
American Art Chronicle

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- nier, P. Lacroix, A. de Montaignon, A. Bonnardot, J. Cousin, Franklin, V. Dufour, etc. Livr. 10. Paris: Firmin-Didot. 56 pp. and 7 plates. Fol. Each part, 30 francs; to subscribers for the whole work (12 parts), 25 francs.
- PIERRE, H. *La ville aux sept collines. Esquisse de Rome et de ses monuments.* 2 vol. Paris: Téqui. 753 pp. and view. 12mo.
- Procès verbaux de l'Académie Royale de Peinture et de Sculpture (1648-1793), publiés par la Société de l'Histoire de l'Art Français, d'après les registres originaux conservés à l'École des Beaux-Arts, par M. Anatole de Montaignon. T. 3. (1689-1704.) Paris: Bauer. 420 pp. 8vo.
- RAYET, O. *Monuments de l'art antique, publiés sous la direction de M. O. R., professeur suppléant au Collège de France, directeur-adjoint à l'École des Hautes Études.* Livr. 1. Paris: Quantin. iv + 72 pp. and 15 heliographic plates. Fol. (To be completed in 6 parts, at 25 francs each. Two or three parts to be published yearly, each part being complete in itself. Fifty numbered copies, text on Dutch paper, plates on India, at 50 francs each part, to subscribers for the whole work only.)
- Roman Antiquities: an account of Roman antiquities discovered at Woodchester in 1695, believed to be eighteen hundred years old. London: Stock. 4 pp. 8vo. With map. 1s. 6d.
- SCHNAUSS, J. *Der Licht-Druck und die Photolithographie. Nach eigenen Erfahrungen und denen der ersten Autoritäten praktisch bearbeitet.* Berlin: Grieben. 1880. 109 pp. 8vo. 4 marks.
- SOCARD, E. *Supplément à la xylographie et l'illustration de l'ancienne imprimerie troyenne.* Paris: Menu. 4 pp., with 124 fac-similes and music. (Thirty numbered copies only.)
- WARREN, J. L. *A guide to the study of book plates (exlibris).* London: Pearson. 240 pp. 8vo. 15s.
- ZANELLA. *Sulla vita e le opere di Andrea Palladio.* Milano: Hoepli. With a portrait and 4 photolithogr. plates.
- ZOLA, E. *Mes haines, causeries littéraires et artistiques; Mon salon (1866); Edouard Manet, étude biographique et critique.* New edition. Paris: Charpentier. 374 pp. 18mo. 3.50 francs.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- APPLETON'S JOURNAL for November: — The Influence of Art in Daily Life. Part IV. Beauty. By J. Beavington Atkinson. — The Growth of Sculpture. By Grant Allen. — The New Renaissance; or, The Gospel of Intensity. By Harry Quilter. — An Art Discussion. In *Editor's Table*.
- HARPER'S MONTHLY for November: — Old Dutch Masters. By E. Mason. Illustr. — Porcelain Painting.
- HARPER'S WEEKLY for Oct. 23d: — Alexander H. Wyant. Illustr.
- LIPPINCOTT'S MAGAZINE for November: — The Ruins of the Colorado Valley. By Alfred Terry Bacon. Illustr. — The Arts of India. By Jennie J. Young. Illustr. — Limoges, and its Porcelain. By George L. Catlin.
- THE NATION for Oct. 21st: — Archæology and the Greek Government. By W. J. Stillman.
- NORTH AMERICAN REVIEW for November: — The Ruins of Central America. Part III. By Désiré Charnay. Illustr.
- SCRIBNER'S MONTHLY for November: — Jean François Millet. Peasant and Painter. III. By Alfred Sensier. Illustr. — Elihu Vedder. By Charles de Kay. Illustr.

AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL INSTITUTE OF AMERICA. — Assos is the site determined upon for the labors of the first expedition to be sent out by the Institute under the superintendence of Mr. Joseph T. Clarke and Mr. Francis H. Bacon. Assos is an ancient town, situated on the coast of Asia Minor, in the Troad, opposite the island of Lesbos, and upon its akropolis stood the temple to which belonged the celebrated sculptures now in the Louvre, and of which casts are to be seen in the Museum of Fine Arts, at Boston. Mr. Clarke, who visited the spot before, and has described it at length in his *Notes on Greek Shores* (see the first Report of the Institute, pp. 145-163), says that the ruins "are the most interesting remains of the Troad, and in some respects of all Asia Minor."

THE LORILLARD EXPEDITION. — M. Charnay, it is reported, is to surrender one third of the objects which he discovers to the Mexican government. The other two thirds will be sent to France and placed in the Louvre, in a Room to be called the *Salle Lorillard*. M. Charnay continues his letters to the *North American Review*.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM OF ART, NEW YORK. — The Second Loan Exhibition in the new building was thrown open to the public on Wednesday, Oct. 20th. The new collections consist of paintings and objects of art, as before, but very considerable changes have been made in the classes of objects represented, and in their arrangement. The most striking features of the new collection of paintings are the memorial collection of Sanford R. Gifford's works, and the display for the first time of the water-colors

by William T. Richards which were presented by the Rev. E. L. Magoon last spring. The Gifford collection comprises nearly 70 pictures, and enough studies for pictures to bring the total up to 160 numbers. It occupies the entire west gallery. While the limited time allowed for the formation of the collection and the inconvenient season for securing loans prevented that completeness of representation which was desired, yet enough has been gathered to exhibit successfully the extent, the beauty, and the real power of Mr. Gifford's work, as well as its defects and limitations. Among the more important pictures that are displayed may be noted *Twilight in the Wilderness* (1861), *Kauterskill Clove* (1863), *Mansfield Mountain* (1863), *The Mouth of the Shrewsbury* (1868), *Sta. Maria della Salute* (1870), *Tivoli* (1870), *San Giorgio* (1870), *A Venetian Twilight* (1878), *The Matterhorn at Sunrise* (1879) [see a sketch of this picture on page 22], *The Parthenon* (1880), and *Venice* (1880). The Richards collection numbers 54 pictures, all painted since 1870. They depict various scenes in the White Mountains, on Cape Ann, and in the vicinity of Newport, with the peculiar exquisiteness that characterizes Mr. Richards's work. It is probable that this collection will be largely increased when the Museum has more room. Among the other new paintings, the picture by Robert Wylie, presented to the Museum by Messrs. Goupil & Co., Paris, has already been noted. To this is to be added the striking portrait of Mr. John Taylor Johnston, the Museum's first president, painted by Bonnat, and presented by the trustees; a large historical painting by C. G. Hellquist, of Munich, entitled *Pader Sonnävater and Master Knut's Opprobrious Entry into Stockholm in 1526*, presented by William H. Osborn, Esq.; and a characteristic landscape, *The Old Château*, by Michel, presented by M. Durand-Ruel, of Paris. These

pictures hang in the inner western gallery, among the modern loaned works. This gallery contains about 140 paintings, of which a very large number are by American artists. In the eastern galleries some slight changes have been made in the disposition of the paintings owned by the Museum, and the Hunt Collection has been replaced by a loan collection of old masters, among which the most notable are two small Raphaels and a Rembrandt, all of quite probable, if not certain authenticity. In the collections of objects of art, considerable improvements have been made in arrangement, numbering, and proper cataloguing. Much has been done, also, to reduce the miscellaneousness that is unavoidable in such collections by making fuller and more historical sets of objects of the same class. Mr. Cornelius Vanderbilt has presented a very valuable collection of drawings by Italian masters, a more detailed account of which will be given hereafter. Mr. Joseph H. Drexel has presented eight oil paintings on panels in the early Byzantine style and also eleven cases of casts from Egyptian antiquities. The former are added to the collection of paintings by old masters, and a few of the latter are displayed with Mr. Drexel's loaned collection. The Museum has lately received several books for its future library. Casts are to be taken of the inscriptions on the obelisk, before it is set up, and to be preserved in the Museum. A system of exchanges is about to be established between the Museum and the Louvre, but nothing definite has as yet been done in regard to the matter. The admission fee on Mondays and Tuesdays has been reduced from 50 to 25 cents. The total attendance for the first six months was 795,872 persons. During that time 25,626 catalogues were sold or distributed. It is estimated that the Museum will expend not less than \$1,000 per annum merely for the receiving and checking of umbrellas, parasols, and canes; it has consequently been determined to make a charge of two cents for the care of such articles. Nearly \$2,300 was expended for the collection and insurance of the pictures included in the first exhibition, over one third of which amount was laid out upon the collection of pictures by William M. Hunt. In the future the Museum will refuse to insure objects loaned, as its building is absolutely fire-proof, and it is unwilling to be burdened with useless expense. The number of visitors from Sept. 18th to Oct. 22d amounted to 87,071, of whom 1,079 paid an entrance fee. The Museum was closed for two weeks, from Oct. 6th to Oct. 19th, while the collections were in process of rearrangement.

MUSEUM OF FINE ARTS, BOSTON. — The Museum has lately come into possession of a small, but choice, collection of antique vases, lamps, terra-cotta fragments, etc., purchased in Crete by Mr. Stillman for Mr. H. P. Kidder, and by that gentleman presented to the Museum. Nearly all the historical periods are represented in it, from the early ware with geometric decorations, and the Asiatic style of which the Dodwell vase is the type, down to vessels of a late age. There are some beautiful large specimens with black figures on red ground, as well as the reverse, and also several specimens of the *rhyton*, with animal heads, all of them in an excellent state of preservation. Two large vases of glass, perfectly intact, are also worthy of special notice. Mrs. Peter C. Brooks has given to the Museum a picture by Jean Baptiste Siméon Chardin, a still-life representing kitchen utensils and a dead fowl, which is by good judges pronounced to be an admirable

specimen of the artist. Chardin was born at Paris in 1699, and died in 1779. He was one of the distinguished painters of his time, and his works are again highly valued at present. The Louvre possesses nine of his pictures. — The number of visitors from Sept. 1st to Oct. 25th amounted to 34,073, of whom 5,823 paid an admission fee. — The exhibition of contemporaneous American art opens on Nov. 9th.

ART MUSEUM, CINCINNATI. — The subscriptions toward the proposed Museum, in response to the offer of Mr. C. W. West, were completed to an extent sufficient to bind the donation of \$150,000 in less than thirty days from the time the subscription paper was started. On the evening of Oct. 9th, this gratifying result was announced, at the close of the Industrial Exposition, from the platform in the Music Hall. Mr. Julius Dexter, the secretary of the committee, announced the total amount as reaching \$313,532. In the list of gifts there were four of \$10,000 each, subscribed by Messrs. Jos. Longworth, Reuben R. Springer, David Sinton, and Julius Dexter, four of amounts over \$1,000 and less than \$10,000, and sixty-three of \$1,000 each. One of the striking features of the collection of the subscriptions was a dinner given by Mr. Ingalls, the president of the committee, in which the acceptance of the invitation was understood, through significant hints given and received by the invited guests among themselves, as being equivalent to an agreement to subscribe \$1,000. Fifty-two persons were present at or sent their representatives to the dinner. Mr. Springer, it is understood, is in favor of having the proposed Museum built in Washington Square, in the heart of the city, and has stated that his own residence is equally unfavorably situated, and that his paintings do not suffer any injury from the sooty condition of the atmosphere of Cincinnati. It is not likely, however, that the body of the subscribers will agree with him, as there are many other objects besides paintings that go to make up such a collection as the promoters of the Museum hope to gather together. It cannot be doubted that some site on the hills that surround the city will be selected. Mr. West will of course have the preponderating influence in settling the matter when the question comes up for decision. The Women's Art Museum Association will deliver over the collection which it has been forming during the last few years into the hands of the trustees of the new Museum as soon as they are organized, and ready to open a permanent gallery.

PEABODY INSTITUTE, BALTIMORE. — The Art Gallery has lately received two acquisitions: — an *Autumn Landscape*, by Jervis McEntee, and a *Lake in the Adirondacks*, by James M. Hart. The pictures were purchased with the proceeds of the exhibition of last year.

ART EDUCATION.

NEW YORK. — The art schools of the National Academy are flourishing. There are eighty members on the rolls, and applications for admission are increasing disproportionately to the present accommodations for pupils. The standard of admission, accordingly, is much higher than in earlier years. Every Monday evening about a hundred applicants exhibit the drawings required by the rules of the institution, and from this number are selected only those that display real excellence. The subjects of the drawings must now be heads or whole figures, and not

merely hands, arms, or feet, as formerly. The School Committee of Academicians, whose duty it is to give oral instruction to the classes in the evening, consists of Messrs. Calverley, T. W. Wood, and Loop. Mr. Loop's term of service will expire next Monday evening, and his successor will be either Mr. J. Q. A. Ward or Mr. J. G. Brown. Mr. Wilmarth is still the Professor. — *N. Y. Evening Post*, Oct. 14th.

PHILADELPHIA. — The antique classes of the Pennsylvania Academy of the Fine Arts opened for the season of 1880-81 on the 12th of September; the life classes, on the 4th of October. The number of students now registered (Oct. 15) is 160, — 61 in the antique classes and 99 in the life. Of these, 95 are men and 65 women. The whole number will probably be doubled by the end of the calendar year.

The Philadelphia School of Design for women opened this season in its unfinished new building, with 130 students; and the additions to this number have since been so numerous that the present accommodations are severely taxed. The students are reported to be of higher grade than ever before.

The School of Industrial Art attached to the Pennsylvania Museum, having outgrown its quarters in the Franklin Institute, opened for the season in more commodious rooms at No. 1709 Chestnut Street. The change is rendered necessary by the growth of both the Art School classes and the classes in drawing under the management of the Institute. Hitherto these have been conducted on alternate evenings; but, to provide for the greatly increased number of pupils already entered in each for the coming winter, each is to be divided into two alternating sections, thus compelling a separation of the two schools. The day classes of the Art School will continue as heretofore, but will gain materially by the change to better rooms. The classes this season will be in charge of Mr. L. W. Miller, late an instructor in one of the Boston public night schools.

BOSTON. — The courses of lectures to be delivered, or now delivering, at the School of Drawing and Painting connected with the Museum of Fine Arts, are as follows: — 1. *Elementary Anatomy*, by Mr. Edward R. Smith, 20 lectures, beginning Nov. 1; 2. *Advanced Anatomy*, by Mr. Edward R. Smith, 20 lectures, beginning Nov. 1; 3. *Architectural Forms*, by Prof. Wm. R. Ware, 24 lectures, beginning Oct. 5; 4. *Ancient Mythology*, by Mr. Edw. H. Greenleaf, 12 lectures, beginning Oct. 6; 5. *Costume*, by F. D. Millet, to begin in November, and to be given on alternate Saturdays, the intervening Saturdays being occupied by the class in making studies of the costumes exhibited; 6. *Shades, Shadows, and Perspective*, by Prof. Ware, to begin in November; 7. *Architectural History*, by Prof. Ware, 20 lectures, to begin in January; 8. *The History of Sculpture*, by Mr. C. C. Perkins, to begin in January; 9. *The Theory of Color*, by Prof. Cross and Mr. Woodbridge, to begin in January. The Lectures on costume are given in conjunction with the Lowell Institute; those on architecture in conjunction with the Institute of Technology, and those on color in conjunction with the Society of Decorative Art. Circulars containing fuller information can be obtained at the School.

BALTIMORE. — Mr. William T. Walters, well known as a collector and a generous and intelligent promoter of art, has presented to the Maryland Institute, for use in its School of Design, a set of plaster casts which will help to

place it among the progressive schools of the country. The selection has been made with a view to furnishing all the elements needed to assist the student in the various stages through which he must pass before he can lay claim to the name of artist. There are anatomical details, such as hands, feet, legs, etc., as well as entire figures, both human and equine, in casts from nature; reproductions in detail of hands, feet, mouths, eyes, ears, etc., from the finest Greek statues; carefully executed casts of ferns, leaves, flowers, fruit, and other natural forms, as well as of scrolls, rosettes, bosses, and similar architectural details, including models of the ancient orders of architecture, and a cast of one of the beautiful panels of the Alhambra. There are busts of Jupiter, Apollo, Bacchus, Minerva, Juno, Hercules, Adonis, Venus, Antinoüs, Achilles, Demosthenes, Lucius Verus, etc. Finally, among the statues may be noticed the Diana Roving from Naples, the Venus of Milo, the Germanicus and the Fighting Gaul from the Louvre. It will be remembered that Mr. Walters is the gentleman who so generously opens his superb picture gallery every year for the benefit of the poor of Baltimore, and whose whole life has been identified with the progress of art in this country.

The Decorative Art Society, encouraged by the success of former years, has reopened its classes for the season, under the direction of Miss Grace Carter, formerly of South Kensington, and lately of Boston. It being the special object of the Society to make the proper knowledge and practice of decorative art more general, the tuition fee is placed at a very low figure, and a certain number of free pupils are received, which are selected by the Executive Committee from among the candidates nominated by the members. The number of pupils now is about forty. The Society lately issued a circular, offering prizes, ranging from ten to fifty dollars, for the best designs for portières, plaques, decorated cards, etc., which were exhibited in October, and for which the prizes were to be awarded on the 29th of that month.

CINCINNATI. — The School of Design of the McMicken University of Cincinnati opened its fall session with classes of the usual number. In the primary department the pressure for admission is very great. Over one hundred applicants are waiting for vacancies to gain admission. There is a scheme projected in regard to the admission of non-resident pupils, which may take shape during the year. It is proposed that such non-resident applicants shall be admitted on the payment of thirty dollars per annum. There are no changes in the faculty, and the regulations remain the same, with the exception that hereafter the students in the special classes will be required to continue their attendance in the drawing classes until they have passed the third year of the course of instruction. The *Bellatrasco*, the little journal published by the pupils of the University, is to be continued hereafter without illustrations.

The classes in water-colors of the Women's Art Museum Association have been placed in charge of Mr. Eugene Nice.

The Ohio Mechanics' Institute opened its fall and winter classes with a full complement of instructors. Mr. F. Armstrong Vintner, a South Kensington graduate, will have charge of the life class; the class in modelling in clay, in its application to industrial art, will be taught by Mr. C. L. Fettweis; Mr. Ransche and Mr. W. F. Frank-

lin, the latter also a South Kensington graduate, will teach the classes in architectural drawing; the class in original designing will be, as heretofore, in charge of Mr. W. R. McComas. The instruction in these classes is entirely free.

THE ST. LOUIS SCHOOL OF FINE ARTS. — About Oct. 1st, Prof. Halsey C. Ives returned from Europe, where he has been several months collecting casts and art objects for the Museum of the St. Louis School of Fine Arts, which is now approaching completion. When the Museum is formally opened to the public, which will be in December next, it will possess a collection of about two hundred casts, selected with a view of illustrating the historical development of architectural ornament and sculpture. These are to be arranged in chronological order in the gallery, and will show the growth of art from the conventional forms of Egypt down to the works of the artists of the Gothic and Renaissance periods. Among the important works secured in London were casts of all the figures of the western pediment of the Parthenon, together with the western frieze, and of a portion of the frieze of the Temple of Phigalia. There are also full-size reproductions of the Ghiberti Gates; the reliefs of the Harpy Tomb; a number of Egyptian and Assyrian sculptures; and a very complete set of the busts of famous men, from the earliest days of Greek art down to the decadence of the Roman Empire. From the Louvre were obtained casts from the most celebrated marbles in the museums of Paris, Madrid, Naples, and Florence. Casts of the Ægina marbles, the Barberini Faun, and others were obtained from the Glyptothek in Munich. The Royal Museum at Berlin furnished reproductions of the marbles recently discovered at Olympia, the Hermes, the Flying Victory, and a beautiful figure of a dancing Bacchante. Arrangements were also made for the future purchase of reproductions of celebrated works of art. The fall term of the School of Fine Arts opened on the 4th of October, with every indication of increased attendance and interest.

INGHAM UNIVERSITY, LE ROY, N. Y. — The following information concerning the "College of Fine Arts" connected with this institution is taken from the catalogue for 1879-80: — The school was originated by the late Col. Phineas Staunton, A. M., who, it is claimed, was "an able and successful artist," and the present college building was erected in 1875. The department of painting is under the direction of Prof. L. M. Wiles, A. M., and that of drawing under the direction of Prof. P. P. Staunton, late assistant instructor at the National Academy of Design. The chief aim of the College is not only to educate professional artists, but to prepare instructors for private and public schools. There is an Undergraduate Course, in the preparatory department of which the pupils are taught elementary drawing. From this they pass on, through the usual course of study, from models and casts to drawing and painting from the life, still-life, out-door landscape, etc. Those who desire to graduate from this department of the University are required to produce a complete original picture, the materials for which have been studied from life, composed in conformity to the requirements of art. If approved, the picture is accepted, and is permanently placed in the collection of graduating pictures. In addition, there is also a Post-Graduate Course, for those who have completed the Undergraduate Course, and desire to prosecute the study of art as a

specialty. Lectures in Artistic Anatomy, Anatomy of Expression, and Philosophy of Art, will be given, "in order to inculcate, as far as possible, the principles of Idealism in Portrait, Figure, and Landscape Painting." Finally, there is also a Summer Class, of six weeks, for teachers and others who find it more convenient to attend during vacation. An exhibition of the work of the students is held each year, simultaneously with the Commencement exercises in June. The Art Conservatory to which the College is attached is said to contain, besides a collection of natural and artificial curiosities, "some of the best works of eminent foreign and native artists." There were 51 pupils in the College of Fine Arts during the last term. Ingham University is an institution for young ladies, but the art courses are open to both sexes.

LECTURES.

Mr. G. P. Lathrop announces three lectures on *Color in Nature, Literature, Art and Life*, to be delivered by him on the evenings of Nov. 23d and 30th, and Dec. 7th, at the Hawthorne Rooms, 2 Park Street, Boston.

For details concerning the lectures of the present season at the Museum of Fine Arts, Boston, see *Art Education*.

EXHIBITIONS AND SALES.

NEW YORK. — The Third Annual "Black and White" Exhibition will open on Monday, Dec. 20th, and will continue for at least two weeks. The Reception will take place Saturday, Dec. 18th. Owing to the great interest heretofore taken in these exhibitions, the Club has this season secured the National Academy of Design. Artists resident in New York are requested to send their works to the rooms of the Club, 896 Broadway, from Dec. 8th to 13th. Non-resident exhibitors must send theirs to Renner & Co., 719 Sixth Avenue, New York, who will unpack them, deliver them at the Academy, and will also return them at the close of the Exhibition. No works will be received at the Academy. Expressage to and from New York must be paid by the contributors. Circulars and blanks can be obtained of Mr. H. P. Share, the Secretary, at the rooms of the Club.

PHILADELPHIA. — By the time the present lines are in print, the Second Annual Exhibition of the Philadelphia Society of Artists will have opened. One of its great features of attraction will be the one hundred works by American artists resident in Europe. An illustrated report of the Exhibition will be published in the REVIEW at the earliest possible moment.

It has been found necessary to regulate the free Sunday admissions to the Pennsylvania Academy of the Fine Arts. A certain number of tickets will be printed for each Sunday, and issued during the preceding week to applicants at the Academy. No person will be admitted without one of these tickets, which will be good only for the particular Sunday for which they were issued. This will prevent the overcrowding of the galleries that has rendered it impossible to enjoy or profit by the works of art exhibited. No children will be admitted unless in charge of adults.

BOSTON. — The exhibition of works of living American artists opens at the Museum of Fine Arts on Nov. 9th, as before announced. The Jury of Admission consists of the following gentlemen: — T. H. Bartlett, J. Appleton Brown,

J. Foxcroft Cole, F. Crowninshield, Daniel C. French, F. D. Millet, Edward A. Silsbee, Frank Hill Smith, and F. P. Vinton. All the members, with the single exception of Mr. Silsbee, are artists.

ST. LOUIS. — The fine art department of the St. Louis Exposition and Fair, which opened on the 4th of October, was quite successful, thanks to the liberality of private collectors in loaning their pictures for exhibition. New York and Boston artists did not manifest great desire to have their works shipped to St. Louis to be gazed at by admiring throngs and then returned unsold. The works of nearly all of the best American painters were conspicuous by their absence. Among the most notable foreign works exhibited was *Le Cœur s'éveille*, by Vely, — a large, fine picture, which took a medal of the second class at the Salon this year, and is now owned by Mr. H. L. Dousman; *The Roll-Call during the Reign of Terror*, by Müller; *The Temptation of St. Antony*, by Louis Leloir; *The Sultan's Favorite*, by Constant; *Head of a Boy*, by Greuze; *La Vente de Coquillage*, by Emile Vernier (of which a sketch was given on page 539 of Vol. I. of the REVIEW); *Cinderella*, by Jacquet; *Harvest Time*, by Jule Dupré; *The Elder Sister*, by Bouguereau; *In the Garden of his Eminence*, by Hagborg; *Café Pigalle*, by Boldini; *Sheep in a Storm*, by Schenck; *Landscape*, by Diaz; and perhaps a dozen other works by eminent foreign painters. This year the Fair Association very sensibly offered a number of cash premiums and gold and silver medals for competition among local artists. The first premium and gold medal for figure painting in oil was awarded to Carl Gutherz; first premium and gold medal for figure painting in water colors, to John C. Frey; first premium and gold medal for landscape, to W. L. Marple; first premium and gold medal for animal painting, to J. M. Tracy; first premium and gold medal for portraits, to Paul E. Harney. The success of the fine art department is due to Mr. H. L. Dousman, who contributed largely from his private collection.

LOUISVILLE. — The catalogue for 1880 of the Louisville Industrial Exposition is a tastefully printed octavo of thirty-eight pages. Of the 405 works exhibited, 347 are in oil, 58 are water-colors, etchings, etc. Philadelphia contributed 94 works by 42 artists, New York sent 221 works by 113 artists, Boston 7 works by 3 artists, Baltimore 10 by 3 artists. Louisville itself is represented by 21 works by 9 artists; 18 are of foreign origin, and the rest are from various parts of the United States and Canada.

KANSAS CITY. — The rapid spread of interest in art matters in the United States is forcibly brought to mind by the mention of an art exhibition in the *Kansas City Times* of Sept. 26th, which some kind friend has forwarded to the REVIEW. "The many beautiful exhibits," says the *Times*, "which for one brief week have been grouped in Art Hall will, on the morrow, be taken away and returned to the studios and homes of their fortunate possessors. The fine art display of the Exposition of 1880 is a thing of the past, but the thousands who daily thronged the hall will not soon forget the many attractive features embraced in the collection." What these features were, the report does not particularize, but it is evident that much of the art displayed was the product of the camera.

AUCTION SALES. — The auction sales of the season were inaugurated in New York by Messrs. Barker & Co., who sold, on Oct. 13th and 14th, a collection of American

and foreign pictures, consisting of works by J. C. Thom, Harvey Young, Clinton Ogilvie, Henry P. Smith, Herbert McCord, F. M. Boggs, Heyerman, Damschroeder, Koolman, Rosierse, etc. Messrs. George A. Leavitt & Co. followed, Oct. 14th, with a collection belonging to Mr. W. D. Patterson, which, besides some furniture, pottery, etc., contained pictures by Arthur Parton, J. M. Hart, George H. Smillie, Max Volkhardt, Robbe, Bennewitz, etc. In Boston, Messrs. Leonard & Co. opened the ball with a collection of French and Italian water-colors, which were disposed of on Oct. 21st, 22d, and 23d, and a similar collection was offered in New York on the same days by Messrs. Barker & Co.

CLUBS AND SOCIETIES.

THE CENTURY CLUB, NEW YORK. — *The Power of Music*, one of the best works of William S. Mount, has passed into the possession of the Century Club, for its permanent collection. It is in excellent condition, and was painted to fill a commission given the artist by the late Mr. Gideon Lee, of New York.

THE ATHENÆUM CLUB, BALTIMORE. — The rooms of this Club have been repainted and refitted, and the walls adorned with the paintings owned by Mr. John W. McCoy, — some sixty works, principally by American artists. They form a brilliant gallery, second only in importance to that of Mr. William T. Walters, with the additional merit of being more accessible to strangers than its rival. Among the older pictures of the collection are fine examples of Durand, Kensett, Lambinet, Hovenden, Quartley, Bristol, J. H. Brown, and Winslow Homer. The recent additions are by Boughton, Wylie, McGrath, Gustave Brion, Gysis, F. Humbert, J. R. Tait, and Bolton Jones.

MONUMENTS.

Mr. J. Q. A. Ward, the sculptor, is modelling a statue of heroic size, of General Daniel Morgan, the hero of Cowpens. It is to be cast in bronze, and placed on a column some sixteen feet in height, at Spartanburg, S. C. The unveiling will take place on Jan. 17th, 1881, the centennial anniversary of the battle. The soldier stands in heroic attitude, with his head well up, his left hand raised to his breast, his left foot advanced, and with his sword held downward and outward in his right hand. He is clad in the picturesque, fringed huntsman's costume of the riflemen of his command. The height of the figure is eight and a half feet.

The statue of Admiral Farragut by Mrs. Vinnie Ream Hoxie, recently cast at the Washington Navy Yard, was placed in position in Farragut Square on Sept. 29th. It is of heroic size, and represents Farragut with a marine glass in his left hand and his left foot resting upon a block and tackle. The statue stands upon a pedestal in Maine granite, ten feet six inches in height. The total cost is \$20,000.

The committee in charge of the memorial to be erected to the memory of Edgar Allan Poe are about agreed in having it take the form of a bronze bas-relief. This will represent the scene of the poem, *The Raven*, with the poet represented as the hero. The figure will be of life size. A competition of sculptors may be invited, and it is proposed, if permission can be obtained, to place the memorial on the walls of the New York Metropolitan Museum of

Art, whose collections would be thus enriched by another work of art. — *Boston Transcript*.

The front of Pilgrim Hall, at Plymouth, Mass., is to receive an effective embellishment through the liberality of Mr. Stickney, of Baltimore, one of the vice-presidents of the Pilgrim Society, who has expended a large sum already upon the building, in making it fire-proof and improving and beautifying its surroundings. He has had carved in wood a group of figures in bas-relief, to go upon the pediment of the porch, representing the landing. A shallop with a broken mast and bearing two men has touched the rock. One man, sitting, holds an oar, and is looking at an Indian. The other is in the bow of the boat, with one foot on the rock, with his hand clasped in that of an Indian, who, kneeling, appears to welcome the new-comers. The group is said to be very effective and striking. It was designed by Henry Mitchell, and carved by A. Lees, both of Boston, and is about twenty-five feet in length.

"Mr. Augustus St. Gaudens's statue of Admiral Farragut," says the *New York Evening Post*, "to be erected in Madison Square, opposite the Hotel Brunswick, is still locked up in a building near the Central Park. The artist wishes to model a unique pedestal for the figure, and has been working vigorously in that direction since his recent return from Europe. But as the Park Commissioners have not yet decided to accept such a pedestal, he is somewhat discouraged. His design consists of two 'wings' to an ordinary square pedestal, on which are recited in bas-relief some notable incidents of Farragut's career; and he is unwilling to have the statue set up otherwise than in pursuance of his original plan." At a meeting of the Park Commissioners, held subsequent to the date of this notice, it was moved that Mr. St. Gaudens's pedestal be accepted, but the consideration of the motion was postponed until the next meeting. The *New York Times* has the following remarks on the same subject: "No little surprise and some anxiety has been caused in artistic circles by the report that the inauguration of the Farragut statue is likely to be postponed, perhaps indefinitely, because of objections raised by the Park Commissioners, or by one of them. The statue won the admiration of both the critical and the general public of Paris, and received a gold medal at the Great Exposition. The work is, however, not only a statue, but a monument. The pedestal is peculiar, and the whole is relieved by a semi-circular background with sculptured figures, and by a long inscription, which is used with decorative purpose, — a singular, and, indeed, a quite unprecedented design. But it happens that there is a by-law of the commission which requires that all pedestals of all statues shall be of like material and proportions, which are prescribed; a regulation not quite so ridiculous as it seems to be at the first blush; for it was intended to protect the city against statues which might be made the means of advertising and of individual glorification. This by-law, however, has been heretofore suspended for cause. It was suspended in the case of the Seward statue, and only the other day in that of the statue of Burns. The Farragut statue, which has been greeted with a chorus of delight by the whole artistic world, is the work of Mr. St. Gaudens, of this city, one of our few sculptors who have a European reputation. The architectural design of the pedestal, etc. is by Mr. Stanford White, who, the funds provided for the statue having been exhausted, gave his services gratuitously, and the inscription was written by Mr. Richard

Grant White. It would be strange and deplorable if a work of art which is so much admired by those whose opinions in such matters is most valuable, and which has the distinction of being, even in its minutest detail, the production of men born and bred in New York (in which respect it stands alone), should also be distinguished by the singular misfortune of being rejected by those who act for New York in the matter of public decoration. This would be a sad verification of the adage that a prophet is not without honor save in his own country and among his own kindred. It is to be hoped that the commission will add to its reputation by accepting this fine work in its entirety, as it has been conceived and executed."

An item from Chicago floating in the papers reports that the contract has been awarded for a monument to George B. Armstrong, founder of the railway mail service. It is furthermore stated that the memorial is to be erected by the clerks in the service, and that it will consist of a New England granite pedestal, surmounted by a "standard metal" bronze bust five feet high. But who the artist is to whom the contract has been awarded, or whether the contractor is an artist at all, and who were the judges in the award, — thereupon the report is silent.

The André Capture Monument, erected twenty-seven years ago, but now remodelled, was unveiled at Tarrytown on Sept. 23d. It consists of a statue in bronze, by O'Donovan, of John Paulding, the principal captor of Major André, placed on a rather high pedestal, in one of the dies of which is inserted a bas-relief, by T. Baur, representing the capture. Some idea of the monument may be gained from the illustrations given in the *New York Daily Graphic* of Sept. 23d.

The bronze statue of Robert Burns, by Sir John Steell, R. S. A., was unveiled on Saturday, Oct. 2d, in Central Park, New York. It has been placed opposite the statue of Sir Walter Scott, by the same sculptor, and represents the poet seated, pen in hand, and looking upward. A large wood-cut of this statue will be found in *Harper's Weekly* for Oct. 16th.

COMPETITIONS.

The publishers of the *American Architect* offer three prizes of fifty dollars each for designs for a main or entrance hall of a small country hotel frequented by the highest classes of society. The designs must be delivered by Dec. 11th, 1880. Messrs. Henry Van Brunt, Eugène Létang, and Arthur Rotch will act as judges. The details of the competition will be found on page 174 of the *Architect* (for Oct. 9th), and in the advertising columns of subsequent numbers.

Messrs. L. Prang & Co. announce a new competition in designs for illuminated cards. The designs are to be limited in size to from 4 × 7 to 7 × 9 inches, and must be sent in by Monday, Feb. 14th, 1881. The exhibition will be held at the American Art Gallery, New York, from Feb. 21st to 26th. Further information may be obtained of Mr. R. E. Moore, at the American Art Gallery.

NECROLOGY.

LEO SCHIERTZ, painter and lithographer, born at Leipzig, March 9th, 1840, died suddenly at West Newton, Mass., Sunday, Oct. 3d, of paralysis. He studied at the

Academy of Dresden, where he received the silver medal for painting. In this country, which had been his home since 1868, and of which he had become a citizen, he devoted himself almost exclusively to lithography, at first in the establishment of Messrs. L. Prang & Co., and later in that of Messrs. Armstrong & Co. He leaves a wife and three children.

MISCELLANEOUS.

EUROPEAN PICTURES BOUGHT BY AMERICANS. — The daily papers report that Hans Makart is finishing a picture ordered last year by Miss Catherine L. Wolfe, of New York; that Mr. John Jacob Astor has bought Hector Leroux's *School of Vestals* and Vernier's *Sale of Shells* from the last Salon, and that Mr. Albert Spencer, on his recent

trip to Europe, bought twenty-six paintings which cost him \$110,000. The same gentleman is said to have ordered of Gérôme *The Snake Charmer*, for which he is to pay \$15,000.

FOUNTAIN FOR NEW YORK. — A newspaper paragraph reports that Mr. H. Dugdale, of New York, has offered \$300,000 for the Château d'Eau fountain in Paris, lately removed to make way for the statue of the Republic, and that he intends to present it to the city of New York for erection in Central Park.

ROCHESTER, N. Y. — A colossal statue of Mercury, twenty-one feet high, is to be placed on the top of the Kimball tower, where it will stand one hundred and sixty feet above the ground, so that it can be seen in and around the city from almost any point. It is the work of Mr. J. Guernsey Mitchell, a young artist of Rochester, and is highly spoken of by the local press.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

DAULIS. — "The newly published Report of the Archæological Society of Athens," says *The Academy*, "gives us a short account of the results of the excavations at Daulia, the ancient Daulis, in Bœotia, made first in the presence of M. Phintikles, and then under the superintendence of M. Stamataki. In the excavations on the acropolis, where there are the remains of Cyclopean walls, M. Phintikles found seventeen fragments of pottery similar to that found at Mykenæ, and on other prehistoric sites. Subsequently, a few painted fragments of pottery were discovered, like those found at Mykenæ in the character of the clay, the ornamentation, and the form, as well as a stone axe-head resembling the Mykenæan ones, a bronze ring with ornaments and a plain green stone, two stone weights and a whetstone, all three of a Mykenæan pattern. No terracotta image or object of ivory and glass was met with. Outside the acropolis, in a hollow in front of the gate, excavations have also been made, but they have not yet advanced far enough to yield anything of importance."

DELOS. — The excavations made under the direction of M. Homolle have brought to light a house which in its plan and style of architecture is quite like the houses of Pompeii. The Greek journals insist that further excavations be made on the island by the Greek Archæological Society. A report on the results of M. Homolle's excavations, up to the year 1880, accompanied by a plan, will be found in the *Revue Archéologique* for August.

RAPHAEL. — M. A. Alippi, of Urbino, says M. Eug. Muntz in a communication to the *Chronique des Arts*, has lately discovered a contract by which "Raphael of Urbino, painter, son of Giovanni Santi," binds himself, under date of Oct. 11th, 1507, to pay a certain sum for a house sold to him by certain citizens of Montefalcône, in specified instalments, the last of which fell due on Christmas day. "The importance of this document," says M. Muntz, "will not escape the reader. It shows that Raphael

passed considerable time in his native city in the year 1507. Hitherto the biographers of the master of Urbino knew only of the voyages of 1504 and 1506. M. Alippi's discovery shows that Raphael's relations with Urbino, with his parents, and with the ducal court were more frequent than supposed. It will serve, no doubt, to clear up the history of several of the artist's works." The document is to be published in full in *Il Raffaello*, the organ of the Royal Academy of Urbino.

MUSEUMS AND COLLECTIONS.

THE MUSEUM OF PARISIAN ANTIQUITIES, known also as the Municipal Museum, or the Musée Carnavalet, which heretofore had a general character, is in future to be confined to historical objects only. All other objects, such as furniture, vessels and utensils, textiles, etc., are to be eliminated, and sold at public auction. The collection of architectural models will represent about ninety-two ancient monuments, and a number of old *hôtels* and buildings of historical or special architectural interest. Among the new works executed for the city, of which the models will be deposited in the Museum, may be named the new "Mairie" of the 20th arrondissement, the new "Hôtel-Dieu" (hospital), the new Dispensary Hospital, the School of Pharmacy, and the new "Entrepôt" of Bercy. This last model covers an area of about sixteen square metres.

MORAVIAN INDUSTRIAL MUSEUM AT BRÜNN, AUSTRIA. — A new custodian is to be appointed in February, 1881, and the authorities request applications from eligible persons, the applications to be accompanied by a *curriculum vitæ*, and the necessary documents showing the scientific, art-industrial, and practical qualifications of the applicant. The duties of the custodian are specified as follows: — to make the collections and the library of the Museum as instructive and useful as possible to the public; to deliver public lectures on the history of art and industry, the theory of style, and technical matters; to