PAINTINGS AT THE MUSEUM

THE WOLFE AND SENEY COLLECTIONS.

INTERESTING EXAMPLES OF OLD MASTERS AND OF MODERN ARTISTS—A GOODLY LOAN EXHIBITION.

The reopening of the Museum is followed by the familiar tale of popular preference for modern paintings. We have not had the equal of the gallery of "old masters" at the Museum, but the crowd passes on to the Wolfe or Seney collections, where names and themes are recognized by all comers. Between a portrait by Rembrandt and an example of Vibert's anecdotage, the latter would be chosen by many of the Museum's visitors, if we may judge from their uninfluenced expression of preference. This is more or less the story of nearly all exhibitions, and the Museum experience simply demonstrates again the difference between education in art and the gratification of curiosity. There has been a disposition to identify the two, but the distinction is not difficult of comprehension. "The trustees had no idea of making this a show-place, or a mere place of amusement," said Mr. Henry G. Marquand, in his admirable address at the opening of the Museum. "Their prime object, their grand aim was to provide here a collection of objects that would be mainly, I may say strictly, useful in the improvement of the arts, in bringing up the taste of the people of the United States to the highest standards." Of Mr. Marquand's specific allusions we need not speak, but it is within our province to emphasize the presence of standard pictorial art in the gallery of "old masters." This gallery offers little in the way of anecdotage, but the expressions of individual character and experience in Rembrandt's portraits have more essential interest than trifling compositions designed to provoke a passing smile. This may be said without entering upon questions of technique and discussing firmness of modelling, strength of form, charm and truth of coloring and transparency of shadows. From the Van Beresteyn portraits and the Lansdowne Rembrandt we may pass to the examples of Velasquez, the delightful little Don Balthasar, a picture admirable in the refined harmony of the coloring, and the portrait of the Infanta, a work more positive, yet hardly so sympathetic. It will be seen that the Spanish colorist, a true "painter's painter," is peerless nobly represented than the "painter of gentlemen," Van Dyck, whose full-length portrait of the young Duke of Richmond and Lennox is a "feature" of this notable collection. The picture shows the hand of the master in its truth of design and beauty of color, and an untrained eye may take delight in the mellow harmony and adroit reliefs of the coloring. Here, as in the case of the Velasquez and the Reynolds, something might be said of the effects of time, but this has had nothing to do with the graceful dignity of the composition nor the distinction of the drawing, nor does it lessen the inherent skill in the management of the colors, black, white, blue and a shade of yellow, which have been combined with such sensitiveness and adroitness. It is more than fortunate that our public has the opportunity to see so thorough and sound a piece of painting by an artist too often perfunctory and even conscienceless. These and the Reynolds, which is faded, perhaps, but still refined and charming in its coloring, are the principal portraits of the gallery. There is a minor picture uneven in merit, but of considerable worth, which we may accept as a Van Dyck, a portrait of two men assigned to Hals, painted with firmness, but without the breadth of of Hals's later work, a portrait by Ovens, cleanly modelled and solidly painted, a portrait rich in color which does no discredit to the memory of a master so prolific as Rubens, and a portrait of Hoogstraten, one of the more vigorous of Rembrandt's followers. Whether the Gainsborough is to be accepted as a fancifully treated portrait or a genre, there can be no doubt concerning the richness and force of the coloring. The subject is simply a rosy-cheeked, bright-eyed boy accompanied by a cat and placed against a background of conventionalized foliage, with a glimpse of blue in the distance on the right. From this beautiful example we may turn to paintings by another English artist who left his impress upon the art of France as well as England. Constable's "Valley Farm" and "The Lock" are severely sober in color, almost monochromatic in the prevalence of gray tones, but the largeness of the designs, the sweep of the lines and the expression of space will be readily appreciated. For subtle charm of color we may look to Turner's "Sandish," a beautiful, and as Mr. Ruskin insists, a wholly truthful translation of a subject in which another painter might have found only the picturesque. The painting of "Pyramus and Thisbe," assigned to Rubens's early visit to Italy, and the "Adoration" claimed for Rembrandt, are companions of the Turner. One work remains unnoted upon this wall, the faded distemper painting of "Christ before Pilate," which is believed to be by Lucas van Leyden. There is certainly no American expert whose dictum would be generally regarded as conclusive when the authenticity of an "old master" is in question, and the two Van Leydens and the Van Eyck must be left subject to individual opinion. The accomplished detail painting of Sorg and Netscher, the Bonington, the Zurburan, the paintings assigned to Terburg and Teniers, and the example of Italian art ascribed to Massaccio, and a study by Prudhomme close the list of paintings in a most instructive collection.

From Rembrandt and Van Dyck the visitor may pass to the examples of modern art, which occupy the second eastern gallery. Most of these pictures, we believe, have been lent by Mr. George I. Seney, but Delacroix's "Expulsion from the Garden of Eden" comes to the Museum from Mr. H. O. Havemeyer. The picture might be said to bridge the space between the two collections, for Delacroix, although a modern, was in the line of descent from Rubens and Velasquez. We have already noted his other essays in the treatment of this subject, and the hexagonal painting of the theme will doubtless be familiar to some visitors. The present picture appears to be a study, although it has been claimed as an incomplete effort to repeat the composition. That it is incomplete is sufficiently apparent, and yet neither design nor coloring is wanting in anything essential. The work shows all the signs of a first intention, carried out in the glow of intense feeling. The drawing is rapid, summary and effective at the expense of academic accuracy. It is too late to reopen discussion of the drawing of a master who emphasized his idea in his own way, and expressed himself most of all in color, but even a purist must be moved by the splendid sweep of the lines and the force of the treatment of the planes. We have described the composition, the angel sweeping down toward the noble figure of Adam who stands with head bowed and arms extended above the kneeling Eve, whose hand is outstretched in appeal, but it is not easy to describe the effect of the coloring, the blaze of light behind the angel, the dull, even sombre reddish tones of Adam's statuesque form, and the clearer flesh tones of the crouching figure. The coloring alone might be held to tell a tale of divine wrath, human despair and an appeal for pity, but without pressing the question of significance, we can congratulate ourselves upon possessing, if only for a time, so vigorous and direct an example of a great colorist.

The other paintings in this gallery represent with sufficient catholicity the present tastes of our collectors. There is one interesting Rousseau, illustrating the artist's skillful rendering of perspective, which might be taken as an early example influenced by study of the old Dutch masters, and there is a wood interior from the Probasco collection which represents the period of decline in its comparatively feeble brushwork and uncertain coloring. Of Corot, Daubigny and Diaz we can learn nothing new from this collection and we fear that the painting of a fagot-gatherer assigned to Decamps will awaken doubts.

But if there is little to be said for the Decamps or the Fromentin near by, the large painting by Leys dated 1863 may be accepted as an excellent example of the recreator of mediaevalism. This picture, with its sober coloring and formal design, may be classed among the more significant works of the collection. The Cazin, which follows, is an apt illustration of the artist's seeking for harmonious tonality, and the Lerolle may be taken as fairly representing the French school of sympathetic rustic genre. But neither picture offers a suggestive text, nor is there much comment to be made upon the large example of Isabey's delight in purely decorative color, without regard to form. The two paintings by Alfred Stevens illustrate the style of fashionable genre in which this clever painter has earned distinction. It is perfectly evident that the pictures mean nothing more than a desire to paint modish raiment of delicate hues and fine texture, but the task proposed has been discharged with much adroitness. In curious contrast comes an example of the "painter of the dead," Jean Paul Laurens, who deals not with death, but with sorrow no less keen, in his "Separation of Bertha and Robert the Pious."

Another scene from early French history, a scene of priestly rebuke and warning, hangs upon the opposite wall. The various Boughtons, the curious Tam O'Shanter, the Knickerbocker Councillors, vying a-lance the formidable staff of their absent Governor, and other examples, tell us no thing new regarding the capabilities of the artist. Both the Jacque, painted in 1856, and the prettified but clever figure which Jimenez has set against an artificial background, have been seen in other galleries. There are two of Dupre's dull green and gray marines, reminders of old Dutch sea painting, and these are followed by Cazin's large painting of misty gray fields through which comes a uniformed figure passing a red-roofed cottage. Libermitte, a master of black and white, and a vigorous if not always a certain painter of rustic genre, is represented by a harvest scene, which is followed by Pasini's clever glimpse of picturesque warfare and a Troyon, presumably of early date, like the Vibert near at hand. Claus Meyer's head of a cavalier, excellent in design and color, Schreyer's huge painting of Wallachian teamsters, a landscape by Mr. J. F. Weir, and a genre by Defregger, more pictorial than usual, follow in order on the gallery wall. Bridgman, Roybet, Salmson and a study by Couture follow after the group of Corots. On the opposite wall a gallery scene with gaping tourists illustrates one phase of Tissot's peculiar talent, and Vibert and an excellent Rico keep company with Mr. Stewart's familiar "Hunt Ball." Gerome's painting of the morning sunlight touching the pyramids, an early example of much merit in its way, closes a hasty round of the gallery. The large landscape by Diaz which faces the unfortunate "Columbus," is one of the permanent "features." With the exception of Brozik's sorry essay, the paintings in this gallery have been lent by their owners and, together with the Wolfe collection and the pictures in the western gallery, they furnish an interesting opportunity to survey the field of modern continental art. We trust that we may yet see in the Museum an equally comprehensive, or at least an equally important, exhibition of American paintings.

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Fulda.... " 6, 10 a. m. Eider.... " 14, 5½ a. m.
Lahn.... " 10, 1 p. m. Aller.... " 15, 6 a. m.
Elbe.... " 13, 9 p. m. Werra.... " 18, 8½ a. m.
Eider.... " 16, 6½ a. m. Saale.... " 22, noon.
Aller.... " 17, 7 a. m. Ems.... " 25, 2½ p. m.
Werra.... " 20, 9 a. m. Trave.... " 29, 7 a. m.
Saale.... " 24, 1 p. m. Fulda.... June 1, 8 a. m.
Ems.... " 27, 3½ p. m. Lahn.... " 5, 10 a. m.
Trave.... May 1, 7 a. m. Elbe.... " 8, 1 p. m.
Fulda.... " 4, 8½ a. m. Eider.... " 11, 3 p. m.
Lahn.... " 8, 11 a. m. Aller.... " 12, 4 p. m.
Apply to
OELRICHS & CO., No. 2 Bowling Green.

OCEAN STEAMSHIP CO.
TRI-WEEKLY LINE FOR SAVANNAH.
From New Pier 35, N. R., foot of Spring-st.
SS. CITY OF SAVANNAH.....Saturday, Dec. 29, 3 p. m.
SS. TALLAHASSEE.....Tuesday, Jan. 1, 12 m.
SS. CITY OF AUGUSTA.....Thursday, Jan. 3, 8 a. m.
SS. NACOOCHEE.....Saturday, Jan. 5, 3 p. m.
Connecting with Central Railway of Ga. and Savannah, Florida and Western Railway for all points in Georgia, Florida, South Carolina, Alabama and Louisiana. Unsurpassed accommodations. First-class Table d'Hote. For freight and passage apply to
W. H. RHETT, J. D. HASHAGEN
Gen'l Agt. Sav'h East Freight E. Agt. S. F. and W. Line, 317 Broadway. R'way, 281 Broadway.
R. L. WALKER, Agt. Ocean S. S. Co. New Pier 35, N. R.

PACIFIC MAIL STEAMSHIP COMPANY'S LINES FOR CALIFORNIA, JAPAN, CHINA, CENTRAL AND SOUTH AMERICA AND MEXICO.
From New-York, pier foot of Canal-st., N. R.
For San Francisco via the Isthmus of Panama.
CITY OF PARA sails Monday, Dec. 31, noon.
From San Francisco, 1st and Brannan sts.
For China and Japan.
CITY OF PEKING sails Tuesday, Jan. 15, 3 p. m.
For freight, passage and general information apply at company's office on the pier, foot of Canal-st., N. R.
H. J. BULLAY, Superintendent.

RED STAR LINE.
FOR ANTWERP AND PARIS
Sailing from New-York and Antwerp weekly.
RHYNLAND.....Saturday, January 5, 8 a. m.
WESTERNLAND.....Saturday, January 12, 2:30 p. m.
Cabin rates: First Cabin, $50 and upward. Excursion, $100 and upward. Second Cabin, $40. Excursion, $72 and $80. Steerage at very low rates.
PETER WRIGHT & SONS, Gen'l Agts., 6 Bowling Green.

WHITE STAR LINE.
FOR QUEENSTOWN AND LIVERPOOL
ROYAL AND UNITED STATES MAIL STEAMERS.
GERMANIC, Capt. Irving, Wednesday, Jan. 2, 5:30 a. m.
*ADRIATIC, Capt. Cameron, Wednesday, Jan. 9, noon.
BRITANNIC, Capt. Parsell, Wednesday, Jan. 16, 3 p. m.
*CELTIC, Capt. Davison, Wednesday, Jan. 23, 10 a. m.
From White Star Dock, foot of West 10th-st.
Saloon, $50, $60, $80 and $100. Steerage, from or to the Old Country, $20. *A limited number of second cabin passengers carried on these steamers; outward, $30 and $35; prepaid, $35; excursion, $65. Company's office, No. 41 Broadway, New-York. J. BRUCE ISMAY, Agent.

STOCKS DULL AND STEADY

THE BOND MARKET ACTIVE.

AN UNDERTONE OF STRENGTH DEVELOPED

SALES AT THE STOCK EXCHANGE—DEC. 29.

THE GENERAL LIST.

STOCKS.	Actual Sales. Op'g.	H'gt.	Low't	Final.	Closing. Bid.	Ask'd	No shares sold.
Albany & Sus	..	..	..	..	153	155	....
Atch T & S F	58¼	58⅝	57⅞	58⅝	58¼	58½	1,200
Atlantic & Pac	..	..	..	..	8¼	8¾	....
B & NY AL pr	..	..	..	..	100¼	102	....
Buff R & P pref	..	..	..	..	89	89½	....
Burl CR & Nor	..	..	..	..	..	50	....
Char Col & Aug	45	45	45	45	..	..	100
Canada South	52¾	52¾	52¾	52¾	52½	53	....
Canada Pacific	..	..	..	..	10	11	....
Central Iowa	..	..	..	..	94¼	94¾	420
Central NJ	94⅛	94⅞	94⅛	94⅞	17¾	18¼	150
Ches & Ohio	17¾	17¾	17¾	17¾	14	15	....
Ches & O 1st pf	..	..	..	..	15	16½	....
Ches & O 2 pref	..	..	..	..	43¼	43¾	200
Chic & East Ill	43	43¼	43	43¼	95	95½	300
Chic & E Ill pref	95¼	95⅝	95¼	95⅝	135	136	....
Chic & Alton	..	..	..	..	107¾	107⅞	2,960
Chic & Northwest	108	108½	107¾	107⅞	140	142	....
Chic & Nor pref	..	..	..	..	63¼	63⅝	4,650
Chic M & St P	63½	63¾	63¼	63⅝	103½	104	20
Chic M & SP pref	104⅝	104⅝	104⅝	104⅝	14½	16	....
Chic St L & P	..	..	..	..	33	37	....
Chic StL & P pf	..	..	..	..	31⅝	31⅞	1,130
Chic St P M&O	32⅛	32⅝	31⅞	32	93⅝	94½	1,360
C StP M&O pref	95	95	93	94	110	110½	500
Chic Burl & Q	109¾	110	109¾	110	97½	97¾	1,300
C R I & Pacific	97½	98	97¼	98	92½	93	300
C I StL & Chic	93	93	92½	92½	1¼	2⅛	100
Cin W & M	1¾	1¾	1¾	1¾	2½	3½	100
Cin W & M pref	3	3	3	3	155½	160	....
Cleve & Pitts	..	..	..	..	56½	56⅝	....
C C C & Ind	..	..	..	..	25	25½	....
Col HV & Tol	..	..	..	..	143⅝	143½	2,640
Del L & W	143	143½	142⅞	143½	130¾	131¼	....
Del & Hudson	..	..	..	..	15	17	....
Denv & RG	45	45	45	45	44½	45	300
Denv & RG pref	..	..	..	..	9¼	9¾	....
E Tenn V & G	..	..	..	..	66	69	....
E Tenn 1st pref	..	..	..	..	22½	23½	....
E Tenn 2d pref	..	..	..	..	88	89½	....
Ev & Ter	..	..	..	..	..	24	200
Ft W & Denv	22⅝	22⅝	21¾	21¾	..	7¾	....
Green Bay	..	..	..	..	13½	14½	....
Houston & Tex	..	..	..	..	114	115	....
Illinois Cent	..	..	..	..	92	98	....
Ill Cent Pd lines	..	..	..	..	27¼	30¼	....
Kings & Pem	..	..	..	..	17½	17¾	....
L E & W	..	..	..	..	51½	52