, 4.30 p.m.—Protessor Moyse—Poetic Art.
March 11, 4.30 p.m.—Mr. Wm. Brymner,
R.C.A.—Impressionism.
March 18, 8 p.m.—The Very Rev. the
Dean of Quebec—Stained Glass (specimens).
March 25, 8 p.m.—Professor Colby—Norman Architecture (illustrated).

The artistic public of Montreal will not be slow in recognizing the beautiful canvasses of a new artist who has lately taken up his abode in this city. The artist is Mr. Maurice Cullen, who, after a sojourn of seven years in Paris, where he studied under Delauney, Rolls, and several of the great masters, has returned to Montreal. He has taken up his quarters in one of the vacant stores in the Art Association Building, on St. Catherine street, and hung on its walls are some fine paintings, paintings that will bear a great deal of examination, and are bound to receive the highest commendation of the critics. Mr. A New Artist's Work.

Cullen is of the impressionist school; indeed, some of his works may be classed as the extreme impressionist. Three of his paintings, which hung in last year's Paris salon, and two of the former year's salon, are exhibited. They are, indeed, exquisite bits of work. Mr. Callen resided for years in the levely little town of Monet, near the Forest of Fontainebleau, and many of his paintings are from that picturesque place, the home, it may even be called, of painters. There are two small canvasses of an early morning scene, and a mosque by moonlight, which are charming. There are also several most striking and remarkable pictures of Algiers, and some scenes of Montmorency and around Quebec. The collection is a varied one, and ought to be visited by all lovers of the art in Montreal. It will give some a better idea of the Impressionist School than anything else seen here.

Mr. Cullen is a native of Newfoundland. He was first in business in Montreal, an employee of Messrs. Gault Bros. He then studied sculpture for a year in Montreal, under Herbert, but finally went to Paris in 1888 to study painting. Mr. Cullen will be here until February, and an opportunity will be given to the public to juage of his work.

IMPRESSIONIST SCHOOL.

Art Suggested by Recent

Art Suggested by Recent

Art Suggested by Recent

Art Suggested by Recent

The fact that there is at present, in the Art Gallery building, an exhibition of a number of impressionist pictures, draws attention to the Impressionist School, and makes some slight explanation of the views of that school of interest to those who take advantage of this chance of becoming better acquainted with such pictures.

this chance of becoming better acquainted with such pictures.

The members of this so-called "Impressionist School" are landscapists, whose aim is to record what the eye actually sees and not what the mind knows the eye ought to see. Hence all the ridicule that the first exhibition of these pictures caused in 1877—for it has taken them almost twenty years to cross the Atlantic. Anyone, however, who has lived close to nature in any form, will never treat them with contempt.

There is a common mistake with regard to

There is a common mistake with regard to the origin of the impressionist painters. They were neither the invention of M. Theodore Duret, "The Critic of the Advance Guard," nor were they made by a special act of creation, but are the product of a regular evolution from the modern French school, and the direct descendants of the naturalists Corot, Courbet and Manet, those three masters to whom the art of these three masters to whom the art of painting owes that simplicity of technique and that directness of touch—an execution proceeding by grand lines and by masses, which alone can hope to stand the brunt of

time.
Claude Monet, the artist who has adhered close to Nature in all her simplicity, has been the most despised. Surely, we are more has been the most despised. Surely, we have not used our eyes; surely, we are more anxious to be flippant than truthful when we say that his trees are like nothing on earth but the foliage of a Noah's ark, or that his poppy-field looks as though it had a bad attack of measles. Gazing at a tree or a field of flowers from a distance, every leaf and every petal does not stand out clear and distinct, but, rather, one gets a general effect. Is not this just what Monet gives us? Are not his colors just the brilliant shades of our own highly colored country? If we lived in a land of eternal fogs we might have reason to call him crude, but, being

shades of our own highly colored country? If we lived in a land of eternal fogs we might have reason to call him crude, but, being blessed with an atmosphere, which Monet's pictures suggest to perfection, we only show, by our caustic remarks, that we have no love or knowledge of nature. Simplicity is his great characteristic, and his five colors, blending and diminishing in intensity as we become more familiar with them, give to all that he touches life and feeling, and bring before us nature painted with sincerity, thought, affection and power.

Among the most untiring workers of the Impressionist School is Remoir. A land-scapist of the first order, his specialty is woman, and he has painted her in all possible scenes and phases of modern life. His studies of the nude are also considered very fine; in fact, one critic has gone so far as to say that Remoir's torsa of a woman is one of the finest pieces of modern painting. He treats his backgrounds, the subject, the composition as wholly subordinate, the face with the harmony of light and flesh, the transparency of shades, the sensation not only of colors, but of the faintest shades of colors, the careful exactness of drawing, the absolute sincerity of nature interpreted in an exalted view, the forms andly idealized.

If the property of nature interpreted in an exalted view, the forms andly idealized.

nature with his own eyes, and transmits her to us according to his own ability. He loves complex effects and the diffusion of light, and seeks a nature suited to his tastes and

Another member of the Impressionist School is the elder Pissaro, of whose work we have just had an excellent example in "Old Chelsea Bridge." The subject is one of those long, old-fashioned, wooden bridges, supported at close intervals by beams; the sea is an exquisite blue, and the faint rose of the sun, which has already dipped below the horizon, throws a glamor over everything: the sun, which has already dipped below the horizon, throws a glamor over everything; while, in the background, the dark buildings of the town are outlined against the evening sky. M. Eugene Boudin painted what Courbot called "landscapes of the sea." He began his artistic career by painting stillife with little success, but afterwards changing his ideal, realised his early hopes. There is another group of the Impression-

There is another group of the Impressionists which has lately come before the public. The members are called the Neo Impression-The members are called the Neo Impressionists, and represent a new movement which some of the older members of the school were not willing to follow. Manet and his disciples use almost pure color, relying, in the manner of Turner, chiefly on feeling and experiment in the use of paint. The new school, however, have reduced the use of disintegrated color to an exact science, a method which in theory is impeccable, but in practice has, so far, only suggested possibilities. In certain brilliant sunlight effects, it suggests luminosity in a way which no other known method does.

The leader of the school, Georges Seurat, died at the age of thirty-one, in obscarity, before his work had reached its fullest expression. Others following in his footsteps have attained greater results, as Messrs. Cross, Van Rysselberghe, Signac, Pissaro fils and Luce.

Cross, Van H

fils and Luce.

It will be seen that I have not mentioned Degas, who, although a member of the little Latin-Quarter Club of enthusiastic young men from which the great Impressionist School has grown, is lifted by his wonderful originality, his peculiar draughtmanship and his peculiar choice of subject, together with his marvelous genius, above all distinctions of school, nationality or time.

Many people have considered Monticelli also one of the first Impressionists, but it is only in his methods, and not in his ideals, that he resembles them.

I might also mention Mary Cassett, a

that he resembles them.

I might also mention Mary Cassett, a young American pupil of Degas, as she is considered the most talented woman of the modern school. Her works are principally figure pieces. The best known collectors of, and dealers in, the works of Impressionis's are Caillebotte & Faure, in Paris, and Durant Ruel, in both Paris and New York.

New and Interesting Books.

Advance Japan: A Nation Thoroughly in Earnest. By J. Morris. 443 pp....\$5,00

The Court of King Arthur: Stories from the Land of the Round Table. By Wm. Henry Frost, Illustrated by Sidney Richmond Burleigh, 302 pp,.... 1,50

My Village: By E. Boyd Smith. 325 pp., 2.00

W. D. Howells, 281 pp...... 1 50

2323 St. Catherine Street.

TELEPHONE 3641

gazette - 6/11/96 ts Proper Position in a Uni-

versity's Curricula.

IMPRESSIONISM.

What It Is and in What It Differs From Other Schools.

BY MR. W. BRYMNER, R.C.A.

"The Old Chelsea Bridge" as an Example-The Effect of Light and Shade.

"Impressionism" was the subject of a "Impressionism" was the subject of a most interesting lecture, yesterday afternoon, in the Y.M.C.A., by Mr. William Brymner, R.C.A., before the members of the Weman's Art Association. Mr. Brymner gave a very able lecture on the subject, and was listened to with great attention.

In 280 B.C., he began, Aristarchus, of Samos, maintained that the world turned on

Samos, maintained that the world turned on its own axis, and revolved about the sun. This theory was thought so absurd by his contemporaries that, we are told, they nearly killed him. Eighteen hundred years later, Magellan determined, by an actual voyage round the world, that it was a globe, and that Aristarchus was right.

Impressionism is no more a new thing than was the world's roundness when Aristarchus

Impressions is no more a new thing than state world's roundness when Aristarchus found it out. The principles of the impressionists that "the whole is greater and more important than a part; that the unity of a picture is necessary; that to this end, the parts must be kept in due subordination to the whole; that the artist must get as near nature as possible, be inspired by her at first

blinding sunlight of a picture of two people a man and a woman, crossing a meadow. If Manet invented daylight, Monet added sunlight. When once you become accustomed to the almost new language he uses, you feel that light has never been truly expressed before in painting, and, if you ask yourself who has ever done anything so true in landscape drawing as in those retreating grasses, or as in those moving breakers, you will find scape drawing as in those retreating grasses, or as in those moving breakers, you will find it difficult to find an answer to your question. These two men have called into existence the kind of painting generally recognized as impressionist. And some of their disciples and followers have done many astonishingly bad things. No worse things, however, than are done by the followers of any men of genius, but more strikingly bad and obtrusive. What is the link that connects these very different men and places them in a group apart? The first, and principal, tenet common to all is an intense love of and respect for nature, and determination to give the for nature, and determination to give the exact character, as they, themselves, see it, exact character, as they, themselves, see it, of whatever the control of the characteristic lighting, movements and surroundings. I feel that the impressionists, Manet and Monet, Degas and Raffaelli, have hvingness, sincerity and genuiness, in common with all great artists; and an artist, to be great, must, at least, be true to his own nature, and express fearlessly what has been born in him to say. He may be born with the great mind and powerful imagination of Michael Angelo, or with the mind that gets its delight from simple things, as did Chardins. But each will be greater, in proportion to his gifts, for being true to himself. If a man does this, he will be original in the true way, whereas, if he tries to be original, he will, probably, only produce grotesque things and be false. In the language of Ruskin: "The virtue of originality, that men so

some of the older members of the school w not willing to follow. Manet and his disciples use almost pure color, relying, in the manner of Turner, chiefly on feeling and experiment in the use of paint. The new school, however, have reduced the use of disintegrated color to an exact science, a method which in theory is imprescable, but in page which in theory is impecable, but in practice has, so far, only suggested possibilities. In certain brilliant sunlight effects, it suggests luminosity in a way which no other known method does.

Known method does.

The leader of the school, Georges Seurat, died at the age of thirty-one, in obscurity, before his work had reached its fullest expression. Others following in his footsteps have attained greater results, as Messrs. Cross, Van Rysselberghe, Signac, Pissaro fils and Luce.

It will be seen that I have not meeting.

It will be seen that I have not mentioned Degas, who, although a member of the little
Latin-Quarter Club of enthusiastic young
men from which the great Impressionist
School has grown, is lifted by his wonderful
originality, his peculiar draughtmanship and
his peculiar choice of subject, together with
his marvelous genius, above all distinctions
of school, nationality or time.

Many people have considered Monticelli

Many people have considered Monticelli also one of the first Impressionists, but it is only in his methods, and not in his ideals,

that he resembles them.

that he resembles them.

I might also mention Mary Cassett, a young American pupil of Degas, as she is considered the most talented woman of the modern school. Her works are principally figure pieces. The best known collectors of, and dealers in, the works of Impressionis's are Caillebotte & Faure, in Paris, and Durant Ruel, in both Paris and New York.

THE WOMEN'S

The Annual Meeting of 1896 Ended. 30

DECIDED TO MEET NEXT YEAR AT HALIFAX.

The Sectional Conference and Tea at the Art Gallery.

An extra afternoon session of the conference of the National Council of Women was held in the lower hall of the Y.M.C.A. building yesterday afternoon for the consideration of the remaining resolutions on the agenda.

The result of the vote cast just before the adjournment of the morning meeting on the resolution to have some amendment made in the present law for the "commitment of insane and imbecile and sick poor who are now sent to gaol," was announced as in favor of the resolution.

suck poor who are now sent to gaol," was announced as in favor of the resolution.

The next resolution proposed by the Executive was carried, and now stands:

"That the National Council press upon the Local Councils the importance of bringing before Boards of Health or other local authorities the proper care of the teeth and eyes of children in the Public Schools, and the necessity for some provision being made for free dentistry and the service of an occulist for the poor in connection with hospitals and otherwise where such does not already exist."

The third resolution was productive of much discussion as concerning very closely the future of the country. Instances were quoted for and against pauper children. The strongest thing said in their favor was the statement made by Mrs. Coad, Toronto, sub-superintendent of the Industrial Refuge in connection with the Mercer Reformatory. Thirty thousand boys and girls have been sent out, and of those between two and three thousand have been sent to Toronto. And yet in the Reformatory they have only had fourteen of these children grown to women, and fifteen children in the Refuge, in the past sixteen years. When put to the vote this resolution was moved by Mrs. Drummond and seconded by Mrs. Lear-

unanimously:

The third resolution was moved by Mrs. Drummond and seconded by Mrs. Learmont. If related to public baths and wash-houses, Mrs. Drummond in moving the resolution said she would only say a few words as this was not a subject needing much discussion. The close connection between dirt, disease and degradation in the slums was an established fact. But it was not only the slums who would benefit by these baths but the self-respecting class of Canadian workingmen. This resolution was carried unanimously.

would beneath by these baths but the self-respecting class of Canadian workingmen. This resolution was carried unanimously.

The fourth resolution, in regard to a national home reading union, was moved by Mrs. Drummond and seconded by Mrs. Learmont and carried unanimously.

The fifth and last resolution took the form of an invitation from the Hailfax Local Council to the National Council to make Hailfax the scene of their next annual meeting. The invitation was given by Mrs. Archibald of Hallfax, and seconded by Mrs. Thorburn of Ottawa.

Her Excellency in accepting the invitation on behalf of the National Council, asked Mrs. Archibald to convey to the Council in Halifax their sincere thanks for the invitation.

Miss Wilson proposed on behalf of the Victoria Council that the meeting of '97 be held there, but as this invitation was not on the agenda, it was too late

'97 be held there, but as this invitation was not on the agenda, it was too late for discussion.

As all the business had been satistorily disposed of, votes of thanks to the various committees and people who have made the conference so successful a one were passed.

Mrs. Archibald proposed a vote of thanks to the hospitality committee and Mrs. Wolferstan Thomas, seconded by Mrs. Bryce.

Mrs. Wolferstan Thomas,
Mrs. Bryce.
Lady Thompson proposed a vote of
thanks to Mme. Dandurand and Mme.
Thibaudeau for the organization of
the French public meeting. Mrs. McEwen seconded this vote.
A vote of thanks was proposed by
Mrs. Forget, of Regina, seconded by
Mrs. Forget, of Regina, seconded by

A vote of thanks was proposed by Mme. Forget, of Regina, seconded by Mrs. Tilley, of London, to the gentlemen of the Y.M.C.A. Building, and the High School for the use of the building.

ings.

Mrs. Mc lonald of Toronto, moved a vote of tl nks to their hosts and hoste-esses, this was seconded by Mrs. Blucke, Mrs. English moved a vote of thanks to the press, which was seconded by Mrs. Wood.

Mrs. Wood:
The members and delegates then adjourned to the tea at the Art Gallery.

TEA AT THE ART GALLERY.

TEA AT THE ART GALLERY.

The tea given by the president and members of the Montreal Social Council for the members of the Executive Committee and delegates was a great success. Both gallerics and the stairways and halls were filled with a gaily dressed crowd, who talked and laughed and listened to the music and partook of the many good things in the tea room. Their Excellencies arrived shortly after five, accompanied by Mr. Munro-Ferguson, A.D.C.; W. Erskine, A.D.C., and Captain Sinclair. Her Excellency was presented with a magnificent basket of roses on behalf of the hostesses by little Miss Taylor and Master Guy Drammond. The Art Gallery is a beautiful building at all times, and it never show the council of the cou

evening.

Amongst the guests were Their Excellencies the Governor-General and the Countess of Aberdeen, Mr. Munro-Ferguson, A.D.C.; Mr. Erskine, A.D.C.; Captain Sinclair, Lt.-Col. Strathy, A.D.C.; Lt.-Col. Prevost, A.D.C.; the Hon. Mr. Drummond and Mrs. Drummond, Mr. Wolferstan Thomas, Miss Thomas, Mr. and Mrs. E. S. Clouston, Mrs. Alex. Allan, Brockville; Mrs. Lowe Dickinson, New York; Mrs. Hoodless, Hamilton; Mrs. Archibald, Halifax; Mrs. Tilley, London; Mrs. Herridge, Ottawa; Mrs. Lyle, Hamilton; Mrs. Thorburn, Ottawa; Mrs. Larmonth, Ottawa; Mrs. McEwan, Brandon; M. and Mme. Forget, Regina; Mrs. Willoughby Cummings, Toronto; Mrs. Grant McDonald, Toronto; Dr. A. Stowe Gulle, Toronto; Mrs. Wood, Ottawa; Mrs. Charlton, Hamilton; Miss Harris, Toronto; Miss Machar, Kingston; Miss Murray, St. John; Mrs. Foster Avery, U.S.A.; Mrs. MacBeth, Mrs. Bonner, London, Mrs. Harry Plummer, Sault Ste, Marie, Mrs. O. C. Edwards, Ottawa; Mr. and Mrs. Robert Harris, Mrs. Waddell, Mr. MacTier, Mrs. Hugh Wonham, Miss Parker, Mr. and Mrs. Fraser Balfour, Mrs. Redpath, Miss Redpath, Dean and Mrs. Rovey, Professor and Mrs. Penhallow, Lieut-Col. and Mrs. Bond, Miss

Bond, Mrs. Kingston, the Misses Kings ton, Mrs. Shaughnessy, Mrs. H. C. Scott, Miss Scott, Mrs. Robert Reid, the Misses Reid, Mrs. Greenshields, Miss Cassels, Mrs. Robert Lindsay, Mrs. Lansing Lewis, Mrs. James Peck, Miss Skeiton, the Misses Williams, Mr. and Mrs. Learmont, the Misses Judah, Miss Ella Molson, Mrs. Savage, Miss Savage, Mr. and Mrs. Learmont, the Misses Judah, Miss Ella Molson, Mrs. Savage, Miss Savage, Mr. and Mrs. G. Brooke Claxton, Mr. L. P. Stearns, Miss Stearns, Miss Brainerd, Mme. Thibaudeau, Mlhe. Thibaudeau, Mme. Dandurand, Mr. Eadie, Mrs. Wurtele, Miss O'Brien, Miss Griffin, Ottawa; Mrs. Ami, Ottawa; the Dean of Montreal and Mrs. Carmichael, Mr. and Mrs. A. T. Drummond, Mr. J. N. Beaudry, Mrs. McCallum, the Misses McCallum, Mr. and Mrs. Victor Buchanan, Mr. and Mrs. Colquhoun Dunlop, the Misses Gault, Mrs. Pangman, Miss Pangman, the Misses Clay, Mr. and Mrs. J. Ross, Mr. and Mrs. A. R. MacDonnell, Mrs. Stanger, Mrs. Turpin, Dr. Tait Mackenzia, Mr. J. Pangman, Mr. and Mrs. Roswell Fisher, D. Elizabeth Mitchell, the Misses Mitchell, Mrs. Harris, Miss Muriel Howard and many others.

SECTIONAL ART.CONFERENCE.

SECTIONAL ART. CONFERENCE.

The Woman's Art Association held 'their sectional conference last evening in the old gallery of the Art Association, at the to'clock. The platform at the end of the room was banked with palms and Bermuda lilies, and gorgeous bowls of flowers stood on the table and piano. Her Excellency presided and opened the conference with an apology, and asked to be excused from making an address on the score of fatigue. However, with the kind permission of the audience, she would make a few remarks about the W. A. A. The National Council will always have a tender feeling for this Association, a it was the first society to affiliate with them. The W. A. A., on their side, his probably felt no regret, because their if luence had shown what art can do



NATIONAL COUNCIL OF WOMEN. Mrs. Mary Lowe Dickenson.

Mrs. Mary Lowe Dickenson.

the home, in dress, in the choice of colors and the realization of the great part color plays in one's life. The National Council had to give thanks to the Society that they had chosen such a charming place for the closing evening.

Lady Aberdeen continued: "We are sorry that Mrs. Dunlap Hopkins will not be with us this evening, but perhaps next year, in Halifax, we shall have the pleasure of listening to her. I announced last evening that an anonymous gentleman wished to become a life patron. Today I have had permission to disclose his name, Sir William Van Horne.

This week we have had the names of five Montrealers sent in, who wish to become life patrons. The Hon. Sir Donald Smith, Mr. Drummond, Mr W. C. McDonald, Mrs. John McDougall and Sir William Van Horne.

Her Excellency then said she work have great pleasure in calling on Mr. Drummond to address the meeting.

Mr. Drummond spoke on the growth of art in Canada. He could look back on the time when a meeting like this would not have attracted any audience to speak of. It is with feelings of delight that those interested in art must look on the work of the W. A. A. A. The exhibitions of the local branch of this Association have given much pleasure



NATIONAL COUNCIL OF WOMEN.

Mrs. Mary Street, of West Algoma.

Mrs. Mary Street, of West Algoma. and show great promise. It was owing to the fact of being President of the Art Association that he had the honor of addressing the meeting this evening. And he was glad of the opportunity to express the interest he took in this work.

Mrs. Dignam, of Toronto, President of the Woman's Art Association, read an interesting paper on art as touching the W. A. A., "How Women can Promote Art in Canada."

Mrs. Lowe Dickinson, of New York, spoke next. To begin with she said she felt she was out of place on a platform devoted to Art. The only consolation she had was to remember there was only the difference of a breath between the words art and heart. It had been intended that she should have delivered her message of love and sympathy from the National Council of the United Stated last Tuesday evening. She was glad, however, that it had been impossible, as now she could add to that message gratitude for the new thoughts she had received in attenting this conference.

she had received in attenting this ference.

Her Excellency introduced Miss Fitz-Gibbon, of Toronto, as a representative of one of the youngest societies in Canada, the Historical Exhibition Society. Miss Fitz-Gibbon made a plea for the development of Canadian history.

The conference was brought to a close by lantern views of pictures by Canadian women, who have had pictures hung in well-known galleries, such as the Salon, the Royal Academy of England and the World's Fair. Mrs. Peck, before beginning the short sketches accompanying these pictures, said: "I continuate hear it said we have no Canadian beginning the short sketches accompanying these pictures, said: "I continually hear it said we have no Canadian art. The person making this statement generally ends by believing it. So I would say if we have not art in Canada, it is not the artists' fault."

Pictures were shown by Mrs. Dignam, Mrs. Schreiber, Miss Bell, Miss Carlyle, Miss Holden, Miss Sutherland, Miss MacDonnell, Miss M. Phillips, Miss Plimsole, Miss Houghton, Mrs. Watts and Miss Ford.

In conclusion Mrs. Pock.

In conclusion Mrs. Peek announced that Their Excellencies would visit the W. A.A. exhibition in Hall & Scott's rooms at half-past four this afternoon. An exhibit of posters had been added and it was decided to keep the exhibition open another week. other Before the audience dispersed, Her Ex-

cellency proposed a vote of thanks to the president of the Montreal Local Council. It had been a fortunate day for the National Council when Mrs. Drummond had been prevailed upon to accept the presidency. No movement could fail when women like Mrs. Drummond took an interest in it.

Mrs. Peck then proposed a vote of thanks to Her Excellency, which was enthusiastically applauded. Her Excellency thanked the Council in a few gracious,

heartfelt words.

A delightful programme of music added much to the enjoyment of the evening.

A meeting of the Executive Committee this morning brought to a close the annal conference. are Caillebotte & Faure, in Paris, and Darant Ruel, in both Paris and New York.

Advance Japan: A Nation Thoroughly in Earnest. By J. Morris. 443 pp....\$5,00

The Court of King Arthur: Stories from the Land of the Round Table. By Wm. Henry Frost. Illustrated by Sidney Richmond Burleigh. 302 pp..... My Village: By E. Boyd Smith. 325 pp., 2.00

Impressions and Experiences: By W, D. Howells, 281 pp.....

W. FOSTER BROWN,

2323 St. Catherine Street. TELEPHONE 3641

ts Proper Position in a University's Curricula.

hard of time is laid upon our frail human powers and we are reminded how weak are we men, and how easily "Thus far and no further shalt thou go" is spoken by a Power before whose beneficence we all must bow. But today we may so far rejoice with re tinge of such regrets.

THE NEW-COMERS, one and all, are fresh recruits, whose presone and all, are fresh recruits, whose presence means enlarged activity, proving that our University is still young in life and vigor, ready to carry on in ever-widening paths her triumphant march of progress in science, in learning and in education. And it will be for these new-comers to show not only that they are ready to devote their best energies to McGill, but that they are themselves apt students, drinking in inspiration from the rich stores of avademic achievement and tradition, which this great University has already so plenteously laid by for her sons. (Applause.) For myself I have a peculiar satisfaction in the privilege of representing a new and important department, which has been added to the Faculty of Applied Science. It is, I am fully aware, to the importance of the subject which I (inadequately) represent that Corporation has paid the tribute of acknowledgment in deputing the University lecture for this session Were it otherwise I should, in my heresy, venture to question the wisdom of Corporation, for there are others amongst us more able than I—and, doubtless, quite willing—to do justice to this Assembly and the great traditions of this academic occasion.

In the university lecture, to which you listened last January, the Principal of the University dwelt, with just congratulation, for a little upon the fact that university usage had permitted him four months in which to make intimate acquaintance with his surroundings by way of preparation for his most able address. In my own case, no his most able address. In my own case, no such tender mercies have been shown. Four weeks is much nearer the time of my present residence in Montreal; and no Montreal—or McGill—man or Works.

if subdivided into Faculties, is yet more than any Faculty or group of Faculties; it is more than all the Faculties combined, for it is the co-ordination of them all into one harmonicus whole, evenly balanced and justly interwoven to make up the great, the inexhausti-ble, sum of human knowledge and human ac-tivity, both intellectual and moral. It is tivity, both intellectual and moral. It is said that universities are unpractical; that said that universities are unpractical; that they do not fit a man for the practical business of life. It seems to me, on the contrary, that the university of today, properly equipped and working with modern methods on many lines, enriched by the inclusion in its curricula of all these subjects which modern life embraces and demands, is the only practical training ground for life in its fullest and noblest sense. To be educated is not to be unpractical, and with the wast increase of knowledge in almost innumerable branches that has crowded the intellectual life of modern times with rich stores undreamt of in bygone days, educastores undreamt of in bygone days, education is but piecemeal and stunted and one-sided that does not in the fullest measure seek to develop harmoniously the man in his entire life and being, that does not strive to widen the horizon of his knowledge, of his intelligence and of his sympathies, and that rests satisfied with an equipment, in itself it may be thorough, that is limited to the immediate needs of his own necessarily narrow calling. (Cheers). THE CLAIMS OF ARCHITECTURE. Has Architecture then a right to a place in

Has Architecture then a right to a place in the university curriculum? Can it vindicate its claim to the higher recognition implied by its admission amongst the subjects of university teaching? Not only do I fearlessly claim for it that right, but I maintain that its inclusion in Applied Science is the surest way of maintaining unimpaired that true university standard of which I have spoken, in the Faculty, which is liable perhaps more than any other to be assimilated to the mere technical school. It is not the ideal of this Faculty as has been a full or environment and or the food with the great sion in this country. The ideal of a Faculty of Applied Science in a great university is

r cent authority "whether for peace or war, has now re ched suc a high standard sion that one things are ent much as a paint a building, and duced since the tecture by thinking that hammers and pure

are the works of constructive art, and such. Moreover, best art of forme connection with the portant lesson, warped by bad n man cannot, unless xcept n a natural, funcconstruct anythis artisti manner. os I have dioted are taken ni able Proidential address, These sentene from a very ad

cannot always keep before us as we would-in the Faculty of Arts there is scarcely a subject, I am thankful to claim, with which form and expresied irlaying that these ranks works of art as piec of sculpture, or that machinery is the art hat has been pro-line f media 7al archinot nisunderstand me war to raise steampaintin; or a pice, maintain is that th

delivered not by an eminent engineer to en-gineers (as possibly you mint popose), but at an art congress in Edinbirgh by the most eminent of living Scottin are steets. So, too, it is with architecture. Testures that are mere excessed see care to be really beauthat alfils its purpose that alfils its purpose that coressel faithfully orn, ill always be a relitedure to far as out; while no amount of

Architecture has not close and abiding kinship.

To Philosophy we turn in relationship of pupils to our teacher. Where else can we get the principles of logic, of induction and deduction, that must be employed in criticism? Where else the foundation for those cism? which it is a first hetic sense and art, which it principles of æsthetic sense and art, which it is ours to embody in creating logical, harmonious design? To Architecture, as to Engineering, Science is of vital import, the foundation upon which it works, from Mathematics to Geology, from Botany and Chemistry to Physics.
Where else can we get the principles of statics and dynamics, of thrust and equilibrium, arch and buttress? Where else can we learn to know the materials that we are using? For, not knowing them, how can we hope to use them aright? Where else can we learn the principles—the despair of architects—of sound and heat and light, to

apply which in actual buildings as acoustics or as ventilation is so often, even to the best of us, a source of tribulation, discredit and disaster. (Laughter and applause). are mere exer see tiful. A bulldin truthfully and we it is obvious that Architecture goes hand in hard. Our modern architecture is as steeped in classical form and classical tradition as is its function in its satisfactory bit of ward design can go; whith no amount of superficial ornamen, however lavishly applied, can make a building retly beautiful that fails in essential litness to its purpost, this is inappropriate, let me, however, not be misconstrued. Fa be it from me to disparage ornament, whe rightly used. It is against its false use, and above all, against that total misconce betto the essence, that I have been contrading. Architecture may as in the grantide, be majestic and only no wit never a brace of ward design can day. Does not the exquisite harmony and proportion of Greek architecture, even in its ruins, form the truest, the most vivid illustration of that Hellenic spirit, which still profoundly rules mankind? Is not the orange of Democrates the property of the p

true and noble

with and wedged

and sculpture, whole, that this

tre

does at

it is the apotheo the long run, cra-ly beautiful, while

too often seems w ugly. Just as the of today apparent ary style is a pand and therefore clo

emptum—so, too, the often seems to think

speak of its frequent and failures to be appropria That Architecture venture

(Applause.) But

THE M

Teutonic periods so fearful fully made-ingens, informe

to think, lies its superiority at a university subject to Eugineering in that it is more true to our wider harian nature. Constructive

engineering, as I udge of it, means, under

mathematics. It is building by calculation solely, with the result too often of a skeleton without the life. It is economy not only ducal

pandering to mere architectz. Ul imately, worthy of scientific designified that he is I cannot but think, he wil I believe, will

wrong; frail human nature, is intolerably rise in revolt against which faith in the

ugly; and I have too mengment ugly; and I have too mengment ability and genius of the that in the long ability and genius of the that in the long fession not to feel confidents will be brought their great schievement an need and will be to the long one whit less than the long one white less than the long one will be the long of the long

ejoun the other hand, edineering scoffs at Architecture—and, I frankly admit, in many cases with much reason—for its faulty construction and its haphazar benethods, not to

failures to be appropriate and beautiful. That Architecture venture on criticizing Eagineering I have possibly shown; that it fails to justify itself too often, that it is not beautiful, I must sorrowfully admit; only in the due co-operation of these two great branches of construction, only by loyally accepting each other and working in harmony together, can we, I believe, achieve in these later days the best alts. And it is with no ordinary feeling of satisfaction and hope that I enter upon the work of the tracking of Architecture in McGill University, where in the Faulty of Applied science to a reater extent than in any other university with which I am acquainted, these two departments are knit together, working side by side, so a to acknowledge and appreciate and supplement each other. (Applause.) But

THE SCOPE OF ARCH TECTURE

is wider yet. Not only mast it be scientific to be genuine and therefore allied to, nay, much indebted to, the accuracy, the refinement in calculation and the certainty of Engineering; not only must it be artistic to be true, and therefore tonce the foundation of all the arts and essentially an all administrations.

true, and therefore to once the foundation of all the arts and essentially an all-embracing art, if the term is to have real meaning; but it is a many sided a day hydra headed, the student is tempted to feel when the examination hall looms to repeated to life on many sides, and of every special and intimate kinchip with the Lambatana included in the University curricula.

Take, for example, Med cine and Law. In the former the great, degreement of Hygiene is as much archivografia as medical; and significations.

important to us all, individually and as

the much at least absolutely in common, and upon common countlike this, the unity

So too in Law, where Professional Prac-

mm s ground, much as

is a mmon ground to

nd D vinity again, it is

common ground. It is cenary for an architect caven forbid; but who

tice of the architec. Contracts and Arbitration, are the common ground, much as

can look back upon the grantest triumphs of Christian architecture, those glorious cathedrals, in which the enabrined the piety and devotion and zeal and faith of the Middle Ages, without feeling that the men who planned and built those temples were

who planned and built time creed for which in truest sympathy with the creed for which they built them. A flittle further back and the monk who worshipped in the Abbey Church and the monk who built the Abbey Church were brettern in the self-same chaiter. And even in these modern days, and students of

cloister. And even in these modern days, when work is specialized, and students of architecture and of the clogy have perforce their separate schools of study—both, it may be, apt to be too technical—that architect, it seems to me, cannot be of the highest sort, who in studying different to the form of which he seeks to strine. (Applause.)

In the Faculty of arts—that Faculty to which all of us who bave had the immease advantage of attending its courses (whether in this university or elsewhere must ever

advantage of attending its courses (whether in this university or elsewhere) must ever look back with deepest gratitude and most loyal affection—gratitude for its broad, true education in the fullest sense, for its humanizing influence on all our after lives, for its catholic, vitalizing inspiration that does not pass away—affection for its sereme disinterested ideals, which we fain would cling to the over a term and stress of after years, votations of the course of the cou

through storm and stress of after years, yet

Medical Jurisprudes

Even in Theology a obvious that we have not that I claim it no

Law and Medicine.

of utility. But man, in

what is permanent-

ke for what is

entific writer
t a lucid liternat is popular,
ught in those
and wonder-

ui lumen ad

most lamentable

and beautiful.

informed engineer too modern attempt to that at is waste, a beautiful effect, un-

igh its sculp-n from it and

vas completed

For Architec-

nize that it

in, I venture

ete organic

profoundly rules mankind? Is not the oratory of Demosthenes brought home to us by
the rhythm of the Parthenon, the music of
Asohylus and Sophocles and Plato, by
the beauty of Doric Propyless or Ionic
Execttheum? Does not the might of
Rome, welding the civilized world for the oret time in its history into one great em-pire, impressing a sense of unity, like a re-ve a 20, on the world, so that after cen-

WITH LITERATURE AND CLASSICS

the language we speak and use from day to

ve a po, on the world, so that after cenle down to our own, still clung to
it and strove in vain to realize it as of old—
does Bome not find its expression as truly in
chitecture, as in its land
ture, which still maint
is and which twelvertunity go was planted by
legione triumphantly from East o Vicefrom far Palmyra to Eboracum in Northern
Eritain. Roman building is indelibly
stanged with the imprint of the Roman
character and genius; from the Atlantic to
the Euphrates, from Wroxeter in the west of the Euphrates, from Wroxeter in the west of England, or Lincoln in the east, to Nimes in France, or Merida in Spain, on the Tagus, the Tiber, or the Danube, in Asia as in Europe, her architecture, ruined and frag-mentary, as it mostly is, still bears the most eloquent of testimony to the vigorous, pre-eminent, unifying power of Rome; it is the grandest illustration the Latin classics

ould desire. (Cheers).

If there is one subject in the Faculty of Arts that seems to appeal to all with varying (perhaps) but never failing force, whose educative value (it seems to me) is inexbauetible, its human interest perennial, it is the study of history. My colleague, whose occupancy of the chair of History at this University is a cause for rejoicing to us all, (applause) will not, at least, gainsay me, when I claim that there is not a more convincing commentary on the history of the past than the architecture which that past has bequeathed us. Architecture is the most obvious, the most obtrusive of the arts; it confronts us in our homes and in our streets; wherever we travel in countries which inherit the precious legacy of history, the great monuments of architecture are second only in interest and importance to the great landmarks of nature herself. They are great landmarks of handle past in stone.

Wherever man has dwelt and lived worthily,

be left heared up in noble piles, the he has left, heaped up in noble piles, the history of his day, the memorial of the deeds he did. Architecture is

THE GREAT "OBJECT LESSON" OF HISTORY. Without its eloquence of storied stone, history would be shorn of its most poetic, its most impressive and oftentimes its only witness. It would sink to the dull prose of the half forgotten chronicler. It is, parhaps, through its buildings mainly that the past holds out in tangible form its living hand to the present. What other link have we at once so impressive and so human to bind us to our forefathers? to connect the life of to-day with the life of bygone centuries? to re-mind us that today, with its struggles and weariness, its whirl and strife, its success and its disappointment, is yet not all; that centuries and centuries have come and gone in which men have lived and striven struggled too, have lost and won, and have handed on the torch to the next runners in life's handicap. (Applause.) Voltaire, I think it was, but the phrase has been so often quoted, that by whom first said is half forgotten—Voltaire has said: "Happy the nation that has no history." Whoever it was who said it, he spoke a most preposterous folly. It is not even a half truth in the sense that a nation's history must register a nation's crimes. A Hottentot has scarcely a restenday or a temograpy. That is, to be jesterday or a tomorrow. That is to without a history, but it is not to be destitute of crime; nor is it national happiness. And, need I remind you, the Hottentot has not evolved an architecture; he lives on in ignoble generations, till ultimately, inevitably, and perhaps properly, snuffed out. A nation that has no history is no: a nation; and every nation that has the incomparable blessing of a history has something at least to show in the way of its national architecto show in the way of its matched the tree. In a very special way Architecture is concerned in the ennobling legacy of the past; only through the past can we builders learn thoroughly to grasp the present and work out strenuously the future of our craft.

With an illustration or two of History in Architecture, I have done. First, let us glance at

ANCIENT EGYPT

comparatively a morsel of a country, consisting of the oozy Nile bed, and corresponding very closely with Euclid's definition of a line-length without breadth. In this narrow trip of country, long drawn out. a people upon to very numerous, have contrived to write the state of magnificent for scale that for sixty centuries they have been unrivalled. Only from the overpowering architecture of their tembs do we know those mighty men of old. the majesty of their violated limestone shrouds. They are happy in that their architecture has kept for us their history; a history that remains forever fresh from the inefface. able impressiveness and grandeur of their

works. Or take some five and twenty centuries later their distant successors, the Kings of Thebes. Can the memory of Rameses ever pass away so long as his ruined halls at Karnsk and Luxor—those mightiest of tem-ples—remain to tell their wondrous tale? Year by year that wondrous country of the Nile yields up to modern research that weargone; will the fascination of Egypt ever grow dim? Will the romance of its history grow stale and unprofitable to us moderns? I cannot think it. But where would that history be if it were not for those incomparable monu-ments in which it is enshrined? Perhaps nowhere else on the face of the earth are the history of a people and its architecture so absolutely synonymous.

Let us turn to EARLY MEDIAVAL EUROPE,

there countries of savage hordes slowly rising into civilization amidst the ruins of Rome's vanished might. The history of the tenth, the eleventh, the twelfth and the hirteenth centuries is written for us in the monkish chronicles-which are dull reading in all conscience. But infinitely truer, more impressive and more vivid is the history written for us by those telf same monks in stone and lima, history which it is a fascination to spell out among the crambling ruins of their half-lines. their buildings, so levely in their decay. The chronicles in great part are occupied in dwelling for edification upon the rather feelish miracles in which the patron saints indulged; it seems pitiful, and childish and infinitely wearinome to us now. But the suited church and cloister show us what they did, these monks, who were neither

fools nor children when it came to action, in the centuries when they had work to do and did it. William the Conqueror in England, to establish his throne securely, harried with incredible cruelty and fury perhaps the fairest province in his new dominions. From the awful severity of that blow, so swift and pittless and thorough, Yorkshire and the north lay prostrate, too drenched in blood and ruined to recover life. Who and what saved that desclated land fools nor children when it came to action, Who and what saved that desolated land Who and what saved that desolated land and made it once more populous with thriving industry and fertile? Who drained the marshes, cleared the forests, reclaimed the land and turned the desert into gardens? The history of that great social revolution is written for us in the decaying walls of those Cistercian abbeys, once so fair, and still so fair, though well nigh swept away by the hand of time and the much more ruthless hand of man, which dot the vales of ruthless hand of man, which dot the vales of Yorkshire in numbers that surprise the modern tourist. There is no fairer page of peaceful history than this conquest for civilization by the monks of a whole district, and nowhere can that page be read in fairer lettering than in the ruins of the noble piles

they raised while their strenuousness was still upon them? In the 13th century France awoke from the despondency and blight of the English sovereignity, and under Philip Augustus and St. Louis found herself a nation, with her cities rich and flourishing. The history of that time, fraught with such consequence for Europe, is to be found in and illustrated by the civic charters and incorporations, but as reading, it is dry as dust. These musty records cannot appeal to us or bring home to us in even the meagrest way that stirring time as do those glorious cathedrals, which the cities raised in generous rivalry and with the cities raised in generous rivalry and with such amazing zeal, those Gothic buildings without equal, unapproachable, which make the North of France to this day perhaps the richest field of architectural study in the

If there is one spot and secred to all Eng the most beautiful church which Henry the Thir Saxon King of England, will the last marshes of the Thames, the Benedictine Abbey Church of Westminster ? nigh eight centuries and a half-if not for longer—the people and the sove-reigns of England have worked together to make that noble church a shrine for the nation's history. I confess the great past is borne in upon me each time I linger about that nave and aisle and cloister, so wondrous

I have tried-however imperfectly-to to aim at, something of its ideals and of the it is my privilege to call my students, I shall assuredly feel that in dedicating such powers as I possess to McGill University, I shall not wholly be laboring in vain. (Great cheering.)

Sir William Dawson was greeted with a hearty outburst of applause on rising to p opose a vote of thanks to the lecturer. His remarks were, as usual, short, but to the point, and he took up several of the most im-portant features in a clever manner. He referred to architecture as the social and national art, and also as a sacred art inasmuch as so many of its gigantic efforts had been expended not only in emblems of piety, in churches and cathedrals, but as cherished memorials to the departed. Sir William spoke of the great pleasure which the lecture had given, and amid great applause, he expressed the earnest wish that Professor Capper and the others who were associated with McGill for the first time this year, would have prosperous and happy careers in their Prof. Bovey, Dean of the Faculty of Ap-

plied Science, was appropriately chosen to second the vote of thanks, and this he did most ably. He referred to the true college spirit shown in the way in which Professor Capper had voiced the sentiment that architecture was calculated to supply any needs now lacking in Applied Science, for it was the true aim of the College to bring about a harmonious and all-round development of the man's resources. Dr. Bovey's reference to the munificence of Mr. W. C. McDonald was greeted with enthusiastic applause on the part of the audience.

Before the gathering dispersed Principal Peterson referred to the course of weekly lectures to be given by Prof. Capper every Thursday afternoon, at 5 o'clock, and which would be of immense benefit to students of either or any faculty. The students having assured every one, themselves included, that McGill was still "all right," the audience dispersed.

WESTMINSTER ABBREV.

in their beauty, with an almost overpowering presence. Happy—thrice happy—is the nation that has a history, and a history enshrined in such a building. show something of what Architecture ought bearings of the subject in a University such ss this. If it be vouchsafed to me, even in but humble measure, to impart something of the inspiration of these ideals to those whom

SIR WILLIAM DAWSON.

Passing of a Figure Well Known in Har Shipping Circles.

The death is announced at Westmount of Mr. W. G. Murray, a well known citizen, from pneumonia, which suddenly set, with fatal results. The deceased gentleman, who was 57 years old, was president of the Dominion Type Found-

president of the Dominion Type Founding Company, and was for many years a director of the Riche ieu and Ontario Navigation Company. He was a member of Knox Presbyterian Church, and his funeral will take place from there to-morrow afternoon at 2 o'c.o.k.

The deceased was the son of the late Wm. Murray, who died in 1874. It was as the outcome of the enterprise of Mr. Wm. Murray that the present Beaver Line of steamers between Montreal and Liverpool was established in 1868. The line was then called the Canada Shipping Company. The fleet was at first composed of sailing vessels only, but in 1875 steam was called in to accommodate the increasing rush of business. Mr. W. G. Murray was associated with the Beaver Line.

TO THE QUEEN Har 19/5/9)
Jubilee Address Prepared

THE ROYAL CANADIAN ACADEMY OF ARTS.

The members of the Royal Canadian Academy of Arts are sending a beautifully illuminated address on vellum, to fully illuminated address on vellum, to Her Majesty the Queen on the occasion of her jubilee. A principal feature of the design is the Royal Arms with an elaborate heraldic mantling. The Arms of the different provinces of the Dominion being worked into the decoration at the sides of the text, with an extra border of conventionalized roles. The illuminating was done by Mr. Howard, of Toronto, a member of the Academy. The address is as follows:

"To her most Gracious Majesty, Vic-

To her most Gracious Majesty, Victoria, by the grace of God of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith, Empress of India.

May it please Your Majesty:

May it please Your Majesty:

The members of the Royal Canadian Academy of Arts, while uniting with the whole of your faithful subjects in the general expression of loyalty and love on this the sixtieth year of your occupation of the throne, wish further as a body to testify their feelings of profound reverence and affection. It is one of the numerous glories of Your Majesty's reign that during its continuance, a love of art, more diffused than ever before in England, has been developed. The beneficent influence of your life (an example to all beneath your far extended sway) has ever encouraged a recognition of the value of quiet arts of peace professed by the devoted subjects who now address you.

In this portion of the Empire art, almost unknown at the time of Your Majesty's accession to the throne your

by the devoted subjects who now address you.

In this portion of the Empire art, almost unknown at the time of Your Majesty's accession to the throne, now adds its solace to the trials of life. The part taken by members of your Majesty's own family in founding the Royal Canadian Academy gave a decided impetus to art in the Dominion, and the origin of the Academy affords us, as we are proud to think, an added hope that these few words may suggest more than they can express of true devotion to the throne. An inspiration to truth, peace and goodness, a the binding the sons of a mighty empire together, whose parallel history records not, Your Majesty has ever been. That your reign may be prolonged beyond the most sanguine hopes of your people is the ardent prayer of Your Majesty's devoted subjects, the members of the Royal Canadian Academy.

KOBERT HARRIS.

KOBERT HARRIS. Pres. R. C. A.

ART AT OTTAWA.

Exhibition of Royal Canadian Aca-

demy of Arts.

(Special to the Star.)
Ottawa, March 10.—The official opening of the Eighteenth Exhibition of the Royal Canadian Academy of Arts last night was a brilliant social success. His Royal Canadian Academy of Arts last night was a brilliant social success. His Excellency the Governor-General and the Countess of Aberdeen, Madame Laurier and Hon. Sydney Fisher occupied seats on an artistically arranged platform specially erected for the occasion. Mr. A. C. Hutcheson, of Montreal, Vice-President of the Academy, delivered a pleasing address on the aims and objects of the Academy, and the Governor-General was also heard. His Excellency spoke of the immense amount of work involved in the pictures shown and the great good accomplished by the Academy in the encouragement of art. He advised those going into art as a means of livelihood to have good critics examine their work and not to depend apon the dyncessions of their friends, as they would, perhats, he ant to withhold what they considered defective points. If many artists were to adopt that method, they would not be so liable to disappointment after they had spent years at hard study. Hon. Mr. Fisher afterwards expressed to the gathering his high appreciation of the work in the pictures on view. He would assure the members of the Academy that he would do all in his power as an individual member of the Government to promote the study of art in the Dominion. He had heard the suggestion that the Government should provide a new building for the Academy, and he would say that as far as he himself was concerned, he would use his best endeavors in that regard. A delightful conversazione followed.

The exhibit as a whole is a very creditable one, and many of the works in oil as well as not a few of the water.

lowed.

The exhibit as a whole is a very creditable one, and many of the works in oil, as well as not a few of the water colors and sketches, are to be ranked with those of more than ordinary merit.

itable one, and many of the works in oil, as well as not a few of the water colors and sketches, are to be ranked with those of more than ordinary merit.

Probably the most attractive picture in the collection is one immediately facing the entrance into the hall, No. 67. It represents a little girl of about six years old, affecting a pose with natural simplicity and childish grace, as she requests in a half quizical, wholly winsome way, "Paint me, Auntie," which is the title of the painting by Sarah B. Holden, of Montreal. This work is finely executed, and the petite figure of the child seems to stand out from the canvas in its life-like attitude. The colorings are rich and effective, and the features realistic in vivacity and sweetness.

"The Gray Girl," No. 4, by Mr. Brymner, of Montreal, represents a little girl seated in a neglige attitude within an armchair with writing tablet 'n hand. The thoughtful, musing expression of countenance is faithfully depicted, and the study is noteworthy for clever management in its coloring. It should properly be classed as a water color.

"La Penserosa," by J. C. Pinhey, A. R.C.A., of Hudson, is a highly wrought work, showing a great amount of thought. In conception it is somewhat in the vein of the French Master Bougueran, and in some points falls little short of the work of the Frenchman.

Mr. Robt. Harris, P. R. C. A., of Montreal, contributes, among a number of fine paintings, a "Portrait of Peter Redpath, Esq.," No. 59. It is wonderfully life-like in execution, with a finely modelled head, and having the face well relieved against a richly colored bronze-green curtain. It also shows a happy treatment in correctness and coloring of the prosaic habiliments of the modern gentleman.

F. Brownell, R. C. A., of Ottawa exhibits seven oil paintings one of the principal subjects No. 4 being a portrait of George Hay, retired president of the Protastant Hospital, Ottawa. The sitter is represented in an easy but dignified attitude, dignity being a prominent feature of the masterly

MONTREAL ARTISTS.

An Exhibition Now Open on St.

Catherine Street.

An interesting exhibit of the work of Montreal artists, in both oils and water colors, has been opened at 2407 St. Catherine street, in Chapman's book store, and will be kept open all summer. There are few new productions in the exhibit, nearly all of them having been seen in the collection at the Art Gallery. The object of the exhibit is simply to make the work of Canadian, and more especially Montreal artists, more widely known. A large number of English and American visitors come to the scity during the summer season, and by their visits to the exhibit at 2407 St. Catherine street, they will gather an idea of what class of work our local amateurs are capable of producing. Most of the pictures in the exhibit have already been mentioned in descriptions of the paintings in the Art Gallery. A large proportion of them represent actual Canadian scenes, while others are American and European views, and some are entirely ideal. Perhaps the most striking of the pictures are Mr. Robert Harris' "Melodia," portraying a young woman playing at an organ; Mr. Edmond Dyonnet's "Statuary," representing a sculptor at work, chisel in hand and pipe in mouth; and Miss Mary A. Bell's Pastoral Scene. The latter is quite an odd piece of work. At first glance it seems to be not at all natural, but in a suitable light, which, incidentally, it does not enjoy where it is, it will be recognized as a true work of art. Miss Holden's picture, to which she applies the words of the Scriptures "I was An Hungered," is excellently conceived. The picture represents a child, whose pinched and wan face tells its own story, seated at a table, in front of a plate of food of which she has evidently just partaken. There are in all 79 exhibits at present. Of these, 55 are oils, and 24 water colors. All are the work of Montreal artists, with the exception of two by Miss Florence (arlyle, of Woodstock, "Reminiscences" and "An Interesting Chapter."
Following are the exhibitors:
Miss Mary A. Bell, A.R.C.A.—A Pastoral.
Mr. William Brymner, K.C.A.—A Pastoral.
Mr. William Brymner, K.C.A.—A Pastoral. mer. There are few new productions in the exhibit, nearly all of them having

Miss Mary A. Bell, A.R.C.A.—A Pastoral.

Mr. William Brymner, K.C.A.—A Winter Day, in oil, and Reaping Wheat at des Eboulements, Old Oven at Baie St. Paul, A Sketch at Sunset in Quebec Harbor, Corner of a wheat Fleld, in water colors.

Mr. Maurice Cullen—Sun Glow at St. Joachim, Davies Rock, Ship Dock at Point Levis, all in oils.

Mr. Edmond Dyonnet, A.R.C.A.—The Statuary, At Perce, Girl's Head, Ponte Molle Roma, Mount Stephens, B.C., all in oil.

in oil.

Mr. D. Park MacMillan—A Canadian
Homestead, View of Montreal, both in

Mr. D. Park Mathin M. C. And M. Miss Fanny G. Plimsoll shows two oil sketches, An August Evening Lifect in North Holland, and Edge of the Woods in Holland, and two in water colors, A Dutch Canal, and Stranded in North Carolina.

Mr. E. H. Farbien shows Still Life, In oil.

Mr. Robert Harris P.R.C.A., has four pictures in oils—Melodia, Crawford Falls, Cleaning Fish at Perce, and the Sea Shore.

Miss Sara Holden, A.R.C.A.—"I was an hungered," and The Dunes In Flower, Holland.

Mrs. Margaret Houghton, A.R.C.A.—

Le Repas de Midi.

Miss Marlon Laing—Yellow Roses, Pink Roses, Apple Blossoms, and Violets.

Mr. M. Lamarche—Nature Morte,

Miss Marion Lamber - Miss Marion Lamber - Miss Roses, Apple Blossoms, and Violets.

Mr. M. Lamarche—Nature Morte,
Mrs. Elizabeth Caldwell—Old Windmill on Montreal Island, water color.

Miss Henriette J. MacDonnell—In Lower Town, Quebec; Le Maison de Rene Pelletier, 1689; After a Storm, Cape Breton; Quebec from Isle d'Orleans; Sous le Cap, Quebec; In Champlain Market, Quebec; all in oils.

Mrs. Mary M. Phillips—An October Evening, Caughnawaga; The Old Homestead; Laurentian Hills; At Rest for the Night; On the Downs, Laval Court Yard; all in water colors.

Mr. M. Sanborn—Village Churches; Dolls and Dandellons; Old Apple Tree; At Black's Bridge, Montreal; Before Twilight, all in water colors.

ZITTUE.

at encir per: I land

N.B. TO LIVERP

xemplified in Its Relation to All Arts and Sciences.

THE UNIVERSITY LECTURE

At McGill by Professor Capper Dealt With These Subjects in a Masterly Manner - The Prin-

cipal's Remarks.

The annual University lecture to the students of McGill College was delivered in the Molson Hall of the University buildings to clock vesterday afternoon. There was at 4 o'clock yesterday afternoon. There was a very large audience, the Hall being filled to the doors, and not only was there a strong representation of students from all the faculties, but a large number of the friends of the University were not deterred from attending by the extremely inclement weather.

weather.

At 4 o'clock the governing body of the University, the Principal and the professors, all wearing their robes, filed into the hall, the procession being headed by the Acting-Secretary, Mr. J. W. Brakenridge. Mr. W. C. McDonald occupied the chair, and among those with him on the platform were Principal Peterson, Sir William Dawson, Mr. J. H. R. Molson, Mr. E. B. Greenshields, Mr. Samuel Finley, Dr. Johnson, Dean of the Faculty of Arts; Dr. Bovey, Dean of the Faculty of Applied Science; Rev. Dr. Shaw, Mr. Justice Wurtele, Prof. B. J. Harrington, Prof. Wesley Mills, Prof. Moyee, Prof. Ruttan, Dr. L. H. Davidson, Acting Dean of the Faculty of Law; Dr. Mc-Eachran, Prof. Nicholson, Prof. Penhallow, Rev. Dr. Antliff, Prof. Adams, Prof. Cox, Prof. Carus-Wilson, Prof. Calender, Prof. Lafeur, Dr. Kirkpatrick, Prof. Eaton and others.

CLIAL PETERSON SPEAKS,

Principal Peterson was loudly applauded on rising to introduce Prof. Capper, and this he did in his characteristic way, making a clever and suitable little speech. Last year, clever and suitable little speech. Last he said, he had been in somewhat the position as Prof. Capper, for he needed then an introduction to a McGill College assem-bly. It was a very pleasant duty that fell to him, and he only wished that the college year wore more often opened with three new fessorships and one assistant professorship boast of. He referred to the scheme for t boast of. He referred to the scheme for the reorganization of the Faculty of Arts, in a few words, saying that while he meant no disparagement to the existing faculty, some of those traditional blanks would be well seen to, when the time for the reorganization of the Arts Faculty arrived. He referred to the choice of Prof. Capper for the chair of architecture as a most suitable one in every respect. He was sure that all those in any way connected with McGill University would extend to Prof. Capper and the other professors, who for the first time were undertaking the duties of their positions, a hearty and sincere welcome. (Prolonged applause.)

THE UNIVERSITY LECTURE

Professor Capper was warmly received on coming forward to deliver the University lecture, the subject being "Architecture in the University." He said:—Through the continued munificence of one whose name must ever be ranked with the highest of the distinguished benefactors of this, or of any seat of learning, the University of McGill must ever be ranked with the highest of the distinguished benefactors of this, or of any seat of learning, the University of McGill College has this year been enabled once more to enlarge her borders, to extend the acope of her teaching and her influence, by the addition of more than one new subject to those already embraced in her curricula. (Applause.) To those who are still students, perhaps, this may seem chiefly to foreshadow as its inexorable and most immediate result, additional terrors in the shape of cumula-

inexorable and most immediate result, ional terrors in the shape of camula-examinations. (Laughter.) But thus in the session even these may ced with equatimity and even Nor, a venture to assume, any undergraduate of Applied 3—certainly none who has already felt uence of his teaching—grudge me the of extending to the McDonald Prof Mining, in the name of the whole
University, a most cordial welcome to McGill, coupled with every good wish for his
successful professoriate in that magnificant
new building which is rising apace, to form,
with its associated buildings for Physics and
Applied Science, a threefold monument—
"more lasting than bronze"—to the princely
generosity of a benefactor, whom we
have the satisfaction and pleasure of
seeing present with us today. (Cheers.)
There are other new-comers also in the progreeing present with us today. (Cheers.) There are other new-comers also in the professoriate of McGill, in more than one Faculty. To all, I take it, I may tender in your united name, an equally cordial welcome today. (Renewed cheering.) More especially, however, may it be permitted me without invidiousness to welcome with a special reference the newly appointed Lecturer in Fresence the new hand Drawing, to whose tried ability talls to be entrusted so much of the work in the Architectural Department.

There are occasions on the contract of the work in the work in the contract of the work in the wo

There are occasions on which any inaugural lecture must be accompanied with inevitable sadness and grief. When the new comer steps into a place rendered vacant by the dread hand of Death, and is required to fill a blank which is intolerably felt by those left to mourn the loss of one, honored and respected, from their midst, the sense of such loss must outweigh the sense of welcome, and lends pathos and tracedy to the come, and lends pathos and tragedy to the onward march of all human affairs. Even when it is but the stepping aside of a leader in the van to join the ranks of the "Emeriti," as the Romans called them, those who had done their rervice, had deserved well of their fellows and had earned their rest; when the blank is caused only by the partial withdrawal from amongst us of some teacher whose many years are crowned with honor and a blameless life, and whose powers for active service, still fortunately preserved to us, need husbauding in a nobly earned, repose; there is yet toom for a feeling of solemnity as the grim in the van to join the ranks of the "Emeriti

extended to me, and for which express most sincerely my deep gratitude to the University authorities, to my tellow-citizens and to my students, and in spite of the ardour with which, during my brief residence, I have endeavored to drink my fill of college lore and to steep myself in my University surroundings, I still feel that it is no inconsiderable presumption on my part. is no inconsiderable presumption on my part to venture thus early to address you and to speak on behalf of the members of McGill. I would, therefore, crave your indulgence, should my feet slip while I tread the somewhat perilous and thorny path of academic controversy, and should I unwarily seem, with the assurance of a raw recruit, to rush in where veterans fear to tread.

ARCHITECTUAL

is a subject, which in the older Universities is a subject, which in the older Universities of Europe, as distinguished from mere technical schools, has hitherto received but scanty recognition. At Oxford and Cambridge it has been represented, but fitfully. The name of Professor Willis, of Cambridge, will recur to many; at Oxford also that of the Slade Professor of Art, John Ruskin. Both must ever be mentioned with honor. But the recognition of the subject has been solely on its theoretic and historical sides. solely on its theoretic and historical sides, that is, from the esthetic 'and archeological standpoints. In no Scottish University is there a chair of architecture proper, though Edinburgh possesses a professor of Fine Art, and Glasgow, by a curious antithesis, is endowed with a chair of Naval Architecture. dowed with a chair of Naval Architecture. The more modern teaching bodies in England, King's College and University College, London, and in Liverpool—quite recently added to the list—the University College of the Victoria University, have all chairs of Architecture, both Theoretical and Practical. In France there are many local technical schools, and in the Ecole des Beaux Arts in Paris we have a great central school devoted to architecture and its sister arts—rather would I a great central school devoted to architecture and its sister arts—rather would I venture to say its handmald arts of sculpture and painting. But it is a so-called special school, it forms no part of the formation of Paris; nor, so far as I know, is architecture a university subject in Germany, Austria, Italy or Spain. In all these countries there are great technical and special schools, more are less on the model of Paris. Paris.

On this side of the Atlantic, on the other hand, in the United States, not only are there great technical schools, such as Massachusetts College of Technology at Boston, but we have a very frank University recognition of architecture at Cornell, at Harvard also, at the University of Pennsylvania, and, above all, at Columbia College, New York.

In Canada we have at Toronto, forming part of the University, the School of Practical Science, in which Architecture is included.

cluded.

To the list of those that embrace Architec-To the list of those that embrace Architecture in their curricula, McGill University must now be added. The chair has here been attached to the Faculty of Applied Science, which hitherto, with the exception of Practical Chemistry, has been wholly devoted to Engineering in its various branches. That there are peculiar advantages in this arrangement, I shall, I trust, have little difficulty in showing. I congratulate myself culty in showing. I congratulate myself that architecture is thus closely combined that architecture is thus closely combined with engineering, for, after all, of course engineering is for the most part but very specialized architecture, though, too often, it may be maintained, its somewhat unnatural effspring. And I venture too, by way of suggestion, to congratulate my engineering colleagues themselves, for, on the scriptural principle that "a little leaven leaveneth the whole lump," I cannot but hope that ere long through them the salutary influence of architecture may be felt, and may insensibly raise those engineering ideals, which, at present, with all their boasted scientific advance, have succeeded—can any one deny it?—in afflicting the world with some of the most gigentic monuments of ugliness that as yet man has ever achieved. (Laughter and applause.)

applause.) The peculiar dangers against which Faculties of Applied Science have to contend—and as such I unhesitatingly class the great Faculties of Medicine, of Law, and aven of Theology itself—are that the true University standard of education for the whole man be lost right of in the eager struggle and restless activity which characterize our modern conditions of society. In the struggle—I had almost said the souffle—of existence, the student is naturally eager to equip himself with the utmost despatch for his work in life, that is, to shorten his probation, if by any means he may start the sooner in life's race. He is apt to view with impatience all subjects that lie cutside his immediate path, and to de vote himself exclusively to those by masteriar which he was the property of the content of the content of the cutside his immediate path, and to de vote himself exclusively to those by masteriar which he was the property of the content of the cutside his immediate path, and to de vote himself exclusively to those by masteriar which he was the property of the content of the cutside his immediate path, and to de vote himself exclusively to those by masteriar which he was the property of the cutside his immediate path, and to de vote himself exclusively to those by masteriar which was the cutside his cu THE UNIVERSITY IDEAL. vote himself exclusively to those by master-ing which he may the more quickly gain his own livelihood and feel that he is advancing apace. Such "Brod studien," as the Germans call them, the studies whose object is the mastery of the craft by which the student is to live, are specially technical and form the basis of the technical schools, most admirable institutions, doing admirable work for the land, but still not universities. To grasp the distinction between the Technical School and the University is of importance. Speaking generally, the essential difference between the two consists. ance. Speaking generally, the essential difference between the two consists, it seems to me, in this. The Technical School is equipped exclusively for and aims solely at imparting the knowledge that is requisite a man's stock in trade, so to speak, as a handieraftsman in the labor of life. not seek to do more than fit the student for conducting on approved lines and with success the business of life—whether commercess the business of life—whether commercial, or manufacturing, or professional. But the University aims at a higher standard of equipment and of life. Its ideal is more than a livelihood made, however successful. Its ideal is the man, quickened and developed in all the resources of his intellectual and moral being, with the avenues of knowledge opened out to him and harmoniously correlated, even though it is possible for the individual to take but one or other of these avenues for his own special walk in life. A University,

men whose bent is towards its particular subjects the highest training that modern science has to offer in those subjects, but at the same time to imbue them, as far as possible, with the broad catholicity of the university spirit, to widen their horizon with the university recognition of the unity of learning and the co-relationship of knowledge, in a word, to educate to the fullest the man, as well as to train the chemist, or the architect, or the engineer. (Applause.) And for such an train the chemist, or the architect, or the engineer. (Applause.) And for such an ideal Architecture, I venture to affirm, with all deference to my collesgues, is of greater import than Engineering. For what is Architure? and what is its relationship to engineering and the Arts? What, too, its relationship to the other Faculties? What has Architecture in common with the studies which constitute their curricula? Architecture is the science and the art of building well. It is at once the most artistic of the sciences and the most scientific of the arts. It has been said—and no less a man than Mr. Ruskin has lent his great authority to the delusion—that the function of Architecture is to ornament, that Architecture is concerned with applying to a Architecture is concerned with applying to a mere building ornament and features that in themselves are useless. No more monstrous fallacy was ever preached or swallowed whole-sale by gullible humanity. Architecture is no such meretricious afterthought like the wooden Doric portice outside, which does duty for the Faculty of Arts. If it were so, the columns of the Parthenon would be hardly more respectable as art than the scalps with more respectable as art than the scalps with which the average Indian may have adorned his wigwam. Yet it is amazing how this inane idea has laid hold of men who should know better. It has met me already within the precincts of McGill (laughter); it has been held forth to me, in all seriousness, within the Applied Science building itself. (Renewed laughter).

THE PYRAMID OF KHUFU.

Six thousand years ago—or more, it may be—on the edge of the desert, 150 feet above mous pile of building" ever reared by man. In it are combined "the finest masonry" In it are combined "the finest masonry with "the most accurate construction known." Many thousands of skilled workmen and an army of a hundred thousand unskilled laborers were employed, it is believed, in building it for twenty years, It is the sepulchral monument of a man whose name we know, and that is all. In all that name we know, and that is all. In all that colossal building, there is no shred of ornament, no vestige of enrichment of any sort; there is nothing "useless," unless it be the whole gigantic pile. For, indeed, it has tragically failed to ensure a poor inviolability to the body of its founder. Yet, that the Pyramid of Khufu is architecture on the Pyramic of Knutu is attendedute on the most majestic scale, no one, I think, will deny. I, for one, will gladly add that it is also engineering, magnificent engineering, of which for scientific accuracy, we moderns

might be justly proud.
Architecture does not consist in mere or Architecture does not consist in mere or-nament or decoration. Art is not to be measured by its uselessness, but by its user, nay, its vital necessity for the adequate ex-pression of human intelligence and activity; were it otherwise, I would most willingly concede that, in the midst of such essentially living subjects as Mechanical and Civil and Electrical and Mining Engineering, not to mention Hydraulics—all of the greatest im-portance in the life of our modern complex communities—Architecture would but sur-vive as an excrescence, an effete tradition, a

communities—Architecture would but survive as an excrescence, an effete tradition, a cumberer of the ground, with a past indeed, but hopeless of a future. Art is neither so shallow a thing, nor yet is it a mystery, a hidden secret, revealed to the few and to be swallowed, like a prescription, by the many. Art for the most part is common sense. It is experience touched with mystery, a hidden secret, revealed to the few and to be swallowed, like a prescription, by the many. Art for the most part is common sense. It is experience touched with poetry. (Applause.) To Michael Angelo, the great Florentine sculptor, paiater, architect, engineer and poet of the 16th century, we owe the significent sentence, "I know but one art." And our modern distinction between fine arts (by which we mean mostly painting and sculpture) industrial arts and mechanical arts and applied arts, is wholly a fictitious one, unsubstantial and based on nothing at all in nature or in life around us. The most artistically gifted nation there has been of the Aryan stock is the ancient Greek, whose heyday lanced on self-brief centuries. But the Greeks—like Michael Angelo—knew but one art, and that was good art—and they called it techne, "akill." In the Middle Ages, too, as in the neyday of arts in Greece, this unreal discrimination between art that is fine art and art that is some other art, did not exist. "There was only one art, and that true art," whether expressed in color, as painting, in firm, as sculpture, in the total of a noble building, or in the commonest objects of daily use. as coulpture, in the total of a noble build-ing, or in the commonest objects of daily

I crave your indulgence for enlarging upon this topic, which some may think well-worn and even threadbare; but the extraordinary notions that prevail upon art, the mysterious way in which it is spoken of as something apart, like some religious cult, not to be judged of or understood by ordinary folk, show how misunderstood it is. Art in architecture, as in everything else, consists in that fitness and adaptation to a purpose, that appropriateness in function, in form and expression which, I most sincerely believe, are not only inseparable from, but are the essence of, our appreciation of the beautiful. notions that prevail upon art, the mysterious

TAKE A MODERN RACING YACHT

and compare it with a craft of olden days the latter is picturesque enough in hull, with poop and forecastle, in its bellying sails falling naturally into curves that please the eye. But is the modern yacht one whit less beautiful? To me it is infinitely more lovely, yet every line of hull is calculated for a purpose. pose-speed-and every sail is stretched to ruit mechanical laws. The beauty-and I know no more graceful outcome of modern scientific design—is due to fitness and absolute appropriateness; it is most truly art. Take many a modern engine-the same holds good Can anything more perfectly express and emphasize its functions and its purpose than a nicdern, well-designed machine? And jusin proportion to this successful expression a it beautiful and truly a thing of art.

"The designing of machinery"- to quote-

their eyes and log-At the late loan collection, the few impassionist pictures there exhibited excited much comment. At the time, I was asked often if I could find anything good in them, and I tried to explain in this way their qualities:—The "Old Chelsea Bridge," by Pissarro, is all done in a multitude of dots and spots and lines of different colors, which, when seen close at hand seem to have no meaning. Why did he not paint a plain bridge and have done with it? In looking at the bridge in the evening, Pissarro felt that "plain bridge" was a very small part of what he was looking at, and that the bridge was not what attracted him to the subject. For had he not often seen the bridge in the morning and at noon, and had never thought of making a picture of it? What attracted him now, was the play of light around every object before his eyes. The bridge and the river were 02 - 095

ALL SHIMMERING WITH LIGHT,

and to represent this light was his principal difficulty. So few people, in looking at a subject such as this, at sunset, can divest themselves of the knowledge of what it is like at other times; that few have observed sufficiently closely its artistic side, i. e., its actual appearance at a given time, or under a given effect, to tell you whether that effect has been truly represented in the picture or not. I actually heard of a man, professedly interested in pictures, who said that this picture of Old Chelsea Bridge was bad, because in it the bridge had not been made to look so large and important as he remembered it under some other effect. "I know the bridge," he said, "have seen it often—it's bigger than that. You can't fool me in a picture." It never entered his head that the bridge, river, and boats, were only the vehicle used by Pissarro to express the light of evening. Li e a true artist, he experimented as to the best means to employ, in order to express such an effect. He has succeeded admirably, and at a sufficient distance, everything in the picture takes its proper place clothed in light. The lecturer described some other examples, and went on to say that there are other kinds of beauty besides that of a pretty face or form, or the brightness of a sunset. The beauty of the arrangement of spots of color and light, and shade, or even lines, are not often thought And yet this is the kind of beauty, combined with that of character, to which Rembrandt solely devoted himself.

After giving a brief

collect information, so as to enable the President to present the situation in its true light to Congress. There were arguments against this proposition, to the effect that Spain might consider such a course an unwarranted interference with her affairs. On the other hand it is argued that this is the only way in which the facts can be obtained, and that, if the Spanish Government is correct in its representations of the situation on the island, it has no reason to object to an investigation by an officer of the United States. It is understood no definite conclusion was reached, but it is reported that Secretary Olney may instruct Mr. Taylor to sound the Madrid authorities on the question of permitting a commission of the United States to visit the island. The question of sending a message to Congress, defining the attitude of the Administration on much the same lines as set torth in President Grant's message of 1875, was Jso discussed. It developed that the pinistration is most anxious to do some. to check the intemperate speeches in es, but whether this could be heat ac-

stating that raiding parties from Dongola are preparing for a descent upon Egypt.

ROME, March 11.—Judging from various indications, the report recently circulated, that General Baldissera had ordered the evacuation of Kassala, is premature.

SELECT KNIGHTS.

Biennial Session Held Yesterday in Toronto-Officers Elected.

TORONTO, March 11.—At the Biennial Session of the Supreme Legion of the Select Knights of Canada, today, aside from the presentation of reports, which showed a reasonable amount of progress, the principal matter discussed was the new constitution. One of the main features of the new constitution is the formation of Grand Legions in any province or territory wherever there shall ten or more lodges, with a total memiof 500 or over. It also province the division of the Province of the Suprementation of the Province of the Suprementation of the Province of the Suprementation of the Suprement

the the purposes

in West

in the way he feels, will best make them felt by others even, although, he is not following anyone's example," are not new.

The impressionists are only doing what all the great men from Homer to Burns have done, bringing us their own.

THOUGHTS DIRECT FROM NATURE.

These thoughts surprise many, and seem strange and impossible. But "the surprise of today is the commonplace of tomorrow," and, before condemning the impressionists of today, we had better try and find out whether this surprise of today has the elements of life in it, or whether it is a fleeting fashion, destined to die and be buried, with so many others that have preceded it; whether their words are words of truth, and are, therefore, worthy of respect, or whether their work is absurd and trivial, and to be treated as insior to that of Bouguereau, Cabanel, on, and other distinguished members ies, Impressionism is the modern of the eternal fight between and the dead and stereo

of the men

think (there is nothing new), it is only genuineness; it all depends on this single glorious faculty of getting to the spring of things, and working out from that; it is the coolness, and clearness, and deliciousness of the water, fresh from the fountain head, opposed to the hot unrefreshing drainage from other men's meadows."

Mr. Brymner was accorded hearty applause on concluding his lecture, and he was tendered a hearty vote of thanks, on behalf of the association, by Mrs. James Peck.

The lecture, next Wednesday afternoon, will be by Mr. Leslie J. Skelton, of Colorado Springs, who will take for his subject "Pictorial Effect." It will be illustrated with stereopticon views. It was intended that next Wednesday should be taken up with the lecture on "Stained Glass," by the Very Rev. Dean Norman, of Quebec. Dean Norman, however, was unable to prepare the lecture for the present, but the members will have the opportunity of listening to it tome later date.

ART IN MONTREAL. Praise From a Well-Known British Connoisseur.

OUR CITY'S ART COLLECTION

Mr. Lennox Brown Writes of Trea sures to Be Found in Mont-

real Mansions.

All Nature is but art.

R. LENNOX BROWN, the leading British specialist in diseases of the throat, nose and ear, recently a guest in Montreal, has contributed some interesting and appreciative notes to the London World, of the meeting of the British Medical Association. Being a well-known artist and connoisseur what he has to say of our picture galleries in the issue of that journal for September 29th will be read with appreciation.

"A feature of Montreal of more than general interest (writes Ellbee), and, moreover not generally known of in Europe, except to the dealers of London and Paris, is the great love of fine art of its merchant und railway princes. I had the good fortune to visit several of the collections and can truly say that I know of none in any one city of equal dimensions which contains such a uniformity of high-class works. The public art galleries do not contain many fine pictures, several of them being contributed as the result of an evolutionary weeding common to the intelligent art collector, and thus constituting gifts whose mouths it may be decaysed unwise to too closely examine as prefatory to acceptance. To make up for this deficincey of permanent possession an annual winter exhibition is held of works loaned from private colections. Of these must be finret named, as the moteatholic and abundant, no galiery of Lord Stratheona, comprising a superb classical landscape by Turner in his best period, a Constable—the small replica of "The Jumping Horse," familiar to us at home—and examples of Reynolds, Gainsborough, Romney, Millais and Jules Breton, the last represented by the well-known "Communicants," for which £9,000 was paid.

The collections of Montreal have the same fault as those of the United States

ton, the last represented by the well-known "Communicants," for which £9,000 was paid.

The collections of Montreal have the same fault as those of the United States (continues Ellbee), that of being composed of a too limited number of masters—the result, one may suppose, of an honorable competition; but whereas in New York preference is accorded to Gerome, Constant, Bouguereau, and others of the French Pleshly School, in Canada we find favor given to the Barbizon fraternity, the old Dutch masters and the early English, with a somewhat marked leaning to landscapes of the grand and solitary, as distinguished from the merely pretty, as might be expected from the grand and gloomy features of Nature which everywhere surround their possessors, especially in their early lives; while the nude is conspicuous by its almost absolute absence, appeaking highly for the general refinement and high nurpose which I may venture to say characterizes the majority of the elite of the Dominion. To further individualize, one may mention the collection of Sir William Van Horne, who se favorite masters seem to be Rousseau, Corot, Daubigny, Monticelli and Michel. Sir William is himself a painter of no mean order, and several of his own works are to be seen on his walls, which do no discredit on inevitable comparison with their majestic competitors. Sir William, in common with Lord Stratheona, has a fine collection of eabinets and satsuma from Japan, of which the former is prefrom Japan, of which the former is pre-

ART IN MONTREAL

A Favorable Opinion Expressed in the London World.

A feature of Montreal of more than general interest, writes Ellbee, in the London World, and, moreover, not gengeneral interest, writes Ellbee, in the London World, and, moreover, not generally known of in Europe, except to the dealers of London and Parls, is the great love for fine art of its merchant and rallway princes. I had the good fortune to visit several of the collections, and can truly say that I know of none in any one city of equal dimensions which contains such a uniformity of high-class works. The public art galleries do not contain many fine pictures, several of them being contributed as the result of an evolutionary weeding common to the intelligent art collector, and thus constituting gifts whose mouths it may be deemed unwise to examine as prefatory to acceptance. To make up for this deficiency of permanent possession an annual winter exhibition is held of works loaned from private collections of these must first be named, as the most catholic and abundant, the gallery of Lord Strathcona, comprising a superb classical landscape by Turner in his best period, a Constable—the small replica of "The Jumping Horse," familiar to us at home—and examples of Reynolds, Gainsborough, Romney, Millais and Jules Breton, the last represented by the well-known "Communicants," for which £9,000 was paid.

The collections of Montreal have the same fault as those of the United States (continues Ellbee), that of being commosed of a too limited number of masters—the result, one may suppose, of an honorable competition, but whereas an New York preference is accorded to Jerome, Constant, Edouard Frere, Bouguereau, and to others of the French Fleshly School, in Canada we find favor given to the Barbizon School, the old Dutch masters, and the early English, with a somewhat marked leaning to iandscapes of the grand and solitary, as distinguished from the merely pretty, as might be expected from the grand surroundings of nature surrounding their possessors, especially in their early lives; while the nude is conspicuous by its almost absolute absence, speaking highly for the general refinement and righ purpose which I may venture t

RECEPTION NOT FLATTERING. Sale of Works of Canadian Artists Friday a Decided Failure.

In Toronto and elsewhere throughout the Dominion there have been, from time to time, exhibted and offered for sale, collections of oil and water color paintings and sketches, the work soleily of Canadian artists, who, after, in many cases, arduous years of toil and study at home and in different European art schools, have placed before the Canadian public the fruits of their labors, seeking the recognition and appreciation which is but their due.

These exhibition and sales have met with varying degrees of success, but on the whole, have been satisfactory to those whose interests were involved. The citizens of Toronto in particular have long shown favor for, and a steady inclination to purchase at prices somewhat approximating their value, examples of contemporary Canadian art.

At all events the success obtained by

examples of contemporary Canadian art.

At all events the success obtained by the sales held there, seemed to warrant the opinion that were they given the opportunity, the citizens of Montreal would not fail to extend to Canadian workers in art that patronage which many of the more wealthy are so prone to bestow on foreign artists, whose greater reputation should not be permitted to blind one to struggling local worth.

It was with the intention of placing at the disposal of our citizens this opportunity, that arrangements were made for the auction sale here last Friday afternoon, which was described in the catalogue as the first sale of its kind held in Montreal, inasmuch as the collection was exclusively the work of Canadians.

of Canadians.

Included among the names of the artists represented were many described as prominent members of the Royal Canadian Academy, and the Ontario Society of Artists, whose works have frequently been hung, not only in the public art exhibitions of this country, but in the Royal Academy, London, and fother European and American sentences.

It had been confidently expected by the promoters, and those interested in the sale, that the patrons of art, and the artistically inclined, who, it is justly claimed, form so large a proportion of the public of Montreal, would come forward, and give some material encouragement to, and aid the advancement of Canadian art.

Whether the artists, whose pictures were, with difficulty, on Friday, sold at prices which would not certainly, in many instances, at all cover the cost of the frames, derived any encouragement, they themselves are most competent to judge, but any material aid which may have been given to the advancement of Canadian art, is not, even to the uninitiated, at once obvious.

We may not have as yet in local

ous.

We may not have as yet in local ranks a Millais, a Gerome, or a Corot, but there may still be offered congratulations to a modern Maecenas, who, after desperate exhortation from the auctioneer extended to his country's art in the purchase of a "real oil painting" a patronage that amounted to a five dollar bill.

If the Dominion of Canada is estilled.

If the Dominion of Canada is entitled to possess an institution of the stand-ing in art implied by a Royal Academy, and if members of that academy are and if members of that academy are really representative of it, and leaders in Canadian art, it is altogether pre-posterous that their works should be appraised at a value considerably less than that of a decent pair of boots or a necktie advertised as "tasty."

Herald "THE ANGELUS."

A Famous Model Passes Away in France and is Much Regretted by Artists.

From the village of Barbizon, on the edge of the forest of Fontainebleau, news reaches the St. James' Budget which will edge of the forest of Fontainebleau, news reaches the St. James' Budget which will recall the great interest aroused in England and in America a few years ago when "The Angelus," by Millet, was being sold. The figure of the girl which appears in that famous picture was studied by Millet from the nurse of his children, Adele Moschener, who afterwards marred a villager named Marier. There are many people who will hear with regret that Adele Marier died last week at Barbizon. She was nineteen years of age when she posed for the figure in "The Angelus," which Millet painted in 1859; she appears also in his picture of "The Gleaners," painted two years before, and again in "Waiting," a picture that belongs to 1861. During her last illness, which continued for more than a year, she has received many visits at her very humble cottage in Barbizon from French, English and American people, and especially from art students working in Paris. Since 1875, when Millet died, Barbizon has been a resort of arists, and from these Adele Marier received much consideration during her last years. The old lady often talked about Millet, and bore enthusiastic testimony, ike the other villagers who remember him, concerning his great kindness. "The Angelus," it will be remembered, was purchased by Lord Strathcona and Mount Royal. Royal.

A CORRECTION.

Editor of The Herald.

Sir.—It is perhaps superfluous to correct the statement in your article in Saturday's Herald on the death of Adele Marier. Millet's model, that Lord Strathcona is the owner of the Angelus, but it may interest some of your readers to know that shortly after the painting was exhibited at the Art Gallery here, in May 1890, it was purchased by Mr. Chanchord, the proprietor of the Magasins du Louvre, Paris, who paid the enoromus sum of 750,000 francs, or \$150,000 for it. Your informant is possibly confusing the Angelus with the Communicantes, by Jules Breton, which belongs to Lord Strathcona and Mount Royal.

Yours truly,

ROBERT LINDSAY.

SALE OF PAINTINGS.

The auction sale of paintings from the brush of Mr. Maurice Cullen took place on Saturday evening at Fraser Institute Hall. The audience was not large and the prices which a large share of the works brought was ridiculously trivial when their work is considered. In proof of this it night be stated that the huyers most prominent were Mr. W. Scott, dealer in art; Mr. Alphonse Jongers, of Paris, artist; Mr. Robert Lindsay, secretary of the Art Association, Montreal; Mr. W. Brymner, artist; fir. Robt. Harris, artist; Mrs. M. H. Watts, artist, and many more.

Mr. Harris was a purchaser for a prominent Montreal gentleman.

The highest price obtained for any picture was a trifle over ninety dollars. "A Yoke of Oxen," No. 88, and which was described in the Star recently, brought this figure. The balance of the collection sold all the way from eight dollars to sixty, the majority going at prices, however, far below their real worth.

THE POLICE ON ART.

Declare That Venus De Milo Is Improper.

APOLLO BELVEDERE BARRED.

Strange Experience of a Prominent Art Dealer With a Mighty Minion of the Law.

Art, holy sacred Art, with a capital A and a heaven-sent mission has again triumphed.

The Venus de Milo may still smile her wan, sweet smile, the Apollo Belvedere sneer with a haughty arrogance, and the Uffizi wrestlers struggle as they have through most of the civilized history of the world.

All this is the outcome of the most recent combat between the powers of Art and the minions of barbarism. The contest was decided in the presence of many interested spectators yesterday afternoon on Notre Dame

Messrs, Scott & Son represented Art and one of Chief Hughes' intelligent and one of Chief Hughes intelligent officers cast his lot, as was eminently proper, with Morality. 'Twas a fierce and vigorous combat while it lasted, but the Police Department was finally brought to see that the Classical, while not always comprehensible, is not necessarily Vicious, and gracefully acknowledged defeat. The details were as follows:

Messrs. Scott & Son, being possessed of some excellent reproductions of famous pieces of sculpture, decided to display them to the public gaze, both for the edification of the afore-mentioned public and because it was eminently the proper thing to do.

Lately, Tuesday afternoon, a very frail but very moral police officer hestatingly entered their salesroom, impelled, it is believed, by conscious rectitude and a full realization of the responsibility of his position, and, in a voice broken by emotion, requested that "them three works" be removed to a safe distance from an innocent public.

Mr. Scott was amazed, but, with great presence of mind, asked for an explanation. The Venus de Milo, he said, had never, in her long life, been accussed of bearing an improper reputation. Nor was the Apollo Belvedere ever accused of committing a crime which would make police interference advisable. As for the wrestlers, they were pure amateurs, were struggling only for honor, and had a permit the proper than a support the public was an approper than a transport of the public word and at immense expense only for honor, and had a permit the proper than a transport of statuary in brought them there were struggling only for honor, and had a permit the proper than a transport than a transport the public word between the restrict to the oblice interference advisable. As for the wrestlers, they were pure amateurs, were struggling only for honor, and had a permit the proper than a transport than a transport than a transport to the public word that they allow a suit to be instituted against them. Even if the public word than the public word than a permit the public than out to Bultimore the officers cast his lot, as was eminently

at least, a Mother Hubbard before she appeared in public.

As for Apollo, he thought it a shame for a well formed, handsome man to show such bad taste as to appear in swimming costume during a snowstorm. Also, it might have been perfectly allowable for Grecians and Indians and other old things to wrestle that way, but it wasn't dacent nowadays and it didn't go, See!

His official ultimatum—and he thought he had the moral suport of the community—was that unless thim papile got out o' that windy, he'd pinch the hull blamed lot o' thim. So the people got out of the window.

But there was great and abiding sorrow in the heart of Messrs. Scott and Son. They felt that the inviolable rights of Art had been rudely trampled upon, that hallowed traditions had been but the read and that madern to the same appearance of the traditions had been but in the need and that madern to same and some the same and that madern to same appearance in the traditions had been but in the need and that madern to same appearance in the same and the same appearance in the same and the same appearance in the same and the same appearance in the same appearance in

rights of Art had been rudely trampled upon, that hallowed traditions had been int in the neck and that modern iconoclasm had no right to cut in on an ancient game—as it were. Apollo in trousers or the Uffizi wrestlers in white trunks with green Irish flags girded around their loins grated awfully on their artistic sensibilities. Besides, they did not like to believe that their treasures were being viewed as athletic

Chief Hustes was appealed to and, awing lived for some time in the artic atmosphere of Italy, he quickly sped the force of the remarks. With decree of his most moral subording, and soulfully, as befits a lover of the replaced the Venus de Milo in the bw window. Thus did the Good and lure again triumph over misconception and ignorance.

Central Restitation of the Chief.

d ignorance.
Captain Beatty, one of the Chief's sistants, explained the occurrence ly late last evening. Some one had lied him up by telephone, it seems, d protested against the indecency an exhibit in a Notre Dame street me.

Worried and bothered as he was, he entered the protest along with others concerning lately deceased cats and dogs which should have been deceased. dogs which should have been deceased, but weren't, in a large book, Unfortunately, he seems to have assigned his deceased cat officer to the art exhibit. This, it is stated on good authority, will not happen again.

PART OF THE PRELIMINARIES. Captain Beatty Tells of the Complaint and the Prompt Action That Followed.

The first thing that a Gazette re-porter tried to find out was the identity of the person who wished to stand out before his fellow

did not take long to discover that honor belonged to a certain coron-officer for the district of Montreal. On passing a store he paused, and mmediately his morals were shocked. In his capacity as assistant to the coroner he has seen more disgusting and revolting pictures than, perhaps, any other man on the island of Montreal. But his business is realism, not lism, and, consequently, he rushed he nearest telephone and reported

a horse which has gone astray, while

a horse which has gone astray, while the owner went into a saloon for a few minutes to get a drink, another citizen telephones that there is a dead cat or a dead dog opposite his house and wishes it removed.

The Central Station, in fact, is looked upon as the bureau of complaints, and when the coroner's officer telephoned that there were obscene pictures being shown, I did the only thing possible under the circumstances and that was to instruct the policeman on the beat to make the necessary enquiries. "Did the officer make any report as to what he saw and did under the cir-

to what he saw and did under the cir-cumstances?"

"He certainly made no report to me, and I naturally presumed from this and I naturally presumed from this that there were no reasons for informing the proprietor."

AMONG THE ARTISTS. Some Caustic Opinions Expressed on

the Present Interference. When the matter was brought to the attention of some of the prominent art connoisseurs in Montreal, and some

art connoisseurs in Montreal, and some of the well-known artists, as well, there was but the one exclamation of surprise and disgust.

"The whole thing is so utterly absurd, so supremely ridiculous," said one gentleman, "that really one can hardly express an opinion. But in spite of that, it does seem astonishing that such a thing could occur in a city like. Montreal, in a city that has for some time prided itself upon being somewhat of an art centre. It approaches what of an art centre. It approaches almost an outrage, in fact, and should certainly not be allowed to happen

again. It was the general opinion that if the authorities' great vigilance in the protection of the public morals were turned to the obliteration of some of

accused of bearing an improper reputation. Nor was the Apollo Belvedere ever accused of committing a crime which would make police interference advisable. As for the wrestlers, they were pure amateurs, were struggling only for honor, and had a permit signed by a proctor who died several centuries before Chief Hughes was born.

These arguments fell like drops of water on the cold, official plumage of the officer. As guardian of the civic morals, he cared little for the testimony of the ages. One thing he knew-or said he did. The lady in the window might call herself De Milo if she chose, but his duty was to see that she wore, at least, a Mother Hubbard before she appeared in public.

As for Apollo, he thought it a shame for a well formed, handsome man to show such bad taste as to appear in swimming costume during a snow-fectly allowable for Grecians and Indians and other old things to wrestle that way, but it wasn't dacent now-

MR. BEAUMONT'S OPINION. Well-Known Sculptor Vigorously Defends the Purity of Art.

Mr. Henry Beaumont, the well known

Mr. Henry Beaumont, the well known local sculptor, when spoken to about the question, laughed heartlly.

The reporter remarked that a copy of the celebrated group, "The Wrestlers," the original of which is in the Uffizi gallery, at Florence, keeping company with the Venus di Medici, had been ordered by the police to be taken out of Mesrs. Scotts' window. He asked what the joke was and what sort of an

wrestlers should be got up somewhat after the fashion of the athletes who occasionally wear clothes at the Theatre Royal and other places, and that the Borghese fighting man was not as nice looking as he might be to the artistic ontic of a ressimistic artistic optic of a pessimistic

It was only when Mr. Beaumont grasped the full meaning of the situation, and a new idea of art seemed to dawn upon him that he condescended to make a few remarks, and even then he did not seem quite sure that he was not being chaffed. Being an artist, of course he knew the statues and had had the opportunity of seeing the ori-

Do you think the exhibition of these reduced reproductions has an immoral tendency?"

tendency?"

"Are you foolish?" was the answer that shot out promptly and was immediately apologized for. "Why, my dear sir, they are copies, perhaps not the best in the world, but fairly good copies of the best art we have in the world. There is not a line of suggestiveness in them, but every line on the contrary is indicative of true art; where art is made a study for the pure love of itself, and where an artist appreciates his public as being imbued with the same ideas of physical perfection as actuates himself in the working out of ctuates himself in the working out of

Do you think the exhibition of the

nude has a deleterious effect?"
"Certainly not; there is an old quotation that tells us everything is pure to the pure minded. There is nothing indecent in the depiction of the human



The beauty and the wonder and the power. The shapes of things, their colors, lights and shades.

Changes surprises,—and God made it all!

—Robert Browning, with his intense love of art,

Browning, with his intense love of art, has fixed for us the thought, which has tion of the red man; the rocks behind occurred to most of us, that we first him assist his imagination, and one aslove, when we see them painted, things we have passed perhaps a hundred times and have not cared to see; and he conbed an Indian brave to death with a cludes, by the mouth of Fra Lippo Lippi, that so things are better, painted, or better to us, which is the same thing.

The Indian, in his death agony, still grasps her hair, but his tomahawk has fallen to her feet and lies close to the

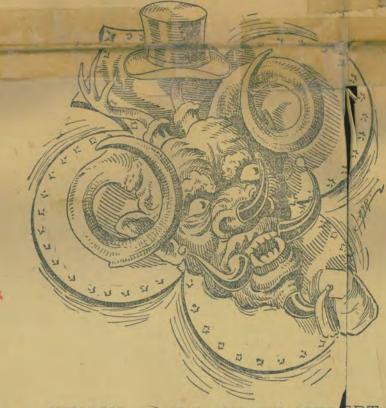


PHILIPPE HEBERT AND HIS TWO SONS IN HIS STUDIO.

enough at nothing at all, plenty of others | which this subjective, literary quality is enough at nothing at all, plenty of others will stop and stare at it, too, and it is only because of those who have seen that things are worthy the seeing, and have interpreted them to us, that we now realize all the beauty of the world.

The other subjective, literary quality is given full bent. On the one side is the tree of civilization, our of which grows the very flower of it, a perfect woman; on the other side of it is a savage, striving to travers the space sketch of his 'grotesque' will show. 'A primrose by the river's brim, a yellow primrose was to him,' sings Wordsworth, in the oft quoted lines from and breadth, and the over-raching handless that separates him from the ideal; but there is a gulf between, the vase's depth and breadth, and the over-raching handless that separates him from the ideal; but there is a gulf between, the vase's depth and breadth, and the over-raching handless that separates him from the ideal; but there is a gulf between, the vase's depth and breadth, and the over-raching handless that separates him from the ideal; but there is a gulf between the ideal; but the ideal; but the ideal; but the ideal; but there is a gulf between the ideal; but the ideal; 'Peter Bell,' and few of us would be dle is a hydra, typifying antigonism, lust perhaps the best reply would be, sanity aesthetically-minded enough to-day to apport of dominion, what you will, a further preciate the beauty of a group of weeds, barrier to his aspirations. It is the fashwhatever we may think, if some past ion now-a-days to decry this literary genius had not shown us its unique quality in painting and sculpture, and modelling, it grace of outline and glory when it is only used to express trite sen-Thoughts like these occur to timent and as an excuse for poor techone in the presence of a personality such as that of Philippe Hebert, the sculptor, the designer of the grand statue of erucible of genius, and is a place instead Maisonneuve, in Place d'Armes square.

An artist to the finger-tips, cosmopolitan, place by right in the shifting scale of culture. It is unfortunate that sculpexpression is rather mediaeval than ture is not popular, even in the sense modern, his genius subjective rather than objective. He has indeed the literary these beautiful works of our fellow-countries. spirit somewhat strongly developed in a tryman in the homes of all who could af-



A UNIQUE MAT-RACK BY HEB

tion of light and shade is at times Rembrandtesque. Perhaps, he owes most to the great English portrait painters o the eighteenth century, and its chief Sir Joshua Reynolds, is the presiding genius of his studio. In strictly character studies, such as the heads of street urchins, Mr. Harris shows power and insight, his seascapes are pleasing, and his early work in black and white proves that he might have made a name for himself as an illustrator, if he had not abandoned it for oils. But it is as a portrait fainter that Mr. Harris offers himself for serious criticism, and the men and women of to-day whom he has ainted will be best known to future gencrations through his work.

nearly always scholarly, and his disposi-

'Why should we only toil who are the first of things?' is a sentiment that has appealed to most people at some time or another, and to hard workers especially it is the necessary reaction, as sleep follows waking. This accounts in great measure for the popularity of cattle pieces; they have that quality of restfulness which is especially soothing to the busy brain. This does not apply to mere study pictures of single animals or groups, the fitting place for which is the atelier, or picture gallery; but is to be found only in the work of such artists as Troyon or Van Marcke, where the cattle are either subordinated to the landscape or the composition is otherwise pleasing. Too many cattle pieces have neither fore-ground, background nor sky of any value and might as well have been painted in a pen as the open field. Mr. E. Dyonnet who is rapidly coming to the front as a cattle painter, fully recognizes the value



MR. EDMOND DYONNET, A.R.C.A.



character; his oxen are sturdy, noble fellows alive, and would make good beef when killed. This is one of the advantages of painting from the model instead of the imagination.

difficult men to write about in Montreal to-day is William Brymner. Mr. Brymner is so many-sided, his aesthetic aspirarections, that one feels it is as unfortunate for himself as it is fortunate for his pupils that fate has made him a teacher Unfortunate for himself, in a sense, be cause, if one is content with the career of a teacher, as the elder Arnold, Jowitt, Mark Pattison, even Ruskin, have been content, there is nothing more to be said; but one likes to think that Mr. Brymner has been spurred on to his many experiments more in pursuit of some personal objective even, than for the means of imparting knowledge to of a 'picture.' His compositions are all well thought out and the settings he has mingle, and the force that might have given to his recent fine studies of oxen and cows are as carefully and ably painted as the animals themselves. Mr. Dy-



MR. WM. BRYMNER, R.C.



A CORNER IN MR. HARRIS'S STUDIO.

startle or surprise you; perhaps, his lack

MR. ROBERT HARRIS, P.R.C.A.

MR PHILIPPE HEBERT.

celli and Claude, to one who has even heard of Phidias,, Mino, Maso del Roda-

rio, or, Donatello, Luca della Robbia, or as a sculptor, Michaelangelo, to say nothing of the moderns. It would be too

curious here, in this brief sketch of a few of the studios, to strive to give ex-

pression to the means by which Mr. Hebert attains his ends. Indeed, he has

no set method, for here you will find the emphasis of strongly-opposed light

ple of the air on a still day over the curtain of a window ajar,' and, again, in his figure of 'The Christ upon the

Cross' there is a suggestion of that

'fraying its surface and softening its lines, so that some spirit in the thing

seems always on the point of breaking

out,' that bringing of the inward to the

If one were asked to name the chief characteristic of Robert Harris's work,

and shade; there, the low relief, who essence is expression, 'the passing of a smile over the face of a child, the rip

of what might be called 'mannerism' disappoints you. at hirst; good they are, you at once admit, good and sound and sane-but if you are looking for a mental twist, some one striking phase of character to be shown you at the expense o all the others, including likeness, you d not find it there. But if Mr. Harris does not tell you very much about his sitters that you do not know already, at least, he tells you that, clearly; he does not sacrifice truth to whim, subordinating the man to one factor of his compo sition, thereby presenting a caricature rather than a portrait, which seems to be the aim of some of our modern painters. Mr. Harris shows you the normal man that you have been accustomed to meet and speak to-the man, in fact, that you know. And work such as this gains upon one, in proportion as work that merely 'smart' or 'clever' loses in value you see more and more that the work man has subordinated himself to his sub ject, and you find his pictures good to live with. In technique, Mr. Harris is

drawing, dedge of anatomic and expr ession that the reputation of in this di-be said of pursue his work at the same may Brymner's landscape we and oils, and of his portraits, e writer offers this thought deference, that so soon as deference, lity or non-prejeticability of

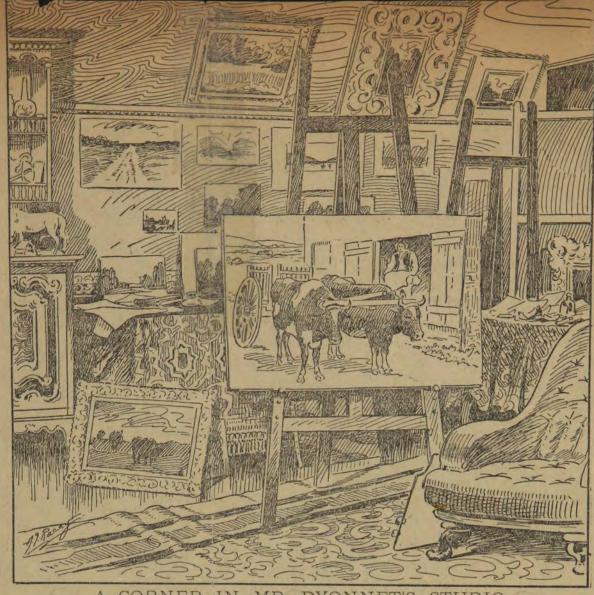
es such a me sure of satis-spur him , to no satisther than to surge him to we ends the knowledge al-All this, however, only intense interest of Mr. All this, however, only intense interest of Mr. work and personality, and, a future may have to say of k, he holds to day the means of his hand. The sincere and they are Mr. Brymner, to him now to pursue some otherwise, it may be, (and thought!) so far as his own many stools he may fall to the ground— ream, strive to do, and agonize to do, d fuil in doing!' This must not be!

young, twenty-five in fact, and To be young, twenty-five in fact, and engers!—It makes one green with envy! hen Mr. Jongers came to Montreal, a ser or two ago he was immediately reconized as a new power; it was seen at a strange star had dawned upon our orizon. Mr. Jongers owes much to any man, as Shakespeare, and Reyolds, and Rudyard Kipling, owe much of those light went before them. This true, for instance, is reminiscent of classification, that of Vandyke, this of heat of Reynolds, this of Sargent,



ALPHONSE JONGERS.

abrandt, and each and all of t his admiration of what is different schools, and prove, time, that his art is in a ne time, that his art is in a maintain. In a stage of transtance; but, already, at the nty-five, one cannot mistake narks; and his style, even most English, has a flavor



MR. DYONNET'S CORNER IN STUDIO.

The painting in the foreground is now on exhibition at the Art Gallery.

We Anglo-Celts, are fond of labelling things, especially when we know very little about them, it satisfies our love of the practicable; and so, for want of a better term, there is an unknown quantity about Mr. Jongers's work, that we may call genius. However we may name it, it is certain that, at Mr. Jongers's early ge, his present achievement is remark-ble; and, when his style shall be con-olidated, it is no exaggeration to pre-ame, that he will be one of the most minent portrait painters of this cen-tury. At the same time, consummate genius as he is, for his age and ence, there is a tendency in his pet work towards eccentricity that he might well leave to men of lesser intrinsic attainments. But, to reiterate, Mr. Jongers is only twenty-five, (Oh, age of gold!), and he has worked in Paris, and Spain, and England, and is already a he has worked in Landy a England, and is already a genius, and he is going to leave us. 'Tis true,' tis pity, pity 'tis, 'tis true!' If the writer were a wealthy man, and of a commercial spirit, he would take care to secure a specimen of Mr. Jongers's work

or , before his regrettable departure. would be a good investment.

Mr. G. W. Hill, the sculptor, has the knowledge that appeals to members of his own and allied crafts. It is a happy thing to be a poets' poet, a writers' writ-er, or an artists' artist; and Mr. Hill occupies this position, that those who know most about the sculptor's art are those who have the most admiration for Mr. Hill's work. Mr. Hill is more a man of the future than of the past, and his Parisian studies will stand him in good stead when he shall have great work At present he is engaged upon the lion drinking fountain, which will pres-ently adorn Dominion square, and a me-dallion portrait of Sir Wilfrid Laurier.

A WORLD'S SUNDAY-SCHOOL CON-VENTION.

Every Sunday-school worker in the world will be interested in the announcement of the World's Third Sunday-school Convention, to be held in

Liverpool on July 19. on the Continent. For full particult write Warren P. Landers, secretary the transportation committee, room 110 Boylston street, Boston, Mass. room 64.

The convention will give great impetus to Sunday-school work throughout the world. The party on ship-board will include the best known and most Successful Sunday school workers in the United States. Several members of the International Lesson and Executive Com-International Lesson and Executive Committee will accompany the party. As on the 'Bothnia,' in 1889, the social and religious features of the voyage will be memorable. The conferences, parliaments, Model Sunday-school session, Sabbath services, etc., will be duplicated, and improved on the 'Catalonia.'

A grand reception will be given to the delegates and friends in Tremont Temple, Boston, on Tuesday evening, Juna

ple, Boston, on Tuesday evening, June 28, the night before sailing, by the exe-cutive committee of the Massachusetts Interdenominational Sunday-school Asso ciation

London, England, July 11 to 15, 1898. The delegates from the United States and Canada will leave Boston on Wednesday, June 29, by the chartered Cun ard steamship 'Catalonia.' The party steamship 'Catalonia.' The party arrive in London on Saturday, July The round trip rate for all expenses in transportations, including practically first cabin accommodations, is only ninety dollars. The necessary expenses of the stay in London, up to July 19, will be covered by twenty-eight dollars additional. The first returning boat leaves The tickets will be good for twelve months, but the rate of ninety dollars just quoted, can only be secured by returning on the 'Catalonia,' July 19; the 'Cephalonia,' Aug. 2; or the 'Catalonia,' Aug. 23. Five weeks of sight-seeing are thus afforded. Arrangements have been made with Messrs. Henry Gaze & Sons, for exceedingly attractive side-trips at moderate cost, through England, Scotland, and on the Continent. For full particulars,

Brough

YOUTH A

Nervous,

tired and sick m are you pressed under burden of

those diseases culiar to y sex? If so,

with great at tion the testing of Miss Lizzie

Donahue, a charming you lady of Lov Mass.: "For past two mor

have been ing your Coderre's I Pills, and am gratified with

result that I that I must w you out of joy of heart, the hope others may benefited in manner. long time I been in fa seemed to growing lack

vitality. E

was growing v

and back rend

of torture. A go to bed and

efforts to resto

his skill. At try Dr. Coderi

sult has surpa I am to-day for I shall gladly

every opportun

(Signed) Lizz

sant street, Lo

There are the

who owe thei faithful use of

There are won

sallow and si

painful comple

who are to-da

and grateful f produced this

are women wh listless, nervel couraged with

in complete he

their duties glorify the po

male weakness painful period

down pains, between the heart, fainting nervousi the hands and

ly successful. thing about my

A TOTAL TOTAL BETTER N



GERMAN LUTHERAN CHURCH, 129 St. Dominique street. Sunday, April 3. Sunday school at 10 a.m. Service at 11 o'clock. Rev. F. Riedel, pastor.

UNDENOMINATIONAL.

PROTESTANT HOUSE OF INDUSTRY AND HOMES. Lengue Pointe. On Sunday, April 3rd, 1898, at 2.45 o'clock p.m., divine service will be conducted by the Rev. Canon Dixon.

A PRAYER CONFERENCE AND BIBLE Reading Meeting in Desrivieres street schoolhouse at 11 a.m. All are invited.

CHRISTIAN MISSION TO THE JEWS. No. 205 St. Urbain street—Divine service, every Saturday at 4 p.m. Sunday at 7.30. Rev. John McCarter, Superintendent.

YOUNG MEN'S CHRISTIAN ASSOCIATION OF MONTREAL, Dominion square-Young Men's Meeting on Saturday at 8 p.m., Young Men's Bible class on Sunday at 3 p.m.

HOLINESS MOVEMENT.—Public services are held in the hall, 411 St. James street, on Sundays at 10.30 a.m. and 3 and 7 p.m. Also on Tuesday, Wednesday and Saturdays at 8 p.m. Everybody will be cordially welcomed. H. R. McConnell, pastor.

SCANDINAVIAN EVANGELICAL MIS-SION hold services every Sunday at 11 a.m. and 7.30 p.m. at the chapel of the American Presbyterian Mission, No. 75 Inspector st-All Scandinavians are cordially invited.

RAILWAY MEN'S CHRISTIAN ASSO-CIATION meets in the R.M.C.A. Hall, corner Wellington and Richmond (Subway), every Sunday at 4 p.m. Live talks by railway men. All railway men with their familles and friends cordially invited.

EAST END INTERDENOMINATIONAL CHRISTIAN MISSION, No. 6 Craig street. Every Sunday, 9.30 a.m., Sabbath-school. 10.30 a.m., prayer-meeting. 3 p.m. and 7 p.m. gospel services. Tuesday evenings, 8 o'clock, prayer meeting. Thursday evenings, at 8 o'clock, reading on the Higher Life. Seats free. No collection. You will be welcomed at all these meetings.

SALVATION ARMY—Public services are held in the S. A. Temple, 24 Alexander st., on Sundays at 7 and 11 a.m., and 3 and 7.30 p.m. Also on Monday, Thursday, Friday and Saturday at 8 p.m. Children's meeting on Sunday at 10 a.m., Tuesday and Wednesday at 7 p.m.

Adjutant and Mrs. Coombs in command. Gospel services (in French), at No. 254 St. Lawrence street on Sundays at 8 p.m., and on every week day (except Monday and the work in connection with the famine waifs, and the great amount of sickness among the natives, proved too much for her strength. She is now better, but while a quarter of a century of mission work has had its effect on India, it has told on the worker. But the strength has been spent in a glorious cause.

The Foreign Mission Committee, eastern division, at their meeting in Truro, N.S., on Feb. 16, appointed the first missionaries to be sent by our Church to Korea. The Rev. W. J. Mackenzie. who founded the mission, was one of our own men, and was supported by individual contributions from friends; but at that time the Church could not see its way to making an appointment, and he went forth on his own responsibility. His brief, devoted life and sad death are The Church is now taking up the work which he laid down, and the Foreign Mission Committee has appointed to Korea, Mr. Robert Grierson, M.D., and Mr. W. R. Foote, graduates of the Presbyterian College, Halifax. They expect to leave for their field in May.

There was before the committee, at the same time, an offer from Mr. Duncan McRae, a senior student at the same college, to go to Korea; and all he asked was a ticket to carry him there and the authorization of the committee. Accompanying this offer was a guarantee of support for several years from the students of the college. As the cost of outfit and travel would amount to between four and five hundred dollars, and the Foreign Mission Fund is already in debt and is assuming a new and large increase of work; it was decided not to make the appointment at that time, but to lay the facts before the Church, and ask special gifts for this purpose. Dr. Morrison will be glad to receive such so that the appointment may be made at the meeting of the Committee in April.

RELIGIOUS NEWS.

Greenland, with its population of ten thousand, is almost entirely Christianized by the Moravian, Lutheran and Danish missionaries. it is stated one person in every even seven in that state receives public as The expenditures for this purpose were increased last year by ten thousand lollars over the year previous. It seems hardly credible that such a condition of things can exist as this report indicates in one of the most fertile and prosperous states of the Union. It argues something radically wrong in the dispensation of charity, for it is impossible that there can be any such proportion of the pecple of Indiana in need and worthy of public assistance.

The Bible Training School, Toronto, is putting up a fine new building on College street, which is to cost some seventeen thousand dollars and be ready for use about the middle of September. The need for the building has been felt, as the work is extending, about a hundred and fifty students having been enrolled this year, and classes being held both day and evening. The work is non-denominational, and public meetings are held about twice a month in the different city churches to stimulate interest. The object of the school is to give those wishing to do Christian work and unable to take a college course a systematic training in bible study, and it is considered that the results have already shown that the school fills a much felt need,

Here, says the New York Independent,' is a case of high honor which it would be hard to match among the Christians of this country. A Bengali Christian gentleman, Dr. C. R. Chandra, who has been a professor in a missionary college of the Free Church of Scotland, died leaving \$2,500 to the Free Church Mission, and \$700 to the church in Calcutta, of which he had been a member. The will had not been signed and properly attested, and was contested in the courts, and the whole estate passed to his Hindu relatives. The Free Church Mission had no expectation of receiving a rupee from the estate, and did not even make any application to the heirs. But Dr. Chandra's Hindu relatives have decided that his wishes

matter to the onicer on ntral Station, which was Captain atty.

On the latter officer replying that the would be attended to. heaved a sigh of relief, and once more made his way to the Morgue to attend

to his duties. Captain Beatty, when being asked about the circumstances, said: have little to say about the affair, because once I come on duty, I don't leave the office until my relief arrives. I remember the incident, though, quite well, because shortly after I went on duty I received a telephone message from the coroner's officer, that

were a quantity of obscene pictures

on Notre Dame street, near the French

church.

"When the men lined up in front of the office, preparatory to going out on patrol, I told Constable Lavalee that there was a report to the effect that there was being exhibited in a store on Notre Dame street a quantity of obscene pictures. Before the constable left the station I took particular pains to tell him to use discretion, and it such was the case, to warn the storekeeper.

"Did you go to the store yourself?"

nueried the reporter.

"No! it is not usual for an officer to go with a constable, because the latter is supposed to have sufficient intelligence to know right from wrong, and besides, discretion is often one of the key stones towards an officer's promotion in the department.

"You must recollect that an officer on duty at the Central Station has the whole of his time fully occupied from the time he enters the station until he goes home. He has telephone messages from all parts of the city asking for the whereabouts of a lost child, another minute there is a request for (1) William Property Comment tive in the drawing or the carving.

"Under the circumstances, can you imagine for a moment that the Roman Catholic Church would exploit in the Vatican the Apollo Belvedere?

"Is there any reason to believe that the Louvre is a tendency to immorality because the Borghese warrior is there?

"The whole thing to me seems impenetrably stupid. We read Wycherly, Chaucer, Sterne; we have heard strange things about one Boccaccio, and even a good Queen of Navarre is not tabooed, not to speak of our own immortal Shakespeare, some of whose sayings sound strange in ears polite today. And in the face of all this, we are to be told that some of the best models of high art should be taken as things unfit to be seen. Either public morality is at a very low ebb, or the police must have comparatively little to do.

"Further discussion of the subject only tends to make me lose my tem-

per."

those of western Ontario, for we would still be obliged to bear the burden of 70 miles of unnecessary distance in addition to the disadvantage of using the facilities of a competitor, which results in much the same was in railway business as in any other.

Moreover-and this is of much greater consequence to Ontario-we would still be in the situation of having to regard every passenger and every pound of freight diverted from the main line at North Bay as representing a material loss of revenue-a situation certainly dangerous to the interests of Ontario. however much the company may be disposed to avoid any cause of complaint as regards discrimination, and a position which can only be overcome by the ownership by the Canadian Pacific Company of a line to Toronto, whereby its interest in directing the traffic would be as nearly as possible equalized.

Notwithstanding that our rates between Toronto and points in the Northwest are made lower than the rates between Montreal and the same points,

F. X. ST. JACQUES, Proprie



An established hotel under new management and thoroughly abreast of the times. Visitors to New York will find the Everett in the very heart of the shopping district, convenient to places of amusement and readily accessible from all parts of the city. EUROPEAN PLAN.

REFRIGERATION CO.

....LIMITED....

MANUFACTURERS OF

REFRIGERATING MACHINES

For Cold Storage, under our latest

Patent Dry-Air Circulating System. Machines for Brewerles, Packing Houses

Ice Factories, Etc., Etc.

Over 2,500 Plants today in Operation

Particula 7, and estimates on application.

Head Office, 301 St. James St

CFTY HRIL DECORAPIONS

The Decorations.

The Decorations.

The decorations, which have been described in The Globe previously, consist of two panels, one on either side of the entrance and four spandrels between the arches. One of the panels represents the coming of the first settlers, with axes, cant-hooks, blankets and bags of provisions, one of the party being a woman, with a baby in her arms. The other panel represents the next step in the pioneer's life, the staking of his farm. Both scenes are laid in the woods, supposedly near the site of Toronto, the lake shining between the trees in the distance. The spandrels are of an allegorical character, a woman's figure occupying each. The figures are treated in classical style on gold background, with wings filling the entire space. The motto over the four spandrels is:—

"Hail to the pioneers: their names." dreis is :
"Hail to the pioneers; their names

deeds remembered and forgotten, honor here."

we honor here."
The figures represented are "Discovery," "Fame," "Fortune" and "Adventure."

Photo-engravings of these deflure."

Photo-engravings of these deflure. will appear in next Satur-

OF THINGS ARTISTIC

1/11/99 Valuable Turner Pictures at Present in Montreal.

COPIES OF ELGIN MARBLES

Two Casts Secured by the Art Gallery -Some British Columbia Pictures

-The Laurent Picture.

There is at present on view in the galieries of Messrs. W. Scott & Sons, Notre Dame street, a picture which no lover of art in Montreal should It is Turner's "Raby miss seeing. Castle," a picture which, until the present year, has never been public-ly exhibited since 1818, the year in which it was painted for the Earl of Academy. The castle liself plays an etant part in the picture, for masterly treatment of the tmospheric effects which makes it totable as one of the best representaives of the naturalistic phase of the reat English painter's life work, There is a great stretch of undulating wooded country, with the castle in the centre. The sun is making a vallant effort to break through the cloudy sky, and a great shadow is thrown over the castle, so that it searcely attracts the eye. It is the distance and the air, the alternations of light and shadow, that give the picture its great charms.

The picture was exhibited recently at the French gallery, Pall Mall, London, Mr. W. L. Peacock brought it to this side of the water, and he will, after it has been on exhibition in Messrs. Scott & Sons' galleries for a week or ten days longer, take it to New York and other American cities. There are already two splendid ex-There is a great stretch of undulating

There are already two splendid ex-mples of Turner's work in this city, he the property of Lord Strathcona the other hanging in the gallery Mr. James Ross, while several er smaller works are also owned

ART NEWS AND NOTES

of the Montreal Art Association will be opened on Friday, the 16th day of March, in the galleries of the Association, Phillips Square, and closed on Saturday, the 7th day of April.

This exhibition will consist of original paintings, drawings, sculpture, architectu-cal designs, etchings, designs in stained glass and china painting, which have never been publicly exhibited before Montreal. To send work to this exhibition it is not necessary to be a member of the association, as is the rule with some associations of a similar character. If work is approved of by the hanging committee it is placed on exhibition, and if a sale is desired a commission of 10 per cent. will be charged on the price paid. All work must be delivered unpacked at the Gallery not later than Saturday, the 10th March.

Messrs. Scott & Sons, 1739 Notre Dame Street, Montreal, undertake to receive all works, deliver them at the Gallery, move and repack them after the exhibition closes, at a charge of sixty cents for each picture up to 3 feet by 6 feet, and one dollar for those 4 feet 6 inches by 6 feet; exceptionally large ones will be subject to a special charge.

All freight must be prepaid, the Association holding the pictures, etc., insured while in the Gallery.

Artists are, of course, at liberty to comsign their works to other agents should they so desire.

Varnishing day has been fixed for Thurs day, March 15th, when the Gallery will be open to the exhibitors from 9 o'clock

Entry forms can be procured on application to the secretary, Mr. Lindesay, and any further information procured from

The Ontario Society of Artists opens its annual exhibition on March 1st next in its galleries, 15 King Street, Toronto. Friday, February 24th, has been fixed as the last day on wirich pictures can be receiv ed. The committee urgently beg exhibitors to send their work and entry forms In before that date when possible, and thus avoid any haste in the arrangement and judging of it. Address all communications to the seretary, O. S. A., 15 King Street, Toronto. The dates of these exhibitions, as well as that of the Royal Canadian Academy in Ottawa, have been fixed with regard to the sending on of pictures one to the other, and finally to that under the auspices of the Young Men's Christian Association, St. John, Brunswick.

Surely Canada is waking rp in matters pertaining to the fine arts. Four important exhibitions of the work of her own men and women to take place in four different cities of her domain. A fifth, undertaken by the energetic Ontario Society of Artists is to be of applied art, and will show the fundamental principles of design and art knowledge necessary to make a beautiful article. This exhibition will be most interesting, and will consist of original designs for the following works: Architecture, wood and stone carving, metal work, stained glass, relief in staff, mural painting, wall painting, textiles, pottery, engraving and other specimens of brain and hand work. These are all to be the work of Canadians, and will no doubt be a revelation of what has been achieved in the Dominion.

This exhibtion opens on April 3rd. Work for it must be in before March 21st, and communication with regard to exhibits is to be made to Mr. Robert Gagen, the secretary. Manufacturers and designers are appealed to for their appreciation and practical aid, so that an epoch in the pro-Boards of trade are now giving much at tention to industrial art, so no doubt we small soon see tess importation of foreign design and more of our native talend

handbook under the direction of the Dominion Government is now being prepared for the Paris Exhibition to inform the world at large what Canadian women are doing with their heads and hands. proportion of this publication will be devoted to artistic matters. Mrs. M. E. Dignam, of Toronto, is to write the essay on "Canadian Art," which will form one of a series on women's work, written by Canadian women capable of handling their subjects.

Why should we in Montreal not have an of portunity of seeing what is being done in the way of arts and crafts of the Domin-If the Art Association cannot undertake it, why cannot a committee formed and a large hall rented for the purpose? The advantage of such an exhibition cannot be over-estimated from an educational point of view, for children as well as to their fathers and mothers. Let people see how designs are made for wallpapers, for cretonnes, print dresses, carpets, olicloths, lace curtains, tapestries I understand that in most, if etc., etc. not all, our Canadian manufactories of such articles, the designer, and in many instances the design also, is imported from other countries. This should not be. Our

The Mineteenth Annual Spring Exhibition | Canadian artist, like our Canadian soldier, is' ready for action; he only needs the opportunity to call forth his prowess.

> Mr. Brymner, R. C. A., is busy at a frieze, to be put up in the dining room of a country house not far from Quebec. The good taste of owner and artist combined has selected for its subject the lovely landscape and farm life of that romantic neighborhood. Will that owner allow us to get a peep before finally placing the frieze in position.

> The new Boston Museum, to be built shortly in the beautiful district of the Back Bay Feu, is to have one of its galleries reserved for the exclusive and permanent exhibition of the works of American artists. Observe the word permanent. We need such a gallery here. For only a few weeks in the year can the work of Canadians be seen collectively. tors from far and wide ask in vain, Where can we see Canadian scenery painted by Canadians? Photographers do what is right in this respect. Canadian landscape and Canadian gem photographs are well to the front in their studios.

> "The greatest woman painter in the world." This is what Mr. William M. Chase says of Cecilia Beaux as a painter of portraits. We believe that Mr. Chase's opinion is endorsed by competent critics in the United States, and that an original school of portrait painting has been created by this American woman.

> Miss Beaux has recently been awarded the first class medal (gold), and fifteen hundred dollars at the Carnegie Institute, New York, for her portrait of "Mother and Daughter.

> Following the awarding of prizes Mr. Chase made an address, in which he pronounced this artist "the greatest woman painter of modern times.'

In a conversation held after this challenging statement was made Mr. Chase remarked: "I not only hold to my original statement, which was not a hasty or unguarded one, but would like to add to it that I consider Cecilia Beaux the greatest woman painter that ever lived. Her execution is that of a master, and her conception is not merely that of a woman seeking a great man's point of view, but of a great artist, impersonal, without sex limitations." When asked to explain more fully as to some of the exact detail that makes the wonderful success in Miss Beaux's work. Mr. Chase gave uterance to the opinion that "the most noticeable quality of her portraits is style-style in composition and drawing-the same quality must in writing makes great liferature, the manner that genius adopts to express itself in any channel.'

"Besides being a 'stylist,' Miss Beaux is a great painter, as artists use the term; not merely a tinter of canvas, like Carolus Doran, but a mistress in the art of handling colors. One is too deeply impressed with the actual existence of the men and women in her canvas as to consider if she has the knack of reproducing textures of clothes."

She is a painter, as Velasquez and Rembrandt were, and, like them, she infuses the subtle quality of life into her work.

Two years ago the French Salon gave an entire panel to her portraits, and Frenchmen were thunderstruck when they realized that it was the work of a woman, so wholly was it the expression of genius, unhampered by any personal point

Miss Beaux is a Philadelphian by birth, but of French origin, as her name im-plies. Her first work was of a scientific nature, and consisted of the drawing of pictures of fossils on stone, to illustrate geographical reports of the United States, Studying drawing with Professor Van der Niden and pointing with Mr. William traits of children painted on porcela copied from photographs. study in Europe, she left for Paris in 1880. and for three years worked incessantly under the famous Frenchmen, Bouforeau, Constans, Courtois and Dagnan Bonyeret.

Besides the gold medal taken so recently at the Carnegie Institute, she has been four times awarded the Mary Smith prize at the Pennsylvania Academy of Fine Arts. The gold medal of the same academy, the Philadelphia Art Club medal; the Normal prize at the New York Academy of Design and one of the three me-Gals from the international exhibition of pictures in Pittsburg in 1896.

Truly a fine record of work by a woman; well may Philadelphia be proud of her. Let us hope that some of our own women students now abroad are following in her footsteps and soon will catch up to her. Miss Margaret Houghton, associate R. C. A., is now painting in the south of France.

Is it not in the range of possibility to Induce Miss Beaux to send her prize picture to our forthcoming spring exhibition? Contributors are frequently from across the line, and also from across the Atlantic. An effort is worthy of consider-

Much sympathy has been expressed for Mr. Hammond, R.C.A., who has lately been bereaved of his wife. The sad event took place at Sackville, New Brunswick,

Mr. Hammond's home. Also for the double bereavement of Professor Goulet, who has done, and is doing, so much for us with his Friday afternoon symphony concerts. The very low price at which a seat can be procured enables many a weary body and mind to enjoy a peaceful and refreshing two hours. Madame Goulet passed away at the early age of 31 years.

A recent sale of pictures in New York, the William T. Evans collection, was interesting as being entirely the work of Americans. Mr. Evans has been making his collection in less than a decade in the conviction that eventually it would be approved of by an intelligent public taste. The amount realized for 270 paintings was \$158,390.

Looking through the list, I note a few of interest to Montreal, as collectors here own some by the same artists; Inness' "Moon at Night," \$1,050; "Tryon's Daybreak," \$1,025; Ranger's "Connecticut Pasture," \$1,400; Murphy's "Autumn Landscape," \$1,075; Horatio Walker's "Morning Vistor", \$1,075; Horatio Walker's "Morning Vistor", \$1,075; Horatio Walker's "Dayon Wang Vistor", \$1,075; Horatio Walker's "Dayon Wang Vistor", \$1,075; Horatio Walker's "Dayon Wang Vistor", "Payon Wang Vistor Wang ing Vision," \$000; Wyatt Eaton's "Reverie," bought by Cotter & Co., the well known dealers, \$1,200. Wyatt Eaton was a Canadian, and shortly before his death spent some months with us painting portraits. Mr. Walker is also one of us. Ryder's "Moonlight," \$700; Wyant's "In the Adirondacks," brought the highest price, \$6,300, and was bought by Mr. George H. Hearn.

The loan exhibition at the Art Association closed formally on Saturday afternoon, the 3rd February, with a large afternoon tea. Over nine hundred people must have been present. the Morning Musical most kindly provided some delightful music. Where could music of high order be heard with a more sympathetic surrounding than in the Art Gallery, hung with masterpleces? the exception of the duet for two planes performed by Mrs. Shaw and Madame St. Pierre, which perforce commanded attention, and the charming song by Mademolselle Marier, only those who were near the planes could enjoy, and then with difficulty hear what the artists were playing, the noise of many tongues was so great. Do we not know in Montreal the rudeness of talking and laughing when instrumental music is being played If we do not care for music ourselves, should have some consideration for those who do so, and certainly we should reailze the enormous amount of hard work and nervous power expended by the performer before concert work can be at-May I suggest on a future octained. easion the singing of a small bell and the announcement before each number of the programme of what that number is to

cultivation and appreciation of mule and painting? There is a question for lebate at some of our numerous debating dubs No doubt as a monster tea party and soc gathering the entertainment was highly successful, but many, who, through the kindness of members, had received tickets, and had looked forward to the Saturday afternoon holiday as their only opportunity of seeing the pictures and hearing the music, could not do so on account the crowd in the first instance, and t clatter of conversation in the second,

ANSWERS TO CORRESPONDENTS.

ANSWERS TO CORRESPONDENTS.

F. X. S. asks: "What is fat oil used in china painting?" When fat oil is mentioned in connection with china painting it is intended that you use fat oil of turpentine. Prepared fat oil is sold by dealers in artists' materials, but it is easy to make your own. Let some turpentine stand in an open vessel long enough for the spirit to evaporate and to become thick, and oily. You must be careful not to let any dust get in.

Dr. Von Stan's Pineapple Tablets.—Cure Sour Stomach, Distress after Eating, Weight in the Stomach, Wind on the Stomach, Loss of Appetite, Dizziness, Nausea, Poor Blood, Catarrh of the Stomach, Sick Headache and every other disorder traceable to bad digestion. One tablet gives almost instant rellefter're nature's positive and delightful cure—60 tablets in a box for 35 cents. Sold by B. E. McGale, 2123 Notre Dame; A. Decary, corner St. Denis and St. Catherine. corner St. Denis and St. Catherine,

EATEST FICTURE SALE ARLY \$250,000 REALIZED FROM THE CLARKE COLLECTION.

e Paintings Offered Were by American Artists and New Prices Have Been Set for Their Work-Sale a Financial Success-Inness's "Delaware Valley" Brings 88,100 and Winslow Homer's "Eight Bells" \$4,700-Vase Brings \$8,000.

The greatest picture sale, in some respects. that this country has known, was concluded at Chickering Hall last evening, when Thomas E. Kirby, for the American Art Association, sold the last of Thomas B. Clarke's collection of American paintings, which numbered in all 72. the total of the prices paid during the four nights' auction being \$234,495. There have een sales that have brought more money, but hey have been principally of foreign paintings, and Mr. Kirby, who has conducted most of them and seen them all, is author-ty for the statement that there never has een, in his experience, another sale of a colection of pictures here which paid a profit to he collector, as the Clarke sale has done, with the possible exception of a very much smaller sale, that of Mr. Fuller's paintings, held here not ong ago. Mr. Fuller was not at hand last evenng to verify the exception. Mr. Clarke was bundantly pleased with the appreciation hown of American art, to the support of which had devoted himself for a quarter of a entury. He declines to admit that it required ree of conviction or anything else but apprelation of good work to buy the Innesses, which have proved, perhaps, the most conspicous part of his collection, or the other notable American works which have received the praise of the critics recently and the support of the purchasing public this week. Mr. Clarke shared in the view expressed in The Sun's report of the first evening's sale that there never had been one like it in the United ites, and that it indicated a hitherto almost suspected appreciation of the best efforts of erican artists, judged on their accomplish-

he results of the sale completed have ful-d the indications of its beginning. New s have been set for works of artists repnted, and buyers have shown a readiness a some cases an eagerness to purchase not always with a discrimination equal that shown by Mr. Clarke.

that shown by Mr. Clarke.
The unprecedented price, for an American inting at public sale, of \$10,150 for the mess." Gray, Lowery Day," of Thursday evenge's sale, fanciful as it was, set an example that ore fruits last evening. Its effects were een when the first Innesses were put up. The Italian Landscape "(285), a painting of 1875, old at \$700; the "Passing Shower" (297), I 1865, at \$875; "The Sun" (311), 1886, \$760; "Brush Burning" (331), 1884, t \$1,525; "Threatening" (341), 1891, t \$2,000; "Winter Morning—Montelair," \$51), which started at \$1,000, at \$2,500; the "Delaware Valley" (365), at \$8,100—the top price of Innesses for night—and "After a Summer Shower" (27), 1894, at \$2,500.
The "Delaware Valley" was bought by the tropolitan Museum of Art, and the purse ded Mr. Kirby to remark to the spectase. "They've woke up!" evidently referring heir permitting a painting, which, it had nhoped would remain here, to go to Philaphia on the evening before. there of the artists represented in last hits catalogue were well supported. They've Woke up!" evidently referring heir permitting a painting, which, it had phila on the evening before. there of the artists represented in last hits catalogue were well supported. They've Woke up!" evidently referring heir permitting a painting, which, it had whome so much attention, \$4,700; Tryon's "Return Home at Twitt' (369), flor \$1,900, after good bidding; as "Dawn-Reene Valley," for \$2,500; her's "Moonlight—Woods Island Light," \$3,650. he unprecedented price, for an American

coran Gallery was a frequent bidder haser. It was announced that the Induced Sun's sold, on Thursday evening, be Carnegle Art Gallery of Pittsburg, st important of the objects of art, as shed from paintings, in Mr. Clarke's were sold yesterday afternoon at the Art Galleries, and the sale presented culfar contradictions. In some remisidered piece by piece, it was not teresting than that of the afterstore, but in it were comprised ore costly productions, and the cient. Whereas on Thursday the cient. Whereas on the cient, whereas on the cient of the action of the cient of the cie oran Gallery was a frequent bidder

mercenary handicap, who

adament is the finest thing of its kind to be pund in this country, was sold to Harry area Whitney for \$5,600. It is 6 inches ligh and 10 inches wide. Mr. Whitney did not

283. Arthur Parton's "Passing Shower;" A. C. Humphreys. 284. Winslow Homer's "Danger;" Henry 286. Edwin A. Abbey's "An Ode to Spring;" C. Klackner. 287. C. D. Gibson's "New Leaf;" M. R. Snyder.
288. Ralph A. Biakelock's "Near Gloverdale;"
T. W. Rouss.
289. Joseph Decker's "The Orphan;" A. Stoeckler.
290. William M. Chase's "Weary;" M. R. Snyder. 225

290A. Louis Moeller, a portrait, not cata-291. Carlton Wiggins's "White Cow;" Peter Doelger 292. Henry H. Poore's "March Hillside;" H. Choate. 293. William Hart's "Twilight;" J. T. Brinck-155

520 210 800 160 304. William M. Hunt's "Apple Blossoms;"
Walters.
305. H. W. Watrous's "Day Dreams;"
Lockwood.
306. J. F. Kensett's "Storm on the Coast;"
C. T. Mersick.
307. F. W. Freer's "Morning;" W. T. Evans.
308. F. M. Boggs's "On the Coast of France;"
W. M. Laffan.
309. Charles X. Harris's "Italian Quarter. New York:" P. Doelger.
310. Winslow Homer's "Under a Palm Tree;"
F. Rockeffeller, Cleveland.
311. Inness's "The Sun;" Mrs. Alice Chency, 312. Will H. Low's "Neath Apple Boughs!"
E. McMillan.
313. D. W. Tryon's "Newport at Night;"
Burton Mansfeld. 313. D. W. Tryon's "Newport at Night;"
Burton Mansfield.
314. J. B. Bristol's "New England Scenery;"

813. D. W. Tryon's "Newport at Night;"
Burton Mansteld.

314. J. B. Bristol's "New England Scenery;

315. George De Forest Brush's "An Aztec Sculptor;" E. N. Lawrence.

316. Horace W. Robbins's "Mountain and Valley;" S. P. Avery, Jr.

317. Thomas Moran's "Vera Cruz;" C. M.

Fratt.

318. Douglas Volk's "Puritan Maiden;" A.

Stocckler.

319. William H. Lippencott's "Garden in June;" L. A. Lemaire.

320. Winslow Homer's "Sea on the Bar;" W. S. Rainsford.

321. Worthington Whittredge's "Home by the Sea;" A. C. Humphreys.

322. J. Alden Weir's "Roses;" Cottler & Co.

323. E. L. Henry's "The Canal Lock;" A.

Naumburg.

324. H. Bolton Jones's "The Lily Pond;" Randolph (agent).

325. Willism T. Trego's "Battery Forward!" F. Rockefeller.

326. George H. Smille's "View from Grindstone Neck!" C. F. Brown.

327. Theodore Wores's "Chinese Lantern Painter;" M. R. Snyder.

228. James M. Hart's "Landscape—Farmington, Conn.;" A. C. Humphreys.

329. Thomas Hovenden's "Chice and Sam;" E. Weston.

330. Winslow Homer's "Leaping Trout;" Boston Museum of Fine Arts.

331. Inness's "Brush Burning;" James Quinlau.

332. Frederic W. Kost's "Springtime;" G. B.

334. Wyatt Euron's "Daphne; "Walters.

335. R. Swain Gifford's "Nashewanna Island;" O. H. Durrell.

336. Charles C. Currau's "The Wreck;"

337. Jervis McEntee's "Eastern Sky at Sunset," Orrocan Art Gallery.

338. Edward Simmons's "A Passing Train;" C. T. Blair, Chicago.

340. Winslow Homer's "The Breakwater;" F. Memillan.

340. Winslow Homer's "The Breakwater;" E. Memillan.

340. Winslow Homer's "The Breakwater;" E. Memillan.

341. Inness's "Threatening;" E. McMillan.

342. Thomas Excinning; "E. McMillan.

343. Edward Simmons's "A Passing Train;" C. T. Blair, Chicago.

341. Inness's "Threatening;" E. McMillan.

342. Thomas Excinning; "E. McMillan.

344. Wyatt Excinning "E. McMillan.

345. R. Sandony of Fine Arts.

346. Charles C. Currau's "The Breakwater;" F. McMillan.

347. Thomas Excinning; "E. McMillan.

348. Edward Simmons's "The Steakwater;" F. McMillan.

349. Winslow Homer's

Apple Blos-

ART NOTES.

SKETCH OF GEORGE INNESS AND OTHER AMERICAN ARTISTS AND THEIR WORK.

Because there is so little known here about the best American artists, or even Canadian artists, for the matter of that, and in view of the fact that two of the works of George Inness that the present loss. may now be seen in the present loan collection, some little sketch of the most worthy painters on the other side of the line cannot fail to be of interest at this time. A unique opportunity of presenting a slight sketch of some of these masters is to be found in the dispersal of the collection of Mr. Thomas B. Clarke, the collection of Mr. Thomas B. Clarke, of New York, and the literature connected therewith. Mr. Clarke began buying the works of American painters twenty-seven years ago, and these have recently been sold by public auction. The fact that the collection numbered over four hundred pictures, that it was representative in character, and in the department of landscape was rich in no fewer than thirty-nine Innesses, besides examples of all America's most famous landscapists, made the sale an event of landscapists, made the sale an event of the first importance in the world of cul-ture. It was, indeed, the most impor-tant sale that has ever been held of pic-tures solely American. Mr. Clarke de-serves the greatest credit for his en-couragement of native work, for his countrymen, like too many of our own, give, as a rule, their commissions to for-eigners, even when they have their por-traits painted, and the poor native is too often left to starve, when he has not the often left to starve, when he has not the means to set up his atelier abroad. And this applies with us to art in general. Mr. Clarke was a firm believer in the future of American art, and he has done his part towards promoting it. It has been his practice to look out for the work of young and hitherto unknown men, and many such have owed their first flush of encouragement to his purchase of a picture; and, when he found a man following up his first promise of good work, he stuck by him, and has lived to see his judgment endorsed by the slower approval of others. Our own wealthy connoisseurs might do worse

than follow up such an example. Commenting upon these thirty-nine examples of Inness's work, the current number of 'The Artist' says:—'They exhibit not only his development, but his inexhaustible versatility, fresh and vigorous up to the time of his death. He began life as an engraver, and one of his earliest paintings is in this collection, 'The Rocky Dell,' dated 1849, showing the influence of his early training. Forty-five years afterwards, within a few months of his death, he painted 'After the Summer Shower,' (1894). Between these two pictures there is a lifetime of difference, both in the matter of style and in the attitude towards nature; a difference which marks not only the Commenting upon these thirty-nine exand in the attitude towards nature; a difference which marks not only the painter's development, but the development of a nation. But this difference between his first and last picture is not more remarkable than the persistency of difference which marks the intervening ones. Inness was no man to rest satisfied with what he could do, and to get into a groove of subject and one manner of treating it, as is the case of some of treating it, as is the case of some. He was forever attacking fresh problems. His horizon was continually widening. His horizon was continually widening. He not only sought out the variation of nature's moods, but brought to them a mind that never lost its elasticity of perception, that could become matured and ception, that could become matured and still retain the fresh spontaneity and quick receptiveness of youth. Some of his finest examples in this collection are: 'Delaware Valley,' (1865); 'The White Mountain Valley,' (1878); 'Winter Morning at Montclair,' (1882); 'Summer Foliage,' (1883); 'September Afternoon,' (1887); 'Nine O'Clock,' 'The End of the Rain,' 'Wood Gatherers,' 'The Clouded Sun,' and 'Winter Morning in Montclair,' (1891). Sun,' and 'V clair,' (1891).

Eleven years his junior, Alexander H. Eleven years his jumor, Alexander II. Wyant, died two years earlier than Inness. Of the exquisitely poetic feeling with which he loved to invest his scenes, 'Early Morning,' is a glorious example. There is a red sun low down in a silver sky, and the grey-green foliage is soaked in cool shade.

1836), Homer Martin survived him five years dying in 1897. His earlier works were thoroughly in keeping with the teaching of the methods of the Hudson River School, but he broke away from them, and, learning what impressionism could teach him, formed a manner of his own, in which he interpreted nature as he saw her, often with a pensive and even sad suggestion, but aways with a sense of harmony and intense feeling. Of five pictures in this collection, 'Adironatick Scenery,' (1895), is a characteristic example. There is a streak of water between the rolling hills, the nearwater between the rolling hills, the nearest of which are covered with frost-touched woods, the sky is grey and lurid, and clouds are piled above. One can feel the solid earth, and the rocks beneath it, as well as the cool white light, which makes the surface forms and colors so clear.

There are no less than thirty-one can-vasses by Winslow Homer, which illus-trate the successive phases of his interesting career. Figures play an impor-tant part in them, so also does nature. He has always been a student of it, but for a while seems to be drawn towards it more as a setting for the dramatic epi sodes of his figures. Even after he had settled down in Scarboro, on the coast of Maine, and devoted himself to the study of the sea, he seemed at first to feel its influence in relation to the problems of directly human interest that absorbed his brush. The sea is for a long time an accessory in his pictures. Gradually, however, its own majesty and meaning and relation to life grew upon the painter's imagination; the fisher-folk bepainter's imagination; the fisher-lolk became subordinate to the sea, and at last his art culminates in the three magnificent marines contained in this collection: 'Coast in Winter' (1892), 'Wood's Island Light' (1894), and 'Maine Coast' (1897). It is impossible not to feel that the last named marine, with its tramendous force and moreone. with its tremendous force and momentum, weight and color of water, and the wetness of the waves; the dripping of the rocks, and the saturation of the

sky, is one of the grandest pictures of the sea ever painted.

JACOB MARIS. vitues _ 20 A Painter With Many Montreal Admirers.

AN OPPORTUNITY FOR A LOAN EXHIBITION.

The death of Jacob, or, as he was called in England, James Maris, has inflicted considerable loss upon the cosmopolitan world of art. There were three brothers Maris,-Matthew, Jacob and William-and connoisseurs esteem their works in the order in which their names are written. Matthew Maris lives in London and his works are difficult to obtain, but many competent critics consider him the greetest Dutch artist of the century. Jacob, or James, follows him very closely in technical gifts, and is probably his superior in insight into the



genius of his country's woods and ability to interpret them to others. His works are highly esteemed in this country and are highly esterned in this country and especially in Montreal, where there are at the present time about thirty-five of his canvases, representing a sum probably exceeding \$150,000. Mr. W. J. Learmont has six or seven of these, representing the coast scenery of Holland in its various aspects, and also a figure. Mr J. R. Wilson has a piece depicting a bridge and water, which was much ad-mired at the last loan exhibition. Mr. James Ross has a scene from the coast of Holland; the Hon. Geo. Drummond. a coast scene; Mr. Sumner, of Hodgson, Sumner & Clo., a fine example of the river 'Y,' near Amsterdam; Mr. James Crathern, a small and fine bit of Dordrecht; Mr. Chas. Hosmer, a very fine landscape and also a figure. Dr. Gard. landscape, and also a figure. Dr. Gardner has seven or eight choice pieces, and others are owned by Dr. Brown, Mr. E. B. Greenshields, and Messrs. W. Scott & Sons. Jacob painted very few figure pieces, and his work of this kind is very choice and rare. The picture owned by choice and rare. The picture owned by Messrs. Scott & Sons is a very beautiful landscape, which to see is to fall in love with. It is not a shallow picture, where all is discovered at a glance, but repays close study and observation, by constantly revealing something new or before unnoticed. To the lover of the simply noticed. To the lover of the simply beautiful it appeals because of its deep peace, glorious color, and insight into nature; the artist will admire it because of its free and skilful handling; and to

of its free and skilful handing; and to the student it will be a treasure-house of stored-up knowledge.

While Jacob was much admired in America, it must not be supposed that he was neglected in his own country. It is true that many of his finest canvases are on this side, but one of his best works, the 'Shell fishers,' is in the private collection of W. H. Mesdag, of The Hague, himself a delightful painter of the sea. 'The Nurse' is in the gallery of Rotterdam; the 'Ferry Boat,' in the musuum at The Hague; his 'Baby in a chair,' a very famous canvas, is in the chair,' a very famous canvas, is in the museum of the quaint old city of Dordrecht; and the municipal gallery at Amsterdam is also fortunate enough to pos sess some of his workse including the famous 'Windmills.' He was certainone of the most brilliant figure in that group of Dutch painters which includes Josef Israels, Mauve, Matthew Maris and Albert Neuhuys, and others that might be named of the earlier Dutch school. Also such men as Tholen, Weisenbruch, William Maris, Blommers and Mesdag, of whose named will become famous in the history of the greatest art of this century, after the celebrated French school of 1830, from which, indeed, we should incline to the opinion that it largely draws its inspiration,

It has been suggested that, as Man a loan exhibition of his works here woul be appreciated, and, if the fortunate possessors of his pictures would only consent to this, it would be a graceful tribute to his memory. To see so many as thirty or thirty-five pieces of this mes To see so many ter together would not only be an edu-cation to all lovers of art, leading to a knowledge and appreciation of his genius unobtainable by other means, but it would reflect the greatest credit upon the connoisseurship of the picture buyers

G PRICES FOR PICTURES.

OPENING RIGHT OF THE CLARKE Spirited Bidding and Splendid Prices for Pointings by American Artists-Homer fartin's "Adirondack Landscape" Brings the Topmost Figure, \$5,500.

There has not been before in the United such an art sale as that which was beun in Chickering Hall last evening, when the lirst consignment of the Thomas B. Clarke coltion of American paintings was sold Thomas E. Kirby as auctioneer on behalf of the American Art Association. There is disinterested authority for the statement that no art sale in this country ever approached it, and that it really marks an epoch in American art affairs. Mr. Clarke himself said that he regarded the evening as marking the beginning of a due and proper appreciation of the merits of American artists, although he stated that prices of thirty-one pictures out of the ninety-three sold were below what he had paid for them. Such trifling losses as Mr. Clarke suffered on this third of the night's offerings were much more than offset by the profits the other paintings, and while a few of the numbers on the catalogue went at figures which might be considered bargains, the sale as a whole may justly be said to be great be-

That the purchasing public on the whole appreciated the opportunity offered them was hown in the sale of the best painting put up at the best price of the night, \$5,500, after spirited bidding. And, on the other hand, the prices commanded generally justified judgment, and the receipts of the night, taken as an indication of what the entire sale is to mount to, marked his purchases as a splendid investment. For years he has put his money into American pictures in the confidence that, aside from the pleasure his collection might give to himself and his friends, time would demonstrate to the picture-loving and ure-buying public the excellence of best American work in art. Many of s best American work in art. Many of a best American work in art. Many of a paintings in the collection have been expected, either by Mr. Clarke or before they me into his possession, but until now few, if y, of them have been put up for the public's motified with fine examples of the Barbizon sol, and there were some genre composites that could claim place on their own merit. The hall was only comfortably filled, and me art students who brought their field with them in anticipation of a crowd could be succeeded them more to-night and subsequent evenings than they did last that A number of the pictures went out of yn and, as usual, some went to dealers, her for stock or on commission. Lemer Martin's "Adirondack Scenery" was aligest priced painting of the night. It is a prious landscape, Eglorious in colors of sky, antains, valley and foliage, with water soften the whole. The first bid for it \$500 was considered almost as a joke of the advances were to \$600, \$700, \$800, 000, \$1,200, \$1,500, and by \$100, \$200 and D) jumps to \$5,200, about as rapidly as it was evenient for Mr. Kirby to call them. The swent on to \$5,500, at which price Samuel termyer got the nights.

y to call them. The which price Samuel

500, at which price bands in deture.
It Evening" brought the next to, from S. P. Avery, Jr., and "The Lookout—All's Well."
\$3,200, at which figure by Edward W. Hooper, reasurer of Harvard. It go to Boston, though for Mr. Hooper or for one appeared to know last at highest price was \$3,100, yeach of two Innesses. Nos. y each of two Innesses, Nos. italogue, respectively entitled Valley" and "Nine o'Clock." ought the first and George B. one. The knock-down price both instances. The "Nine interested the control of the control o

y other initial bid of the evening, at \$2,000 with \$2,000 at \$2,25, and \$2,000 at \$2,25, and \$2,000 at \$2,25, and \$2,000 at \$2

a H. Davis's "Sunset on the Moore" doeller's "Hesitation;" F. S. ch's "A Surf Phantom;" A. C. 530 Murphy's "Wet Autumn Day;" ovenden's "T'se So Happy;" Edon. e.s's "Autumn Near Marsh-benjamin P. Cheney der's "Temple of the Mind;" 1,050 it's "Mountain and Lake;" J. www. Marnard's "Closer Risolator go Inness's "Sunset in the Valley " eard McMillan dis C. Janes's "Each aging Confi-cess" W. B. Lockwood. Wyant's "North Woods;" F. S. Smith-500 Moeller's "Stubborn;" Frank kef ller low Houer's "Watching the Tem-"Burton Mansfield on M. Chase's "A Coquette;" Henry 850 385 870

ness's "White Mountain Val-nry Sampson. "Rivalry:" 485 a Sprague Pearce s a Rockefeller. Tryon's "The Lighted Village;" 485 L. Freer. Johnson's "The Confab;" S. P. o Inness's "Path Through the da Pines," Etward McMillan. 1,650 ton Jones's "Near Orange, New Jer-A. C. Humphreys. 775 A. Abbay's "Autumn;" Henry 58, Edwin A. Abbay's "Automa;" Henry Sampson. 59, Winslow Homer's "Coast in Winter;" C. S. Blair, Chicago. 525 Chicago.
Chi B. Torrey. C. R. Grant's "Waiting;" C. P. Armstrong. George De Ferest Brush's "Mourning Her Braver" Victor Harris. Waiter L. Palmer's "January;" H. R. But-475 Alexander Harrison's "Marine;" S. Unter-400 300 300 450

A. H. Thayer's "Roses;" W. T. Evans. 300
A. H. Thayer's "Roses;" W. T. Evans. 300
A. Alden Weir's "Still Life;" Cottier & Co. 300
Semuel Coleman's "Antumn;" A. H. Bates, 450
Wilson Homer's "The Lookout-All's
Well;" E. W. Hooper
George Inness's "Sunset in the Old Orchard—Montelsir;" T. R. Thomas. 1,080
Fred Fick E. Church's "Mediterranean
Sea; "Mrs. G. H. Lowis. 350
Donutas Vell's "Accused of Witchcraft;"
Corooush Art Gallery. 560
Homer Martin's "Adirondack Scenery";
S. Untermover. 5,500 Martin's "Adirondack Scenery"; 5,500 Martin's "Adirondack Scenery"; 5,500 Kappes's "Rent Day"; H. J. Braker 860 W. Tryon's "The End of Day"; 2,050 w. Homer's "The West Wind"; S. 1,075

rmeyer.
Inness's "Winter Evening"; S. P.
Jr., Jr. 3,850 e total for the night was \$54,040. The of the other paintings in Mr. Clarke's colon will go on this evening and to-merrow Friday evenings. The sale of his objects t will begin at the American Art Galleries afternoon, and continue every afternoon

THE CLARKE PICTURE SALE.

Last Evening's Total Was \$50,555, Making \$104,595 for Two Nights.

The second night's sale of the Thomas B. Clarke pictures at Chickering Hall last evening was characterized by a larger attendance than on Tuesday evening, the almost entire absence of the prominent picture dealers of the city, and by somewhat spiritless bidding. Notwithstanding, the pictures sold brought, on the whole, good prices, and some realized handsome profits to their owner.

Winslow Homer's "Maine Coast," for example, which sold for \$4,400 and was

prices, and some realized handsome profits to their owner.

Winslow Homer's "Maine Coast," for example, which sold for \$4,400 and was painted only two years ago, cost Mr. Clarke about \$1,500, and several of the more important canvases brought about the same rates of profit. There was some competition between G. H. Story, representing the Metropolitan Museum of Art, and G. W. Elkins of Philadelphia for Winslow. Homer's superb and virile "Life Line," which went to the latter for \$4,500. It was a pity that Mr. Story allowed the museum to lose this representative American work. The highest price of the evening and of the sale thus far—\$5,600—was paid by George A. Hearn for Inness's "Wood Gatherers," painted in 1891, and a characteristic and fine example of the great landscapist.

The total for the ninety-three pictures sold was \$50,555, some \$3,500 less than the total of Tuesday night's sale. This was due to the presence last evening of a number of small and comparatively unimportant works.

of small and comparatively unimportant works.

In the audience, among others, were Henry Thompson, Mr. and Mrs. A. H. Curtis, Mrs. Henry Sedley, Miss Eleanor Sedley, Samuel Parrish, John Elderkin, Jules Bache, Henry Ickleheimer, H. W. Robbins, L. Ulman, and William H. Fuller.

The pictures sold, with their painters, title, buyers' names when obtainable, and prices, are as follows:

Artist Title and Buyer. Price.

Artist, Title and Buyer,
De Haven—Sundown
Omer Martin—Du Clair on the Seine, C. D. Gibson-The Fatting, white)
White)
Edwin A. Abbey-Misleading the Enemy, (black and white)
Eastman Johnson-Southern Kitchen In-(black and white)
Eastman Johnson-Southern Kitchen interior
H Bolton Jones-Sandy Shore; W. M.
Laffan
R. Swain Gifford-The Mouth of the
Sahara, (water color)
Charles Hopkinson-A Stiff Northeaster.
D. M. Bunker-A Neglected Corner.
George W. Maynard-The Sea Witch,

George W. Maynard—The Sea Witch,
(water color)
John La Farge—Apple Orchard in Spring,
J. Francis Murphy—A Sunny Morning—S.
H. Wakeman
Louis Moeller—Amazement
George Inness—Night—G. W. Curtis.
Frank R. Green—Sweetheart.
Edwin A. Abbey—The Admonition, (black
and white)
M. R. Dixon—Into Each Life Rain Must
Fall Fall
George Inness—Goochland
Charles H. Miller—The Rainbow.
D. W. Tryon—Starlight—G. L. Jewett...
A. H. Wyant—Twilight—L. A. Lehmaler.
Winslow Homer—The Market Scene.
Henry Peters Gray—Origin of Our Flag.
Robert Reid—Landseape.
Clara McChesney—Spinning.
Winslow Homer—The Bright Side—S.

Robert Reid—Landscape.
Clara McChesney—Spinning.
Clara McChesney—Spinning.
Winslow Homer—The Bright Side—S. P.
Avery, Jr
William H. Lippincott—In Hot Water.
H. O. Walker—Girl and Kitten
Elihu Vedder—Le Mistral
Robert C. Minor—Sunset.
Louis Moeller—Information.
Winslow Homer—An Unexpected Catch,
(water color)
George Inness—Coming Storm.
Horatio Walker—Landscape and Cattle,
(water color)
C. D. Gibson—Young Girls Who Marry
Oldish Millionaires
Theodore Wores—Street Scenes in Japan.
Childe Hassam—Rainy Day
Sanford R. Gifford—Pallanza.
Charles Sprague Pearce—Meditation—Metropolitan Museum of Art
Arthur Parton—Haying.
D. W. Tryon—November—A. C. Bedford.
Winslow Homer—On the Cliffs, (water
color).

crated Ground
F. W. Rogers—Indisposed
Frank Frewier—An Arab's Head.
F. Hopkinson Smith—(water color)
Robert Blum—Toledo Water Carrier.
Samuel Colman—Southern Italy, (water color)
A. Z. Baker—The God of Silence
William T. Smedley—Embarrassment
W. V. Birney—Doll's Concert.
Winslow Homer—Rations—E. H. Bernheimer Winslow Homer-Rations-E. H. Bernheimer
George Inness-Afternoon Glow, Pompton,
N. J.-R. Blum.
Leor. Moran-Eel Fishing at Twilight.
Charles X. Harris-Gallantry.
Lvøll Cart-Ride Home at Sunset.
Charles C. Curran-Breezy Day-Pennsylvania Academy Fine Arts.
George Inness-Rocky Dell-Jules S. Bach.
Philip B. Haas-Lullaby.
William A. Coffin-Sunrise in January-E.
McMillan
A. C. Howland-A Pot Boller
Winslow Homer-Fodder, (water color).
George Inness-End of the Rain-Louis Marshall

ll

Moeller—Argument

Moeller—Brook in France

Mard Kemble—Temptation, (water col-F. Ulrich-Granny 4,400 George Inness—Wood Chineren George
J. W. Casilear—Sunset
Dennis M. Hunker—In Blossom Time, (water color)—E. Weston
F. D. Millet—Lacing Her Sandal
Joe Evans—Landscape
R. A. Blakelock—Encampment
Joseph Decker—The Gluttons
George Inness—The Mill Pond—E. Mc-Millan
George Inness—The Mill Pond—E. Mc-Millan
D. W. Tryon—A Dewy Night Moorrise—
James Quinlan
H. S. Mowbray—Evening Breeze—W. M.
Laffan
Laffan

tiol particles
Attention were delay of the property of the pr

James Quinlan
H. S. Mowbray—Evening Breeze—W. M.
Laffan
Charles H. Davis—The Deepening Shadows
—Corcoran Gallery
J. G. Brown—Merry Air and a Sad Heart—
E. Weston
Charles Melville Dewey—Edge of the Forest—Corcoran Gallery
1,050
George Inness—Sunny Autumn Day—
Charles J. Blair
A. H. Wyant—Early Morning—E. McMillan, 1,800
Winslow Homer—The Life-Line—G. W.
Elkins

02 - (0) - 02
Total
\$50,555
First night's sale

CLARKE PICTURE SALE.

Remarkable Price for a Picture That Was Painted in One Day-The "Clouded Sun," Another of Inness's Masterpieces, Brings \$6,100 - Total for the Night, \$61,220.

The weather did not keep away from Chickering Hall last night the people who had evidently already made up their minds to be on hand at the sale of the third section of Mr. Thomas B. Clarke's paintings and to bid freely on them, and in some cases liberally, almost enthusiastically. A price was made for an Inness which will please the lovers of that artist's work, although they may say that there are other examples worth a great deal more than the highest priced picture of last evening and of the Clarke sale so far. This was the "Gray, Lowery Day. It was No. 260 in the catalogue, and it was bid up to \$10,150. A number of people had come prepared to buy this painting, and some of them had felt reasonably confident in their guesses of from \$1,200 to \$1,800 as the price of it. They were badly fooled, as a number of other persons expected them to be. The first bid offered was \$2,000 and the price went almost immediately to \$4,600. At \$6,000 the spectators applauded, and again at \$7,000. After the bids had reached \$7,600 the first advance at less than \$100 was made. The price climbed to \$8,000, and by \$50 and \$100 advances with applause at each thousand. At \$10,000 the hearty applause was irrepressible, and Mr. Kirby gave the people their way for a few moments before attempting to get another bid. The price climbed to \$10,150, and everybody in the house was happy. Requests for the purchaser's name were made, but Mr. Kirby was unable to get the bidder's permission to announce it. It was bought by Henry Sampson, who had among his competitors William R. Hearst and It was bought 70 some others. Among the admirers of the 85 painting when it was on exhibition in the American Art Galleries was the wife of a well-270 known broker, who is known as a pur-400 chaser of some fine paintings, and it is understood that he was represented among the bidders. This picture has already attained fame, and has been seen by a great many

understood that he was represented among the bidders. This picture has already attained fame, and has been seen by a great many people. It was painted by Inness in 1877 in one day. It is said that Mr. Clarke paid \$400 for it. It is a can vas 16x 24 for the proposed in the said of foliage and verdure and water courses, with an atmosphere saturated with moisture from sky to earth.

The Corcoran Art Gallery was again a purchaser last evening, among its purchases being Bolton Jones's "Sringtime," at \$700, and Picknell's "Road to Concarneau" for \$1,100. Winslow Homer's "The Gale." a fisherman looking out above the start of \$1,000 to \$1,625. It was bought by J. Harsen Rhoades. Louis Moeller's "Puzzled," the old man of books brought or a standstill by some problem, had evidently been in the minds of several persons who expected to get it at a few hundred dollars, but it was bid up to \$1,525.

To the other Innesses on last night's catalogue the first one put up (No. 196). "Pool in the Woods," a work of 1872, sold at \$575. Another early one, "Old Homestead—Medfield" (1896), catalogue number 211, went at \$960. (1966), catalogue number 21, went at \$960. (1966), and was sent up to \$2,700 for No. 266, the "Harvest Moon," and \$6,100 for "The Clorded Sun" (1891). This price was manifestle, sentimental, as in the case of the "Lowery Day," at \$1,500 and "Sunday of the sentimental, as in the case of the "Lowery Day," at \$1,500 and "Row and although the attendance, on account bartly of the weather, which clarke filled his none later. It sold for \$110.

The total for the evening was \$61,220, which, added to that of the sele of the galleries of the

will be offered to-day."
The result of the sale justified this off-hand mark. The prices of the day were good. It as so acknowledged by diverse interests,

this aspect had been sent in to this aspect had been remarked only buying of the shields—of elephanthinoceros hide and so on—for a dealer evidently had carte that yesterday a number of the lains and potteries had evidently marked for possession by determined.

INNESS'S FAMOUS "GRAY LOWERY DAY" GOES FOR \$10,150. 2

> 209, Samuel Colman's "Valley in Mexico;" E. McMillan 210. Winslew Homen's "To the nate L. Manson.
>
> 211. Inness's "Old Homestead-Medfield;" Herman Schaus.
>
> 212. Louis Moeller's "Hello," E. H. Gary.
>
> 213. William M. Chase's "Prospect Park;" ithers.
> Curran's "Wading in the Lily
> J. S. Bache.
> H. Beard's "Eavesdropper;" 215. Willia Pet tor Doelger. oer Martin's "Wild Cherry Trees;" H. Ickelhelmer. 216, Ho 217. Charles C. Curran's "A Happy Family;" W. O. Whitsomb... 218. Charles H. Davis's "Nightfall;" Cottler 219. Frederick A. Brideman's "The Cadi's
> Escort at Rest;" W. D. Lockwood...
> 220. Winslow Homer's "Rowing Homeward;" Chayler L. Freer...
> 221. Inness's "The Glow;" S. P. Avery Jr...
> 222. Edwin H. Blashfield's "Music;" E. Wes-219. Frederick

208. George W. Brenneman's "Relics;" J. S. Bacho.

175

650

160

210

225

175

225

230

500

875

825

360

175

115

200

200

610

400

125

700

280

205

110

500

ton

223. Charles Melville Dewey's "Along the
Shore;" C. M. Hyde.

224. Leo Moeller's "A Patriot of Valley
Forge;" C. M. Hyde.

225. A. H. Wyant's "Any Man's Laud;" W. Sen... Dannat's "A Smuggler;" F. S. 226. Will guson's "Mount Lafayette and nia Valley;" T. J. Brincherhoff. son's "Men Must Work;" W. M. 227.-H.

Laffan. Francis Murphy's "Woods in Au-tumn;" B. Mansfield. inslow Homer's "Visit to the Mis-229. J. nu;" B. Mansield.
down Homer's "Visit to the Misses;" M. H. Lehman.
ssis" "Twilight;" Blank.
co Bonham's "The Issue of the
ckpit;" Corcoran Art Gallery, Wash-230. Winsle 233. Arthur Parton's "Summer Clouds: " A.

235. Carl Sc man. iggins's "Harvest Moon;" 235. Carleton Wiggins's "Harvest Moon;"
Scott Foster.
236. H. Siddons Mowbray's "The Last Favorite;" T. A. Lindler.
237. George H. Smillie's "Landscape, Easthampton;" E. G. Bruns.
238. L. C. Tiffany's "View on the Hudson;"
Baron Rosenkranz.
239. Winslow Homer's "Camp Fire;" A. Hars "September Afternoon;" E. C. 241. Henry West R. Poore's "Baying Hounds;" E. Weston.

242. W. L. Sonntag's "A Sunlit Valley;" E. G. Bruns.

243. Francis Miller's "A Local Freight Caboose: "Mrs. H. Schlussel.

244. R. A. Blakelock's "Moonlight;" J. S. Bach. 244. R. A. Blakelock's

244. R. A. Blakelock's

Bache

245. Inness's "Autumn Tints at Tenan,
Blank.

Blank.

246. Thomas W. Dewing's "A Garden;" C. L.
Freer.

Freer.

Clark's "Sunset;" Robert M.

Girl in Costume;

Thom 248. William Charle 249. F. E. Ch Thompson Illiam M. Chase's "Girl in Costume;" Charles M. Kurtz. E. Church's "In the Tropics;" T. S. van Volkenberg. Uess's "New England Valley;" Mrs. B. 250, Inness's P. Ch 305 251. Charles M. H. F. Ulrich's "The Glassblowers;" Lehman... 2,050 M. H. Lehman... 252. D. W. Tryon's "Autumn". 253. E. C. Tarbell's "Amethyst;" F. Weston... 254. William A. Coffin's "Choppy Sea;" Wal-

255. Charles C. Curran's "Corner in a Barn-yard;" J. S. Benning. 256. H. W. Ranger's "Forenoon;" M. R. Sny-257. Richard Creifeld's "Absorbed;" M. R.

257. Richard Creifeld's "Absorbed;" M. R. Snyder Snyder Snyder Snyder State St 263. Henry C.
Benning:
264. Carlton T. Chapman's "The
A. C. Humphreys.
265. Eastman Johnson's "T
Agent;" F. Rock-feller.
A Inness's "Harvest Moon;
Loris "Puzzled; "The Pension

Agent;" F. Rockefeller.

266. Inness's "Harvest Moon"

267. Louis Moeller's "Puzzled;" E. Weston.

268. Leonard Ochtman's "Moonlight Shadows; "E. McMilan.

269. Winslow Homer's "Perils of the Sea;"

A. C. Humbhrevs.

270. John La Farge's "Autumn;" A. A. Healy.

211. Richard Pauli's "Harvesting;" E. McMilan.

270. John La Farge " Harvesting;" E. McMil271. Richard Pauli's "Harvesting;" E. McMil272. J. G. Brown's "Watching the Train;"
M. H. Lehman. 560

278. D. W. Tryon's "Winter Evening;" C. L.
Freer. 800

276. George Fuller's "A Romany Girl;" James
Ross of Montreal. 4,100

276. Thomas Allen's "Maplehurst at Noon;"
A. C. Humphreys "A. C. Humphreys" 450

276. Inness's "The Clouded Sun;" Knoedler & Co.
277. Winslow Homer's "The Gale;" J. Harsen
Rhoades. 1,625

278. H. Belton Jones's "Springtime;" Corceran Art Gallery 1,625

279. William L. Picknell's "The Road to Concarneau;" Corcoran Art Gallery 1,100

Tresent to bid up the objects of their desire.

The afternoon began favorably with the sof a blue and white vase of the Kien-lung e (1736-95). 1% inches high, for \$22.50. A ter of an inch taller, sold at \$35, and a sol paste bottle, four inches tall, of the Kang-hera (1861-1722), went at \$100. A Yung-chin blue and white decorated gallipot, with cracke surface (170 of the catalogue), brought \$300. A Kien-lung gilt bronze incense burne ip, relief work (189 of the catalogue) brought \$160. A juda same catalogue burner Kien wo the cataloguese four inches brought \$160. A jade vase four inches tall, inlaid with rubles and emeralds, sapphires and gold, brought \$335 (194 of the catalogue). A bit of an amethyst bottle of the size of the first vase sold followed this at \$17.50 (catalogue number 195.) The next two numbers, an amethyst snull bottle of the Kien-lung era and a Fei-tsui snull bottle, presenting the colors of "moss and melted snow," of the same era, respectively at \$25 and \$105. The first one went to a dealer: the buyer of the second was not anounced. brought nounced nounced.

A temple jar, Kang-he (200A of the catalogue), sold at \$310. Two hardware interpretations of the agency at \$100, went at \$540 each. Of the old Chinese porcelains, single color, a Kang-he gallipes of cream white, soft paste with incised ornamentation (216 of the catalogue), and its arguments at \$225; a Wan-il (sixteenth century), ruby-colored wase (213), at \$405, and its arguments at \$350. Kerth. sold at \$225; a Wan-il (sixteenth century), ruby-colored vase (212), at \$405, and its companion at \$350; a Kang-he, apple-green crackied vase (221), at \$300; and a 6%-inch bottle with imperial yellow glaze (223), seal of Tao Kwang, 1821, which Mr. Clarke purchased at the sale of the Dana collection, at \$400. This little yellow vase, which Mr. Clarke confessed yesterday that he was willing at the time to pay more for, as he had fonded it often when in possession of the former owner, and as he regarded it as one of the most perfect in this country, he secured at the Dana sale for \$135.

**No. 247 of the catalogue, a Kang-he bottle from the Brayton Ives sale, was bought by Mrs. Wood for \$800. A Ming vase in turquoise (268) brought the same amount, and a Yuan vase

Wood for \$500. A ming vase inturquoise (2008) brought the same amount, and a Yuan vase (271) \$700.

The full list of the paintings sold last evening, with the prices and buyers' names, except in a few instances where the buyers' names were

withheld, is as follows:

187. George H. Smillie's "Low Tide;" Baron Rosenkianz.
Winslow Homer's "The Law
E. D. Pago.
Robert F. Bloodgood's "A Miss is as Good
as a Mille." S. P. Avery, 1s.
Wakeman Holberton's "Brook Trout,"
Baron Rosenkianz.
D. Jerome Elwell's "Breezy Day;" J. S. Rosenkranz \$140 140

D. Jerome Elwen = B. Hache Hache Charles X. Harris's "The Scouts;" E. G.

Whittridge's Worthington Whittridge's "Summer Evening;" Walters. Louis Moeiler's "News; M. H. Lehman Francis C. Jones's "Won't Play;" T. A. Sindelar. "Summer 195.

Sindelair.

196. George Inness's "Pool in the Woods;"
B. Mansheld.

197. A. H. Wyant's "The Mountain Road;"
A. A. Healy

198. George W. Maynard's "Mermaid," Louis

George W. May naru = Eclinger. E. "Moonlight;" H. E.

of the

199. Inness's "Moonlight." H. R. Ickel200. J. G. Tyler's "First American Shipwreck." Louis Stern.
201. Homer Martin's "Headwaters of the
Hudson." E. McMillam.
202. Bruce Crane's "The Water Gate." Emory.
203. Winslow Homer's "Rise to a Fly."
Daniel Dain.
804. Thomas W. Wood's "His Own Doolog." 1,500

ner does not carry cattle.

her particulars as to freight or pas-

D. W CAMPBELL, General Manager.

18 Hospital Street, Montreal.

CUNARD LINE.

NEW YORK TO LIVERPOOL

From Pier 40. North River, New York,

From Pier 40. North Hiver, Now York						
Campania	Sat.	Dec.	10,	noon		
Umbria	.Sat.	Dec.	17,	9 a.m		
ucania	.81'm	Dec.	24.	Noon		
Etruria	.Sat.,	Dec.	31,	8 a.m		

The steamers of this line have, for over fifty

especially admirable for fr ach and for reproduction of phere that softens outline and h izes color, "The Rapids above Anne Falls" and "Waterfall near St. Ferriol" (Nos. 3 and 2) have solidity and a most satisfying depth and brilliancy of color. The composition of the former is so good that it would suggest most careful study if one did not know how common in Canada is that charming accident of curve and bluff and racing water. This selection for subjects of things that are at once common and beautiful is particularly to be commended. It is a rare instance of a combination of common sense and artist sense, and may help to retain the self-esteem of those plain people who go about wondering why the dreary, the squalld, the hopelessly ugly is so often assumed by the artistic to be an essential element of imperishable beauty.

cessors or assigns, in using such items under and pursuant to the terms hereof, shall neither claim, nor in any manner attempt to assert, by under or by reason of the license hereby granted, or by, under or by reason of the license hereby granted, or by, under or by reason of the possession hereby obtained, any estate, right, title or interest in the lands within the limits of the Battery, other than such as is herein expressed, or any estate, right, title or interest not be department or the successor thereof, or adverse to the Mayor, Aldermen and Commonalty of the city of New York, or any right there other than a revocable right of way and a revocable right to the use and occupancy of the premises, for the purposes only aforesaid.

"Third—That the company, the successors and assigns thereof, shall so use such right of way and exercise such license as not to cause unnecessary damage to the grounds, trees or

"Third—That the company, the successors and assigns thereof, shall so use such right of way and exercise such license as not to cause unnecessary damage to the grounds, trees or ornaments of the Battery, and shall keep in repair the railways, the columns, supports thereof, &c., to be there constructed according to the directions of the party of the first part by and through the department or of the successor thereof. from time to time to be given, and that, in case of the neglect of the company so to keep the said railways, &c., in repair, the department or the successors thereof may do so at the expense of the company, which expense the company shall, on demand, pay.

which expense the company shah, on demand, pay,

"Fourth—That after six months' notice, in writing, by the department or the successor thereof given of intention to revoke the right of way and license hereby granted, shall have been served upon the said company, its successors or assigns, and after such revocation shall have been made, this license and all rights hereby conferred shall cease and determine, and the company, its successors or assigns, shall no longer be authorized, by virtue of this agreement, to use such right of way or structure under this license, and the party of the first part, by the department or the successor thereof, may require the company, its successors or assigns, forthwith to remove from the limits of the Battery the railways, columns, supports, &c., and the materials thereof, which shall have been there constructed or placed pursuant to the license here-

the United state ay. He is a lawyer by aloon row in no there ago, she killed two uitted. He afterward ney for Canadian county.

his brother Ed in Woodward. Okuhoma. Shortly afterward, in a salpon row, his brother was killed and he received a broken arm. Temple Houston, son of Gen. Houston, was the man who did the shooting. Jennings after this joined the remains of the Dalton gang and was its leader. He is said to be a first cousin of William Jennings Bryan.

BANK BURGLARS TAPPED A WIRE.

Ran an Electric Drill with Electricity from a Trolley Wire.

OBERLIN, O., Feb. 17.—The Oberlin Bank Company's vault was entered by burglars early this morning. No money was obtained, as the robbers failed to get into the big safe, evidently for lack of time. The trolley wire of the electric road runs past the bank. The robbers tapped this wire and carried the current into the bank and to a dry battery in the basement, from which wires were run to an electric drill at the outside door of the vaults. After forcing this door the thieves inserted a charge of powder in a hole made with their electric drill and blew the interior of the vault, into a thousand pieces. The walls on all sides were badly shattered, plastering was torn off and the vault doors were blown over twenty feet out of their place.

CUT-UP BODY IN EXPRESS BOX.

For a Year It Had Been Lying Unclaimed in an Ohio Village Office.

CINCINYATI, Feb. 17.—A box, two feet long and one foot wide, that has been nearly a year unclaimed at the express office in Baldwin, a villege twenty miles from here, has been opened and found to contain a human body that was cut in pieces to fit the box. The box was sent by Adams Express from Cincinnati, consigned to Dr. Emerick, whose whereabouts are unknown, and who has not been in Baldwin for ten years. The name of the sender is unknown. The body is supposed to be a man's, although the hands and feet resemble a woman's. The Coroner, Adams Express officials and detectives are investigating.

G. A. R. MEN PRAISE ALGER.

"Unbounded Confidence in His Honesty, Sincerity and Loyalty."

Boston, Feb.17.—Secretary Alger was warmly indorsed by the State G. A. R. encampment that met here to-day, when the following resolution

was adopted by a rising vote:

"Resolved. That the Department of Massachussetts, G. A. R., hereby places on record its unbounded confidence in the honesty, sincerity and loyalty of our distinguished comrade and past Commander-in-Chief, Russell A. Algor; and that we firmly believe that his conduct as Secretary of War during the Spanish-American war was inspired by the highest patriotism and devotion to his arduous duties in the trying position in which he was placed."

Chicago Packers Will Not Consolidate.

Chicago, Feb. 17.—Armour, Morris and Swift interests will not combine. This announcement is official. It is understood that at least two of the concerns mentioned are more or less allies, but there is that interest in the trio that will not consent to any consolidation that does not mean domination.

Lehigh Valley Railroad

has resumed its service over the entire system, and trains are now running on schedule time.—Adv.

comparative tal receipts of nemselves, \$38,021 ers, or an aver his sum is consi mount realized o

henselves, \$35,07.4e

his sum is considerably mount realized to either come, and bring the tot so far sold to \$60,930.50, above \$137 for every pie three afternoons. Then off three afternoons. Then off three afternoons. Then off three afternoons. Then off three afternoons. The off three afternoons at the discouraging prices of \$11 and \$20, respectively, for two \$yrian amphora, one in yellow and one in white, both with blue glass handles, each 6½ inches high. A smaller unguntarium of yellow green glass from \$yria 1\$10, and a four-inch bottle of beautiful iridescence (284) brought \$62,50. A fourth century aryballos, 2½ inches high, from Athens (286), went for \$42,50. and Mr. Healy took a small syrian oinchee, 2½ inches tall, of blue glass, for \$13 (287). An Egyptian alabatron with a mantle of delicate ornamentation sold at \$30, and a double unguntarium, Syrian, 6 inches high, of green glass (304), at \$115. An iridescent bottle of \$myrna, from the Lawson collection, brought \$32,50. (320), and the next number of the fatalogue, a similar piece, \$55. A mended purple glass urn from Syria (324) brought \$45. An hydra of the seventh century B. C., \$420. A Panathenic amphora of the fifth century B. C., \$420. A Panathenic amphora of the fifth century B. C., store afternoon of the fifth century B. C., \$420. A Panathenic amphora of the fifth century B. C., with Apollo and followers represented in black and red (359), sold at \$37,50, an Eturian amphora (349) at \$65, a Græco-Roman lead panel (342), from a sarcophagus tound in Syria, at \$350, and a sixth century lexythos (Greek), with Apollo and followers represented in black and red decoration with figures, at \$50, and a sixth century lexythos (G

as 1867.50, and a sixth century Greek amphora (358), black and red decoration with figures, at \$50.

The many-colored Apulian amphora (422), fourth century B. C., brought \$675. The aext number of the catalogue, a Capuan crater, with the principal decoration representing, according to the catalogue, a Capuan crater, with the principal decoration representing, according to the catalogue ascription, the love of Dionysius and Ariadne, and on the reverse the apotheosis of Theseus, and including altogether eighteen figures of gods and heroes, sold at \$1,550. No. 428, a Tanagrian woman and Eros, went at \$460 and another terra cotta group (429), two cupids, third century B. C., at \$375. A fourth century B. C. female figure, holding a mask, catalogued as Thalia (413A), brought \$725; a third century B. C. Sappho, represented as about to end her life with the "Jump of Lencase" (433), \$625, and an antique marble statuette of Venus, nude (time of Nero), in the attitude of arranging her hair, \$925 (437 of the catlogue).

The large Capo Di Monte vase (424) was bid up to \$8,000. The bidding was started at \$2,000, went immediately to \$3,000, \$4,000 and \$4,100, and on by \$100 advances without pause to the knockdown price. Although this vase had been heralded as the most valuable single piece in the collection, it had not been the expectation that it would go to such a figure. But the vase was wanted by several men, both of this city and elsewhere, and the bids were strong and full. It was finally bought in the name of Van Gelder, with a Waldorf-Astoria address, but it is to go to a collection outside of New York. So much may be said with certainty, According to the general understanding among those supposed to have pretty accurate, knowledge at such sales, the vase cost one of the members of the Widener - Elkins syndicate of Philadelphia. This vase, it is understood, cost Mr. Clarke \$600, or a little more than \$3,200. One of the Farnese family trensures, it was at one time in the Naples Museum, whence it was transported, after t

350. Winslow Homer's "Moonlight-Wood's Island Light;" Boussod, Valadon & Co.	
Island Light;" Boussod, Valadon & Co.	3,650
351. Inness's "Winter Morning-Montclair;"	2 500
Julius Ochme	2,000
Doelger. 853. Charles H. Davis's "A Connecticut Val-	340
lev." E. McMillan	700
ley;" E. McMillan	400
855. Benjamin West's "Expulsion from	200
Eden;" H. W. Watrous	200
ris K. Jesup	675
357. Rembrandt Peale's "Washington;" S.	2,100
358. Charles D. Weldon's "Dreamland:" W.	2,100
R. Hearst	525
ris K. Jesup. 357. Rembrandt Peale's "Washington;" S. Travers. 358. Charles D. Weldon's "Dreamland;" W. R. Hearst. 359. Charles F. Urich's "The Spinner;" 360. Winslow Homer's "The Two Guides;"	160
C. T. Blair.	875
C. T. Blair. 861. Inness's "Summer Foliage;"	2,200
862. Louis Moeller's "Disagreement;" Cor-	1.300
coran Art Gallery 863. W. L. Picknell's "Sunday Morning;" W. R. Hearst 864. H. Siddons Mowbray's "Aladdin;" R. S.	1,000
R. Hearst	900
864. H. Siddons Mowbray's "Aladdin;" R. S.	875
Barnes S65. Inness's "Delaware Valley;" Metropolitan Museum of Art. 866. Eastman Johnson's "New England Ped-	-
tan Museum of Art.	8,100
dler:" W. O. Whitcomb	430
867. A. H. Wyant's "Dawn-Keene Valley:"	
Cottier & Co	2,500
Brittany;" Corcoran Art Gallery	1,400
869, D. W. Tryon's "Return Home at Twi-	
light;" Boussod, Valadon & Co	1,900
Schaus	4,700
Schaus. 871. J. Francis Murphy's "October;" Corco-	
ran Art Gallery	2,100
McMillan	2,500
RECAPITULATION.	
Total last evening \$68,	680.00
Tuesday evening's sale 54,0	040.00

Thursday evening

Total for the \$72 paintings of the collec-

First three afternoon sales of objects of

61,220.00

\$284,495.00

MR. BRYMNER'S PAINTINGS.

The exhibition of water colours by Mr. William Brymner, R.C.A., which opened yesterday, in the galleries of Messrs. Scott & Son, Notre Dame street, is especially interesting, and represents the past summer's work, with a few drawings from Belgium and Ireland of the previous year, of which one only (31) has been shown before. Mr. Brymner is too well known an artist to need any introduction of his work. He is becoming more and more identified with the delineation of country life, especially French-Canadian country life.

His. His Habitant, in all his environment, is well known to us. Mr. Brymner, whilst giving truthful impressions, has the rare faculty of idealising these bits of every day

giving truthful impressions, has the rare faculty of idealising these bits of every day life.

These water colours are freshly and directly painted, and have the charm of nature, bringing from each locality its own especial atmosphere. You notice this difference when you group together two such pictures as 'St. John, N.B." (7) and "At Killarney" (31), which give the soft moist atmosphere, over that of the Bay of Fundy and the other part of the coast of Ireland, and compare them with "Cloud Shadows and Wheat" (11) and "Birches" (12), which admirably render the clearer dryer air of the Lower St. Lawreace. "The Birches," showing the clear, crisp air of September, whilst the other gives the impression of heat.

The two former are Dutch in feeling, and remind one of James Mares. "At Killarney" has intensity of colour, the yellow weeds in the foreground contrasting with the blue gray hills and the floating clouds in the distance. "Near Ostend," Belgium (28), is typical of the Low countries and shows how a flat country can be made interesting by its moving clouds. "Wood Interior" (29), is brilliant in colour, a fine bit of sous-bois from Beaupre.

"A Sunny Day" (19), is very sunny, and the trees to the left are remarkably well composed. "Evening" (25), is soft and poetical. In "Fishing Boats (14), we have a fine motif. The boats take their proper place in the picture, the water is deep and fine in tone, the sky is beautiful.

"Waterfall eNar St. Ferrol" (2) represents in a powerful way one of the numberless waterfalls to be found on every stream emptying into the St. Lawrence below Quebec. The loneliness and poetry of the place are conveyed in such a way that you see the wetness of the spraysplashed moss and rocks below the fall and the rushing water above, and the dark foam flecked pool below, and remember summer.

We have mentioned only a few of the pictures in the exhibition, and they are almost taken at monders but it is a summer.

foam flecked pool below, summer.

We have mentioned only a few of the pictures in the exhibition, and they are almost taken at random, but the same general character of freshness of impression conveyed in a pleasant, direct way runs through them all.

SOME SUMMER WORK.

Collection of Brymner's Work Now on Exhibition. 6/12/98

The collection of water colors by Mr. W. Brymner, R.C.A., now on exhibition at the gallery of Messrs. W. Scott & Sons, 1739 Notre Dame street, is one of unusual interest and value both for the general public and for connalsseurs and students of art.

The collection represents Mr. Brymner's summer work down by the sea, in the Maritime Provinces, and on the Lower St. Lawrence. It is essentially summer work, all in the open air, pleasant and light-hearted, the sort of work that keeps alive through our long winter the memory of a lovely summer past, the hope of a bilssful summer to come. On the whole, too, it illustrates admirably what art should be in a country where life has still the qualities of youth and where art is new. It is simple, sincere, unaffected, straightforward. There is no eccentricity, or sensational artifice, no straining after bizarre effects, which in art and letters are always the expression of a civilization growing weary and tottering towards decadence.

Technically, in this exhibition, Mr. Brymner shows advance towards perfection. He has got away from a certain rigidity of lines, a too finical fidelity to the fact. Most of the pictures show that freedom of hand which means self-assurance and gives the note of authority. He manages to produce the solidity and substantiality of a painting in oils without losing the delicacy and clearness characteristic of the water color. The pictures of Quebec City, Louise Basin, of St. John. N.B., and others

TOLSTOY'S "WHAT IS ART?"

Aylmer Maude Tells What His Book Said-How Tolstoy Spells His Name.

OLSTOY tells of the mutilations

OLSTOY tells of the mutilations to which his work was subjected by the Russian censor in the preface to the English and American editions of Tolstoy's new book, "What is Art" Mr. Aylmer Maude, who is well known in Montreal, who translated the work for the American edition from the original (not the centored) Russian text, gives to the Literary Digest the following restatement of Tolstoy's position:

The article on "What Is Art?" published in the Literary Digest is a very fair sample of much that has been written about the book; but, nevertheless, I fear that it quite misrepresents Tolstoy's position. I wish, however, to point out that the writer has an excuse in the fact that he was reviewing a Russian edition mutilated by the censor, and not the English edition, of which Tolstoy says in his preface: "I request all who are interested in my views on art only to judge of them by the work in its present shape."

For brevity's sake I will quote only three instances:

The critic says: "Tolstoy boldly declares

work in its present shape."

For brevity's sake I will quote only three instances:

The critic says: "Tolstoy boldly declares that ancient Greece or Rome produced no art at all, and that not one of the poets or dramatists accepted by the world as men of genius in the last five hundred years was a true artist; Dante, Shakespeare, Goethe, Schiller, Byron, Shelley, Pushkin are rejected by Tolstoy as men without claims to our admiration."

Now for the facts of the case. Tolstoy says: "From the religious perception of the ancient Greeks flowed the really new, important and endlessly varied feelings expressed by Homer and the tragic writers" (p. 74).

And again:

"When a universal artist such as were some of the Greek artists," etc. (p. 79).

And again:

"Such has always been the wature of good, supreme art; the 'Iliad,' the 'Odyssey,'" etc. (p. 102.)

Of the seven authors specially mentioned by the critic, Tolstoy, certainly thinks that the two first have been greatly overrated, and that some of their most famous works of art.

Of Goethe's "Faust," Tolstoy says that it may be very well executed and be full

are not good art; but he nowhere asserts that they have produced no works of art.

Of Goethe's "Faust," Tolstoy says that it "may be very well executed and be full of mind and every beauty," but he gives his reasons for thinking that a work "founded on something borrowed" fails to produce a really artistic impression (p. 111, etc.).

Of Pushkin he says: "His short poems, Evgenig Onegin," The Gypsles,' and his stories—works all varying in quality, but all true art." (p. 121).

Schiller's work, "The Robbers," is expressly mentioned among the examples he gives of the highest art (p. 166).

While as to Byron and Shelley, it happens that they are not once alluded to in the whole 212 pages of the book.

My next instance is one in which the critic seems to have missed his own way and almost certainly will have misled his readers. He says:

"But what in modern literature comes under the Tolstoy definition of art? Here is what he recognizes under the head of religious art" (works by five writers).

"Under the art of everyday life Tolstoy enumerates these" (works by eight writers).

This reads as though Tolstoy had tried

This reads as though Tolstoy had tried

to give a list of the works that come up to his standard. In reality, he only offers a few examples, and says: "My only purpose in mentioning examples of works of this or that class is to make my meaning clearer."

Even more serious than the above is the misrepresentation of Tolstoy's attitude toward beauty. This critic says: "Beauty must be sacrificed, neglected. The poetic element in art degrades it." And he quotes the poet Minsky as saying: "The essence of Tolstoy's new teaching about art is the rejection of beauty, and we understand why he detests beauty." "Tolstoy had to begin by rejecting beauty as someting low, evil, and demoralizing." "He tells us that art which gives pleasure is low art."

Now all I can say is that this is simply untrue. Tolstoy expressly says that "admiration of and delight in the combination of lines and colors" is fit matter for art, and that such art may be worthy of esteem (p. 171, etc.). Again, he says that the technic of the good art of the future, "if by technic is understood clearness, beauty, simplicity and compression in works of art," will be far better than today (p. 194).

And again the artist of the future "will delight" people (p. 197).

It is perfectly true that Tolstoy does not consider that "the conception of beauty can supply a standard for works of art," and this because he cannot discover any satisfactory objective definition of the word beauty, a word which seems so simple to those who talk without thinking. Subjectively "beauty" seems to mean "that which pleases, not having personal advantage for its aim."

Tolstoy sets out to discover what is really, most precious to the well-being of humanity, among all the yeast realms of

advantage for its aim."

Tolstoy sets out to discover what is really most precious to the well-being of humanity, among all the vast realms of art "with which all human life is filled." It would surely be as unreasonable of him to say that the criterion should be "beauty" 'as it would be to say to a lady who was specially fond of sweets and ices that the criterion by which she should decide what is the best food is preference for "that which pleases us."

In conclusion. I would give one word

what is the best food is preference for "that which pleases us."

In conclusion, I would give one word of advice to students of Tolstoy's scientific works on theology, economics, politics or art whose primary wish is to understand. Bear in usind that Leo Tolstoy is an emphatic writer. He is always writing for those who wish to understand, and seldom cares to safeguard himself against those who wish to misunderstand and contradict. He says what he means, and, if anything, he rather over-emphasizes it. Never, therefore, try to read more into his words than he has put there. For instance, if, insisting that humanity progresses, Tolstoy says that it is not "the very best that can be done by the art of nations after 1,900 years of Christian teaching, to choose as the ideal of their life the ideal that was held by a small, semisavage, slave-holding people who lived 2,000 years ago," do not overlook the fact that he quite realizes that those old Grecks did "imitate the nude human body extremely well," and did "erect buildings pleasant to look at," i.e., which were beautiful.

Finally, whatever we may think of Tol-

Finally, whatever we may think of Tol-stoy's teaching, let us admit that he prob-ably knows how to sign his own name. His autograph stands on the first page of "What Is Art?"—T-o-l-s-t-o-y.

New York, January 2.—John A. Fraser, R.C.A., a painter of note in water colors, died yesterday morning at his home, No. 156 East Ninety-second street, after a prolonged illness. Mr. Fraser was 59 years old. He was born of an old Scotch family in London, Eng., and devoted his whole life to art. Co-operating with the Marquis of Lorne, he helped to found the Royal Canadian Academy of Fine Arts, and was made its first academician. For several years he was the director of the art school in Toronto. He was a first medalist of the Columbian exposition, and the post of honor was given to his picture, "The Heart of Scotland" at the Paris salon of 1890.

His series of water colors exhibited at the Canadian Club a few years ago, and also his English landscapes, more recently exhibited by Boussod, Valadon & Co., of this city, will be recalled by all art lovers. Mr. Fraser came to New York in 1890, making the city his home, and becoming a prominent member of the American Water Color Society. He was an elder brother of W. Lewis Fraser, art manager of the Century Magazine, and a brother-inlaw of the illustrator, Henry Sandham. He leaves three sons, John A., Augustus G. and Donald L., and three daughters, Nannie A. M., and Louise Fraser and Mrs. Gerald Brenan.

Last night, which was ing one, the Y. M. C. I tion was by far more la on either Monday or much of the wealth and being present. As usu ceptable music. almost as many our English-sp eaking new attraction was f fine new swimming first time filled with Lieutenant-dame Jetié, ard, A.D.C., of the exhibition Governor Jetté, was attended and the Hon. M eppard, A.D.C., shand, Duffy and ival of the Guber-dent, Mr. Wm. A. Upon the occasion of the this Art Loan Exhibition that a few words be said by of the Association, a duty 1 s briefly as is consistent with oce under which we are met, be thank Your Honor for your consent to be present laome you have reof the
as briefly as is to
at once thank Your Honor for your
and courteous consent to be present
t. The official welcome you have refrom the city of Quebec upon your
here to be Her Majesty's representaas but expressed the sentiment of all
tizens of this city, a sentiment I am

dearate in the name of the members

that this Art
ad carfrom to d from the city of the continuation of all the citizens of this city, a sentiment I am glad to reiterate in the name of the members of this Association.

It may be of interest to state that this Art Loan Exhibition has been originated and carried forward for purposes somewhat different in kind from each other. We have been moved to the work by the hope that will performing an act of philantrophy we might at the same time, receive enough financireturn to pay the expenses involved, and to leave a profit for the purpose of furnishing our new gymnasium and baths with the appliat the same time, receive enough financi return to pay the expenses involved, and to leave a profit for the purpose of furnishing our new symnasium and baths with the appliances they need.

We should have been pleased to throw open our doors to all without charge on any occasion had it been possible. In a new country like ours, where there are no such accumulations of art tressures as are to be found across the water, few people can either possess or have access to the works of the great interpreters of nature. Consequently efforts are sometimes put forth to secure the best specimens of art, by loan, from the fortunate possessors of them, in order to create in the minds of the many, an appreciation of all things beautiful, and thus to contribute something to the happiness and uplifting of the world. You will all have noticed that during the past year a long cherished scheme to provide for the physical training of our young men has taken shape in brick and mortar, and that the annex to this building will give room for a commodious gymnasium, swimming and shower baths, bowling alley, and class rooms for night work. We wish the public to know that the advantages that are to be effered through the generosity of the contributors to the expense of this new building are not to be restricted to any race or religion, but are to be enjoyed by all who will avail themselves of them, without danger of offence to any religions convictions or sensibilities.

In this city where the English population is small we feel more keenly than others do, perhaps, that, as we form a part of a great Dominion which is awakening to a sense of nationhood so we must in the feeling of unity of purpose and aspiration, be forgetful of the minor differences that have their being in chances of birth.

And while the beautiful language of La Belle France and the sturdy tongue of differences that the sturdy tongue of differences that the sturdy tongue of differences that the sturdy tongue of differences to any tengine of lates. chances of birth.

And while the beautiful Belle France and the stur England must always be the vince, the fact will stand tion of national and social an evidence of the greater who master them both, as beautiful language of La
the sturdy tongue of old
ays be heard in our Prol stand not as an indicad social cleavage, but as
greater culture of those
both, as well as of the viuses that meet the wants
zation. Thus it is hoped
in the near future of our
ium may be regarded as a
tral public of Quebec. an evidence of the greater culture of those who master them both, as well as of the vitality of all languages that meet the wants of a complex civilization. Thus it is hoped that the opening in the near future of our baths and gymnasium may be regarded as a service to the general public of Quebeo.

In conclusion, permit me again to say that we appreciate the distinguished patronage, Sir, you have so gracefully accorded to us, and on behalf of the members of this Association, I thank you again for your presence here to declare the formal opening of the Art Loan Exhibit." clation, I thank you again lot your presence here to declare the formal opening, of the Art Loan Exhibit."

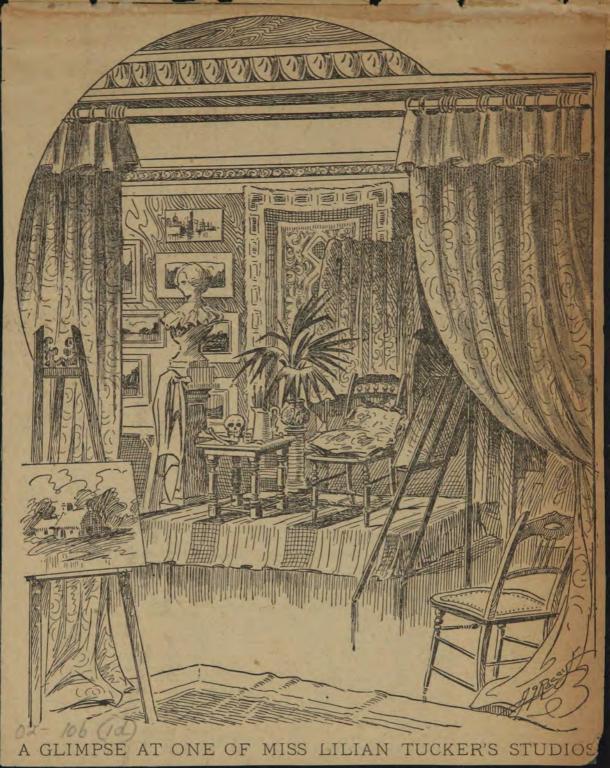
"Mn. President, Ladies and Gentlemen,—There are in all political constitutions, but even more in that of the British than in any other, a certain number of fictions which, at first sight, may appear strange, specially coming from such a practical people. But after all we must admit that these fictions are wonderfully useful, when needed, and have rendered very good service in the past, Let us take for example the rule which prevails in Great Britain, that every man is supposed to know the law the moment it is passed, because heing made and voted by the representatives, the mandates of the people, the mandator must know what has been done in his name. passed, the property of the factors of the manual property of the productive of It is w...
a duty.
The object of the Association of members, and so deserved
of all.

The Committee has wonderfully facilitated
our task in this instance, in rendering it
possible for us to do good, by merely taking
advantage of a unique occasion to gratify our
artistic tastes, and we must feel grateful to
them, and to those who have contributed to
form this collection, for the advantage and
the pleasure they have so gracefully procured us.

Ladies and gantlemen, this Grand Art Loan Exhibition is now formally opered."

Upon the conclusion of this speech the Governor and party started to go the rounds of the exhibition and see the sights, after the little child of Mr. W. H. Wiggs had presented Madame Jetté with a magnificent bouquet. It was about 10.30 when "God Save the Queen" was played and the audience dispersed. Queen" was played and the persed.

In connection with the concert of the evening before last we may mention that one item—and unfortunately one of the very beat the programme—was omitted in our rethis was the vocal solo "One Night e," by Miss Charlotte Woodley, who set none of her ability to charm. Noth-





THE LATE MR. GEORGE MULLER

ned out to be critical in determining tained without any stated endeavors on career were all made by medical or his part to raise funds. He has always

Career were all made by medical orOn the ground of illness he obled exemption from military service
Germany, and came to England to
age in Gospel work among the Jews.
health failing again, the doctor ored him to Devonshire, with the rethat he became pastor of a small
reh at Tegamwauth. While here Mr.
lier developed the principles which
erned his after life; yielding all
m to salary, he resolved to trust in
I alone for temporal supplies. Here
the met with Mr. Henry Craik, who
tized him, and invited him to BrisThis change of sphere was the be-

line of a happy ministry in which

like-minded men worked side by side

er thirty-four years.

tained without any stated endeavors on his part to raise funds. He has always taken the needs of the work to him in whose name it has been carried on; and in times of stress as well as prosperity God's people have sent in the needed money. One time of special anxiety was during the Lancashire cotton famine, in 1862, when the great undertaking threatened to collapse. On November 10, of that year, the outgoings were £632, and the income £3 lbs. But the depression was only temporary; gifts again flowed in, and the work extended rapidly.

During tours from 1875 to 1883 inclusive, in the old and new worlds, in as many as twenty-two different countries, Mr. Müller addressed 2,400 audiences, and travelled 68,858 miles. A detailed state-

November, 1871, married Mr. Müller's only daughter, since deceased.

At Mr. Müller's funeral, Mr. Wright said: 'People are asking, "Will the orphan work go on?" I reply, first, it is going on. This year we have received between forty and fifty fresh orphans, and are expecting others shortly. For many years Mr. Müller prayed for the future of the work, that God would raise up helpers, and I cannot believe that he who has manifested his faithfulness for sixty-four years, will leave those prayers unanswered. What he will do will be worthy of himself, we may be sure of that. I only ask the earnest prayers of all believers.'

MONTREAL'S HARBOR.

(Toronto 'Star,' April 2.)

Mr. Harling seems to have made out a strong case for the payment by the government of part of the interest on the Montreal harbor bonds. There seems to be no doubt that the improvements are demanded by the increase in the trade of the port and by the increase in the size of ocean-going vessels. That increase of trade is not Montreal's, but Canada's, while enlargement in capacity of boats means better freight rates for exporters and importers.

There should be no sectional jealousy against Montreal. Other cities and towns and the country generally are benefiting by the increase of business at that port, and will further benefit by the enlargement of the harbor. The government each year makes a large grant to inland harbors, and Goderich, Collingwood, Owen Sound, Hamilton, Toronto, Kingston, and other places receiving government aid, cannot well object to Montreal, the chief seaport, applying for a similar favor.

It might be well, however, if the government has the power, to attach as a condition of granting the requested aid, that government control should be exercised over shipping rates to prevent such cornering of space as cattle exporters have had to complain of, and to prevent steamship lines from jumping up rates in busy seasons, when they know that the exporter must pay just what they are pleased to demand. Apple exporters could talk eloquently and feelingly on this subject to the Government.

COMPRESSED FLOUR BRICKS.

In England much interest is taken by the army and navy authorities in a new method of preserving flour by means of compression. With hydraulic pressure apparatus the flour is squeezed into the



The art loan exhibition was visited by a large number of citizens yesterday afternoon and evening, and all were charmed with the display of paintings and other art work. Most interest of course centres in the splencid collection of paintings from Montreal, but the other display is such as to awaken a strong feeling of local pride. The opportunity to study carefully an exhibit that is admitted-ly a remarkably fine one, including ly a remarkably fine one, including some paintings that have made the artists famous; as well as a unique collection of artistic work in other lines, is one that should be taken advantage of by the citizens generally.

The rooms were well filled last evening. A large number of those pre-sent in the afternoon took tea in the refreshment rooms and remained for

the evening.

The Tableaux Mouvants, conducted by Miss Ina S. Brown, gave great Parks and Miss Annie Smith.

The lemonade table was looked af-ter by Miss Alice Estey, Mrs. Walter Scovil and Miss Ethel Estey.

TROYON AT THE ART LOAN.

Constant Troyon died in Paris in 1865 at the age of 55. He attained his peculiar excellence and wonderful power after a sojourn with the masters of Barbizon in the Forest of Fontainebleau, where he absorbed the spirit of that great school and applied it to his particular field of art, the painting of animals, cattle chiefly, in the deep verdure of the landscape

The famous group of painters who form what is known as the Barbizon school consisted of Corot, that most exquisite poet painter, that sweet sirger of the landscape, Millet, who, a peasant himself and in the fullest sympathy with the humble life of those who earn their bread by continued and diligent toil, painted that life with a conviction and power that has made his name immortal in art. Rousseau, who painted the very atomy of the landscape, looking deep-ly into the very heart of nature. Dupee, Diaz and Daubigne, also departing from all tradition, looked out on nature with fresh eyes and painted her as she appealed to them individually. And Troyon applied the same principle to his paintings of landscape and cattle.

The Golden Troyon, which it is our high privilege to have with us at this time, is so called because of the golden tone that pervades it. It is an exquisite landscape; the cattle are subservient in this case to the rest of the picture, a lovely sky grey with clouds and with one luminous light over all.

The work of any man who is recog nized by the art world as a master must be well worthy our closest attention. We must look and listen for the song he sings or the story he

The illustration accompanying this



pleasure to the audience last evening. The participants were Misses M.
Louise Hamm, Marion D. Matthew,
Avis Geraldine Hall, Frances Maud
Stead, Grace L. Fairweather, Ethel May Brown, Elizabeth S. Miller, Georgina S. Scammell, Nellie Stuart Par-

The statue posings by Miss Ina S. Brown, representing famous classic works of art, were also extremely interesting and highly praised.

The festival committee last evening were Mrs. Robert Thomson, Mrs. Geo. McLeod and Mrs. Geo. F. Smith, assisted by Misses Mabel Thomson, Mona Thomson, Tina MacLaren, Margery Holden, Leslie Smith and Miss Howland of Toronto and Miss Blair of Ottawa.

The candy table was in charge of diss Dunn, Miss Lena Dunn, Miss

article gives some idea of the general subject treated in the Golden Troyon.

THIS EVENING'S PROGRAMME. The programme tonight for half an hour will be furnished by Miss Aimee Cecil Jones. She will give a series of posings, showing various emotions, followed by a tableaux of songs. A lullaby and a reading are also on the programme. The Y. M. C. A. orcheswill play.

That part of the public who wish to more carefully examine the mas-terpieces on view should, if at all possible, visit the galleries in the daypossible, visit the galleries in the day-time, when they are not so crowded. The exhibition is open each day at 9 a. m. Ladies would do well to have a good examination of the pictures in the afternoon and be joined at friends. A most elegant tea is served at a very moderate price. The Pictures at the Art Loan Exhibition. HOW THEY STRIKE AN ART CRITIC.

How they strike an art critic.

The Grand Art Loan Exhibition that is now being held in the Y.M.C. A. building on St. John street, is a credit to its organizers, to those who have it in charge, to the City of Quebec and the Dominion of Canada.

No better collection of paintings for its size, has ever been exhibited in this country. Among the wealth of brush work that adorns the galleries may be found some of the best examples of the masters of the English, French and Dutch schools.

'The Portrait of a Youth," by Sir Thomas Lawrence, loaned by C. R. Hosmer, Esq., of Montreal, is one of the gems of the exhibition, and a splendid example of Lawrence at his best epoch. Mr. C. R. Hosmer also exhibits excellent examples of the works of Gainsborough, Landseer and Constable, His "Haunt of the Hermit," by Constable, is not only an excellent picture by this master but would reflect credit upon any exhibition.

From the collections of Sir W. C. Van Horne and R. B. Angus, Esq., both of Montreal, are two splendid paintings by P. A. G. Dagoan-Bouvent.

The "Pardon Breton" is attractive for its great religious sentiment, its excellent representation of the subject with which it deals—

Dagnan-Bouvent.

The "Pardon Breton" is attractive for its great religious sentiment, its excellent representation of the subject with which it deals—a picture which connoissers will envy and over which students will marvel.

A glimpse of Mr. R. B. Augus" "A Summer Day's Idyl," by Adolpe Monticelli, is of itself worth the price of admission. Its marvellous composition, its wonderful coloring and the completeness throughout points to the artist's strength and individuality.

There is a small fortune in the pictures which represent Troyon, Bouvin, Kreighof and Sir Joshua Reynolds, besides a wealth of work by modern painters.

The picture "The Raising of Jairus Daughter," by Gabriel Max, loaned by Hon. G. A. Drummond, must be seen to be appreciated, Words cannot express the charm and beauty of this most beautiful work.

The picture gallery alone cannot fail to be a delight to lovers of the beautiful, while to the students and disciples of these great masters it is invaluable and an opportunity of a lifetime.

ers it is invaluable and an opportunity of a lifetime.

The rest of the exhibition is comprised of relics and souvenirs too numerous to be cata-

relies and souvenirs too numerous to be catalogued—too interesting to be missed.

If the enthusiastic gatherings continue to fill the building for the last three days of the exhibition as they have for the first three, success is assured, and the greatest possible encouragement will have been offered for the promotion of Loan Exhibitions in Quebec.

L. BAYNES.

DAY

At the Art Loan Exhibition.

Lieutenant-Governor Jette Formally Opens It.

PROGRAMME FOR THURSDAY.

Open from 9 a.m. to 10 p.m. Musicale from 3 to 5 p.m.

Five o'clock tea from 4 to 6 p.m.

Ladies in charge—Ladies' Studio Club.

In the evening the following programme will be rendered by the Ladies' Morning

Refreshr

ing could be a more art illustres fact than the vehemence of the encore which followed, and a was kind enough to acquiesce idemand, giving "My Little equally acceptable manner.

Promingial 1- a

The Art Loan Exhibition was pleasantly opened by Lieut. Governor McClelan on Monday evening. There was a good-sized audience present. The formal opening took place in the room down stairs. The Y. M. C. A. orchestra played a few selections and then Mr. W. S. Fisher in a brief address introduced the Governor a brief address introduced the Governor. His Honor, after referring to the pleasure it gave him to open the art exhibit, expressed the hope that it would act as an inspiration to both local and New Brunswick artists. Canada, he said, had its poets and authors, and there was plenty of talent for artistic work. Referring to St. John the Lieutenant Governor said it was the commercial emporium of the province, and as a city had done much to induce strangers to visit it. The efforts of making a summer resort out of Rockwood had been most successful, of Rockwood had been most successful, and Fernhill, too, is a beautiful place. He hoped that this exhibition would result in making people take a deeper interest in art and be the stepping stone towards a permanent art gallery. In conclusion the Lieutenant Governor said he hoped the city of St. John would some day have a library building that would be a credit to the city and a work of art. In this building there should be an art gallery, and, to make it still more complete and attractive, a museum. His Honor then declared the exhibition opened. Throughout the evening visitors kept constantly visiting the rooms where the pictures were hung. The large room up stairs was the centre of attraction and was thronged throughout. During the evenwas the centre of attraction and was thronged throughout. During the evening Messrs. Sydney and Arthur Kerr gave exhibition of living statuary, wrestlers and other athletic subjects. Their work was much admired. Refreshments were served downstairs, and the ice cream parlor and candy and lemonade tables in charge were Mrs. H. A. Austin, Mrs. Howard D. McLeod and Mrs. George McKean. The young ladies were: Candy, Miss Alice Tuck, Miss Mattie McLaughlin and Miss Edna Irvine; lemonade, Miss Alice Estey, Mrs. Wm. Scovil, Miss Ethel Estey; ice cream, Miss Carrie Fairweather and Miss Otty.

While many persons attended the open-

While many persons attended the opening, it will require a great deal larger number each evening to make the affair a success, as the management are under a heavy expense. The ladies in charge to day are Mrs. Robert Thomson, Mrs. George McLeod and Mrs. George F.

The second section of the exhibition includes the paintings in oil colors loaned by residents in St. John and the neighboving cities. Among them are not a few works with which we are familiar, and whose merits have been on former oc-casions discussed in our columns. We shall go through them in the order in which they stand in the present catalogue, although the numbers do not follow each

other in regular sequence as they are here hung.

First comes No. 20, "Canoe Scene in New Brunswick," by Forshaw Day, R. C. A., of Halifax. It is a small painting and shows us two men in a canoe coming down a stream that runs through the woods—a lovely forest scene. The drawing is good and there cannot be much fault found with the colors. But the picture is, on the whole, lacking in force, although due allowance must be made for its small size. Then No. 22 presents to us a lovely picture by a French artist, Leon Richet, which is the property of Mr. O. H. Warwick. It is entitled "Land-scape Under Sunshine," and the title describes exactly what we see. But it is a lovely bit of landscape, in the delineation of which it would be difficult to find a fault. No figures of any animals are introduced—only the roadway, the fields and the trees are presented. On these the sunshine is shed most naturally, and the result of the artist's skilful treatand shows us two men in a canoe coming and the result of the artist's skilful treatment and deftly-applied knowledge is a charming work of art, far superior to many for which a very high price is depended. Nos. 23 and 24, "A Showery Evening at Rye," and "At Glendslough, Co. Wicklow," the property of Mr. F. Sandall, have been both described in our mns, when two years ago they ectively came out as prizes from the Union of London and the Art Union Art Union of Lordon and the Art Union of Ireland. The former is the work of Mr. C. P. Knight and the other of P. Vincent Duffy, R. H. A. They are both very good and pleasing pictures. No. 25, "Foggy Sunrise Outside St. John Harbor," owned by Mr. Wm. Kerr; one of the works of Mr. John Hammond, R. C. A., is about the best example we have seen of his productions. The light struggling through the misty veil is quite effective. "Yosemite Valley," by the well-known American artist, Thomas Hill, who is celebrated as a successful painter of the mountain scenery of our western world, is a recent work which Mr. Joph Allison purchased from his easel. is of excellent quality throughout, the bright lights upon the mountain-tops and the blue hue of the atmosphere in the deep gorges being remarkably well repre-Like all successful paintings of its kind it possesses a certain wild charm. Mr. Allison, who is acquiring a gallery of beautiful things, exhibits here among other choice pieces, Nos. 27 and 28, enti here among tled "September" and "Clearing Weather," specimens of the late C. C. Ward's best work. In "September" we have three fine dogs, who sit in due and formal manner for their portraits. The result as herein embodied is one of the most exquisitely finished and delightful works Ward ever accomplished. Not even Sir Edwin Landseer could have produced more admirable canvas. And in the other picture we have something almost equal in its kind. Another example equal in its kind. Another example of Ward's happy taste and skill is in No. 39, a "Landscape," which General Warner has sent in. This picture, which is chiefly a picture of trees, is submitted on this wall to a severe test by being hung in proximity to Mr. Dole's "Surrey Lane Scene," and to the painting of G. C. Stanfield, No. 34, and it stands the test in a highly creditable manner. Other excelheid, No. 52, and it stands the test in a highly creditable manner. Other excel-lent examples of Ward's work are here in No. 53, "The Joker," and No. 54, "The City Cousins," both loaned by Mr. W. H. Thorne. These happily executed pictures prove how many-sided and versatile an artist was he whose death we had so recently to lament. The "Irish Coast Scene," by Alfred Gray, R. H. A., No. 29, another of Mr. Allison's treasures, is enlivened by a group of seven cows, which a man and a boy are driving up from the low salt marsh adjacent to the sea. The animals and the men are drawn and well colored; a drawn and well colored; and a strong, truthful sky adds much to the idea of strength and naturalness the painting embodies. No. 31 is a finely fulshed and tender landscape by G. A. Williams. But it is placed too high to admit of a proper appreciation.

admit of a proper appreciation of its beauties. It, as well as No. 32, "Lane Scene, Pyrford, Surrey," by the eminent landscapist, the late F. W. Hulme, which is Mr. Dole's other contribution to this

exhibition, have been several times before seen in public, and those who know them best admire their beauties most. ART LOAN EXHIBITION

The Opening Yesterday Afternoon at Y. M. C. A. Hall.

A Beautiful Display of Pictures from Various Parts of Canada.

The Exhibition Will be Continued This Afternoon and Evening.

One does not need to be an artist or an art critic to find pleasure in the rooms in the Y. M. C. A. building devoted to the art loan exhibition and

The simple fact that there are hung in the main gallery a collection of paintings from Montreal valued at \$100,000 is enough to attract the visit ir. But the St. John collection is by no means lacking in distinction. It is a revelation to many that so many paintings of great merit and value could be collected here. The display of work of local artists, too, is a most creditable one; while the special exhibit of the Woman's Art Association, in art china, specimens of ancient art and interesting curios is the most vuluable that has ever been got to-gether for an exhibition in St. John. Add to these most interesting fea-

tures the music, the living statuary, posings and tableaux of the evening entertainments; also the refreshment tables, and you have a striking array of attractions not for art critics alone, but for everybody.

The general exhibition is in the gymnasium room, which is appropri-ately decorated. The paintings, hung under the direction of Alex. Watson, ocupy the two sides of a screen along the centre of the room, those from Montreal on one side and the local exhibit on the other. The lighting arrangement is admirable. On this floor also is the display made by the Woman's Art Association. The gallery of paintings by local artists is well displayed in the class room down stairs, and down stairs also are the beautifully decorated refreshment tables. In each department are found ladies, or both ladies and gentlemen, interested in making everything pleasant for the visitor.

The exhibition was formally opened Lieut. Governor McClelan, who, accompanied by Mrs. McClelan, visited it about three o'clock. During the afternoon a good many people attended and there was a large of the control of the ed, and there was a large attendance

in the evening. The visitor is able to secure at the deer a handsome catalogue, which is of material assistance in connection with the paintings. From this it is learned that there are five sections in the exhibition of pictures. There are: First, the collection from Montreal; second, local loan collection in oils; third, local loan collection in water colors; fourth, gallery of local artists in oils; fifth, local artists, in water

THE PAINTINGS.

The great painting, the Raising of Jairus' Daughter, by Gabriel Max, loaned by Hon. G. A. Drummond, and valued at \$50,000, is of course the centre of attraction, and no mere verbal description can do justice to the profound impression it makes upon the beholder. Right beside it is the Pardon Breton, by Dognan-Bouvert loaned by R. B. Angers of Montreal, and it also appeals profoundly to the religious sentiment as well as to the artistic sense. The complete abstraction, the utter absence of self-con-sciousness in the devout faces of the group por is is the perfection of art in expression. Of quite another style, and extremely striking, are the Wallachian Post Horses, loaned by W. W. Ogilvie, who also has loaned two other pictures. Three loaned by W. C. VanHorne, three by the Art Association of Montreal, two by R. B. Angers, and five by W. Scott & Sons make up the balance of the Montreal collection, every one of which is worthy of special description did space permit.

The local collection in oils, which includes some notable pictures, was loaned by Forshaw Day, R. C. A., Halifax, O. H. Warwick, F. Sandall, William Kerr, Joseph Allison, R. Dole, Count deBury, Gen. D. B. Watter, Geo. McLeod, H. S. Gregory, Robert Thomson, John Connor, Mrs. J. P. C. Burpee, John H. Parks, J. D. Hazen, W. H. Thorne, W. A. Black, Fredericton, S. J. Richey.

The water colors were loaned by J. N. Sutherland, Forshaw Day, R. C. A, Halifax; Joseph Allison, V Fisher, Count deBury, C. Flood. W.

The local artists represented classes four and five are: Ofis-Miss Eliza T. Harding, J. N. Sutherland, Miss M. Barry Smith, H. J. deForest, Lady Tilley, Miss deBury, Miss H. Marion Holly, Miss Bessie E. Bowman, Alex. Watson, Mrs. M. E. Webster, Miss E. A. A. Woodburn, Mrs. W .B. Tennant, Mrs. S. H. Davis, Mrs. G. A. Henderson; water colors-Alex. Watson, Miss Florence S. Kaye, F. A. Pickett, Miss E. A. A. Woodburn.

The collection of paintings is not so large that the visitor is discouraged by numbers. One can study them at leisure, and they are of the class that grow upon you and afford the more pleasure the more they are studied. The opportunity to examine them is one that the citizens generally should take advantage of.

THE W. A. A. BOOTH.

Just to the right of the entrance to the upper gallery the Woman's Art Association have a booth that at once arrests attention and charms the beholder. The arrangement of the costly draperies, small paintings, statuary, miniatures, decorated china, potted palms, vases and the like is so artistic, and the articles comprising the display are of so great individual merit that a minute examination but confirms and deepens the feeling of admiration aroused by the first glance. Resting on the railing in front of the booth is the sword presented to General Williams, the hero of Kars, by the province of Nova Scotia, the steel and gold of blade and scabbard being Nova Scotia metals. This sword is now the property of Dr. William BayTHE DAILY SUN.

OHN, N. B., APRIL 19.

ART LOAN EXHIBITION.

The ladies and gentlemen whose combined energy has brought together the various works of art making up the exhibition now open in the Y. M. C. A. building deserve commendation. In a community such as this the attention of the reople must necessarily be chiefly devoted to art as it is applied to the material concerns of life. There are few who can afford to possess the costlier products of the painter's genius, and comparatively few can afford the training which is held to be essential to the fullest appreciation of the higher forms of art. But one may possess an appreciation without being, able to give an abstract definition of beauty, and that soul would be dull indeed to which some of the paintings in the collection referred to would not appeal and awaken emotions that are an expression of the higher nature within us. It is well betimes to be able for a little to forget the din and hurry of the market place, and seek to derive pleasure, and mayhap something of inspiration, from the rare and beautiful in art. St. John has no great picture gallery or art museum, which is the greater reason that an opportunity like the one now afforded, even if but limited in scope, is of the greater value.

ard. A miniature of Dr. Bayard, by and therefore deserves a most gener-Miss Ritchie, is on a stand close beside it, and is a beautiful piece of work. Suspended above the sword is an oriental rug of silk, loaned by W. Scott & Sons of Montreal, and valued at \$750. The Turkish and Persian draperies and rugs in the booth were loaned by Mrs. Timmerman and Mrs. Geo. McAvity, and an elegant table drapery by Mrs. Fred Sayre. The paintings were loaned by Miss Jones, Mrs. Geo. McAvity and Mrs. Purchase. Mrs. Geo. McAvity and Mrs. Purchase. The decoration committee were: The china paintings are by Mrs. H. D. | Frank White, J. F. Berton, A. W. McLeod, Miss McGivern, Mrs. Ray-Robb, James Henderson, D. Donald, McLeod, Miss McGivern, Mrs. Ray-mond, Mrs. G. Wetmore Merritt, Mrs. Clarence deForest, Miss Reid, Mrs. Geo. Murray and Miss M.B. Smith; and one piece, by Bischoff, is loaned by Mrs. McLeod. The miniatures are by Miss Ritchie, Mrs. Raymond, Miss Holly; and there is some exquisite work by Rowe, loaned by Mrs. G. H. Flood and Mrs. Geo. Moavity, the lat-ter also contributing the graceful palms which adorn the booth, and a palms which adorn the booth, and a handsome teakwood table. A carved Swiss chair, loaned by Mrs. W. S. Fisher; vases by Mrs. Timmerman and Mrs. McLeod; statuary by Mrs. Stetson, Mrs. Matthew, Mrs. Narraway and Mrs. Harding, are other valuable additions to the adornment of the health which is surface set off by moaned by Emerson & Fisher; china cabinet by Manchester, Robertson & Allison; table by the Lordly Mfg. Co., and miniature cabinet by C. Flood & The whole comprises a very rich and valuable collection, that will delight the soul of every lover of art.

DISPLAY OF ANCIENT ART.

To the left of the booth just de-scribed is an artistic corner, where there are displayed specimens of older art in china, miniatures, engravings, and other valuable articles, beside which one is tempted to linger for some time. A glance over the follow ing list will show that there are old. rare, curious and interesting articles displayed here. Among the articles loaned for the occasion are:

By Mrs. Vroom—Old cabinet and mother of pearl inlaid chair, Willow and Pekin china clishes, a plate of 1776 and others very old. By Miss Narraway—Portraits on porcelain of Rev. Mr. Narraway and Mrs. Narraway, done in 1833; jewel case once owred by Robert Bruce, model of Albert Durac's house in

of Rev. Mr. Narraway and Mrs. Narraway, done in 1833; jewel case once owned by Robert Bruce; model of Albert Durer's house in Nuremburg.

By Miss Fowlis—Snuff box presented by the Earl of Chatham to Robert Fowlis in 1779; medal presented by the Edinburgh society to W. & Robert Fowlis in 1756 for the best printed Greek book; two carved heads, three cameos, one cameo set in gold, one cameo in bas relief, four miniatures and a medallion, all the work of Robert Fowlis; one bracelet, a card case, a broach and an

medallion, all the work of Robert Fowlis; one bracelet, a card case, a broach and an unset amethyst.

By Miss Reed—Royal Dresden coffee pot, 170 years old; a painting of feathers, done by Miss Biffin, who, having neither hands nor feet, held the brush in her teeth; also other old china.

Mrs. Parks—Two brass candlesticks, and pieces of Willow china.

Miss Holly—Plate over 100 years old, and two brass candlesticks.

Mrs. de Forest—Miniature, also a cup and bowl 150 years old.

Mrs. Harris Allau—Aucient tea kettle and cup and saucer.

cup and saucer.

Mrs. Fred Hardiag, Miss Otty, Mrs. A. C.
Smith, Mrs. J. R. Armstrong, Mrs. D. McLellan, Mrs. Geo. McAvity, and Mrs. Matthew—Old china, and the last named also
sliver extinguisher and tray.

Miss McGivern—Old engravings and colored print.

ored print.

Mis. G-90. McAvity—Old work table, card table and chair.

Mrs. Purchase—Two miniatures.

Miss Berryman—Fine collection of old Crown Derby ware.

Lady Tilley—Carved ivory card case, and old china.

Mrs. H. J. Modelin.

Mrs. H. J. McAvity—Two very old vases, and old blue ware.

Mrs. J. C. P. Burpee—Dishes of Shropshire pottery of the date 1752-57.

Miss McMillan—Miniature.

Mrs. Geo. Hegau—Brooch and earrings and miniature.

Mrs. Geo. 1 It will be seen from the mere enu-

meration that this collection is one of rare interest and value, and the arrangement is such that the visitor can make a critical inspection of a feature of the exhibition that interests all, but is especially interesting to the ladies.

WHO ARE INTERESTED.

As already noted, the exhibition is under the auspices of the Y. M. C. A.,

ous patronage, apart altogether from the rare merit of an exhibit such as St. John has never had before and will probably not have again for many a The general committee of arrange-

ments are: G. A. Henderson, W. S. Fisher, Alex. Watson, J. Clawson, W. C. Cross, L. P. D. Tilley, J. N. Sutherland, Dr. T. D. Walker, Geo. E. Williams.

Fred Dunlop, L. F. Raynor, Harvey Smith, James Malcolm, Robt. Price, S. H. Davis, J. T. McGowan Selection committee: Alex. Watson,

N. Sutherland, W. P. Dole

Ladies' art booth (committee of W. A. A.): Mrs. Geo. McAvity, Mrs. H. D. McLeod, Mrs. Geo. Murrray, Miss L. Parks, Miss McGivern, Miss Allison Jones, Mrs. Timmerman, Mrs. Geo. H. Flood, Mrs. F. E. Sayre, Mrs. F. J. Harding.

The exhibition will be continued this afternoon and evening.

ART LOAN EXHIBITION TODAY. The great Art Loan Exhibition will open in the Y. M. C. A. building this afternoon at 3 o'clock, continuing all week. About 150 pictures have been hung, under the superintendence of Alexander Watson, and all the building except the ground floor has been set apart for the purposes of the exhibition. The gymnasium, which has been transformed into the art gallery proper, will be lighted by shaded in-candescent lamps, so arranged as to give the very best possible effect from an art standpoint. One side of the gallery will be devoted to the Montreal loan collection, which embraces some of the finest and most valuable paintings owned in Canada, headed by The Raising of Jairus' Daughter, the property of Senator Drummond, undoubtedly the greatest picture ever shown in St. John. Other noted pic-

tures on exhibition are: 'The Golden Troyon," C. Troyon-W. W. "The Golden Troyon, C. Proyon—W. M. Ogilvie.
"Wallachian Post Horses." Adulf Schreyer—W. W. Ogilvie.
"Frugal Meal," Albert Neuhys—W. W. Ogilvie.
"Housewife," Francols Bonvin—Sir W. C. Wan Horne.

"Housewife," Francols Bonvin-Sir W. C. VanHorne.

"The Dressmaker's Shop," Jan Kuypers—Sir W. C. VanHorne.

"On the Olse," John Hammond, R. C. A. Sir W. C. VanHorne.

"Fishwife," P. A. J. Dagnan-Bouveret—Sir W. C. VanHorne.

"Pardon Breton," P. A. J. Dagnan-Bouveret—R. B. Angers.

"Landscape, with Cattle," Em Van Marcke

—R. B. Angers.

"The Homeless Boy," F. Pelez—R. U. Angers.

Dead Arab," Ferdinand Roybet-R. B. Angers.
"The Golden Horn," F. Ziem-W. Scott &

"Hampstead Heath," James Stack—W. Scott & Sons. "Stelen Grapes," A. W. Guillmen, Paris— W. Scott & Sors.
"Housing Sheep," Westerbeck-W. Scott & Sons, "Moonlight," Weissenbruck-W. Scott &

"The Crown of Flowers," W. A. Bougue-reau—Art association.
"La Roses" (The Daw), E. Lansyer—Art association.
"The Return of the Shrimpers," E. L. Vernier—Art association.

In addition to these noted works, there will be a peculiarly interesting display of paintings by local artists and paintings owned by residents of St. John. Among the local artists represented are Misses Eliza T. Harding, M. Barry Smith, deBury, H. Maring, M. Barry Smith, deBury, H. Marion Holly, Bessie Bowman, Florence E. Kaye, E. A. Woodburn, Mesdames M. E. Webster, Geo. A. Henderson, W. B. Tennant, S. H. Davis, Lady Tilley, Messrs. J. N. Sutherland, H. J. deForest, Alex. Watson, F. A. Pickett.
On the right at the head of the

On the right at the head of the stairs is the booth of the Women's Art Association, which will contain a great exhibit of old china and miniatures, a Swiss carved chair and carved tea table, Persian silk rugs and gen-eral art bric-a-brac. Tea will be served in the parlors every afternoon from 4 to 7 o'clock, and there will be art tableaux each evening at 8 o'clock under the direction of Miss Ina S Brown, The Y. M. C. A. orchestra will discourse sweet music every night this week. This evening Miss Amiee Cecil Jones will also take part. Taken as a whole, the exhibition will appeal with unresistable force to every lover of art in the city. The doors will open at 3 o'clock this afternoon.

THE ART EXHIBITION. SPLENDID PAINTINGS LOANED THE Y. M. C. A.,

And Now Displayed in Their Building-A Glance at the Montreal Pictures.

The pictures which are now on exhibition at the rooms of the Y. M. C. Associa-tion in their building on Charlotte street form a collection the most important in many respects and the most valuable ever brought together in this city. Here we have displayed works by artists of the highest eminence in the European schools of the present day-works whose worth in money is very large, and whose value as educators to students and lovers of art may not be easily estimated. Some of these works have an individual reputation as prominent characteristic examples of their authors, and their merits are widely recognized as beyond question. They should command the attention of all who admire the products of the fine arts; and they ought to be care. the fine arts; and they ought to be carefully studied by all who desire to enlarge their own knowledge of art and to diffuse throughout this community the pure and ennobling love of the beautiful in nature the relative and elevativity. in nature, the refining and elevating in-fluence that comes from a portrayal of the pathetic and the noble in our human life. For such are the lessons several of these pictures are designed and able to

The most important of them is that to which, by common consent, the first place will be assigned and which stands first in the catalogue, "The Raising of Jairus's Daughter," by Gabriel Max. A few particulars of the life of this artist and a brief description of the characteristics of his style are furnished in the neat catalogue of this exhibition, and to it for information on those points we refer our readers. tion on those points we refer our readers. What strikes us at once in our first view of this remarkable painting is the great simplicity with which the subject is treated. No figures but those of Jesus and the young girl are introduced upon the large canvas. In a chamber whose walls are grey and quite plain; upon a low couch whose ample draperies are for the most part ample draperies are for the most part pure, unqualified white, the lately dead maiden lies in a very natural position. Her bared arms extended upon the bedclothes have already assumed the livid hue of death, and her delicate young form awakens our sympathy with those who mourn for her. But, looking for a moment at the dark eyes over which the delicate lids have not quite elected we delicate lids have not quite closed, we think we discover there signs of returning consciousness, and soon we feel assured that she is coming back to life in obedience to the Saviour's gentle summons.

Jesus is seated upon the side of the couch, near the foot of it, and has just taken the girl's right hand in the grasp of His left hand. He leans slightly forward, and His face is turned aside a little as He looks at her face, so that we see His head nearly in profile. It is evident that He has just uttered the kindly, life-giving words, Talitha Cumi, that in Hebraic characters are placed upon the dark walcharacters are placed upon the dark walnut frame which appropriately encloses this remarkable picture. We can add nothing more by way of criticism or of commendation. We only advise everyone to go and see it and to study it. That, we are sure in what its court ears sure it what its are sure, is what its courteous owner, the Hon. G. A. Drummond, would have us do.

Next comes the picture which bears the title of "The Golden Troyon," which, with Nos. 3 and 4, is the property of W. W. Ogilvie, Esq. This small landscape, which is here the sole representative of the sole representative an artist who was a prominent member of the Barbizon school, brings before us a level meadow in which three cows are cropping the grass in the early autumn season—at least, that is the time of year indicated by the foliage of the cluster of trees that run across a part of the middle distance. There is a soft grey sky ever the scene, and its tender glow imparts to the whole picture a peculiar quality from which its title is no doubt derived.

No. 3 is the "Wallachian Post-Hors by Adolf. Schreyer The mail coach, a heavy, lumbering affair, is drawn by eight horses, four abreust, each team heigh conducted by a postallion armed with neavy lash. The conveyance is coming forward at a good pace, and a man on horseback stands beside the way arguments. the way, apparently taking note of its progress. This is an admirable work both in drawing and color. It is very solidly and firmly painted; and the whole seene is charged with life and movement.

"A Frugal Meal," by Albert Neuhys, is No. 4. A woman is preparing their simple, scanty repast for her two little children. She stands beside a table takenildren. She stands beside a table tak-ing out of a basin the plain food she in-tends to give her daughter, who stands modestly at her side. The sturdy boy, whose cap is hung upon the chair he oc-cupies, sits close up to the table, and with his own spoon is bravely helping himself. His earnestness is very evident, and his bright, sunny head of hair gives us a beautiful point of color. This artistic style is consequent that of an imtist's style is somewhat that of an impressionist. Yet the picture is very realstic and at the same time graceful and easant. 02-/05-02 No. 5 is the "Housewife," by Francois

Bonvin-a smoothly painted, highly varnished canvas. It is dated in 1861, and is well preserved. The subject is mere-ly a tidy housewife drawing water or other liquid from an upright vessel made of copper into a large kettle made of brass. The colors of the vessels are most skilfully expressed, together with a fine metallic lustre. In her red jacket and metallic lustre. In her red jacket and white cap, her greenish hued-skirt and her white apron, the woman is an extremely near and cheery person. The drawing of all the objects introduced is, we should say, faultless. This picture is the property of Sir W. C. Van Horne, to whom also belong Nos. 6, 7 and 8. No. 6 is by Ian Kuypers, and is entitled "The Dressmaker's Shop." In a large room around a table, lighted by a large lamp that hangs over it, are a lot of dressmakers—some busily stitching, others examining some busily stitching, others examining the dress materials. At another table in a remote corner, under a less brilliant light, are other workers; while two ladies, light, are other workers; while two ladies, who may be those for whom the dresses are being prepared, occupy high chairs, and are apparently intent upon the proceedings. The coloring in this picture is all rich and the effect is pleasing.

No. 8 is the "Fishwife," by P. A. J. Dagnar-Bouveret, concerning whom, as well as Bonvin, the catalogue notes for us interesting particulars. In this clever little work we find a woman of unmistakably French (Britanny) type, who has

ably French (Britanny) type, who has a ruddy, healthy countenance. A white cap, or rather bonnet, and white cape cover her head and shoulders. She stands with one hand resting upon the table, or stand, on which her fish are spread out. Her left hand rests upon her hip, as she leans forward toward the supposed customer. The treatment of this simple subject is very realistic and gives evidence of much skill. The expression of the woman's dark eyes and exects, mouth is quite charming.

pression of the woman's dark eyes and pretty mouth is quite charming.

By the same artist is No. 9—entitled, "Pardon Breton." Here we have an interesting group of worshippers in Britanny. In the front two women and a man are standing, and one woman, the youngest and comeliest of the number, sits just in front of all. The man's left arm crosses his breast, holding his prayer-book against his side. The woman standing next him looks down upon her book reverently; the other woman who is cld. reverently; the other woman, who is old, has clasped her hands before her. The has clasped her hands before her. The sitting woman's prayer-book lies open on her lap; while her eyes, raised from it, look out and downward towards the spectator. The pose of each figure is attentive and reverential. She who is sitting leading to the large and whole sequentees are ting has her eyes and whole countenance full of serious thought, which renders her positively beautiful. Behind the principal group are seen the heads of three other women. The treatment of all the figures, in their black dresses and white bonnets, is simple to a severe degree. And with its perfect drawing, this work is full of the highest qualities of modern art. It is owned by R. B. Angers, Esq. to whom Nos. 10, 11 and 12 also belong.

No. 10, "Landscape with Cattle," by Emile Van Marcke, is a brilliant picture, and a thoroughly representative example of the artist's style. In it appear at the of the artist's style. In it appear at the bank of a stream four cows, three of which have been drinking at the river's In it appear at the edge. In the distance—up the stream to the right of us—other cattle are seen. On the left a screen of lofty trees shuts in the view and serves to concentrate our gaze upon the three most admirably depicted cows-one of them red in color, one white, one black with a white face. Nothing of the kind could be finer than the painting of these most natural-looking animals. As they look towards us their faces are full of intelligence. This would

faces are full of intelligence. This would be a remarkable work anywhere.

"The Homeless Boy," by F. Pelez, is No. 11. A bare-headed, bare-footed boy, with only scraps of clothing in the form of ragged shirt and rent and dislocated the state of the sta trousers to cover his almost absolute nakedness, has gathered from the streets stumps of cigars and some half-consumed cigarettes. He has retired to an out-ofthe way nook, and, sitting down upon the pavement, he is trying to light a match with which to set a going the cigarette he holds in his mouth. His eager, expectant attitude, as he watches and waits for the desired flame, is most expressive. In every detail, and in the pathetic expression of this little fellow's miserable condition and his temporarily happy, though anxious, mood. this picture

is wonderfully true and striking.
"The Dead Arab" is the title of No.
12, which is from the easel of the French artist Ferdinand Roybet. Just outside the walls of an Oriental town the dead Arab lies prone upon the ground. His faithful horse, from which he has fallen, has stopped short, and with lowered head and outstretched neck turned towards his prostrate master, is snuffing in an enquiring manner. The drawing of the figures and the action of the animal are natural

and good.

and good.

Messrs. W. Scott & Sons, of Montreal, have loaned five pictures, which are all valuable. Of these one, No. 13, "The Golden Horn," is by F. Ziem. It is a very agreeable presentation of the suburb of Constantinople, so famous for its beauty and the subject of so many paintings. The place is here set before us under the aspect of the sun setting in a mist, above which the sky is bright and mist, above which the sky is bright and warm. But few objects are introduced. Near the front of the canvas lies at rest on the water a schooner with drooping sails. Further off a long, gondola-like boat is passing; and, farther away still, appear steamers and other vessels. The colors on this canvas are rich and glowing and the effect is extremely soft and tender.

tender.
No. 14 is "Hampstead Heath," by James Stark (misprinted "Stack" in catalogue), a small, exquisitely-finished bit of Enga small, exquisitely-limshed but of English scenery. On this part of the celebrated heath we see a few gypsies, with their horse and covered wagon, in the foreground. Besides a man and several women there are donkeys, young and old. The little canvas affords a fine, wide expanse of country and a sky filled with clouds, grey yet very luminous. It is a beautiful thing of its kind—a gem.

No. 15 is "Stolen Grapes," an excellent helf-hymerous rices.

No. 15 is "Stolen Grapes," an excellent half-humorous piece, painted by A. W. Guillmen, of Paris. A boy who has stolen a luscious bunch of grapes from some adjacent vineyard is hastily making off with it through a wood. He looks backward anxiously with a face most natural in its expression of fear. This is a happy conception very skilfully embodied.

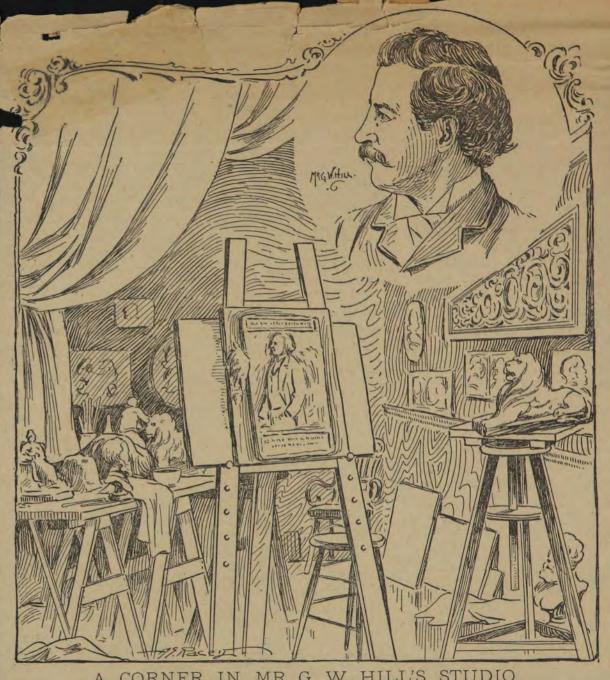
bodied.

"Housing Sheep," by Westerbeck, No. 17, shows a flock of sheep being brought into a barn by a farmer and his dog. It is a cold winter day; the sky is grey and the ground is covered with snow; and, altogether, this is a quite truthful delineation of a scene familiar to many of

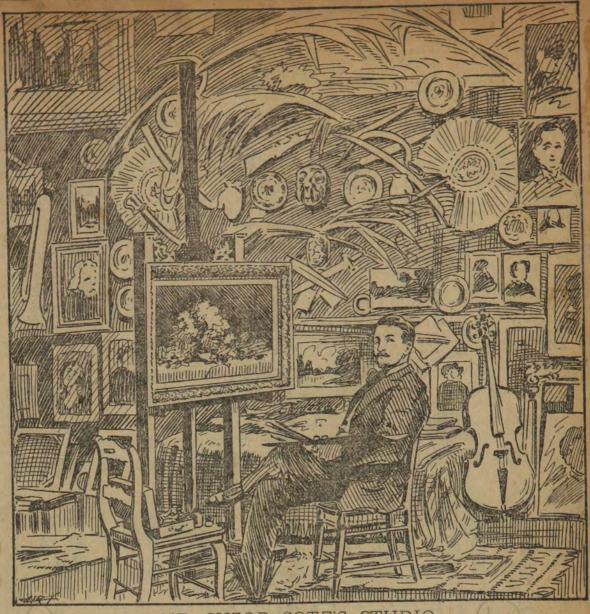
"Moonlight," by Weissenbruck, No. 17, is a very good illustration of an effect of moonlight upon the water of a stream and on the buildings beside it.

The Art Association of Montreal have

Bouguereau. Here is what we see t: Two girls are standing in a field. in it: Two girls are standing in a field. The younger one is holding up the front of her blue dress, in which is pocketed a lot of gay, red and yellow field flowers.



STUDIO. CORNER MR. G. A



SUZOR COTE'S STUDIO MR.

OUR STUDIOS. THREE PAINTERS AND THEIR WORK.

Mr. M. A. Suzor-Coté lives at Arthabaskaville, Que', and has his studio there. His work is well known in Montreal, where he has many admirers. Mr. Coté is now in Paris, continuing his course of studies with the best masters. He has several pictures in the Spring Exhibition, including a fine study of lilac. Mr. Coté is one of our most promising 'coming

men.'
Mrs. Etta Watts is represented in the gallery by 'Vielles Maisons aux Environs de Paris,' and 'Early Autumn, Berthier, Que.', which give a fair idea of the character of her work. Mrs. Watts, who has sketched through parts of Canada, the United States, France and Scotland, has lately been studying under Colarosis, of Paris, and her style is now beginning to reach a stage of finality. She has had pictures hung in the Salon, Paris, the most notable of which was the 'Cabbage Field,' which was on exhibition in Montreal three years ago.



MISS LILIAN TUCKER.

two charming studios at Westmount, where she is meeting with gratifying suc-Paris, the most notable of which was the 'Cabbage Field,' which was on exhibition in Montreal three years ago.

Miss Lillian Tucker is one of Mr.

Where she is incering with granting swin granting of the cess as a teacher. Montrealers have been accustomed to look for Miss Tucker's studies of roses, wayside houses and water-edge scenes; lately she has been do-

Brymner's pupils, having studied under him for some eight years, and he has reason to be proud of her. Miss Tucker has of the younger painters who is interesting and has possibilities.

[For the 'Witness.' BEHOLD THE FOWLS OF THE AIR.

The place of birds in that wonderful economy of nature which in this Canada goes to make up our environment, is most remarkable. They are perhaps the most effective means for checking the marvellous multiplication of insect foes before whose power man stands appalled when he sees the toil of the husbandmen swept away before the ravages of locusts and weevils. While most of the destructive forms of insect life are happily betimes subdued under limits of harmlessness by frosts and storms, and myriads fall a prey to the parasitic enemies of their own race, the full force of both of these destroying factors we may only estimate in a general way. The work of birds in the destruction of noxious insects is revealed by the inspection of their stomachs. The same mode of enquiry reveals another important service, by exveals another important service, by ex-



ART NEWS AND NOTES

This department, which will be in the hands of a competent artist, will appear every Saturday and will be of great interest to all who are interested in art work. It has been decondend in the order received and as speedily as possible. Information given can be relied upon as correct. It is hoped by this arrangement that students and amateurs out of reach of good teaching will be helped and interest aroused. China painting, oils and water colors, pen and ink work for illustration, burnt wood etching and decorative work will be all considered. Crestions should be written on one side of the paper only. If so desired, sign with a nom de plume. Correspondence to be addressed:—

EDITOR ART DEPARTMENT,

THE HERALD.

The annual exhibition of the Royal Canadian Academy of Arts is to take place this year in the National Gallery, Ottawa, and will be opened on the 15th inst. As the National Gallery is small, and not much wall space available, latending exhibitors are politely requested by the secretary to limit the number and size of their pictures. This seems rather a pity and is repressing to the artist, particularly as, according to the rules of the Academy, non-members are only permitted to send four to any of the exhibitions. Ottawa, filled as it will be during the session, should have a gallery where the representatives from all parts of the Dominion could see and judge the merits of our band of hard-working artists. As things are, much excellent work is neces-sarily crowded out.

Since the last meeting of the Academy, one of the earliest members, and a former president, has passed away. Mr. Lucius O'Brien's beautiful water colors gave plea-sure to all true lovers of Canadian scenery, and were keenly appreclated on both sides of the Atlantic, many of his pictures be-coming the property of English visitors who wished to carry home with them a souvenir of our blue skies and richly colored foliage. His work was characteristic and individual, showing natural refinement, and great taste in the selection of his subject. In this respect he was a model to many of our younger artists, who often seem to take absolute delight in passing by the beautiful in the search for a suitable expression of their technique. The greater number of the illustrations of "Picturesque Canada," edited by Principal Grant, and published In 1875, were drawn by Mr. O'Brien. In his pictures of the Rocky Mountains, for which he won high praise from all shades of critics, he overcame difficulties that few care to contend with. Her Majesty the Queen is the owner of one, if not more, of his pictures, and "Quebee" from "Levi" was painted in oil to her order.

And only the Master shall praise us, and

only the Master shall blame ;

And no one shall work for money, and no one shall work for fame ;

But each for the joy of the working, and each is his separate star,
Shall draw the Thing as he sees it for the tool of Things as They Are."

—Rudyard Kipling. Much interest was taken in the Loan Exhibition, held recently in the Art Gallery, not only from the fact that it was the first time in Modifical that it was the first time in Modifical that it was the first time in Modifical that it work of the three brothers — James, Matthew and William Mails—was seen together, but that with these celebrated Dutchmen, a Canadian, Mr. Horatio Walker, had a collection of nos pictures hung. Of the Maris brothers, little need be said, their name is a household one among our collectors. James, the eldest, died recently. His portrait, in water color, a fine piece of painting by II. J. Haverman, hung over the exquisite "Early Morning Amsterdam," a picture exally remembered, as being almost a monochrome in tender greys. We all know what comparisons are and what Dogberry thought of them. In this case Eumptation was great, and almost invited them. As a rule, the majority of criffes agreed that Canada held her own. Though a resident for some years of New York, Mr. Walker comes to us to find his haspiration and meserini, and grets all he needs in the primi-Die electric car and telephone. Mediums painter: he delight in making an of this skillful painter: he delight in making an oli look like a water color and a water color like an oil or a pastel. His color is rich and harmonious. The majority of his subjects might well be called "Pastoral Symphonies," restful and refreshing to the tired city eye. In the art of making a "thing of beauty," of gorgeous and glowing hues out of an ordinary sky with its famillar occupants, he stands unrivaled. Let us hope that some of his work remains in Montreal, and that he will become one of our annual exhibitors.

Montrealers visiting New York will now be able to see Turner's great painting of "The Grand Canal at Venice," which has lately been presented to the Metropolitan Museum by Mr. Cornelius Vanderbilt. The picture shows both sides of the canal, the porch of the Church of the Salute being in the foreground, and is an example of the great painter's middle period, when he was beginning to develop the wealth of wonderful color and effects seen in his later work. It was first exhibited in London in the Royal Academy in 1835, where it attracted great attention.

Mr. N. G. Montrose, New York, has sent out notices that he will have on view at his new gallery, 372 Fifth Avenue, a losn collection, the work of Mr. D. W. Tryon, from February 1 to 22 Mr. Montrose owns several of Mr. Walker's pictures shown here last month. He is always pleased to welcome Canadian travellers.

Why are there no Studio Days in Montreal? Why cannot we go to see the artists in their workshops? And their work? These questions are forever being asked by the man and woman with a grievance. Studios can always be seen on certain days in Toronto, New York, Bostou and other towns, but we see nothing of the artist the here. There are studios in Montreal open to visitors on certain days. Mr. Harris, president of the R.C.A., at the Art Gallery, is nearly always to be found in his on a Saturday afternoon, and so are Mr. Way and Mr. Raphael; all three being at a stone's throw from one another. Mr. Way at the Fraser Institute, and Mr. Raphael at the Alexandra Building, opposite Christ Church Cathedral. Ask these gentlemen if they receive many visitors? Many others have their afternoon at home also, and I think Mr. Maurice Cullen and two in the week. Two or three years ago

the Montreal branch of the Women's Art Association instituted Studio Day for nearly all artists in the town, men and women, and I think the festivity occurred once a month. But the gloom and irritation of wasting a possible bright afternoon when work was waiting to be done and visitors were few and far between was too much, and it fell through. The artists are willing, but the public is not yet sufficiently interested to make it worth while to tidy up and arrange a studio for inspection as often as once a month. Perhaps it could be arranged to have two days during the season and cards sent out to individuals, as well as an announcement in the daily papers. We all procrastinate more or less, and are apt to think as each "day" comes. Oh this goes on every month, I must try and get round to them all next time.

Lady Minto's thoughtful gift at Christmas time to the Aberdeen Society of a number of water color boxes and sketch books suitable for children, has been much appreciated by the embryo artists in many an isolated home in the Northwest. The love of color is inate to all children, and ought not to be suppressed. How often have I seen the most riotous of small boys kept quiet on a rainy day in the country, and town, too, by being graciously permitted by his elder sister to "paint pictures" with her dried up and discarded colors and stubby old brushes. Lady Minto is a clever artist, and is interesting herself a good deal in our different associations for the progress of artistic education among us. May we hope to have the pleasure of seeing some of her work at the forthcoming Spring Exhibition in the Art Gallery.

A visitor not long ago to the little village of Birchington-on-Sea, England, naturally turned to the churchyard where Rossetti was laid to rest. A cross sculptured beautifully, after a design by Fred. Madox Brown, marks the spot. The inscription reads thus:

Here Sleeps GABRIEL CHARLES DANTE ROSSETTI, Horored Under the Nant of DANTE GABRIEL ROSSETTI, Among Painters as a Post, And Among Poets as a Painter.

And Among Poets as a Pointer.

BORN IN LONDON,

Of Parentage Mainly Italian, 12th May, 1828
Lied at Birchington, 9th April, 1882.

Talking to the old gravedigger, he found him still awed by the remembrance or the crowd of strangers from London which invaded the little village to attend the funeral of Rossettl, nearly seventeen years ago. "We never knew he was great till ne died," said he. "His mother and Miss Christian used to come and sit near his grave, and took a mighty interest in the memorial window which was piaced in the church. It looks much more lovely when the sunlight is not on it. One side of it, I am told, is from a painting by Mr. Rossettl." As our friend passed out of the quiet resting place where the poet-painter lies buried, the last words that fell on his ear were, "Miss Christina was a sweet lady."

In Mr. Watts-Danton's remarkable movel, "Aylwin," the character of D'Arcy has a strong portrait resemblance to Rossetti. The description which Winifred gives of D'Arcy has been identified as true of the painter, Read what she tells us of the eyes, "The eyes, which looked at me through spectacles, were of a color between hazel and blue-grey, but there were lights shining within them which were neither grey, nor hazel, nor blue-wonderful lights, moving and alive in the depths of the pupils, that his face owed its extraordinary attractiveness." A little further on: "The heauty of the face, as I said before, was confined to the upper portion. It did not extend lower than the cheek bones, which were well-shaped."

Can we think of Rossetti writing a parody on a darkey song? Here is one printed lately by his brother, Mr. W. M. Rossetti, from some hitherto unpublished scraps. Rossetti did not evidently like "Uncle Tom's Cabin."
"Dere was an old nigger, and his name was Uncle Tom, And his tale was rather slow; Me try to rend de whole, but me only rend some,
Because me found it no go.
Den hang up de author, Mrs. Stowe, And kick de volume wid your toe—And dere's no more public for poor Uncle Tom,
He am gone what de trunk lining go."

Miss Helen McCaul, daughter of the late or. McCaul, principal of Toronto Univer-ity, has returned from England, and is t pre-ent visiting relatives in Toronto. las McCaul has been studying photography two years in London, Alice Hughes, who has the raisested Alice Hoghes, who has sets such a means of her profession from every point of view. Miss McCaui's work is highly spoken of by all who have been privileged to see it, and her many friends in Montreal will be glad to hear that her efforts have resulted in so satisfactory a manner.

efforts have resulted in so satisfactory manner.

Posing a sitter for a photographer seems to me an occupation suitable for a woman, with something of an eye for what is graceful. The average portrait photographer seems to lack the faculty of making people look their best, and to possess that of putting them in stiff, unnatural positions most unsuitable for them.

The Young Men's Christian Association of St. John, N.B., are energetic and up to date. Under their auspices a Committee of Citizens propose holding an exhibition of Canadian art in their picturesque city, some time in the month of April. They have requested the Council of the R.C.A. to assist them in procuring pictures. Therefore, exhibitors in the Ottawa exhibition, by marking a cross in their entry forms can have their work sent on to St. John, after our own Montreal annual spring exhibition. It is understood that the committee in St. John will pay freegat and hournee, but it is safer to write as soon as possible to the secretary for accurate information. Freight and insurface add to the many expenses of an exhibitor and make a hig hole in his profits if he wishes to sell his work.

The Decorative Art Association, 2288 St. Catherine Street, is holding a special sale during this month at their dainty and attractive rooms. The committee, in their announcement, evidently consider it is a good thing to call a spade a spade, so we are informed it is to be a "cheap sale." Cheap is a good old Saxon word, like many others of unpleasant sound, but equal force. To me the sound is discordant, and jars when used in connection with the sale of skilled handleraft. Nevertheroes, I hone the work will sell well and that people will buy well and that there will not be many of the fair sex as represented by Swift, when he rails thus:
To shops in crowds the daggled temales fly. Pretend to cheapen goods, but nothing buy. The association is doing a good work in Montreal and deserves every support possible, and certainly should have larger rooms and more space to show off the work of its skillful contributors. I often worder why a tea room could not be opened in connection with it. Similar associations in the United States all have their tearrooms and their semmittees Cod. it. nove.

DEATH OF MUNKACSY

Famous Hungarian Painter and His Remarkable Career. Giril (4)

HE DIED IN A MAD HOUSE.

Was the Creator of Two of the World's Greatest Pictures of Christ.

Mihaly (Anglice Michael) Munkacsy, the celebrated Hungarian painter, who died in a madhouse at Bonn on Tuesday, was born in Munkacz, Hungary, on October 10, 1844. The original family name was Lieb, but when Hungary was recognized as an in-dependent kingdom every Hungarian citizen received the right to choose a distinctively Hungarian name, and the Lieb family loyal Hungarians, though of German descent, adopted a modification of the name of their town. His mother died soon after Munkacsy's birth; his father, subordinate in the Austrian customs service, joined the Kossuth rebellion, and after its failure was thrown into prison by the Rus-



MUNKACSY.

stans, where he died. Michael, at that time four years old, and the youngest of five destitute orphans, was adopted by an aunt who lived at Czarba. During that stormy revolutionary period, when government of any kind was loose and powerless in Hungary, the country was infested with marauding bands, who spared no parties or persons. The story goes that one night robbers, in order to plunder the house of his aunt, murdered all its occupants except the child Michael, who was found next morning sleeping amid the scene of blood and ruin.

He was then taken and cared for by an uncle, Stephen Roeck, himself a broken man from the hardships he had suffered in the war. When Michael was eight years old he was apprenticed to a carpenter, with whom he worked hard and faithfully for six years. Michael's first experience with colours was obtained in painting the outside of a humble cottage, and he amused himself in leisure moments by drawing upon smooth boards such sketches as were suggested by his surroundings. His talent in this direction being speedily recognized by the carpenter, the boy was permitted to devote himself chiefly to the more decorative part of the shop's work, such as the painting of gay designs upon fancy articles of furniture. Until the end of his period of apprenticeship, when he was between fourteen and fifteen years old, Munkacsy had never had an opportunity to learn to read or write. But when he became a journeyman he at once proceeded to devote his spare time, then his own, to accomping his long deferred education as rapidly as possible. Too much work and study finally wrought their effect upon his health, and he had a long attack of illness. It is said that it was while recovering from this, when he was amusing himself by drawing upon boards which he held upon his lap, that he made his final decision to become a painter. He was then taken and cared for by an decision to become a painter.

HARDSHIPS OF HIS YOUTH.

The first lessons he took were at the College of Arad, from a portrait painter named Szamosy. From there he started off on foot for Pesth, making many sketches and portraits by the way to pay for his food and lodgings, and, having reached the city, was able to sell some of his work and take

a few lessons from the landscape painter Ligeti. From Pesth he went to study art in Vienna, returning to the former city during the war of 1866. Here, on account of a difficulty with his eyes, he was forced to remain in a hospital for six months. Upon his recovery he went to Munich, but the long period of idleness had depleted his little treasury, and he was almost penniless on his arrival in the German city. His dauntless courage and industry enabled him to surmount his hardships here, as he had done many times before in other places, and by working early and late he succeeded in selling pictures enough to pay his living expenses.

It was while he was still working in Munich the late.

ed in selling pictures enough to pay his living expenses.

It was while he was still working in Munich that his first real triumph came to him. The Art Union of Pesth bought two of his pictures. "Roasting Ears" and "Easter Festivities;" and another painting of his, "The Inundation," later received the first prize of 800 gulden in a competitive exhibition. From this beginning his success went forward rapidly. He won two more prizes for "The Wedding Invitation" and "Dressing the Bride." Then he opened a studio in Dusseldorf, where his work attracted much attention in 1868. It was an American there who gave him the commission for one of the pictures which has been most instrucmental in making Munkacsy's name known. This was "The Last Day of a Condemned Man," painted on a huge panel of wood, which the artist himself prepared. The picture was first exhibited in Dusseldort for the benefit of a charity, and was sent afterward to the Paris Salon of 1870.

HIS WORK IN PARIS.

HIS WORK IN PARIS.

The artist followed his picture to Paris, where he became a frequent exhibitor at the Salon. In 1874 he won a medal of the second class. It was in this year that he married, and one of his biographers has called this the beginning of the second period in his career. Mme. Munkacsy, who was the widow of the Baron de Marches, was rich, and the artist soon purchased a handsome home at No. 53 Avenue de Villiers, Paris, which he filled with a wonderful collection of costly brica-brac and works of art. The "Interior of a Studio," the first picture painted by the artist after his marriage, contained portraits of Munkacsy and his wife, and marked a considerable departure from the style of his carlier work. In 1873 his painting of "Millon Dictating 'Paradise Lost' to His Two Daughters' won him a medal of honour at the Universal Exposition held that year, and soon became one of his best known works. It was afterward bought for the Lenox Library, where it hangs, For several years after 1878 Munkacsy forsook the Salon and showed his pictures in special exhibitions of his own. The celebrated canvas "Christ Before Pilate", painted in 1891 and shown at the Universal Exposition of 1889, and "Christ on Calvary," painted in 1891 and shown at the Universal Exposition and exhibited several works, both large compositions and poitraits.

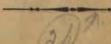
A few of the artist's other pictures which are most generally known, some of

ted by themselves. He afterward returned to the Salon and exhibited several works, both large compositions and portraits.

A few of the artist's other pictures which are most generally known, some of them through the medium of etchings and engravings, are "The Pawnshop," "The Village Hero," "The Wrestler's Challenge," "The Dying Brigand," "Night Revellers" and "Vagabonds Seized."

Among the personal honours which Morkacsy received were the Cross of the Legiof Honour from the French Government. In 1877, and the Order of the Iron Cross from the Austrian Government. In 1878, while in Paris, he was made an officer, and in 1890 a commander. In 1896, the millen nial year of Hungary, Munkacsy returned to his native land to take up a permanent residence there, although he intended all ways to keep a foothold in Paris. He was enthusiastically received by the Hungarians, and crowds flocked to see his lates picture, "Ecce Homo," at the Budapest enhibition. It was the plan of the Government that Munkacsy should found an important academy of art in Budapest, some what similar to that of Munich, and it was thought that his influence would give great impetus to Hungarian art.

Munkacsy has been virtually dead to the world since the paralytic shock which it the latter part of 1896 compelled him tabandon all hope of ever working at his easel again. At that time he was at Godes burg. For months he sat brooking and melancholy, until in an excess of madness he suddenly attacked and nearly strangled his attendant and his physician. He was immediately removed to an insane asylum from which, when it became obvious than his mental condition was hopeless, he waremoved to the retreat where he has juspassed away.





Much disappointment as felt throughout Canada that the exhibition to have taken place under the auspices of the Young Men's Christian Association of St. John, New Brunswick, has been postponed for another year. It has been found impos-sible to make the necessary arrangements ensuring success from all points of view.

An exhibition of applied art is now being held in Toronto and is attracting many vis-Hors, and exciting much interest. This exthibition which was to have been opened on the 7th could not be gotten ready until last Tuesday, 17th.

Mr. Horatio Walker, one of our Canadians living in New York, has just held an exhibition in the Montross Galleries in 1994th Avenue, which is considered to have been among the most interesting of art events of the winter. The display consisted of seven finished pictures not before shown, twenty-four studies and sketches in color, and twenty in black and white.

Several of these pictures were exhibited at the doam exhibition held by the Art Association in Phillips Square before Christmas.

Several of these pictures were exhibited at the doam exhibition held by the Art Association in Phillips Square before Christmas.

The sketches and studies were many of them slight, including several pages from Mr. Walker's sketchbook, but were both interesting and important, giving the student a good idea of the artist's methods and progress in his work. They show, as a whole, his color sense, atmosphere and strong draughtsmanship. A panel of landscape sketches was particularly attractive, each canvas fresh in color and charming in composition. The finished pictures emphasized the artist's allowed claim to a foremost place in the front rank of American landscape painters. They were broadly conceived and strongly handled, and in choice of subject and feeling for nature at once recalled Midet, the painter of the "Poetry of Toil." The largest and most important canvas, which, like its fellows, was painted in a rural district of Canada, where Mr. Walker spends his summers, is criticled "Flowing—The First Gleam." This canvas, in dramatic conception and execution, suggests Gericault as well as Millet, it depicts two plowmen at the dawn of day guiding four huge oxen, who are straining to pull a plow through heavy loam. One of the men is at the plow, while the other, who stands at the foremost ox's head, is silhouetted against a sky flushed with the resy tints of dawn. A gray mist hangs over the earth, and through the frosty air the breath of the animals ascends. Too high praise cannot be awarded to this remarkable production, which has the strength of Winslow Homer, with atmosphere and color that Homer does not porthe breath of the animals ascends. 100 high praise cannot be awarded to this remarkable production, which has the strength of Winslow Homer, with atmosphere and color that Homer does not portray and possess. The remaining pictures, "The Moonlight," sombre and strong; "The Sandpits," with a delicate color scheme: "The Woodcutter" and "The Sty." In which Mr. Walker introduces his always well-drawn if not artistic pigs, were the best. "The Fallen Tree," a water color, is a little indefinite, and "Frost," a woodland scene, has a painty foreground, good atmosphere, and a lovely sky. Of all American landscapists, Mr. Walker seems to get nearer the heart of things and to best carry out the inspiration of the Barbizon painters. Mr. H. W. Ranger might, for example, with advantage study his works.

Art has long been recognized as an eminent factor in the civilization of the world. Among the human family there is a craving for the beautiful in art, which exerts a tremendous influence upon humanity at large. The dwelling which contains pictures is the home—the ideal resting place. The habitation without art is not only bare and crude, but it lacks the essentials of refinement. The civilizing influences of art are even deeper than art itself, as the painting has depth and colour and exquisite form, so it stirs the human brain and heart. In the days before the high development of the science of reproduction and the perfection of the present processes by which an "old master" or a modern painting can be capably reproduced, it was the fortunate few only who had the opportunities. Now, however, this has all been changed, for with the photogravure process as at present perfected, it is possible to not only reproduce great works of art so as to bring out every detail, but the values and textures are preserved with wonderful faithfulness.

With this in view the Star has about completed arrangements for the production of the "Masterpieces of Modern Art."

The idea is to form a collection of twenty-five of the greatest paintings by leading Canadian and American artists, the same to be reproduced in the highest style of photogravure. These photogravures are printed from the finest of plates, extra heavy paper being used in the work, the size being 18 x 24 inches. Twenty-five of these reproductions are placed in one portfolio.

In this collection of twenty-five pictures there is one from each of the leading artists, thus each school and artist is represented in such a manner that the owner of the portfolio has a very excellent idea of the work of each man. Thus one artist is noted for his detail, and you have it in the work. Another's figures are pre-eminent in the world of art, and so on throughout

the list.

Among the Canadian artists whose work will be reproduced are Mr. Robert Harris, whose picture, "After the Wreck," is used. Another is "The Berry Pickers," by Mr. George A. Reid, and still another "The Dry Watercourse," by Mr. Homer Watson. Mr. William Brymner is represented by "Francie," and Mr. Bricher by "Fog Clearing—Grand Manan."

Accompanying each picture is a description.

Mr. William Brymner is represented by "Francie," and Mr. Bricher by 'Fog Clearing—Grand Manan."

Accompanying each picture is a description of the painting, a portrait and biographical sketch of the artist, an interesting account of his early studies, with the names of the masters under whom he worked, and in fact all the details which would interest the public.

The subjects have been chosen with a view to variety and beauty. Each picture is reproduced in one colour, the colour selected being that best adapted to the work under consideration. A marine subject, for instance, is printed in dark, rich green, the colour of old ocean, while an autumn land-scape is reproduced in light browns. Other pictures are more effective in blues, and others again in blacks, and so on throughout the list. In this manner the beauty and harmony is not only preserved, but there is a pleasing diversion in colour.

Among the other well-known antists whose paintings are reproduced, are J. Carroll Beckwith, J. Appleton Brown, William A. Coffin, Bruce Crane, Seymour J. Guy, Hamilton Hamilton, and Thos. Moran, whose work is so well known in Montreal.

A NOTABLE QUARTER-CENTENNIAL.

No more interesting or significant exhibition has ever been held in this city than the one now to be seen in the galleries of the American Fine Arts Society on Fiftyseventh Street-the Twenty-fifth Anniversary Exhibition of the Art Students' League of New York. If ever there was a new thing under the sun, if ever an entirely American and democratic experiment was undertaken, it was in the founding and carrying on of the League's schools. When the Academy schools were closed, in 1875, for lack of funds, a body of students originally organized for mutual improvement and good fellowship transformed itself into a society for the "establishment and maintenance of an Academic School of Art." The government was, and remained, in the students themselves, who elected their own officers, selected their own instructors, and paid the expenses from their own tuition fees.

After the first year there was an effort to induce the students to return to the Academy, and later there was a suggestion that the League school be absorbed by the New York University, but neither idea met with favor, and the League determined to retain its free existence. For twenty-five years this self-governing, self-supporting, entirely independent body has maintained its classes; its membership, the number of its students, and the amount of money dealt with, constantly increasing the while. What it has accomplished during this time, who have been its members and instructors, something of the kind and degree of influence it has exercised, may be partially learned from this exhibition, and from the catalogue and memorial volume which the League has published in connection with it.

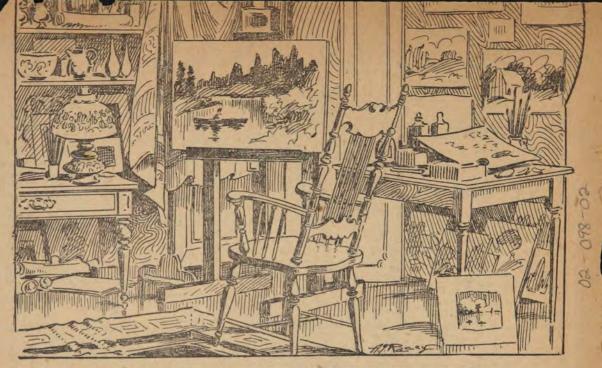
The exhibition fills all the galleries of the Fine Arts Building, the school work proper, past and present, being confined to the League's own rooms on the upper floors of the building. It consists of a collection of paintings, a collection of illustrations and black-and-white work, a collection of water colors and pastels, a collection of sculpture, and a collection of decorative and applied art. Altogether there are about 550 separate works shown, and every one is the production of some one connected with the League, either as member or instructor. Both in quantity and quality the work shown is as astonishing as it is in variety, and the list of artists represented will prove a revelation to those who have not watched the League and its career with great close

Neither must too much be made of the fact that some of this work is that of instructors and honorary members. In the first place, the League has a right to profit by the fact that such artists as John La Farge and the late George Inness have cared to be numbered on the list of its honorary members, and it certainly has a right to be proud of the quality of the instructors it has itself chosen. In the second place, a large proportion of these instructors have been chosen from the League's own alumni, and are here by a double right. In the south gallery is a collection of oil paintings which for distinction and merit, it is safe to say, outclasses any collection ever seen on the same walls. - Here, and among the decorative works in the Vanderbilt gallery, are represented all but two of the Ten American Painters, most of the strongest men of the Society of American Artists, and not a few Associates and Academicians. The exhibition of black-and-white work shows that, almost without exception, our best-known illustrators are League men, and that so are many of our engravers. The exhibition of sculpture, while necessarily somewhat restricted in numbers and in the size of works shown, is sufficient to demonstrate the important position in American sculpture held by members of the League, including, as it does, such names as St. Gaudens, Warner, French, MacMonnies, and Elwell. The great Vanderbilt gallery is entirely devoted to the most complete collection of cartoons for mural painting and designs for applied art ever shown in this country. Probably no other art school could have made up such exhibition as this. Yet this whole exhibition was got together hastily, and might have been much larger and much more complete if there had been sufficient time or money available. Besides painters and sculptors, and illustrators, whose work could not be obtained at short notice, the League's membership includes, also, bookbinders, designers for silverware, etc., whose work it has no facilities for showing pro-

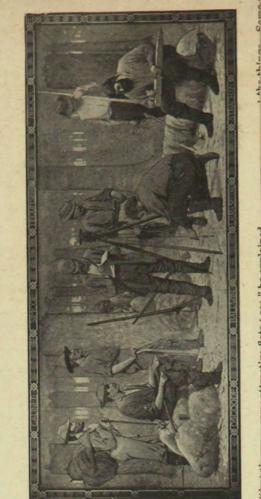
The catalogue of the League gives, among other records, long lists of prizes taken by League men at various American-exhibitions. A list which it does not contain has some significance. Of the nine painters employed on the decoration of the Appellate Division Court-house, eight were instructors or members of the League, and four had been actual students in its classes. Neither is the League a purely local institution. Its students and members come from and are scattered over every part of the Union, and of late years it has instituted free scholarships which are competed for in the art schools of seven cities, scholarship winners coming from as far South as Savannah, Ga., and as West as Detroit, Mich. Such is the far West as Decret, metal person so record of the institution which began so humbly twenty-five years ago, and surely a triumphant vindication of the practical sense of its promoters and of the selfgoverning power of the American people.

Much as the League has done, however, it wishes to do still more. It has been experimenting in the direction of trying to carry its instruction beyond the point where artschool education generally ceases, and to equip its students for actual production in various branches of art. With the record of the past quarter century behind it, it feels that the time has come when it may properly ask the public for some aid in the continuance and the broadening of its work. No educational institution can give all the instruction that it would wish to give if it is dependent upon students' fees for its existence, and the League has shown itself worthy of endowment by the excellence of the work it has performed without that help. It is about, therefore, to appeal to the public for the raising of a moderate endowment fund, and has asked Messrs. Everett P. Wheeler, Samuel T. Shaw, John La Farge, Russell Sturgis, C. Y. Turner, and Kenyon Cox to become trustees of any fund so raised. Their names are a guarantee of the judicious use of any money that may be intrusted to them, and no better method of employing money for the advancement of art in this country can be found than to subscribe to the endowment of this admirable

ogg.



A CORNER IN MRS. E. WATT'S STUDIO.



A few weeks ago Mr. Robert Harris, president of the Royal Canadian Society of Artists, received an intimation from the secretary of the British Commission in Paris to the effect that the international jury had accorded honourable mention and diploma for his beautiful picture of Mrs. Porteous and three children. The honour of this distinction is greatly enhanced by the fact that the portrait was exhibited in the British section of the fine art building, no space having been allotted to Canadian artists. In this way Mr. Harris picture was brought into competition with those of British artists, and as the awards in this section were very few, the honour ro having received commendation was proportionally great. It may not be generally known to the public that an artist cannot receive a lower award than he has previously had at a Paris International Exposition, therefore it is a question of giving certain well-known men a certain award or nothing, a fact which certainly raises the value of all other honours. Mr. Harris' picture was very well hung and attracted much attention. An engraver of eminence applied for the right to reproduce the picture. This in itself is a high compliment to the artist's work.



NEW YORK EVENING POST,

BOSTON POST, NEW YORK HERALD,

and other Journals.

MINIATURE PAINTING.

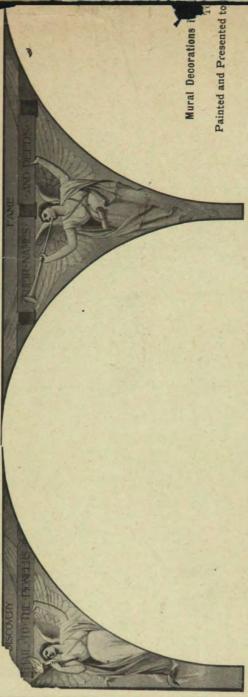
Miniature painting is a beautiful and ancient art, long neglected, and almost forgotten by most people. The practice of painting portraits on a small scale originated in the embellishment of MS., the initial letters being written in red lead (minium). The illumination of manuscript grew by degrees, until many MSS. bore the portrait of the author, and even some illustrations: hence the name miniature. Pliny mentions from Varro that authors had their portraits painted on their works, and speaks of a biographical work with many portraits introduced. Seneca and other classical authors also incidentally refer to the art as being well known in Rome and Greece in their days.

author, and even some illustrations: hence the name miniature. Pliny mentions from Varro that authors had their portraits painted on their works, and speaks of a biographical work with many portraits introduced. Seneca and other classical authors also incidentally refer to the art as being well known in Rome and Greece in their days.

From the eighth to the fourteenth century art, religion and leisure went hand in hand. It was a work of piety to enrich breviary and missal with quaint and curious designs. In the fifteenth century the writers and illuminators of manuscripts received a fatal blow through the invention of printing. In spite of this the art of miniature still continued to flourish, for miniatures of famous paintings, as well as portraits, were in great demand. They were first painted on vellum, also on gold and copper, but these were at last superseded by ivory, which, from its color and transparency, makes a much more delicate and beautiful picture. Among the most celebrated miniature painters were Hans Holbein Nicholas Hilliard, Ross, Cosway, and Isabey. We must not forget to notice well-known names of American miniaturists, although fewer in number than their transatlantic brethren. Foremost among them is Edw. G. Malbone. He was born in Newport in 1777 and it is interesting to recall the fact that he had his studio in the double house at the corner of Park and Beacon Streets, Boston, and there practiced the art which has preserved so many of the likenesses of our grandmothers. Cearles Fraser, Henry Inman, and other distinguished names swell the list of American miniature painters. In visiting the Royal Academy in London I have been impressed by the increased numbers of lovely miniatures that are annually sentin, and by the familiar names of English artists, among them E. Taylor, R. Easlon, C. I. Turrel, E. Moira, and Gerald S. Hayward, the last named now a resident of New York, and the reviver of miniature vainting in this country.

Mr. Gerald S. Hayward, the English miniature painter, who was in Boston a few seasons ago, has been here again for several days, and I understand he has a number of commissions for his delicate work. Having painted prominent leaders of society in England, he has had the advantage of such an introduction to persons interested in his art as has gained him a good many patrons on this side of the water. Since his last visit to Boston, when he painted a number of well-known people, he has had a successful carreer in New York, where there is such a wide field for the artist who is able to execute work which appeals alike to the lovers of portraiture and bric-a-brac. I think the revival of a taste for miniature suggestive not only of our interest in past modes of preserving the likeness of relatives and friends, but of an appreciation of the true functions of art in this department.

Photographic likenesses are no longer considered the thing for the rich, the great, or the beautiful—either in England or this country—yet in the revival of this beautiful old art of miniature portraits on ivory, there is the danger it suggests from the ever ready demand for cheapness, and to do this the photographer and other unknown artists





DEATH OF MR. C. E. MOSS, Well Known Artist Died Last Night.

The many friends of Mr. Charles E. Moss, R. C. A., as well as the wider circle of those who knew him through his work, will be shocked to learn of his death last night at the Protestant Hospital. Mr. Moss was only 41 years of age and was in the enjoyment of robust health until a few weeks ago. On New Year's Day he was attacked by the grippe, but appeared to throw off the disease very easily and was out the following Thursday. He was obliged to go to bed again that night, and never left it afterwards. The disease went to the brain and three operations were performed in vain by Drs. Minnes and Hanna. They said it was one of the most virulent forms of the influenza germ they had ever seen. Mr. Moss suffered severely before the operations, and was unable to speak during the last day of his life. His death occurred at a quarter past six last night.

Mr. Moss was born in Nebraska in The many friends of Mr. Charles D.

during the last day of his life. His death occurred at a quarter past six last night.

Mr. Moss was born in Nebraska in 1860, and was of English descent, his gradparents having come from Cheshire County, England. He was brought to Ottawa about seventeen years ago by Mr. Achille Frechette, to take charge of the Ottawa Art School. Subsequently he returned to New York, but came back to Ottawa about four years ago, he married a daughter of the late Thos. Hunton of Ottawa, a sister of Mrs. George L. Orme, and his wife and three children survive him.

Mr. Moss received his artistic education in Paris, where he studied with Bonnat, Corman and Ferrier. He has exhibited in the French Salons, the New York exhibitions and the Royal Canadian Academy. He was made a member of the Canadian Academy after his return from New York and

ter his return from New York was also a member of the New Water Color Club.

was also a member of the New York Water Color Club.

Mr. Moss gave an exhibition of his pictures at Orme's a short time ago, and mnay of them have not yet been removed from the studio. The collection consisted principally of water color sketches of English scenery done during a trip to England last summer, but there were some Canadian and Ottawa views as well. There were also a few pictures which had been hung before in New York and much admired there. "Fireside Reverles" was hung on the line at one of the New York exhibitions very near the prize picture, and a large nude was so much admired for its flesh painting that some of the New York artists expressed much regret that it had not been bought for the Museum of Art.

Mr. Moss was noted for the excellence f his portraits, particularly his oldeople, but latterly he had given more ttention to water colors and was beoming pre-eminent as a landscape tist.

The funeral will take place on Mon-

tist.

The funeral will take place on Monlay afternoon at half past two from the late residence of the deceased, 445 paly avenue. Rev. Dr. Armstrong of it. Paul's Presbyterian church will conduct the service.

The members of Court Diamond Jubilee, Janeville, Independent Foresters, will attend the funeral of their late brother, Chas. E. Moss, on Monday afternoon. Mr. Moss' death is the first that has occurred in the Court since its organization.

DEATH OF MR. C. E. MOSS. A. Mr. Charles E. Moss, R.C.A., who conducted the autumn and spring water color classes at the Art Association for the last four or five years, died on Friday at Ottawa, after a short lilness. Mr. Moss was born in America of English parents, and studled for some years in Paris under Bonnet. He exhibited pictures in the Paris Salon and at the Royal Canadian Academy's spring exhibitions. He was in the main a portrait and figure painter, his last important work being a picture of Dr. William Kingsford, the historian. He had also of late years taken up water-color landscapes, and had been for some years the head for the Ottawa Art School. He leaves widow and three children.

DEATH OF C. E. MOSS, R. C. A.

An Ottawa Resident, Well Known in Montreal, Succumbs to La

Mr. Charles E. Moss, R.C.A., who conducted the autumn and spring water colour classes at the Art Association for the last four or five years. died on Friday at Ottawa, after a short illness.

Mr. Moss was only 41 years of age and was in the enjoyment of robust health until a few weeks ago. On New Year's day he was attacked by the grippe, but appeared to throw off the disease very easily, but the following Thursday he was obliged to go to bed again and never left it afterwards. The disease went to the brain and three operations were performed in vain by Drs. Minnes and Hanna. They said it was one of the most virulent forms of the influenza germ they had ever seen. Mr. Moss suffered severely before the operations and was unable to speak during the last day of his life.

Mr. Moss was born in Nebraska in 1860, and was of English descent, his grandparents having come from Cheshire County, England. He was taken to Ottawa about seventeen years ago by Mr. Achille Frechette to take charge of the Ottawa Art school. Subsequently, he returned to New York, but went back to Ottawa, a sister of Mrs. George L. Orme, and his wife and three children survive him. The funcral took place on Monday from his late residence, 445 Daly avenue, Ottawa, to St. Paul's Presbyterian Church, where Rev. Dr. Armstrong conducted the burial service and afterwards at Beechwood.

FAMOUS ARTIST DEAD Otto Reinhold Jacobi, R. C. A.,

Former Resident of Montreal Passes Away in Dakota. U

Mr. Otto Reinhold Jacobi, R. C. A., a well known figure in Canadian Art circles, and a former resident of Montreal, is dead in Dakota, whither he had gone from this city about three years ago. Mr. Jacobi for some years was President of the Royal Canadian Academy.



THE LATE MR. O. R. JACOBI.

THE LATE MR. O. R. JACOBI.

Mr. Jacobi was born on the 27th February, 1812, in Konigsbery, in East Prussia, and showed his bent for art from his earliest years. After studying for five years in the Berlin Academy he gained a scholarship there which took him to Dusseldorf, at that time looked on as the great art centre of Germany. There he remained for nine years studying under the best artists of that school. About 1841, he received an appointment as court painter and professors from the Duke of Nassau, to whose court he remained attached till disaster overtook that Prince. In 1860 he came to Canada, where he remained with the exception of a short absence, until shortly before his death. In Dusseldori his memory still remains as one of the ablest artists produced by that school at the time. All lovers of art in Canada are familiar with Jacobi's works. For many years he lived in Montreal immediately after emigrating and also later on in his career. He was almost exclusively a landscape painter and had developed a markedly original style. The works of his best years, especially in water colours, are beyond question admirable and marked by true artistic charm. Personally Mr. Jacobi was one of the most interesting of men. He had seen much and when among sympathetic friends could be so delightfully and quaintly reminiscent that the artist life of seventy or eighty years ago seemed revivited in his poetic and humourous speech. Though Mr. Jacobi was entering his ninetieth year when he died, he had been till the last two or three years a regular exhibitor in the Academy, and his familiar figure will be greatly missed at the yearly assemblies of artists where his genuine talent had made him respected and his personal character beloved.

OTTO R. JACOBI, R.C,A., 5 DIES IN DAKOTA

News comes from Dakota of the death there of Mr. Otto Reinhold Jacobi, R.C.A., a well-known figure in Canadian cles, and a former resident of Montreal. Mr. Jacobl was for some years president of the Royal Canadian Academy, and went to Dakota some three years ago.

Mr. Jacobi was born on the 27th February, 1812, in Konigsberg, East Prussla, and showed his bent for art from his earliest years. After studying for five years in the Berlin Academy, he gained a scholarship there, which took him to Dusseldorf, at that time looked on as the great art

ROBERT HARRIS, P. R. C. A. Witness - 21/3/1904 A MAN AND HIS WORK. 7

The glowing portraits fresh from life, that bring
Home to our hearts the truth from which they spring.

Byron-Monody on the death of Sheridan.

Byron—Monody on the death of Sheridan. Ruskin tells us somewhere, that if a man is moved by the love of that which his work represents; if, being a figure painter, it is the love of human beauty man is moved by the love of that which his work represents; if, being a figure painter, it is the love of human beauty and human soul that moves him; then the spirit is upon him, and the earth is his, and the fullness thereof. Robert Harris, the honored president of the Royal Canadian Academy, and far-and-away the best Canadian portrait painter, is eminently one of whom it may be written down, in the words of Leigh Hunt, 'that he loves his fellowmen.' Therefore his vocation is not thankless toil, but an earnest striving after perfection, and his heart and soul are in the work which his hand findeth to do. Few, excepting those who have followed the upward progress of his labors, can have any conception of the long hours he must have devoted to experiment, to finding out things, to an equal education of hand and brain and eye, to be able to set down in paint with some distinction the images which impressed his own soul. That workshop of his, high up in the building of the Art Association, could tell of days and years, so long as there was light, spent in such labors, which are preliminary to everything that is worthy. 'Art is long and life is brief,' was known of old, and hard work is necessary to the most gifted before anything worthy can be produced. Cultivation will marvellously expand even a little talent, while the greatest genius will rot upon the rust-heaps of idleness.

Goldsmith, in his 'Retaliation,' satirizes Reynolds as—

Reynolds as

A flattering painter, who made it his care To draw men as they ought to be, not as they are. Mr. Harris has rarely, if ever, sought

this sort of popularity, whereby a man closes the door on his own genius, as someone has said, painting for other minds and not for his own. Any student of his work must have noticed one thing very clearly, that he is an earnest seeker after truth, and the delineator of his own impressions. In all his portraits there is an absence of mere trickiness, of the vulgarly or smartly clever, and he does not disdain in his most finished canvases to present you with a likeness. Those who come after us and consider Mr. Harris's work, on the walls of private house and public institution, will learn just about what sort of people we were, and we shall neither appear to them much wiser than we were nor nere idiotic. They will be safe to conclude in general that we looked 'just about like that.' This, of course, applies to his portrait work pure and simple, and not to his idealizations.

There is, however, a vanity of human wishes which even the most conscious.

passing moment, he must be need to have trustified his career, and many of Mr. Harris's canvases have transcended the ordinary.

Mr. Harris's work has advanced along the right lines. He must always have had an avid eye for color, but it is only in recent years that he has shown the public this taste to any great extent. Neither will everybody agree with him in his use of it always. But in several of his groups and single figures he has attained a high degree of perfection, and not much more can be said of any workman. In mere workmanship, indeed (and without a high degree of it a painting is useless and is quite useless if that is all), Mr. Harris is unquestionably eminent. There are few who know better how to handle their tools. Some of his fancy pieces are a little too reminiscent, perhaps, of the best eighteenth century work, but, if that is a fault, it is a fault that very few could imitate. His pictures of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in contour and modelling, and interpretative of children are eminently likeable, rich in color, beautiful in

110

BIG PRICE FOR A HOPPNER.

The art deealers are still rubbing their eyes over the exceptional price brought at auction by Hoppner's portrait of Louisa, Lady Manners. Prices for Hoppner's had been steadily advancing, and this was a brilliant example, but they were not prepared to see it knocked down for 14,059 guineas, when Reynolds' Lady Betty Delme had brought only 12,000 guineas, and famous Gainsboroughs even less.

The wine merchants have left Cheistie's after a week's contest over the royal sherry, and the auctioneers are rattling off today a collection of modern pictures belonging to Mrs. Langtry and the estates of Edmund Jardins and T. A. Hill.

AWARDS AT PAN-AM.

Montreal Artists Get Gold

Medals for Painting.

MANY CANADIANS NAMED

Four Artists Get Gold Medals, Five Silver and Five Bronze in the Department of Fine Arts.

Buffalo, N.Y., August 6.-The jury of awards for the division of fine arts of the Pan-American exposition has made its awards, among them being the following Canadians:-

Group 1 (136), class 577, paintings in oil, water color, pastel and other recognized mediums; miniatures, car-

Gold medals-William Brymner, Robert Harris, Homer Watson, W. Blair Bruce.

Silver medals-E. Dycnnet, E. Wyly Grier, John Hammond, Laura Muntz, James Wilson Morrice.

Bronze medals-Maurice William Cruikshank, Edmund Morris, A. D. Patterson, J. St. Charles.

Honoralbe mention-M. A. Bell, F. M. Bell-Smith, F. H. Brigden, Florence Carlyle, J. W. L. Forster, J. L. Gra-ham, Robert F. Gagen, F. McGillivray Knowles, C. M. Manly, Mary H. Reid, S. Stri kland Tully, Paul Wickson.

A.R. Last week Prof. Alfred Boisseau, A.R. C.A., died in Buffalo where he had lived for a number of years after his removal from Montreal. The death of Prof. Boisseau removes a brilliant and talented artist and a man of strong opinions. For more than twenty years he made Montreal his home, and this city now contains many specimens of his skill with the brush. He was also associated with many remarkable people in Canada, and was a feature in people in Canada, and was a factor in several affairs which are still remembered among others the Guibord incident and the transfer of L'Institute Canadien library to the Fraser Institute.

The late Prof. Boisseau was born in Paris in 1823, and was a son of (Jacques Merndon) dit Henry Bolsseau, a celebrated French engraver and lithographer, and whose works are mentioned in the Grand Dictionaire Universal by Larousse, and also in Dictionaire des Artistes per Cabot. His grandfather was Jean Jacques de Boisseau, who is mentioned in the American Encyclopaedia.

Prof. Bolsseau, on his first visit to the American continent landed at New Orleans where his brother was secretary to the French consul. When he arrived he found his brother had fallen a victim to yellow fever and had been buried. After painting in New Orleans a couple of years Boisseau returned to France, arriving on the eve of

in New Orleans a couple of years Boisseau returned to France, arriving on the eve of the 1848 revolution. He soon crossed the Atlantic again. This time he landed in New York where he became very popular, and many of the leading Americans of that time sat for him.

Leaving New York he went to Cleveland, O., where four children were born to his wife, two survive, Mr. E. Boisseau, of Toronto, and a daughter, Mrs. T. C. St. Amour, Grand Rapids. He came to Montreal in the 60's, and came into great prominence through L'Institute Canadien, of which he was secretary and superintendent which he was secretary and superintendent at the time of the Guibord case, when the Psivy Council and the local militia were required to secure an interment in the Cote required to secure an interment in the Cote des Neiges cemetery. This incident brought about a dissolution of the institute, and several efforts were made to dispose of its valuable library and works of art to the city of Montreal without success. The library, through Prof. Boisseau's agency, was finally transferred to the Fraser Institute. The works of art seau's agency, was finally transferred to the Fraser Institute. The works of art, steel engravings, statutes, and "bas reliefs," which were copies of historical works, were presented to the institute by Napoleon the Third of France. These the late professor succeeded in handing over to the Art Gallery of Montreal.

While here he was identified with Ma-

MR. FREDERICK W. HUTCHISON
The Success of a Canadian Artist in a

Paris Competition.

New has arrived from Paris of Mr. Frederick W. Hutchison's success in the last monthly competition at the well-known of the success. The control of the well-known of the success of Mr. Frederick W. Hutchison's success in the last monthly competition at the well-known of the success of the control of the well-known of the success of Mr. Frederick W. Hutchison's success in the last monthly competition at the well-known of the well-known of the success of Mr. Frederick W. Hutchison's success in the last monthly competition at the well-known of the well-known of the success of Mr. Mr. Mander color, pastel and other recompetition at the well-known of the well-k Here is a copy of a letter showing the foundation of our R. C. A., September, 1879:—

"Dear Sir,—I have much pleasure in writing to inform you that in accordance with the expressed wishes of the Governor-General, steps have been taken by our society to found a Royal Canadian Academy of Art, and that eight members of the Ontario Society of Arts have been selected to be the foundation members, or R. A. C.'s, the list is as follows: Fowler, O'Brien, Raphael, Perie, Fraser, Jacobi, Sandham, Cresswell. By this you will perceive you are one of the number. It is proposed to limit the number. It is proposed to limit the number to 25 for some years to come, and to hold the exhibitions in different cities. The vice-president, O'Brien, is in correspondence with the Monitreal Art Association on the subject. Hoping this will meet with your approval and support,

"I am, obediently yours,

"I am, obediently yours,
"I am, obediently yours,
"M. MATHEWS,
"Secretary.
Two of the founders—O'Brien a
Jacobi—have since died.

Royal Canadian Academy. LIFE CLASS 1901-1902.

These classes under control of the resident academicians are free to all men. Sufficiently advanced to profit by working in them and will begin on the evening of Thursday, 14th November at half past seven. Candidates for admission must submit at least four drawings, two of which must be from cast of the full length figure. Sketches from life should also be sent. Classes will be held in the rooms of the Art Association, Philips Square. Applications to be addressed to R. C. A., 23 Phillips Square.

LIFE CLASSES TO RESUME.

The life classes conducted by the Royal Canadian Academy at the Art Gallery, Phillips square, will open for the winter Thursday night at 7.30 o'clock. Admission to them is free, but applicants are required to furnish to the committee evidence of such proficiency in drawing as will enable them to attend with advantage to themselves.

LIFE CLASSES ARE OPENED.

The Royal Canadian Academy life classes were opened last night at the Art Gallery. The attendance was small, as apparently the regular members have not discovered that they have been started. The classes will continue twice a week throughout the winter.

SUNDAY, JANUARY 5, 1902.

The Sun.

BRIEF APPRECIATIONS OF SOME AMERICAN PAINTERS.

XII. Horatio Walker.

Upon his first appearance last year as a contributor to the exhibition of the British Institute of Water Colors Horatio Walker's picture, "The Potato Pickers," was prominently hung, and he himself was elected a Considering the fine record of the Institute and its high rank among water color societies, such instant recognition of

a newcomer was very notable.

But it is just the way in which an artist of Walker's calibre is likely to make his impression-at once and authoritatively; for is a painter of unusual personal force and of a persuasiveness quite as remarkable, qualities not always found in combination, but, when united, irresistible. And these artistic qualities are the counterparts of similar elements in his character as a man. He is a forceful personality, of moral as well as mental force. How much this means! There is a kind of forceful person who slaps you on the back in the street, and you probably consider him a nuisance, and there is a kind of painter who would violently arrest your attention by the bravery of his brush strokes or some surprising crash of color scheme or chiaroscuro.

In such forcefulness there is a certain effrontery that one resents at once; or which, if it arouse a little momentary curiosity or even interest, will in the long run be followed by intolerable weariness. For it is almost entirely a mere display of manual gymnastics, an exploitation of self. There may be a little mind behind of self. There may be a little mind behind it, but it will be the quality of mind that is simply of the active kind, enamored of its own activity. It is not regulated by the moral sense; responsible to selfcontrol, contributory to some serious and absorbing purpose, involving a realization of the intense meaningfulness of nature and life. This is the foundation quality of what is big in life and art; a public seriouspess that penetrates the facts noble seriousness that penetrates the facts and lifts them upon the elevation of its own spirit to the dignity of what is grandest and most abiding in the universal scheme.

Painters who possess this faculty are apt to concentrate their sympathy and force upon some particular phase of life, and Walker has found the pivot point for his in the island of Orleans, in the St. Lawrence, some twenty miles northeast of Quebec. Here the descendants of the early French settlers still retain the simple faith and habits and fine ingenuousness of the peasants of northern France; a sturdy race, close to the soil, and drawing dignity as well as nourishment therefrom, per-petuating their origin even in their be-longings: the domestic utensils, the farm implements, in the racial characteristics of their clever little horses and oxen, and in the very fashioning of their harness. Nor was the singling out of this Acadia merely the happy discovery of a painter in search of the picturesque. It was a harking back to the associations of his boyhood; for, though Walker's later youth was spent in Rochester, N. Y., he is a Canadian by birth, the son of an English army officer. It is a beautiful thing for an artist when

he can thus graft his maturity on to the roots of his early impressions. "A boy's will is the wind's will, And the thoughts of youth are long, long thoughts."

How often the will passes, we know not whither, like the wind; and the thoughts, swallowed up in the materialism of far other thoughts, come back to us in later life only as random visions of what might have been. Indeed, it is beautiful for the artist when he can recover that boy's will and link the early thoughts on to the maturer thoughts of manhood. This may be sincerity, depth and fulness of convic-tion and ripest fruitfulness. It has been difficult for American artists to maintain this continuity of evolution, since they have had to travel far for instruction and the way of return to the associations of the past

this continuity of evolution, since they have had to travel far for instruction and the way of return to the associations of the past has not seemed clear. Still many have found it and, perhaps, a volume of criticism might be based upon this one fact, and it might be shown that those whom we most admire as powerful painters, for the reality of what they have to say and their impressive way of saying it are the ones who in their art have got back closest, either to the actual scenes or to the mental associations of their youth.

But besides the quality of force in Walker and his art, there is the other one of persuasiveness. You may remember his "Oxen Drinking; the two broad-fronted, patient heads side by side at the water trough, their driver in blue shirt standing by them, and the rich brown backs of the massive beasts showing against the dark gray horizon. For the sky reaching far up above the group has been whipped into turbulence by the wind; it is slaty-hued, threatening storm. How grandiose this elemental fermentation, how significant the bulk and solidity of the beasts! There is force all through the picture, the force of disturbance and the force of immobility, for the beasts are grounded like boulders, the man, motionless. It is a force that compels attention and communicates its ownstrength to one's self; and then succeeds an infinite suggestion of restfulness. The heavens may labor, but for man and oxen the appointed task is done and they enter into their rest. And note that this suggestion is not arrived at by a process of the intellect but by pure sensation.

It is the color scheme that conveys it; that note of blue, so clear and flute like against the sulleng grayness of the sky, the sobering, complementary note of tawny brown, even the chromatic variations of the gray sky that vibrate like music. For all its menace the sky is beautiful and in union with the other notes of the scheme produces a throbbing tenderness of harmony that is irresistibly appealing. It is though his color schemes that Walk

trating the structure of the picture, complete and indivisible as the components of a passage in music; structurally, esthetically and intellectually essential. While one will find this true feeling for color in all his work it is only in the later ones, as one would expect, that it reaches its fullest subtlety of expression.

One of his early pictures is the "Milking," a large canvas to which was awarded the gold medal, by the vote of exhibitors, at the exhibition of the American Art Association in 1887. The scene is a stable interior with drab walls, in which a woman in a blue gown is milking a black and white cow, whose calf is standing near. The light enters by a window on the right and percolates through the dim recesses of the stable. At first one is conscious of the quiet beast standing across the picture, turning its mild head toward us, and of the woman in half shadow, a strong-bodied form in the easy attitude of a habitual occupation; but by degrees the eye penetrates the surrounding gloom and discovers another. mild head toward us, and of the woman in half shadow, a strong-bodied form in the easy attitude of a habitual occupation; but by degrees the eye penetrates the surrounding gloom and discovers another figure and other objects in the background. In this gradual evolving of the subject art has followed nature, and one feels also the evidence of a dignified reserve as of a man who does not wear his heart upon his sleeve or admit you hurriedly into the privacy of his thought, but assures himself first of your sympathy and then bit by bit unfolds to you his purpose. Another characteristic of this picture is its grandiose passivity, its suggestion of a liberal acquiescence in nature's plan. We shall find this same large outlook, under various guises, in a great number of Walker's pictures. Represented most differently, one meets with it in a "Morning," in which a flock of sheep have just emerged from a shed and are beginning to nose about the

meadow, which stretches behind them, glistening with dew and bounded by a coppice of delicately branched trees, through which the morning sky, just quickening with light, is visible.

Mere again is a suggestion of the routine in nature's scheme; the awakening of day, the following on of the beasts to play their appointed part. And I think we shall be conscious also, for this is a later picture penetrated with subtlety of manner and meaning, an extraordinary suggestion of the remoteness of nature at this silent, undisturbed hour that it is a trapetition of an occurrence as at as any time we wot of, and it links this modern scene in our imagination with tirgil's Eclogues, with Homer's Odyssey and the Hebrew Laban's flocks; forming a link in the endless chain of pastoral recollection at once the most enduring and most lovable of all our impressions or nature. Nor let us omit to notice or emarkable technical skill involved in the painting of this stretch of metostave, the exquisite gradations of tone in the painting of this stretch of metostave, the exquisite gradations of tone in the grass, and also in the painting of this stretch of metostave, the delicate stir of animation in the grass, and also in the painting of this stretch of metostave with let gathering volume of light steals gently through them. So complete is the unity of the picture, so musical its vibration, that from the whole scene there seems to exhale a delicate sigh that floats through the fragrant soundlessness of awakening nature.

Such technical accomplishment is the outcome of Walker's penetrating earnest-ness. Like most of the best landscapp painters of every country he is entirely self-taught. The appeal of nature to one who is a true lover of it is so personal that no other man's method will avail to express what he feels. He is compelled to discover his own way of utterance, conforming in its individuality to the particular quality of his sincerity. With Walker the sincerity is characterized not only by a determination to reach the truth, but by an instinct for the larger kinds of truth, those which need no enforcing, but make their own significance slowly and over the painters of his painting to the paint of the paintin

This is the wholesome, natural view of the peasant's labor, when it is really close to the soil and uncorrupted by a cheap press; man and the animals going about their appointed task until the day is done and finding companionship with one another and with nature, and it is not without a quiet happiness of its own.

This ploughing scene reminds me of

finding companionship with one another, and with nature. and it is not without a quiet happiness of its own.

This ploughing scene reminds me of a later one, painted a few years ago, of two oxen coming up the furrow with their massive, leisurely movement, while behind them the light is mounting up in floods of crimson, that overflow upon the broad backs of the beasts and lap the cocl, glistening earth. It represents the first moments in nature's daily awakening to life and in man's daily routine of labor. Both in the sky and on the earth there is the steady gathering of force; not a burst of energy but that massing of energy that will not readily expend itself. I have heard it remarked that the oxen look tired already and the men likewise; but perhaps it is rather a passivity of feeling that is conveyed, that slow, unquestioning resignation, that is at once so pathetic and heroic in the true peasant. And in another way many of these canvases of Walker's involve this heroic suggestion. While close studies of pastoral and agricultural life in a portion of this continent to-day, they have a more universal significance and set one's imagination back in the Old World that we call Homeric; times of spaciousness and simplicity, when we fancy that man's strength was in closest affinity with nature's; times of wholesomeness and poise of mind and body, when man lived by nature's rule and labor was loving.

This universal suggestion is the product of the force, united with persuasiveness that one marked at the outset, as characteristic of Walker and his work. It comes of the large seriousness with which he thinks and works, of the true perspective through which he views his subject, wherein facts and sentiment take their due place not only in the foreground, but in their relation to a distant horizon. These risings and settings of the sun, that he loves so much, have run their course through ages: not a little of his love for them no doubt is due to their suggestion of infinity in relation to the time of the sun, that he

MORGAN PUTS A LIMIT. Will Pay for Costly Paintings, But Not to Bring Them to New York.

to Bring Them to New York.

Washington, Jan. 7. — It will cost Mr. Morgan the usual 20 per cent. duty on paintings if he desires to import the Raphael "Madonna," which he is reported to have bought for \$500,000. Andrew Johnson, chief of the Customs Division of the Treasury Department, said to-day:

"If Mr. Morgan Intends to wait until he can bring to the United States without paying duty, the painting he is reported to have bought, unless he intends to present it to some national or State institution, such as the Metropolitan Museum in New York, or the Corcoran Art Gallery, he will have to wait a long time. Congress is the only authority that could lift the tariff which now exists on works of art."

REFUSES TO PAY DUTY.

REFUSES TO PAY DUTY.

REFUSES TO PAY DUTY.

New York, Jan. 7.—Mr. Morgan admits that the report of his purchase of the picture is true, but declines to talk about the price. It is said he paid \$600,000, the biggest price ever offered for the work of any artist, living or dead. And though Mr. Morgan gave the money willingly and is glad to count the Raphael among his art treasures, he refuses to pay a duty of \$100,000 which would be exacted by the customs authorities.

In Mr. Morgan's London house there are \$1,620,000 worth of exiled paintings and art treasures. These pictures will be brought here only in case the tariff be removed. They are as follows:

Landscape by Hobbema, from Dorchester House Gallery, \$110,000; Mannheim's collection of Limoges enamels and antiques, \$450,000; Gavet's collection of antique sculpture, \$75,000; Sir Joshua Reynolds' "Lady Betty Belme and Children," \$110,000; Rubens' portrait of a Grand Duke, \$125,000; Balleroy Castle collection of ancient tapes, tries, \$100,000; Gannsborough's "Duchess of Devonshire." \$150,000; total, \$1,620,000.

Mr. Morgan would have to pay to the Custom House if he imported these art treasures a duty of 20 per cent., or \$324,000.

Kensington borrows from the Morgan would have a pay to the Custom House if he imported these art treasures a duty of 20 per cent., or \$324,000.

art treasures a duty of 20 per cents, or \$324,000.

Kensington borrows from the Morgan gallery the Royal Academy exhibits when it wishes and art shows for charity are welcome to them. Mr. Morgan smiled when speaking of the situation. He said: "Oh, yes; it is a sad anomaly. It is worse than sad. How perverse the tariff is?"

ROYAL CANADIAN ACADEMY.

ROYAL CANADIAN ACADEMY.

A meeting of the Royal Canadian Academy was held yesterday morning, in the Art Association rooms, with the president, Mr. Robert Harris, P.R.C. A., in the chair. March 20 was decided on for the opening of the academy's spring exhibition. The artists present included Messrs. James Smith, R.C.A., secretary, Toronto; C. Watts, R.C.A., Ottawa; J. Bell-Smith, R.C.A., Toronto; William Brymner, R.C. A., and Edmund Dyonnet, R.C.A., Montreal.

THE DEATH OF WOLFE

Picture Purchased by Mr. Lee-Knowles, M.P., for Lanca-

gazette Fusiliers/1/02

Mr. Lees Knowles, M.P., who is honorary colonel of the 3rd Volunteer Battalion of the Lancashire Fusiliers, has recently purchased the picture of the death of General Wolfe, by James Barry, R.A., which was exhibited in the loan collection of the Art Gallery in Montreal with a view to present it to the regiment, which is composed of four line, two militia and three volunteer battalions, as a memento of his visit to Canada. The picture is of special interest to the Lancashire Fusiliers, which, as the old XXth Regiment, was at one time commanded by General Wolfe.

OBITUARY /2/02 New York, February 18.—Albert Bierstadt, the artist, died tonight at this residence in this city, aged 72. He was born at Dusseldorf, Germany, and was brought to this city when one year old. He began to paint when he was 20, and four years later returned to Dusseldorf, where he studied under Lessing, and afterwards in Rome. On his return here he introduced what is known in this country as the Dusselforf school of landscape painting.

Mr. Alphonse Jongers' Painting.

Mr. Alphonse Jongers' Painting.

Among the forty or more paintings contained in the loan exhibition now being held in New York under the auspices of the Lotus Club, of that city, is a painting by Mr. Alphonse Jongers, formerly of this city, concerning which the New York Post says: "Mr. Alphonse Jongers sends a portrait of Mr. William T. Evans, the art collector, and chairman of the Lotos Club's art committee, which is at once a canital likeness and a picture which is capable of imparting enjoyment to other than the sitter's personal acquaintances. Few portraits shown this winter in New York possess such distinction and solidity as this one of Mr. Evans, and Mr. Jongers should not lack sitters among men of taste and cultivation."

PRICES FOR PICTURES

\$50,000 Paid for a Rubens at a

hew York Sale.

(New York Times, April 3.)

(New York Times, April 3.)

Sixty-four paintings of the collection of the late F. O. Matthiessen were sold at auction in Mendelssohn Hall last night, for \$236,275. On Tuesday eightyone pictures of the collection were sold for \$112,505, making the total receipts of the sade \$348,790. Among the paintings sold are some of the finest productions of the old masters ever brought to this country, pre-eminent among them being "The Holy Family," by Peter Paul Rubens, which was cold last night to George P. Blow, of Pittsburg, for \$50,000.

"The Holy Family" was almost the last picture offered for sale, and when it was displayed it was greeted by a storm of applause. Mendelssohn Hall was crowded to the doors long before the time set for the sale, and the bidding on all the better paintings presented was most spirited; but when the Rubens was uncovered there was a breathless pause, which lasted for almost a minute, until Thomas E. Kirby, the auctioneer, announced that he had received a first bid of \$20,000. It was several minutes before the renewed applause which greeted the bid had subsided, and the real bidding on the masterpiece began in earnest.

The first advance on the Rubens was \$1,000, and then it kept on going up in \$1,000 bids until the price offered reached \$30,000. Then there was a pause, which was finally interrupted by a \$500 advance. There was a lull in the bidding and Mr. Kirby announced that it had cost Mr. Matthiessen \$60,000 to get the painting to this country. Up to that time the increasing offers for the painting had been coming from all over the house, and these continued until the price offered for the picture was \$35,500. After that the bidding was confined between two men, Mr. Blow and somebody sitting well in the rear of the hall, who kept on bidding until he had offered \$45,500, when he allowed the painting to be bid in by Mr. Blow for \$50,000. The name of this bidder could not be learned.

Mr. Blow said, after purchasing "The Holy Family" that he had bought

The name of this bidder could not be learned.

Mr. Blow said, after purchasing "The Holy Family" that he had bought it for himself, and that it would stay in this country. He said that when he went to the sale he had no intention of buying the Rubens. He was accompanied to the hall by several women, who sat on either side of him and urged him on during the bidding. Mr. Kirby said, after the sale was over, that he understood that Mr. Blow was a friend of the Matthlessen family.

family.

The painting which brought the the next highest price to the Rubens was "Harvesting the Popples," by Jules Breton, which was finally bid in by Joseph F. Sutton, an agent for the buyer, whose name could not be learned, for \$36,500. The Breton, which was well down in the middle of the list, was the first picture presented, and was greeted by the entire assemblage in Mendelssohn Hall with a burst of applause. The first bid was \$5,000, and until the price offered had reached \$30,000, the advances were confined to \$1,000 ea.

C. Troyon's "Landscape and Cattle" brought \$16,500, after very spirited bidding, the increasing bids ranging from \$50 to \$1,000. The "Portrait of an Old Man," by Rembrandt, was sold to Eugene Fischoff, a dealer, for \$16,000. The first offer for the painting was a bid of \$5,000, which was raised in \$1,000 to \$1,000. Then the bidding dropped to small amounts until the painting went under the hammer.

"Many Mondelers to Reverse spirited bidding dropped to small amounts until the painting went under the hammer.

"Many Mondelers to Reverse spirited bidding dropped to small amounts until the painting went under the hammer.

"Mary Magdalen at Prayer," a Murillo, also, was started at \$5.00 and then was bid up in \$50 and \$100 bids to then was bid up in \$50 and \$100 bids to \$13,200, when it was finally sold to J. H. Smith. Titian's "Portrait of Antonio, Grimani, Doge of Venice," which was finally sold to Joseph Pulitzer for \$13,000, was started a: \$10,000. "The Village Near the Sea," by Jules Dupre, was sold to R. S. Jones for \$7,200, and J. B. C. Corot's "Avenue of Trees," was sold to Knoedler, the dealer, for \$6,950.

Rubens's "Portrait of a German Gentleman," was sold to Eugene Fischoff for \$2,800 and Rosa Bonheur's "Ram's Head" was purchased by Mr. Blow for \$2,000.

THE PAINTINGS SOLD.

The list of other paintings which brought more than \$1,000, and their purchasers, is as follows, in the order of their sale:

"Papa Pierre," by J. L. E. Meissonier; R. S. Jones
"Field Flowers," by Meyer Von
Bremen; J. E. Heimerdinzer.
"After the Masquerade," by J.
G. Vibert; Isaac Guggenheim
"Venice," by Martin Rico; H. J.
Chisolm.
"The Philosopher" "The Philosopher," by J. L. Melssonier; John A. noagland. The Trooper's Story," by E. P. Berne-Bellecour; Dr. M. R.

"Summer," by C. F. Daubigny,; anenimous "Fontainebleau Forest," by N. V. Diaz; anonymous.....
"The Washerwoman," by J. F.
Millet; Joseph Pulltzer
"Sunset After Rain," by T.

"Sunset After Rain," by T.
Rousseau; ananymous.
"Ram's Head," by Rosa Bonheur; George P. Blow.
"Avenue of Trees," by J. B. C.
Corot; Knoedler.
"Village Near the Sea," by Jules
Dupre; R. S. Jones.
"Le Puy," by T. Rousseau; John
A. Haagland.
"Napoleon and His Generals,"
by J. G. Sigriste; John D.
Crimmins.
"Harvesting the Poppies," by
Jules Breton; Joseph F. Sutton.

"Landscape and Cattle," by C.
Troyon; F. L. Louren
"A Nude Girl," by A. Ost; J. H.
Smith

Smith

"Old Woman Chopping Onions by Candle Light," by Gerard Dou; Joseph Pulitzer

"Portrait of the Rev. Burroughs Thomas Norgate, M. A., at the Age of Twenty-One," by Sir Thomas Lawrence, P.R.A.; Joseph Pulitzer

"Portrait of an Old Man," by Rembrandt Van Ryn; Eugene Fischoff

plished by Mr. Robert

Harris, C. M. G.

PORTRAITS A SPECIALTY

1893.

to pick upon a more popular candidate for oil-painting. Coronation honours than Mr. Robert Harris

work.

If the entire list of portraits which Mr. Harris has painted were enumerated they would run the better part of a column of type. There is hardly a distinguished Canadian whom Mr. Harris has not painted at one time or another. Many of the distinguished men who sat before him are now dead and gone these many years, for instance, Sir John Macdonald, Sir William Dawson, Sir Joseph Hickson, Sir Hugh Allan, Sir Leonard Tilley, Sir Alexander Campbell, Senator Ferrier and Senator Allan

A REVOLUTION IN CIL-PAINTING. REMARKABLE DISCOVERY BY M. RAFFAELLI.

He Has Ably Served as President of run a fair chance of immortality. We learn from the "Times" the R. C. A. Since that the artist yesterday invited a numerous company, consisting principally of the most competent French and foreign painters who are at present in Paris, to his studio to hear from his own lips the It would indeed be a most difficult task description of a curious discovery which he has made concerning

M. Raffaelli, combining practical demonstration with theory, of Montreal, who has just been created a began by expounding the general principles of his discovery:

Companion of the Order of St. Michael and '1 have always been struck, and almost irritated,' he said,

St. George.

"at the inconveniences and complications which arise in

Those who are closely allied with art in the practice of oil-rainting. As long as an artist paints

Montreal look upon the honour which has in his studio these inconveniences are not so numerous. The

been conferred upon their chief—for such relatives here his been conferred. been conferred upon their chief—for such painter has his brushes, his oil colours, his palettes, his eraser, the president of the Royal Canadian Aca and all the utensils necessary for his work. When the prepared demy of Arts may well be called—as a discolours begin to run on account of the oil with which they are tipot tribute to the art of Canada and in tinct tribute to the art of Canada and in mixed the palette can be wiped, the brushes and accessories cidentally to the artists who have, one and cleaned, and, according as the painer is accustomed to do this all, contributed to the end that Canada himself or to employ a pupil or servant, there is more or less waste may have a recognizable and permanent of time, but this is all. When, however, you paint a landscape or place in the world of painters.

A gentle, pleasant spoken man is Robert troublesome details break the unity of your thought, so that you have a recognizable and permanent of time, but this is all. When however, you paint a landscape or place in the world of painters.

A gentle, pleasant spoken man is Robert troublesome details break the unity of your thought, so that you have a recognizable and permanent of time, but this is all. When however, you paint a landscape or place in the world of painters.

A gentle, pleasant spoken man is Robert troublesome details break the unity of your thought, so that you make a portrait at the sitter's house or in the open air all these make a portrait at the sitter's house or in the open air all these make a portrait at the sitter's house or in the open air all these make a portrait at the sitter's house or in the open air all these make a portrait at the sitter's house or in the open air all these troublesome details break the unity of your thought, so that you thought, so that you have to reconstitute your original conception, and the interruption are not his years—the president of the generally becomes perceptible in the finished work. The pastel Royal Canadian Academy, looks out upon has not this inconvenience, but it has a much greater one: the the world through a pair of kindly eyes, en circled by gold-rimmed glasses. A well colour falls off and loses its tone. Even if you put a glass over it, it modelled face, broad forehead, a nicely trim. Tarely after a time retains its original heauty and lustre. For many med Van Dyke beard and curling moustache, years I have been trying to combine be advantages of the pastel, its completes the picture of perhaps the best fine soft velvet colouring, with those of oil-painting, to which time some figure in Canadian art.

Contrary to the very general belief, Mr adds a new beauty. I fancy I have succeeded, and I have, therefore, Harris is not a Canadian by birth, having invited you to see a demonstration. have contrived to put oil been born in North Wales, coming out to colours in small solid sticks like cra ons, which I rub against the canada with his parents in 1856 and settling on Prince Edward Island. While yet a canvas, wood, ivory, or paper. I have procured, as you see, one young boy, Mr. Harris indicated a decided of the most complex pictures in colour and design. I shall reproliting for art, and after completing his duce the principal patts of it before you, and you will be able to deducation at Prince of Wales College, Lon quite dry, which will be very soon, my picture will be unalterable don, and then in the Atelier Bonnat, Pa



GEROME THE PAINTER AND SCULPTOR 1/04 HAS PASSED AWAY.

Paris, January 11.—Jean Leon Gerome, the painter and sculptor, died here on Sunday. He was born at Vesoul in 1824.

M. Gerome was present on Saturday at the dinner of the members of the Institut. He conversed gaily, but his friends noticed that his features were drawn. At 3 o'clock yesterday his valet found him lifeless in bed. A doctor dectared death was due to cerebral congestion. M. Gerome was a conspicuous figure in Paris society. The day before his death he showed several friends his statue of Corinth, which had just been finished. He was about to colour it. Among M. Gerome's latest productions were allegorical figures representing labour, which he executed for Charles M. Schwab.

GEROME IS DEAD. azette - 12/1/02/0 Famous French Painter and Sculp-



MR. G. F. WATTS, R.A., hose death is reported from London. (See also page seven.)

G. F. WATTS, R. A., 9

Famous English Painter Succumbed to Attack of Bronchitis.

SOMETHING OF HIS CAREER

In the Truest Sense He Lived for Art-His Pottery at Compton.

London, July 2. — George Frederick Watts, the painter, died of bronchitis, yesterday afternoon.

tor Passes Away Suddenly.

Paris, January 10.—Jean Leon Gerome, the painter and sculptor, died here today. He was born at Vesoul in 1824. He was born at Vesoul in 1824. He was born at Vesoul in 1824. He was born at Vesoul in 1824 and the second of the member of the Institut. He conversed gaily, but his friends noticed that his features were drawn. At 9 o'clock this morning his valet found him lifeles in bed. A doctor declared death was due to M. Gerome was a completious figure in Paris society. The day before his death he showd several friends his statue of Corinti, which had just been him to the first children in the status of Corinti, which had just been him to the first children in the status of Corinti, which had just been him to the first children in the status productions were allegorical figures representing labor, which he executed for Charles M. Schwab, the American steel magnate.

Montreal Artists' Success, Mr. Lesile J. Skeiton, of Montreal steel productions were allegorical figures representing his productions were allegorical figures representing his productions were allegorical figures representing his productions, and the strain of the status productions were allegorical figures representing his productions, and the strain of the status productions were allegorical figures representing his productions, and the strain of the status production of the productions were allegorical figures representing his productions, and the strain of the status production of the productions were allegorical figures representing his productions, and the strain of the productions were allegorical figures represent the three which he has feel would appreciate the three which he had the strain of the stra

passing glance and in the passing is forgotten.

As a painter of portraits Watts has shown a skill fully equal to that shown in his creations of his ideal. Perhaps it might better be termed genlus rather than skill, f... it is not genlus when the artist is able to convey with the brush the impression that the personal characteristics of the sitter have been discovered and that the character of the person portrayed has been placed before you, rather than spending time in seeking to convey to you that he has the skill to paint fabrics so that even a dealer might be deceived, or that his painting of gowns is so accurate that all of the richness of the costume has been plotured?

But greater than all his genius in painting portraits, greater than all of his subtle feeling when he paints from the imagination, more praiseworthy than the fact that he has not sold his love of airt for gold, is this one trait in his character that he has not lived a life of selfishness or carelessness. Although never a robust man and always an industrious artist, he has found the time and has been blessed with the disposition to make an effort to better the condition of the poor around him, not by any debasing charity, but by teaching them to be

around him, not by any debasing charity, but by teaching them to be able to help themselves, and this has been done, not by instructing them in any of the avenues of usefulness which are already overcrowded, but by the development of a new industry in which the fear of competition is small and the opportunities for employment

large.

In a valley near to his home at Limnerslease Mr. Watts established an art pottery in which the villagers have taken a deep interest and which is now taken a deep interest and which is now carried on in a very business-like way under the supervision of Mrs. Watts. At this place there is an abundance of suitable clay for work of this kind and the villagers are instructed to not only manufacture articles with a view to their utility, but with it there is always taught the lesson that to make things which are beautiful is to make life larger and sweeter, and so it has happened that the pottery which is made at Compton is not simply pottery, but art pottery, and being made by hand differs from the machine-made products to such an extent that an increasing demand for this class of goods has arisen and the villagers made more independent through the introduction of this new enterprise.

duction of this new enterprise.

It was therefore a fitting thing when King Edward was conferring the honour of the Order of Merit upon disour of the Order of Merit upon dis-tinguished soldiers, statesmen, histor-ians, men of science and celebrated physicians, that he did not forget in making his selection to include George

WORLD'S FAIR HONORS

FOR CANADIAN ARTISTS. Expette - 1/12/04

Mr. Robert Harris, of Montreal, Receives Gold Medal for Distinguished Service.

The highest honor granted to any of the exhibitors in the Canadian division by the Department of Art, at the Louisiana Purchase Exposition, has been won by an artist of Montreal, Mr. Robert Harris, of Durocher street. By the list of awards just given out by the director of the department, Mr. Harris receives a "Commemorative Diploma and Gold Medal, of Honor for Distinguished Service in Art."

Mr. Harris also won a silver medal.
Of the lesser honors, silver and
bronze medals, Montreal and Toronto
claim equal shares, although Montreal takes three silver medals to To-

EXPOSITION

















CME RACA

W. Brymner, R.C.A.

PHRCA. Edmond Dyon

M. Cullen, A.R.C.A. J.S. Charles, A.R.C.A. J. Hammond, R.C.A.

Charles Gill

L'ouverture de l'exposition annuelle de peintures pour 1906 a eu lieu, hier soir, à la Galerie des Arts. L'exposition ne renferme aucune oeuvre de très haute envergure, aucun tableau de forte pensée ayant demandé une couple d'années de travail et d'efforts à son auteur. Cela serait bien inutile d'ailleurs car les amateurs manquent pour cette sorte de catégorie de tableaux, et l'artiste n'aurait d'autre ressource, l'exposition terminée que d'accrocher la toile dans le fond de son atelier. Ce ne serait guère encourageant et nos artistes qui ont à gagner leur vie se contentent de faire des portraits, des études et des paysages.

des et des paysages.

Malgré cette absence de grandes compositions, l'exposition de cette année a un intérêt plus qu'ordinaire, car non seulement elle renferme quantité d'oeuvres d'un mérite supérieur, mais elle nous permet de voir plusieurs tableaux d'artistes canadiens distingués qui, de puis cinq ou six ans, avaient négligé ou avaient été empêchés d'y prendre part. Nous signalerons tout d'abord parmi ces derniers, M. James Morrice, depuis longtemps établi à Paris, où il est considéré comme l'un des meilleurs paysagistes. Il n'expose qu'une seule toile "Les jardins publics de Venise", mais les connaisseurs la proclament une mermitle. "Les jardins publics de Venise", mais les connaisseurs la proclament une merveille. Il suggère un tant soit peu une scène japonaise. Quelques personnes sont assises à une table dans le parc, et des femmes qui ressemblent à des mousmées, se promènent nonchalamment. Dans le fond est adroitement dessiné la silhouette de la ville, et cela est léger, d'une extrême délicatesse de tons, et baigné dans une large atmosphère où l'on respire puissamment. C'est simple, mais l'effet est admirable.

C'est simple, mais l'effet est admirable.

M. Suzor Côté, l'un de nos artistes les plus favorablements connus. et au Canada, et en France, où il est lui aussi depuis très longtemps, envoie, après un intervalle de plusieurs années, cinq superbas tableaux qui nous font regretter que M. Côté n'ait pas exposé régulièrement chaque printemps. Les toiles de M. Côté se classifient comme suit : trois paysages, une nature morte et une marine. Dans les premiers, il nous représente le village Cernay sous la neige, un coin de Cernay sous la neige, de la nuit. Chacune de ces ocuvres dénote un très grand talent, une extrê-

songer à ces exquises descriptions que George Eand nous fait si souvent dans ses romans.

La marins, la baie de Margot, l'après-midi, est l'un des plus jolis tableaux du genre que nous ayons vus. La mer est châtoyante, comme une pierre précieuse, elle resplendit au soleil et se nuance de mille reflets. C'est d'un charme roécial, qui séduit.

La nature morte — 'es oignons — une peinture oue l'artiste a faite pour se reposer de ses autres travaux, décèle cependant elle aussi, la maestria de l'auteur. C'est une fort jolie chose. Disons ici, rue M. Côté reviendra au Canada l'été prochain.

Un autre artiste dont nous n'avions pas eu occasion de voir les oeuvres depuis quatre ou cinq ans, et qui expose cette année est M. Pinhey. Il a deux paysages: Le Retour du Prodigue, et Chênes en septembre peints un peu dans la même note que "Mercure enlevant les boeufs d'Argus", de Millet. Le premier nous montre un voyageur s'avançant à l'aide d'une canne dans un chemin de campagne bordé à sa droite par un bois rempli d'ombre. Dans le ciel bleu et gris, passent quelques oiseaux. Le deuxième tableau représente à peu près le mème coin de nature sans le voyageur.

Notons maintenant les grands promes accomolis par M. Clarence Gagnon, actuellement à Paris, et qui, ll'y a trois ans étudiait à la Galerie des Arts. M. Cagnon a envoyé cinq tableaux et deux eaux-fortes. L'un de ses paysages, "Automne", est traité avec un art exquis, et peut se classer parmi les bonnes choses de l'exposition. Deux scènes d'intérieur: "vieille femme mangeant sa soupe", et "Repas frugal" font un peu songer à l'école hollendaise, par l'abondance de détails. Ces tableaux dénotent chez leur auteur une étonnante facilité d'exécution, et une vision très délicate. Ce qu'on nourrait leur reprocher. de détails. Ces tableaux dénotent chez leur auteur une étonnante facilité d'exécution, et une vision très délicate. Ce qu'on pourrait leur reprocher, c'est le manque d'originalité. Espérons que M. Gagnon pourra trouver sa formule propre. Il pourrait nous donner des oeuvres très fortes.

Comme par les années passées, les portraits de M. Robert Harris, doyen de l'Académie, occupent la place d'honbée de la nuit. Chacune de ces oeuvres dénote un très grand talent, une extre neur à l'exposition. Ils sont au nombre habileté d'exécution et un profond sentiment artistique. Ce sont des toiles qui peuvent prendre place dans les meilleures collections.

Dans ses études de Cernay l'artiste nous montre un amas de lourdes maisons grises, ramassées sur elles mêmes et recouvertes de neige comme d'un vètement. C'est la nuit et les vieilles habitations dorment comme leurs habitants. L'on a l'impression du silence, qui enveloppe le petit village. C'est très almple, très vrai, et très éloquent.

de l'Académie, occupent la place d'honneur à l'exposition. Ils sont au nombre cettimés cette an res, et de nrouge jeune fil deux trè certainer "Lower se une grande délicatesse de tons, et un peu à la manière des anciens portraits. C'est une très jolie chose, qui ne saurait manquer de plaire. Les autres portraits de femmes de M. Harris, ceux de Mesdames Leonouvents. L'on a l'impression du silence, qui enveloppe le petit village. C'est très almple, très vrai, et très éloquent.

La Galonnière à la tombée de la nuit est aussi une scène empreinte d'une grande mélançolie, et qui nous fait songer à ces exquises descriptions que George Sand nous fait si souvent dans ses romans.

La marine, la baie de Margot, l'après-midi, est l'un des plus jolis tableaux du genre que nous ayons vus. La mer est châtoyante, comme une pierre précieuse, elle resplendit au soleil et se nuance de mille reflets. C'est d'un charme roécial, qui séduit.

La nature morte — les oignons—une peinture que l'artiste a faite pour se reposer de ses autres travaux, décèle cependant elle aussi, la maestria de l'auteur. C'est une fort jolie chose. Disons ici, que M. C'oté reviendra au Canada l'été prochain.

Un autre artiste dont nous n'avions pas eu occasion de voir les occurs des meilleures choses neintes par M. Dyonnet, et pourrait être signé par n'importe quel grand portraitiste far meux. Ce portrait est dans une tona expose cette année est M. Pinhey. Il a deux navassat Le Baton du l'expersion. Le dessine de la leif duce, et d'une grande simplicité.

M. J. C. Franchère, reste tou la delle aussi de par n'importe quel grand partraitiste far meux. Ce portrait est dans une tona expose cette année est M. Pinhey. Il a deux navassats Le Baton du l'expersion.

Personne assurement ne reprochera cette année à M. Dvonnet de ne pas exposer de portraits. L' en a trois: cului de sa nièce, celui de M. Jules Helbronner, rédacteur de "La Presse", nommé récemment chevalier de la légion d'Honneur, et celui de M. Alfred Branet, expert du gouvernement, et président du club St Denis. Ce dernier est avec le portrait de M. Porteous fait il y a quelcues années, l'une des meilleures choses peintes par M. Dyonnet, et pourrait être signé par n'importe quel grand nortraitiste fameux. Ce portrait est dans une tonalit douce, et d'une grande simplicité. Il plait au premier cour d'oeil. C'est de la bonne peinture. Le portrait de M. Helbronner a beaucoup de caractère, et est solide de dessin, Le No. 6, celui de Mile A. L. est peint dans une note très harmonieuse.

L'un des envois de M. Dyonnet que nous avons fort admiré est son étude, représentant un jeune garcon jouant de la mandoline. C'est magistralement campé, bien fait de ton, de dessin, et de caractère. Outre ceia, M. Dyonnet expose toute une série de charmants paysages, représentant des coènes du lac Tremblant et des environs. Il y a de jois effets de lumière, et l'air circule librement dans tous ces tableaux. M. Dyonnet fait plus que maintenir sa réputation et comme portraitiste et comme paysagiste.

Que de belles choses, que de jolies peintures expose M. Brymner! Depuis de longues années il envoie régulièrement une dizaines d'oeuvres à chaque exposition, et jamais nous n'en rencontrons une insignifiante ou banale. Toutes sont des oeuvres da mérite et se recommandent d'ellesmèmes à l'attention du public. Elles sont consciencieusement executées, et dénotent une grande science, du mouvement, des attitudes, du coloris et du dessin. Toujours nous y rencontrons de jolis détai's, des effets heureusement trouvée, et héoilement executées, et dénotent une grande science, qui trouveront certainement un acquéreur. Sa marine, "Lower St Lawrence" est probablement l'une des meilleures toiles de M. Brymner actuellement au Salon.

La tet d'Indien, es

salle quatre excellents fusains d'un bel effet.

M. J. C. Franchère, reste tou le peintre de la grâce, de la distine et de la beauté. Dans les années sées, il a envoyé au salon toute un rie de gracieuses silhouettes et di vissants portraits de jeunes filles charme subtit et langoureux. Il pose cette année un oeuvre quavec son tableau du marché Bonse la plus importante qu'il ait exé L'artiste a intitulé sa peintur près le Souper", et il nous repritrois jeunes filles, une blonde, un ne et une rousse, faisant un bécausette, dans le grand salon, pque les messieurs fument un dans la pièce à côté.

La lampe posée là tout près, d'un ton chaud, les épaudes qui sor leur délicate gaîne de fines de On croit entendre le babeilla trois jeunes filles; des accords o see flottent dans l'atmosphère du et l'on s'imagine respirer une de oceur de parfums.

Un grand piano, une touffe de l'artic dans une jardinière et une faction de la participare et une de la participare de la participare et une de la participare de la participare et une de la participare de la participare et une le participare de la participare et une de la participare de la participare et une la partic

et l'on s'imagine respirer une de oceur de parfums.

Un grand piano, une touffe de gère dans une jardinière, et un daillon au mur, remplissent très reusement le fond de la scène.

Le même artiste expose au portrait bien peint de M. Gustav mothe, bâtonnier du Barreau de réal, l'an dernier. Il " a dans peinture une souplesses emarquab M. Verner cors nu M. peindre camps d'Indiens, et des buffalos nous donne cette année sur de tes aquarelles, ce qu'il peignait sur d'immenses toiles.

De son côté M. Hammond tinue à fabriquer des marines, de rêts de mâts dans un port à c'hautes constructions. Il y a joint année un tableau représentant u mense troupeau de moutons dar plaine, et deux portraits de Brug ville chantée par Rodenbach.

Après s'être contenté pendai années de n'envoyer chaque prin qu'une toile unique pour le repréau salon, M. Charles Gill a brisé ses traditions, et nous avons





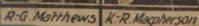


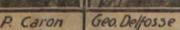












R.J. Wickenden C.M. Maniy, A.R.C.A.

ART CRITICS SCORE FORBES' PORTRAITS OF THEIR MAJESTIES AS WORSE THAN BARBAROUS

By Cable From Our Own Correspondent.

London, May 5.-Leading art critics are terribly severe this morning on Colin Forbes' portraits of the King and Queen for the Canadian Parliament, which are exhibited at the Royal 'Academy to open Monday. The Times tays: "These are pictures of which, with the best will in the world and the most loyal desire to approve what is commanded, we cannot speak with any kind of satisfaction. The pictures are not worthy the subjects, not worthy the Canadian Parliament, not worthy the Royal Academy."

The Morning Post says: "Forbes is a conscientious and painstaking artist

and may be credited with having secured likenesses of the Royal sitters. The accessories are detailed in laborously mechanical fashion."

The Chronicle says: "Though less convincing as works of art, the pictures are more bright and cheerful than photographs would have been."

The Morning Leader says: "One hardly knows whether to laugh or cry. More grotesque libels were never uttered in paint upon the persons of our gracious King and Queen. As works of art, they are as barbarous as ikons manufactured by the ignorant and corrupt priesthood of Russia under their present monoply and anglo.

WINDERMERE.

EXHIBITION BEST, YET, hat of Royal Canadian Academy of Arts Opened at Ottawa.

Ottawa, May 5.-Last night the 27th annual exhibition of the Royal Canadian Academy of Arts was formally opened in the National Gallery in the Fisheries Building by His Excellency the Governor-General, assisted by the president, Mr.

the National Gallery in the Fisheries Building by His Excellency the Governor-General, assisted by the president, Mr. Robert Harris, C.M.G., of Montreal, and council. Earl Grey endorsed the regret of the president, that the exhibit was not housed in a building more worthy of it ind of Canada, and hoped that when the next exhibition was held in the Capital this would be remedied.

Mr. Harris, who retired from the duties of the office this year, deplored the lack of appreciation of art in Canada, which daims the 20th century for its own, aty-six artists have 190 subjects on exhibition. It is freely conceded that the highlit is the best in the history of the clety. There are fewer inferior paintings and the whole work shows a marked vance upon previous years.

Montrealers are well to the fore. The srk of President Harris, who has ented three subjects, is greatly admired, riticularly his portrait of Mr. Hugh inham. Two other portraits by Edmund, onnet, R.C.A., one of Mr. Alfred Bruand the other of Eugene Laffeur, evoke most favorable comment. Inter Sunset, Cove Fields, Que." by furfice Cullen, A.R.C.A., is one of the congest pictures in the exhibition. He is seven subjects, including "Winter in ritiany" and "Petit Cap, Levis." "Unfer the Apple Tree" and "Clouds and unshine" are two of five works from the ush of Mr. William Brymner, R.C.A., which he has achieved marked success producing atmospheric effects. His hits effects are very fine. Mr. Clauence agnon, a young artist, who gives prompt of becoming a worthy member of the ademy has four pictures, three from lature. The fourth, entitled "A Frugal feel," commands universal attention. Its work is marked by great strength. A.R.C.A., and Ivan H. Neilson.

Jis work is marked by great strength. A.R.C.A.: Lorna Lomer, D. Park Mc-Millan, Helen G. McNicholl, Laura Muntz, A.R.C.A., and Ivan H. Neilson.

Among the entries in sculpture is a group in bronze inspiration by Phillipe Hebert, C.M.G., R.C.A., also a sketch in lay by Mr. Alberta Cleland.

Mr. A. F. Dunlop, R.C.A., h

SCORE FORBES' PICTURES COMMENT OF LONDON PRESS What Leading Critics Say of the Pictures of King and Queen for House of Commons.

(From Our Own Correspondent.)

London, May 8.-The following criticisms of the oil paintings of the King and Queen by J. C. Forbes, a Canadian artist, are from the articles upon the exhibition at the Royal Academy, now being held :-

CANNOT APPROVE.

In the adjoining room hang a pair of full-lengths, "exhibited by com-mand"—the portraits of the King and Queen, painted by Mr. Colin Forbes for the Canadian Houses of Parlia-ment, Ottawa (515, 516). These are pictures of which, with the best will in the world and the most loyal desire to approve what is "commanded," we cannot speak with any kind of satisfaction. The pictures are not worthy of their subjects, not worthy of the Canadian Houses of Parliament, and not worthy of the Royal Academy.—The Times, May 5th.

worthy of their subjects, not worthy of the Canadian Houses of Parliament, and not worthy of the Royal Academy.—The Times, May 5th.

PUBLIC DON'T UNDERSTAND.

It is the British public, as much as the academiclan, that determines the character of the exhibition; the public that knows nothing and cares less about technique; that has not begun to understand "quality" in paint, and is ready to applaud polychromatic mud, whether red, blue, or yellow, as an end in itself. There are many academiclans who preach from this text. How otherwise can we explain the presence of the two portraits of their Gracious Majesties the King and Queen, in Gallery VIII. have been accorded ceremonious display, the compliment of decking the wall near them with drapery being due to the subjects of the works and not to their artistic quality. They are state portraits of the King and Queen, executed for the Canadian Houses of Parliament at Ottawa Mr. Colin Forbes is a conscientious, painstaking artist, who has acquired some skill in his craft. He may be credited with having secured likenesses of his royal sitters, whom he has depicted in formal pose. The robes of the Queen and the military unform of the King are painted with a certain force. The accessories are detailed in a laboriously mechanical fashion.—M ruling Post, May 5th, 1906.

BRIGHT AND CHEERFUL.

BRIGHT AND CHEERFUL.

No academy is complete without its royal portraits. This year we are vouchsafed two large paintings, of the King and Queen respectively, destined for the Canadian Houses of Parliament, and the work of Mr. Colin Forbes. They are painted in very bright colors, praiseworthy care having been devoted to the orders of chivalry, decorations and other dechivalry, decorations and other dechivalry decorations and other dechivalry decorations and other dechivalry dec

chivalry, decorations and other details of costume, and although perhaps less convincing as works of art, they are more bright and cheerful than photographs would have been.—St. James Gazette, May 5th.

PRAISE THE PICTURES.
The two large portraits of the King and Queen, by Colin Forbes, painted for the Canadian Houses of Parliament at Ottawa, are exhibited by command of the King. The backgrounds, being the throne of our Parliament House, are cleverly created, and the general scene of richness and majesty is treated with restraint. The likenesses are good, if somewhat the likenesses are good if somewhat th

DOUBTFUL COMMENT.

DOUBTFUL COMMENT.

In Gallery VIII. there are exhibited life-size portraits of the King and Queen, by Mr. Colin Forbes, destined for the Canadian Houses of Parliament at Ottawa. Art may be likened to a Jacob's ladder, reaching from the earth towards the realm of "ensky'd and sainted" things; it may link the whole round world. The question whether in the present instance advantage has been taken of art to bring about a closer union between the mother country and the colonies cannot be answered in the affirmative. Canada is a young country; it has as yet, so far as we know, no portraitist of distinction. In the circumstances, an able "alien" might with advantage have received the commission.—Daily News, May 5.

THE TWO WORST.













F.M. Bell Smith, R.C.A. J.C.Franchère A.R.C.A.

G.A. Reid, R.C.A.

Art. Cox. A.R.C.A.

hier soir six ou sept toiles signées de lui. L'une d'elles "Le Problème", occupe une place d'honneur, sur le mur de veau, original, de l'impression neuve, gauche dans la nouvelle salle, et elle la fort attiré l'attention du public. Elle représente un vieillard assis devant une table sur laquelle est un jeu d'échecs. Les pièces sont disposées et le joueur, la tête appuyée sur l'une de ses mains, réliéchit. La pose est d'un naturel parfait. Une lampe d'un modèle étrange et élégant, éclaire le vaste front du vieillard, sa figure noble et pleine de caractère. Ce tabteau est très éloquent, et d'une rare puissance d'expression. L'on sent tout un monde de pensée dans cette tête qui s'incline, et l'observateur éprouve un sentiment d'admiration et de respect.

Ce tableau est d'une tonalité irréprochable, et le modèle en est parfait.

A côté de cette conception d'un caractère si sérieux, M. Gill nous en montre une autre d'un charme poétique exquis. Il l'a intitulée "Le vieux berceau". Dans un grand jardin perdu au fond d'une campagne s'élève une tonnelle délabrée que recouvre une vigne sauvage. Le feuillage fait sur la terre jaunâtre de grandes ombres fantastiques, et tout près, du milieu des herbes, des pavots dressent une tige surmontée d'une fleur blanche. Un calme, une paix immense s'êtend sur ce paysage que baigne une éclatante lumière. Et dans cette douce sollitude au fond du vieux berceau de verdure, une jeune femme lit, assise sur un banc, cependant qu'une compagne nonchalamment appuyée sur elle écoute la lecture, berche la campagne s'élève une tonne lit, assise sur un banc, cependant qu'une compagne nonchalamment appuyée sur elle écoute la lecture, berche par le bruissement du vent dans les pins à côté Derrière une clôture à clairevoie, la campagne s'étend immense. pensée dans cette tête qui s'incline, et l'observateur éprouve un sentiment d'admiration et de respect.

Ce tableau est d'une tonalité irréprochable, et le modèle en est parfait:

A côté de cette conception d'un caractère si sérieux, M. Gill nous en montre une autre d'un charme poétique exquis. Il l'a intitulée "Le vieux bercau". Dans un grand jardin perdu au fond d'une campagne s'élève une tonnelle délabrée que recouvre une vigne sauvage. Le feuillage fait sur la terre jaunâtre de grandes ombres fantastiques, et tout près, du milieu des herbes, des pavots dressent une tige surmontée d'une fleur blanche. Un calme, une paix immense s'étend sur ce paysage que baigne une éclatante lumière. Et dans cette douce sollitude au fond du vieux berceau de verdure, une jeune femme lit, assise sur un banc, cependant qu'une compagne nonchalamment appuyée sur elle écoute la lecture, bercée par le bruissement du vent dans les pins à côté Derrière une clôture à claire-voie, la campagne s'étend immense. C'est un tableau charmant qui suffirait à nous révéler que M. Gill est un poète s'il ne s'était déjà affirmé comme tel par des vers d'une facture admirable et d'une merveilleuse envolée. A noter encore du même artiste, un très joli payse, un champ d'avoine parsent de fleurs blanches, avec un riueau d'arbres au fond, un grand verger, avec un chien dans la barrière ou verte, un bois de pins, et un dessin à l'encre de Chine, "L'ocotogénaire" d'une prodigieuse intensité d'expression. Espérons que M., Gill ne s'arrêtera pas la après ce bel effort : mais qu'il continuera à travailler comme il l'a fait cette année.

Ce n'est pas sans une certaine inquiétude que nous abordons les oeuves de M. Henri Beau. Elles demande.

tee. ente

fait cette année.

Ce n'est pas sans une certaine inquiétude que nous abordons les oeuvres de M. Henri Beau. Elles demandent un critique plus éclairé et plus expert que celui qui écrit ces lignes. On ne saurait dire en effet, de cet artiste que sa peinture est simple. Elle est savante et compliquée bien que cela n y paraisse pas toujours, car il a ce suprême talent de dissimuler l'effort donné. Plus que tout autre peut-êtr. M. Beau s'éloigne des vieilles formules et des sentiers battus. Artiste tourmenté et convaincu, travailleur acharné, il recommence aujour-

Le lierre verdit sur les troncs noirs et rugueux. Et le soleil qui doit commencer à paraître, colore d'un ton rose, les feuilles mortes restées aux branches, l'écorce des arbres et le sol luireme. Au pied des grands chênes, un trous au de moutons broute les quelques brins u herbes déjà sortis du sol. A quelques pas d'eux, le berger, un jeune garçon, assis sur un léger renflement du terrain, joue un air sur un pipeau, tandis que sa compagne, le dos appuyé à un arbrisseau, et la figure penchée en avant, l'écoute charmée dans une pose très gracieuse.

Tous deux éprouvent la douceur de vivre: ils subissent le charmée de la minute heureuse.

C'est une composition d'une admirable similaité et dans gracieus de la minute heureuse.

nute heureuse.

C'est une composition d'une admirable simplicité, et d'un grand charme poétique : une adorable idylle symbolique de l'âme antique. Nous avons rarement vu quelque chose d'aussi frais et d'aussi printanier. Il y a de l'air et de l'atmosphère dans ce tableau, qui nous montre l'éternelle jeunesse de la terre.

terre.
Son effet de lampe, un très original portrait, une jolie figure de femme éclairée par le reflet d'une lampe, donne une forte impression de vie et de mouvement. Ajoutons que c'est peint dans une note harmonieuse. Son paysage a quelque chose de doux et de familial qui charme absolument. Sa

jeune femme en rouge, est une belle étude de couleur, très gracieuse de mouvement.

Comme à chaque printemps, M. Maurice Cullen est cette année l'un des principaux exposants, et notre admiration pour cet artiste, l'un des plus merveilleusement doués que nous ayons au pays, va sans cesse en augmentant. Il est représenté au présent salon par cinq peintures et par trois pastels d'un exceptionnel mérite, qui ne sauraient manquer d'ajouter à sa réputation sans cesse grandissante. Tous les sujets traités par M. Cullen dans ses tableaux sont des effets de neige, et presque tous se rapportent à Québec, où à ses environs. M. Cullen affectionne particulièrement Québec, il y fait de longs séjours chaque année, et il en rapporte des toiles qui auront leur place un jour dans les grandes collections et les musées. L'un de ceux que nous admirons davantage, cette année, est celui intitulé: "Coucher de Solcil d'Hiver à Cove Fields." Il y a dans cette peinture un effet de soleil sur le verglas et la glace qui est l'une des plus belles choses que nous avons vues.

A noter aussi, la manière habile dont le pintre ais campé son village au bar tout dans ce paysage, c'est la sensation d'espace; des lieues de terrain tiennent dans un mêtre de toile.

Un autre coucher de soiell par le même artiste, attire aussi fortement l'attention. C'est exalement une étude de neige, dans la campagne. Le soleil rosit la aetge, la clôture, la meule de foin près de la grange, et la grange elle-même. C'est un paysage rose en hiver. Et tous les tons sont d'une exactitude absolue. Nul peut-être autant que M. Cullen ne connaît la valeur des tons, et n'est apte à les rendres ur la toile. Quant après nous être régalé pendant un quart d'heure du spectacle des belles peintures de M. Cullen, nous arrivons devant ses pastels, nous ne savons lesquels nous préférons. C'est qu'en effet M. Cullen est un maître incomparable loiraqu'il s'agit de pastels, et son "Ruisseau des Laurentides" est un pur chef-d'oeuvre, l'une des plus prodigieus se hoses qu'aient figurés de v

Les trois paysages de M. Arthur Rosaire s'imposent à l'attention du visiteur par leurs qualités décoratives. L'exécution en est très habile.

"The Daughter of the Empire", une jeune fille revêtue de l'uniforme mili-

A suivre sur la page 26



Circulation de LAPRESSE

TOTAL DE LA SEMAINE

17 MARS

LUNDI MARDI MERCREDI VENDREDI - 112,224 SAMEDI

555,822 CEBDOMADAIRE

604,898

MOYENNE PAR JOUR DE L'EDITION QUOTIDIENNE

92,637

NOS CANADIENS

M. ARTHUR PARENT

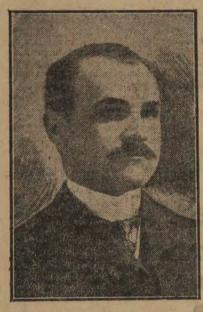


Photo J. A. Dumas, angle des rues Saint-Laurent et Vitré

Au nombre des officiers supérieurs au service de la ville de Montréal qui réunissent les solides qualités de l'em-ployé fidèle et éclairé, il faut certai, nement compter M. Arthur Parent, surintendant du département de l'é-clairage

eurintendant du département de l'éclairage.

M. Arthur Parent est de 2 Montréal, le 7 décembre 1874, du mariage de M. Charles-Hector Parent, courtier et de Dame Emely Wight, d'origine écossise. Il reçut son éducation dans une de nos bonnes académies, et fit deux années au collère Sainte-Marie.

A sa sortie du collège, il passa au "Prix Courant", pour, de là, entrer dans le service municipal, le 29 jun 1890. C'est par une application soutenue qu'il monta de grade en grade, avec une 'elle rapidité que bien que jeune encore, il cocupe aujourd'hui l'importante position laissée vacante par la mort de M. Badger.

Dans le service municipal, les fonctions de M. Parent consistent à surveiller tout le système d'éclairage de la ville et à voir à ce que la compagnie chargée de nous donner la lumière exécute son contrat à la lettre.

Membre de l'International correspondence School, de Scranton, Pa., il fait aussi partie de plusieurs cercles de Montréal.

Le 24 avril 1900, il épousait Mile Marie-Louise Brière.

LE HEINTZMAN A ST PAUL

L'église presbytérienne St Paul vient d'acheter un magnifique plano de Heintzman and Co., pour la salle de con-férences. Ce piano remplace le piano de

piloris: l'un consistait en un poteau garni d'un carcan qu'on passait au cou du condamné; l'autre, en forme de tourelle, à étage et à claire-voie, était muni à sa partie supérieure d'un cercle en bois, très solide, percé de trous pour les bras et la tête du patient. Quelque chose comme la cangue chinoise. Ce cercle de bois tournait sur un pivot afin que le condamné fût offert dans tous les sens aux yeux des pasants, et chacun avait le droit de le faire mouvoir. Ce supplice, car c'en était un, était à la fois cruel et humiliant. Assez souvent il se trouvait dans la foule qui entourait l'appareil des gens au coeur dur, ou des victimes du condamné, qui lui crachaient à la face, lui appliquaient des soufflets, ou lui jetaient des immondices à la figure. Le séjour au pilori durait ordinairement deux heures. C'était une peine infamante accessoire. Le pilori a existé au Canada. A Montréal, il était dressé ouelque part du côté du Marché Bonsecours, mais cette aggravation de peine fut supprimée à l'époque où l'on introduisit le code criminel anglais au pays, c'est-àdire dans la seconde moitié du XVIIIe siècle.

Eh bien, qui-croîrait que malgré l'a-

mée à l'époque où l'on introduisit le code criminel anglais au pays, c'est-à-dire dans la seconde moitié du XVIIIe siècle.

Eh bien, qui croîrait que malgré l'abolition de ce supplice, le pilori existe encore à Montréal, et que tous les jours il y a une exhibition publique, en plein vent, non seulement de ceux qui ont subi une condamnation, mais encore de ceux qui sont simplement prévenus d'un délit! La seule atténuation, la seule différence qu'il y ait entre le pilori actuel et le pilori d'autrefois, c'est que l'exposition des patients n'est pas, aujourd'huî, prolongée au delà de quelques minutes. C'est plutôt les Fourches Caudines que le pilori ; mais c'est une houte, un bol de fiel imposé aux prisonniers, une peine non prévue et non édictée par la loi.

Il s'agit de l'arrivée et du départ des voitures cellulaires qui transportent les accusés détenus de la prison au Palais de Justice, et réciproquement.

A l'heure où ces voitures chargent ou déchargent leur bétail humain, dont les pièces sont enchaînés trois par trois à l'aide de solides menottes qui leur enserrent les poignets, une foule avide, orincipalement composée de flâneurs, de voyous, de gamins et de femmes, se presse autour des voitures, dévisageant les prisonniers, se livrant à des observations parfois très cruelles ou à de scandaleux lazzis.

Il y a là, en outre d'une anomalie, une source d'immoralité par suite de la

Il y a là, en outre d'une anomalie, une source d'immoralité par suite de la provocation au cynisme chez un grand nombre de ces malheureux prisonniers qui, presque tous, pleurent et se repentent dans le dur recuellement de leun cellule, mais qui, devant la foule gonalicuse, se redressent, font les flandards, les indifférents à leur sort, les dédaigneux de la répression légale.

Et parmi les blancs-becs et les galvaudeux qui assistent chaque jour à ce déballage et à cet emballage humain, il y a de futurs criminels qui viennent la prendre une leçon de bonne tenue, c'estadire d'effronterie, d'imprudence et de

Pour les détenus qui n'ont pas encore toute honte bue, pour les pauvres gens maintenus en état d'arrestation faute de pouvoir fournir un cautionnement, ces voyages et surtout cette exposition publique sont d'une incontestable cruauté, et il appartient aux autorités de mettre fin à un état de choses à la fois inhumain et corrupteur.

D'autre part, la montée et la descente des "paniers à salade" en pleine place publique a l'inconvénient de faciliter et de provoquer les évasions. Il y a des exemplés, des précédents, qui sans être très nombreux, rrouvent que le risque n'est pas imaginaire.

Et si l'on n'estime pas que la pu-

n'est pas imaginaire.

Et si l'on n'estime pas que la pudeur des prisonniers puisse motiver une mesure charîtable, qu'on pense au moins aux pauvres chevaux qui stationnent là des heures entières en attendant leur vivante cargaison. L'êté, ils sont exposés aux ardeurs d'un soleil tuant; l'hiver, ils n'ont pour les protéger contre les morsures du froid et les assauts furieux du vent qu'une insuffisante couverture. Ils sont là toute un après-midi, soufflant des aiguillettes glacées qui leur mettent des stalactites aux naseaux.

tes glacées qui leur mettent des stalac-tites aux naseaux.

Pitié pour ces pauvres bêtes, si vous n'avez pas pitié des pauvres bougres qu'elles ont mission de charroyer.

Il y aurait pourtant un moyen bien simple de parer d'un seul coup à ces diversités. Il suffait de

Sars

Elle renforce les personnes faibles. chronique, précurseur de graves maladies, Seule la Salsepareille de Hood guérit pron dyspepsie, les excès de bile, le mal de tête, qui ont recouvré la santé, disent qu'elles d

Guérit après que

Aucune autre préparation ne possè est universelle. On le prescrit partout. remède ne saurait la remplacer avantages accomplit, qui en a fait le meilleur remèd disant concurrents et elle est tellement ap

Hors

L'attelage serait à l'abri du chaud, du froid et de la pluie; les prisonniers seraient soustraits à la curiosité maligne, ne seraient plus tentes de faire les fanfarons et n'auraient aucune chance de tenter une audacieuse évasion, car il va sans dire que le tambour serait muni de portes qui ne s'ouvriraient que pour l'entrée et la sortie de la voiture.

Ce projet est d'une réalisation très facile, d'une exécution peu coûteuse et d'une utilité incontestable.

Pour ces bonnes raisons, il ne sera probablement jamais mis en pratique.

LAURENT BART.

LAURENT BART.

EXTRAORDINAIRE

Plusieurs des plus célèbres attrac-tions au Vaudeville, ont été engagés de New-York pour dimanche prochain, au Parc Sohmer. 118-2

MANCHESTER, N. H.

Whist de l'Union Canadienne Manchester. 24. — La Société de l'Union Canadienne a donné une partie de whist dans la salle du Cercle National a McGrego ville.

Cette soirée a été du succès, il y avait salle comble, de magnifiques prix ont été distribués aux heureux gagnants.

gagnants.

Du côté des dames, Mme Isabelle a eu le premier prix et Mlle Guérin le second; pour les messieurs M. Hébert a gagné le premier prix, M. le Dr. Guérin le deuxième, et le prix de consolation a été pour d. Desrosiers le dévoué organisateur de cette scelété purement canadienne-française, qui quoique nouvelle a déjà nombre de succursales.

Le bureau de la Presse

A partir du ler avril prochain le bureau de "La Presse" sis actuelle-ment 1037 Elm st., sera transféré au numéro 915 Elm street, en face de l'Hôtel-de-Ville. Nos abonnés sont priés de s'adresser à cette place à partir de la date ci-dessus.

plusie

Une invention utile

M. Napolec... Ferland de Manchester,

LE SIECLE DE L'ACIER

Podr les Bésidences Privées que pour les Édifices à Bureaux.

L'acier remplace rapidement le bois et le mortier, comme matériel pour l'intérieur des maisons d'habitation, aussi bien que pour la chapente des Sky Scrapers. Les murs et plafonds en métal sont plus durables et plus salubres que le plâtre et ils ont encore cet avantage plus grand d'être absolument à l'épreuve du feu et de plus on peut les faire en plusieurs dessins qui par leur agencement produisent un ensemble de couleurs riches et harmonieuses. Les échandoles en métal, qui durent toute une genération,

and is neat and pretty, from the light brown hair of her bare head to her brown, bare feet. Her dark eyes and rose-bud mouth are extremely attractive. Her hands and her round, bare arms are faultless in drawing and admirable in color. Standing behind her, the larger girl, slightly darker in complexion, with abundant black hair, is bending over her with smiling face, while she arrays a garland of the brilliant flowers upon the little sister's head. The graceful the little sister's head. The graceful pose of this girl, the remarkable beauty of her hands and the expression of pleasure in her countenance, deserve the fullest appreciation and the highest praise. As a painter of flesh Bouguereau stands in the very front rank. No. 19, a large canvas by E. Lansyer, is denominated "La Rosee" (the Dew). The foreground of the picture is an elevated bank on the sea shore. In front of us are grass, trees and a brook, to which three women have come to fill their pails, or jars. We look out between the trees upon the sea. A bright, sunny sky overhangs the whole view; and although the colors are rather heavy in portions of the canvas its size makes it striking and effective.

rooks out at us with serious race,

Another large picture is No. 20, "Le Retour des Crevettieres," the "Return of the Shrimpers." This is a Brittany coast scene. A dozen shrimpers, clad in their rough, dark blue and brown dresses, and wearing strong boots, are coming in across the wet sands from the edge of the sea. Each bears her large dip net on the shoulder or under the arm and has a basket slung at her side. Out, just inside the line of the receding tide, lie a fishing smack and a boat. And upon the sea in the distance beyond them small vessels are under sail. The sky is grey and somewhat stormy in aspect. The rosy light that edges the clouds denotes the time as morning. We have here a small amount of material for so large a painting. But the size helps to render

this representation of what must be a scene familiar to many all the more realistic. And we can easily import into the picture a good deal of sentiment.

ort gives the testimony of a Spanish cer, Julio Peres, and of the senior ot, Francisco Aldao, both eye-witnesses the catastrophe. They say they

ot, Francisco Aldao, both eye-witnesses the catastrophe. They say they iced the explosions were in the inior of the Maine when she was on and that there was absolutely no dis-

and that there was absolutely no disbance of the surface of the water the harbor or around the Maine that Id have been caused by any exterior se. Much stress is laid in the pubed extracts from the report upon alleged fact that after the catastrophe

ed extracts from the report upon alleged fact that after the catastrophe dead fish were floating in the harbor, reas whenever wrecks have been red with the help of explosives everyy has noticed the destruction of fish, ch are abundant in the port of Hav-Much stress is also laid upon the

that the catastrophe did no damage he quays, nor to the vessels moored e to the Maine, whose officers and v noticed nothing that could lead n to suppose that the disaster was sed otherwise than by an accident de the American vessel.

CONDENSED DESPATCHES.

remier Laurier left this afternoon for bec to attend, the funeral of Cardinal thereau.

urther fighting has occurred in Pinar Rio, Culua.

nere Wis more rioting at Valencia and

belone on Sunday night.

De United States Senate has under use ion a bill to pay the Behring Searus amounting to \$473,151 in settle-t of the claims of Great Britain and the United States.

BELLION IN THE PHILIPPINEE

ONDON, April 18.—A special desh from Singapore says that the mship Leo XIII., from Manila, has ved there crowded with Spanish offiand well-to-do Spanish families, who escaping from the rebellion, which preading so rapidly in the Philips. They report that Manilla is panicken.

ma

,0,

M

Se

Canadian River, in Pr over, through and across the victed of train robbo Battery, upon and along such route, such right of way and such license to be always Court at Chickasha to subject to revocation by party of the first rart. profession. In a si after six months' notice in writing to the com-Texas, some time pany, the successors or assigns thereof, to be by the department, or the successor thereof, men, but was acqu given of intention so to do. became District Attor "Second-That the company, and; its suc-Oulsboms Pallingt

ed value of hor		
104 catalogue num-	345. Homer Martin's "Indian Summer;" A.L.	850
about \$232.50 each. in excess of twice the	846, George B. Butler's "Puss at Rest;" F. Rockefeller.	250
of the preceding after- al for the bric-à-brac	347. Irving R. Wiles's "Shady Lawn;" T. A. Sindelar	285
or to an average of ce sold during the	Avery Jr	,800
the offerings of yes-	Mary:" Cottler & Co.	200

