Gleanings from American Art Centers
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GLEANINGS FROM AMERICAN ART CENTERS

With the current number BRUSH AND PENCIL begins its eleventh volume, and goes to its readers in enlarged form—from eighty to one hundred pages of text and cuts per issue, instead of sixty-four as heretofore. The remarkable success of the magazine has made possible this change, and the publishers confidently promise further improvements in the near future. The development of BRUSH AND PENCIL has been unique in the history of American art publications. It was founded in 1897, and its first issues were twenty-page pamphlets, with a paucity of illustrations. From these early beginnings it passed into a forty-eight-page magazine, with a better and ampler display of illustrative material. For the last two years the magazine has comprised sixty-four pages of body per issue, with an average of about seventy illustrations of the finest quality. The character of the text has elicited the highest encomiums from the discerning public, and the style of its presentation has been termed "a triumph of pictorial art." The added pages will be accompanied by a more generous use of illustrative features. At first BRUSH AND PENCIL was a purely local publication, but it has become by gradual stages an international magazine, embracing from month to month a complete record of all that is most important in the world's art. It has



DANSEUSE
By M. Delagrange

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to-day its own competent representatives in all the leading art centers of this country and Europe, whose aim is to supply it promptly with reliable news, sound criticisms, and choice illustrations of interest to the cultured public. It is the purpose of the publishers to maintain the magazine on the high plane that has won it distinction, and to make it indispensable to all who wish to keep abreast of the times in art matters here and abroad.



SPECIMEN OF BOOKBINDING
By Marius Michel

The most important announcement among the art schools for the coming season is, that the National Academy of New York will abolish in future all tuition fees for the classes of drawing and painting, making them, as at the English Royal Academy and the French School of Fine Arts, free to those who pass the entrance examinations. In taking this step the National Academy also hopes to raise the standard of admission, taking only advanced pupils who have had preparation in other schools. This is an important step, and will do much to dignify the Academy and bring into its ranks men of talent. It will also probably bring some notable endowments of prizes and scholarships as incentives for the students, corresponding to the Prix de Rome in the French school. But above all, it will mean that for a pupil to announce that he is a graduate of the Academy will carry the understanding that he has had as high training as it is possible to obtain in America. For the coming season the instructors in the free classes will be as follows: Edgar M. Ward, Francis C. Jones, J. Scott Hartley, Charles L. Hinton, James D. Smillie, Frederick Dielman, and George W. Maynard. The Suydam and Elliott medals in silver and bronze for the best work in the antique, life, illustration, and still-life classes, the Cannon money prize of one hundred dollars for the best oil-painting from the nude, the Hallgarten money prizes in painting and composition classes, and the Albert H. Baldwin

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prizes in etching class will be awarded, the bestowal of prizes being in the hands of a jury of art critics competent to decide.

The third triennial competition for the Jacob H. Lazarus scholarship in mural painting, open to any unmarried male citizen of the United States, will be held at the National Academy of Design, beginning Monday, October 6th. This is one of the most coveted art scholarships in this country. It lasts three years, with quarterly installments of two hundred and fifty dollars, making a total of three thousand dollars. This includes traveling expenses to and from Europe.



VASE
By René Lalique

The annual fall exhibition of the Art Club, Philadelphia, will begin Monday, November 17th, and will close Sunday, December 14th. It will be for oil-paintings and sculpture. Only original works by living artists which have never been exhibited in Philadelphia will be eligible. A gold medal will be awarded for the best oil-painting, and a gold medal for the best piece of sculpture. The jury of admission and hanging committee will consist of the following well-known artists and sculptors: Clifford P. Grayson, Peter Moran, Charles Morris Young, A. Stirling Calder, and Carl Newman.

On Monday, September 15th, the Utah Art Institute opened its annual exhibit in Provo City. This is always an interesting and profitable exhibition: interesting as showing the progress of art in all its branches in the state, and profitable because it gives hints and suggestions for practical use, as well as for further advancement in artistic work. The exhibit includes not only sculptures, oil, water-color, pastel, and other paintings and drawings, but plans in architecture adapted to town and country, for homes, barns, and farms, workings in needlework and lace, silk fabrics, designs and specimens

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of various kinds for utility as well as adornment. The Art Institute was established by state law, and has a governing board, including well-known artists and ladies and gentlemen of taste and talent, some of whom have spent much time and money in both hemispheres to advance its interests.

The Copley Society will hold its second annual exhibition in Copley Hall, Boston, from November 19th to December 16th, inclusive. Only works in oil, water-colors, pastels, and sculpture by contemporary artists not before exhibited in Boston will be eligible, and these must be received by November 12th. Transportation charges will be paid by the society on all works accepted.

The first exhibition of the American Art Society will be held at Earle & Sons' Galleries, 816 Chestnut Street, Philadelphia, beginning Wednesday, October 8, and ending Wednesday, November 5, 1902. Private view, Tuesday evening, October 7th, and 8th to 11th. The exhibition will be for oil-paintings, water-colors, and sculpture. Gold, silver, and bronze medals and honorable mentions will be awarded to the best landscapes, to the best marines, to the best miniatures, to the best portraits or figure pieces. Medals will be given for sculpture. Artist members and stockholders of the American Art Society will have the right to exhibit one picture of a reasonable size in the exhibition, which has not previously been exhibited in Philadelphia. They can submit other pictures to the jury of selection, which will be impartially judged, and exhibited if possible.

The Pennsylvania Society of Miniature Painters of Philadelphia, which was organized last May, has issued a circular for its first annual exhibition, to be held November 3d to 15th, inclusive.

The Art Institute of Chicago has made known the fact that its fifteenth annual exhibition of oil-paintings and sculpture will be held from October 29th to December 7th.

The reopening of the art season is foreshadowed in the announcements that are being made of coming sales of noted collections, and before long, with the return of well-known private collectors, the various galleries will display their schedules of the season's actions. Already the American Art Association of New York is preparing for an important event, which will not take place until January, but which is even now attracting notice among connoisseurs—the breaking up of one of Boston's famous galleries. Mr. and Mrs. Warren, of Boston, both now dead, were most enthusiastic collectors in their day. The executors of the estate have instructed the American Art Association to dispose of the treasures. The sale will take place in New York next January, in Mendelssohn Hall, when some famous canvases, valued at more than three hundred thousand dollars, will be sold. The Barbizon school and contemporaries are worthily represented—Millet by four examples, Rousseau by three representative pictures, Daubigny by four examples, Tryon by "Coast Near Villiers," Corot by

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six very fine works, including "Orpheus and Eurydice," and a figure subject, "Regrettant la Patrie," Dupré by three examples, and Diaz by four unusually fine pictures, the most important of which is the celebrated "Descent des Bohenuons." Of Delacroix there are three examples, of Fromentin three, and of Decamps two. Gérôme's masterpiece, "L'Eminence Crise," is also in the sale, and Jules Bréton, Henner, Van Marke, Greuze, and other famous artists are represented. Of the early English school there are Gainsborough's portrait of "Constantine John Phipps and Baron Musgrave" and a landscape, Sir Thomas Lawrence's portraits of "Lord and Lady Lyndhurst," Sir Joshua Reynolds's portrait of "Lady Hervy," and Landseer's "The Little Actress." Of the old Dutch, Flemish, and Italian school there are many examples, as well as of American artists, such as George Inness, George Inness, Jr., William M. Hunt, and John La Farge.

According to report, the art collection of the late Henry G. Marquand of New York will be sold this winter.

Boston's Museum of Fine Arts has now three genuine Rembrandts, if report from that city is to be believed, and next year it will doubtless have six. The new Rembrandt acquired has for a long time been ascribed to Rembrandt, but the authority was very doubtful, and many experts have disputed its genuineness. It is "The Shower of Gold," from the story of Danaë, and was lent to the museum first by Mr. Francis Brooks, and since his death by his estate. John Briggs Potter, the artist, was engaged recently to clean and restore this picture, and after he had removed a number of layers of dirt and varnish, he discovered in the lower left-hand corner the signature, "Rembrandt, 1652." Experts were at once called in, and after a careful examination, they decided that there could be absolutely no doubt that the picture is a genuine production of the great Dutch painter.

Later information concerning the collection of plaster casts presented to Harvard University by the German Kaiser shows that the value of the gift was not at first realized. The casts number several thousand, including copies or reproductions in miniature of everything of first-class artistic importance in the way of sculpture to be found in the German empire. No such collection exists outside of Germany. To the earliest period covered belongs the wonderful metal-work of the Rhine provinces. From the thirteenth century come the gates of Freiburg Cathedral, the statues of the Apostles from the same building, the equestrian statue of Conrad III.; from Bamberg, those of Henry the Lion and Queen Matilda at Brunswick and the sculptures of the Strassburg Cathedral. From Nuremberg, Augsburg, Cologne, Innsbruck, Ulm, Regensburg, come copies of priceless works of which New York has but one fine specimen in the fac-simile of the bronze tomb of St. Sebaldus from Nuremberg, now

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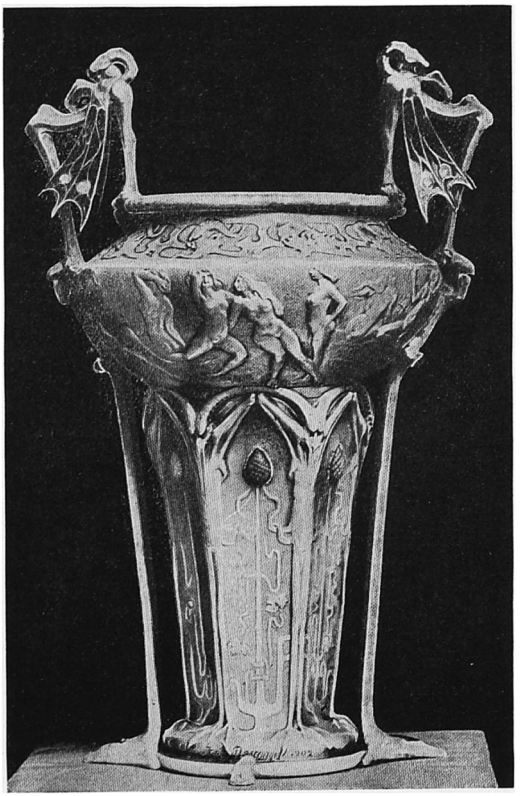
in the Metropolitan Museum, a monument upon which Peter Vischer and his five sons are said to have labored from 1508 to 1519. The cost of the collection, defrayed from the kaiser's private purse, is said to be not less than one hundred thousand dollars or even more.



VASE OF SILVER REPOUSSÉ
By M. Decompos

☙ The resignation of E. F. Andrews as director of the Corcoran Art School in Washington has taken place, in order that he may devote his time and energy to his own personal affairs. His studio was for many years past located in the Corcoran Building, where he devoted his time to portrait-painting. A group of students asked him to give them criticism while engaged at work in the Corcoran Gallery. Out of this association grew a regular class, which in time became the Corcoran Art School. For years Mr. Andrews gave his services gratuitously, and only recently has he had any honorarium. He will retire to his country place near Alexandria and the successful school will be directed by others.

☙ Conflicting statements have been made regarding the Smith Memorial Arch in Fairmount Park, Philadelphia. The Meade statue was made by Daniel Chester French, and not by Charles Grafly. This statue has been ready to put in place for about eighteen months, but owing to the column not being completed, it could not be put in position. Grafly made the Reynolds statue, and it is con-

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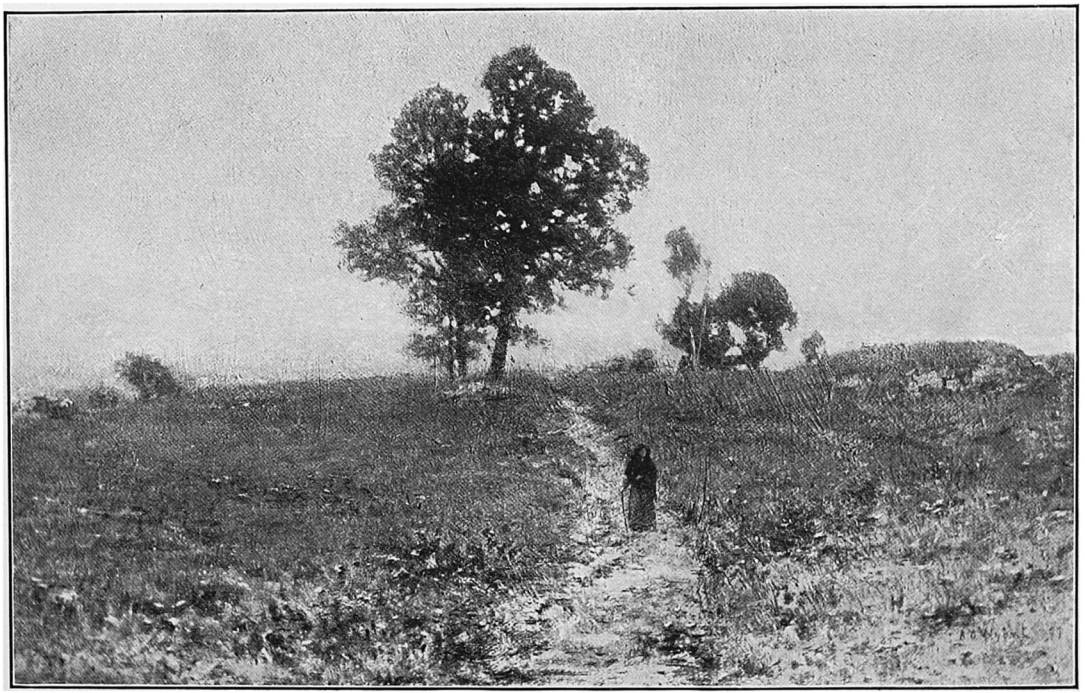

PATH THROUGH THE MEADOW
By A. H. Wyant
Collection of Frederick S. Gibbs

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sidered a fine piece of work, being full of vigorous strength and individuality.

The young artists of the Latin Quarter composing the American Art Association will hold a lottery this month to raise funds for their new club-house. The prizes will be pictures donated by the artists themselves and valued by outside experts.

George H. Boughton, the American artist and member of the Royal Academy, has written entertainingly for a New York paper on the status of American painters in London. He laughs at the idea that an American artist has to live down any prejudice in England before he can have a fair chance to succeed. He says his experience has been of the contrary kind. The chief difficulty of American painters has been to live up to the high estimation in which they are held by British artists and art critics. He cites the cases of Whistler, Sargent, and Abbey—and his own belongs in the same category—as showing that Americans of ability are held in high regard and are accorded honors as freely as Englishmen.

A cablegram from Paris states that Maria Christina, the queen mother of Spain, has honored an American, Mrs. Alice Barber Stephens. The queen, staying in Paris for a fortnight before her return to Madrid, requested Mrs. Stephens to execute her portrait. It is reported in art circles that Mrs. Stephens will do the work in black and white, not in colors.

When the Sanitary Fair was organized during the Civil War the late Professor Théophile d'Orémieulx wrote to Victor Hugo, asking him to contribute something in the way of verse or art from his own hand. This Hugo did, but the drawings came too late to be sold at the fair. They were disposed of at private sale, however, and one important sketch eventually came into the possession of Samuel J. Tilden. It has been added lately to the Hugo portraits, etchings, and sketches shown at the Lenox Library. Aside from the fact that it is a drawing by Victor Hugo, it has an interest for Americans because it is a view of the old house at Passy, now demolished, where Benjamin Franklin lived during the Revolution. A letter in Hugo's handwriting addressed to the Sanitary Commission explains how he came to make this sketch while spending a day at Passy, an old inhabitant having pointed out the house to him as formerly Franklin's.

Miss Mary Elizabeth Williams, an artist of international reputation, died at her home at Salem, Massachusetts, recently. Years ago she studied art in Rome, and afterward lived beside the Mediterranean and traveled in Egypt. She met John Ruskin, who gave her pictures considerable attention. Two years ago Miss Williams and her sister returned to Salem to live in the Osgood house, a place of historic interest, and which belonged in the family. Miss Williams was seventy-seven years of age.

Washington Park, Chicago, is to have a replica of the heroic

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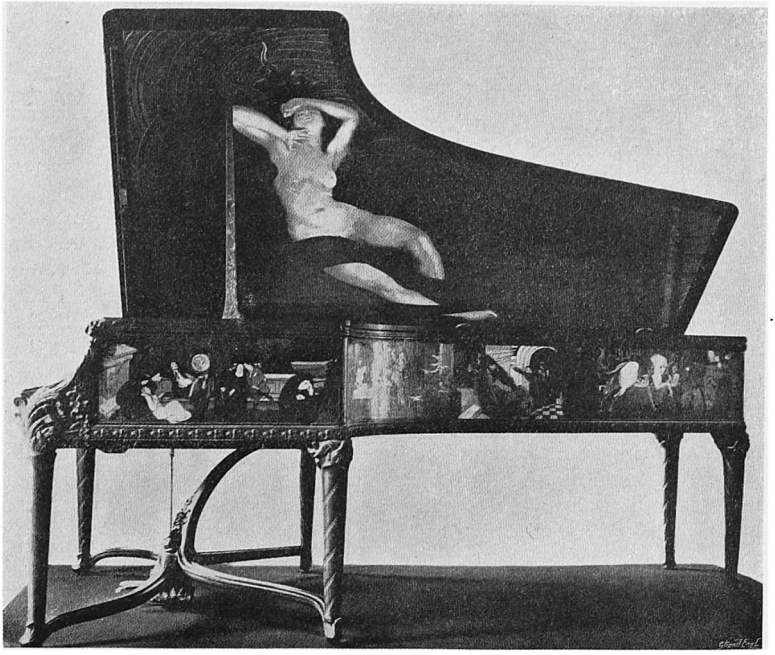
equestrian statue of Washington, designed by Daniel C. French and erected in Paris by the Daughters of the Revolution. The statue will be cast in bronze, and is nearly forty feet in height.

America is gradually erecting statues to its many Revolutionary heroes. Announcement is made from Washington that it is expected



PIANO
Design and Sculpture by A. Charpentier
Painting by M. Besnard

that at the next session of Congress the bill of Representative Driscoll, of New York, making an appropriation of twenty-five thousand dollars for a monument to Commodore Barry, to be erected at the national capital, will be passed. The movement in behalf of this tribute has met with popular approval in many sections of the country, but comparatively few, perhaps, of the millions of Americans who have read or heard of "Fighting Jack Barry" as the "Father of the American Navy," know that his last resting-place is in Philadelphia. The remains of the gallant old sailor lie within a tomb in the graveyard attached to St. Mary's Roman Catholic Church on Fourth, above Spruce Street.

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SPECIMEN OF BOOKBINDING
By M. Meunier

At last, after all sorts of postponements, the plaster model of the equestrian statue of General Sherman, designed by the late Carl Rohl Smith, has just been sent to Providence, Rhode Island, to be cast in bronze. The completion of the design since the death of the sculptor has been the joint work of Mrs. Rohl Smith and Lauritz Jensen. The position of the horse and the figure is one suggested by the day review at the close of the Civil War, when General Sherman reined in his horse on reaching the space south of the Treasury Building, and from the saddle surveyed the splendid army which had followed him to many victories, and was then told to disband. Opinions differ as to the merits of the work.

The statue, erected by the state of New York on the battle-field of Gettysburg to the memory of General Henry Warner Slocum, has been dedicated. The statue is a colossal equestrian figure of bronze, upon a granite base sixteen feet high. It stands on Stevens's Knoll, a prominent elevation between Culp's Hill and East Cemetery Hill, from which vantage-point General Slocum commanded the right wing of the army during the battle. Upon a plate on the pedestal is inscribed the advice which in the discussion at the council of war, called by



STAINED-GLASS WORK
By M. Laumonnerie

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General Meade at Gettysburg, won for General Slocum the heart of every soldier in the army, namely, "Stay and fight it out." The statue was designed by E. C. Potter, and was erected at a cost of thirty thousand dollars.

It has taken a good many years, but at last Virginia has awakened to the honor it owes our old schoolhood friend, Captain John Smith, and a movement has been started at Williamsburg looking toward the erection of a statue of the founder of Jamestown. The matter is in the hands of the Association for the Preservation of Virginia Antiquities, which has issued an appeal for funds to carry on the work.



FRAME IN CARVED WOOD
By M. Bracquemond

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