ART NOTES.

HIGH PRICES IN THE MARKET—A PAINTER'S ANECDOTES—NOTES FROM PARIS—THE ITALIAN ART LAW.

The prices paid for works of art in London auction rooms this season have astonished even veteran observers of the market. Collectors and dealers who came from all the foreign capitals to assist at the dispersal of Sir T. Gibson Carmichael's collection of antique ivories, bronzes and other objects of art were surprised to find British and American competition positively fierce. The collection brought altogether nearly $160,000. The foreigners were sure that they would meet with less opposition at the sale of Sir J. C. Robinson's drawings by the old masters, but again they were disappointed. A portrait in chalk by Dürer, for which Robinson had paid only $150 in 1884, went to the Colnaghis for $1,500. "A Gondolier," by Carpaccio, also brought $1,500. The drawings fetched a total of something over $20,000. At Christie's the other day a miscellaneous collection was sold. In it was a portrait by Romney of Miss Sarah Rodbard, who married General Sir Eyre Coote. It is described as not quite so fine as some other Romneys, but Mr. Agnew paid 10,500 guineas for it. That high prices are not paid for great works alone is shown by the case of Birket Foster. His is altogether an artificial reputation, which is certain to pass in time, yet drawings by him have recently brought in London as much as $1,350 and $475 apiece. We may note also that a copy of the Kelmscott Chaucer, on vellum, was run up by Mr. Quaritch at a recent auction sale to the absurd price of $2,600. Is all this enthusiasm to continue? Certainly it wears an ambiguous air, inclining one to speculation as to whether it represents sound connoisseurship or a fashionable craze for the possession of costly works of art.

Apropos of crazes in the art market, it is said that the late Albert Moore used to relate an amusing anecdote concerning the fad which was once made of the works of George Morland. There was, it appears, an unscrupulous dealer who possessed a really fine example of the painter. Immediately underneath the canvas he placed a clever copy of it. The purchaser was requested to write his address on the back. As soon as he had left the shop the genuine Morland was removed, and the purchaser received the copy. If he had any doubt as to the identity of the picture it was easily dispelled. The dealer pointed out to him his handwriting on the back of the canvas. The trick enabled this crafty merchant to sell his Morland several times over, until one purchaser insisted on taking the picture home at once in his cab. He took it out of the frame and discovered that he had bought two canvases.

The "Reminiscences" of Frederick Goodall, a popular English painter, have just been published. The book contains a great many interesting anecdotes. By it some light is thrown on a curious phase of taste among English artists of an earlier day. Mr. Goodall relates that when Sir Thomas Lawrence returned from a visit to Italy, just after the downfall of Napoleon had caused a rush of British artists to the Peninsula, Rogers met him and asked: "What do you think the finest picture you have seen in Italy?" After some hesitation Lawrence replied: "The 'Miracle of St. Mark,' by Tintoretto." Turner afterward answered the same question in the same way, and several other artists took the same line. Mr. Goodall, when he saw the picture, felt that all these gentlemen were right. Certainly they were right in regarding the "Miracle of St. Mark" as a great work of art, but that they should have considered it the finest picture in Italy must strike a modern student as somewhat queer. Mr. Goodall's anecdotes include a quaint illustration of the way in which some laymen, at least, looked at art in another generation. When Wilkie finished his "Chelsea Pensioners" for the Duke of Wellington, he was sent for to receive payment, and found his patron counting out the 1,200 guineas agreed upon in notes and sovereigns. "It would save you much trouble," said the painter, "if you would write me a check." "What!" retorted the duke. "Let Coutts's clerks know what a fool I have been to spend 1,200 guineas on a picture?" The present duke was offered 20,000 guineas for "The Chelsea Pensioners." If it were to be offered at auction to-day it is doubtful if it would fetch more than the 1,200 guineas originally paid for it, and perhaps it would not fetch even that amount.

Mr. Goodall tells many piquant stories of Turner. Once a picture of his and one of Constable's hung side by side. Turner's painting was gray in tone, and so harmonized with its companion. But he presently came along and painted in a red sun, thereby pretty nearly annihilating the work of his neighbor. Turner asked Sir Robert Peel 600 guineas for "The Building of Carthage," though he had asked only 500 for it on the previous day, and when the statesman came prepared to pay the higher price it was raised again, this time to 700 guineas. Peel was indignant, whereupon the artist said: "I am only making fun of it; I do not intend to sell the picture at all; it shall be my winding sheet." Rogers heard of the incident, and called upon Turner, asking what he had done with his work. "The picture is in my cellar," said Turner, "and it shall be my winding sheet," but Rogers's remonstrances saved the masterpiece, which is now the property of the nation. Another anecdote describes a colloquy between Turner and Mr. Graves about a missing picture which the artist was anxious to find. The dealer asked for a sketch of the subject on a sheet of note paper, and when this was made he deposited it in a drawer. "No!" exclaimed Turner. "You are not going to run away with my drawing like that; it will fetch something some day," and he took back the drawing, placing it in his pocket.

The postponement of the coronation played havoc among black and white artists in London. Dozens of them had been engaged to make drawings for the journals which had decided to illustrate the event, and, of course, they did a great deal of preliminary work. One artist spent an afternoon trying to get a glimpse of the new state landau, another went on a search for the costume and uniforms of the colonial contingents, a third was at great pains to obtain early knowledge of the dress to be worn by the representatives of foreign powers. Many of the pictures were actually finished, and others had been carried far on the way toward completion. "When the sad news came to me," one artist is reported as saying, "I had sketched in the background and carefully drawn the elaborately decorated state coach, the horses with their beautiful trappings, the smart grooms and the dignified, picturesque beefeaters. I dropped my pencil and stared at the red faced, sweating messenger. But his features did not relax, and the painful truth dumfounded me. What should I do? Go on with the drawing or hasten into town? Work was impossible, so I came into Fleet-st., where I met several artists in pretty much the same condition as myself." "Look," said one, "I have just filled my sketchbook with the decorations of Westminster Bridge, Pall Mall, St. James's-st. and elsewhere." "I had just put the cheers into my drawing when the news reached me," said another.

The Salons have been extraordinarily successful this season. The attendance at the "Old" Salon reached a total of 440,000, the highest since 1888; and the receipts amounted to 328,000 francs, as against 261,891 francs taken last year. At the "New" Salon 138,487 paying visitors were admitted. The projectors of the new autumn Salon have drawn up their statutes, and are awaiting decision upon them by the Council of State. They protest that they have no intention of rivalling the two present Salons. It is highly probable that if the scheme goes through the Petit Palais will be obtained for an annual exhibition.

The authorities of the Louvre have made the unpleasant discovery that a picture by Gericault, purchased at a high figure, had been completely "revised" by the painter Villon. It is also asserted that in retouching another picture by a French master Villon changed a stormy sea into a calm one! The Louvre has just received a gift of six interesting pictures from M. Vandent, a grandson of Diderot. These consist of two paintings on wood, dating from the fifteenth century, supposed to be the work of Piero di Cosimo; two portraits of men, one by Giovanni Bellini; the other by Antonello da Messina; a "Holy Family," by Bronzino, and a picture by Drost, the Dutch painter. Complaint is made that while a picture purchased for the Luxembourg is supposed to pass to the Louvre within ten years of the painter's death, the transition is now, for some reason or other, delayed. It is about twenty years since any painting has been transferred from the Luxembourg to the Louvre. Baudry, Meissonier, Cabanel and Bastien Lepage are mentioned as among those who still remain in "purgatory," as the Luxembourg is called. One visitor to the Louvre has lately come to a most edifying conclusion. He insists that the Venus de Milo is not a perfect representation of the human form. It appears that the skull, the space between the eyes and the division of the nostrils are too narrow, and that, indeed, the average animal is less deformed than is this supreme goddess in sculpture. Undoubtedly the human race will at once abandon its loyalty to the statue.

The monument to Gavarni upon which Puech, the sculptor, and Guilluame, the architect, are at work is to consist of a pillar surmounted by a bronze bust, and decorated by figures in marble, copied from the works of the famous artist. The fountain at the base will be decorated with quaint heads of the types he made popular, the "Lorette," the "Etudiant," the "Debardeur" and the "Chicard." From the mouths of these jets of water will issue. M. Charmoy, the sculptor of the new monument to Baudelaire, is reported to have represented the poet resting his elbows on a marble, upon which is perched an "apocalyptic bird." Below, on a funereal panel, is the body of the author stretched out in death, nude, and mummified according to ancient Egyptian custom. The portrait of Baudelaire is coped from a small photograph which was taken a year before his death.

M. Raffaelli, whose work is well known in this country, and whose visit to New-York some time since will be remembered, has invented a new method of applying oil paint to canvas without the use of the palette or brushes. The invention consists of the use of oil paint in the form of sticks, like crayons or pastels, and these sticks the artist rubs on the canvas to obtain the desired effect. Another bit of news from Paris is to the effect that M. Emile Derré has asked and obtained permission of the Minister of Agriculture to place his "Fontaine d'Amour" in a sylvan corner of the Meudon wood as a sort of temple dedicated to the amorous who may go there and lay bouquets of flowers, engrave their names and exchange loving vows. Poets and literary men have interested themselves in M. Derré's scheme, and are to organize fêtes in the springtime at the "Fountain of Love," where youth may sing the eternal romance. The monument itself, exhibited in this year's Salon, consists of a Gothic organ with delicate reed grass for pipes, and in a grotto cut in the stone two lovers are seen clasped in each other's arms. On the rock is engraved: "Dear lovers, come here and exchange your vows, and you will feel rising in you, from the reed piped organ, the divine music of love."

The Roman correspondent of "The London Morning Post" transcribes from the "Official Gazette" the new law regulating trade in artistic and archæological objects, and recently adopted by the Italian Parliament. That the authorities are resolved to protect the artistic interests of the state in the most practical manner is shown by the following interesting passages in the correspondent's letter:

All artistic or archæological collections, monuments or isolated artistic objects belonging to the ecclesiastical authorities and to corporations recognized by the state cannot be sold out of the country, and can only be sold in Italy by one religious or public authority to another, or to the state, with the permission of the government. A general catalogue of pictures, monuments and archæological objects is to be drawn up, one part of the catalogue to include the objects and collections belonging to the above mentioned corporations and authorities, and the other to include all objects and collections belonging to private owners, provided that these collections are considered to be of high artistic value. Objects not included in the catalogue may be sold, but only with the permission of the Minister of Public Instruction. Owners of objects registered in the catalogue must immediately notify the Ministry of Public Instruction in case of sale or change of ownership. Sellers must always warn buyers when an object they are about to purchase is registered in the national catalogue. The government will always have the right of pre-emption, under equal conditions, in case of such sales, but the right must be exercised within six months of the notification that a sale is contemplated. When the right is exercised in regard to an object for which an offer has been made from abroad, the price will be fixed by deducting the export duty from the amount offered. The export duty is progressive, and amounts to 5 per cent up to the first £200 of the price, 7 per cent on the next £200, 9 per cent on the third £200, 11 per cent on the fourth £200 and so on until the maximum of 20 per cent is reached for costly objects.

Article 8 of the law contains a provision which, if properly applied, would stop the practice of declaring the value of an object to be infinitely lower than it really is. Exporters of valuable pictures and other objects which may be worth, say, £5,000 will often declare their value to be £15 or £20, not so much in order to avoid payment of the export duty (which will, in any case, be paid by the foreign purchaser) as to avoid arousing the suspicion of the government experts that a good picture may be going out of the country. It does not say much for government experts that, in order to tell a valuable picture from a worthless one, they should need to see a high declaration of price, yet this is frequently the case, and during the last few years many a valuable work has easily obtained a permit for exportation because its value was declared at £12, instead of £1,200. Article 8 of the new law, however, says that the government will have the right to buy all objects for which permission to export is requested at the price declared by their owners, less the export duty. The purchaser of a valuable picture will think twice before declaring its value to be only a few pounds, because he will know that in case of suspicion he would be bound to accept the few pounds, less 5 per cent, from the government as the price of a picture for which he may have given £1,000. The net effect of the new law will probably be to kill the trade in authentic pictures, and to stimulate the production of those ingenious forgeries which do not figure in trade returns as the staple article of Italian commerce, but which certainly bring more money into the country than the usual commodities for exportation.

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LOST.—Passbook No. 93,112, issued by the Institution for the Savings of Merchants' Clerks. The finder will please return it to the bank, No. 20 Union Square.

LOST.—Bankbook No. 409,890, Seamen's Bank for Savings, 74 and 76 Wall-st., New-York. Payment stopped and cancellation applied for. Please return to bank.

LOST OR STOLEN.—Bankbook No. 447,-725, of the German Savings Bank in the City of New-York, corner 4th-ave. and 14th-st., issued to Johanna McCarthy. All persons are cautioned against negotiating the same. If not returned to the bank on the 20th day of August, 1902, a duplicate will be issued.

ADVERTISEMENTS and subscriptions for The Tribune received at their Uptown Office, No. 1,364 Broadway, between 36th and 37th sts., until 9 o'clock p. m. Advertisements received at the following branch offices at regular office rates until 8 o'clock p. m., viz.: 254 8th-ave., s. e. cor. 23d-st.; 153 6th-ave., cor. 12th-st.; 92 East 14th-st.; 257 West 42d-st., between 7th and 8th aves.; 263 West 125th-st.; 1,338 3d-ave., between 76th and 77th sts.; 1,026 3d-ave., near 61st-st.; 1,708 1st-ave., near 89th-st.; 157 East 125th-st.; 756 Tremont-ave.; 650 3d-ave., near 41st-st.; 554 3d-ave.; 210 Bleecker-st.; 325 Bleecker-st.

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