

PICTURES IN PARIS.

Two Exhibitions of Work by Contemporary Artists.

Paris, December 19.

The season of winter exhibitions has just been opened here with one organized by the International Painters and Sculptors in the Georges-Petit gallery. This is the twenty-fifth annual display of the society, of which M. Pierre Carrier-Belleuse is president. The 180 pieces enumerated in the catalogue are contributed by forty-one artists, among whom there are three newcomers, Henry S. Hubbell, J. M. Avey and Raymond Woog. Mr. Hubbell is an American. His dexterity and his originality as a colorist have already given him a certain rank. His "Woman Wearing an Orange Cloak" and his large picture of a girl in a black and white mantle, needle in hand, hastily stitching the torn seam of a corsage, are effective works which are meeting with cordial appreciation. M. Raymond Woog is also a good colorist, who offers charming symphonies in tones of blue, green and yellow in his flower studies and other paintings. M. Laparra, painter of the immense picture of "The Pedestal," which made such a sensation, exhibits some pleasing studies of Toledo to show that he has more than one string to his bow. M. Zo is at his best in a number of luminous sketches of Fontarabla.

Among the American exhibitors is Mr. Alexander Harrison, and it is to be noted that he has, temporarily at least, abandoned the ocean as

Riviere there come a few graceful polychrome figurines and a rollicking Bacchus in bronze.

Another portion of the Georges-Petit gallery is given over to the second annual exhibition of "La Comédie Humaine," a society of painters founded by M. Arsène Alexandre, and including the foremost humorists and "human" artists of the day. Here one finds captivating sketches by Abel Faivre, Jean Veber, Albert Guillaume, Willette, Jacques Wely, Capiello, Jeannot, Sem, Isaac Israels, Andre Devambez and M. Edouard Detaille, whose piquant little *pochades* of students' balls and masquerades are keenly relished. The groups sculptured in wax by M. Jacques Loysel, representing the various phases of a boxing match, are proof not only of cleverness, but of serious talent. One of the most amusing of the contributions is a group of dolls in ultra-Parisian "sheath gowns," by Mile. Leone Georges. The catalogue of this exhilarating and Rabelaisian exhibition comprises upward of three hundred numbers. It offers an incomparable object lesson of the popular manners and amusements, and the picturesque traits generally, of contemporary Paris.

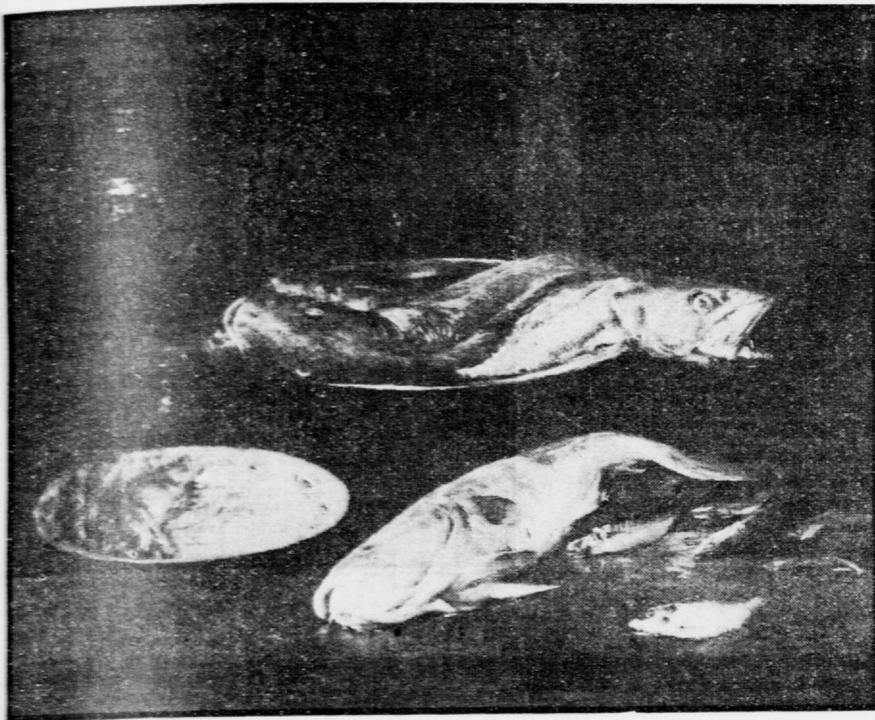
C. I. B.

CENTRAL AMERICA.

A French Description of It as an Earthly Paradise.

Paris, December 18.

"Les Paradis de l'Amérique Centrale" is the title of a clever, sprightly and somewhat face-



STILL LIFE—FISH.

(From the painting by William M. Chase.)

his theme and returned to the painting of those nude dryads of forest and grove made familiar in his canvases some years ago. Mr. Frederick Frieseke is represented by four charming open-air pictures, painted at Giverny. The finest of these is the portrait of a tall, graceful young woman standing beside a rippling stream amidst autumnal foliage, the green foreground being strewn with fallen leaves. By Mr. Robert MacCameron there is a painting containing the vigorously modelled figures of an aged pair drinking cider at a rustic table, while beside them is their daintily attired daughter, come back to pass a day with her parents in their native village. The young girl wears an expression of profound disappointment and sorrow. Obviously, she has discovered that her Parisian experience has irrevocably separated her from the life and tastes of her family. Mr. Richard Miller sends a series of highly colored, brilliantly brushed studies of Montmartre festivities, and Mr. Lionel Walden a marine, "Summer Night," in which a full moon throws soft, deep blue light upon a calm roadstead. The portrait of Pastor Wagner, by M. Bouchor, is finely conceived and boldly handled. M. Antoine Calbet, the clever illustrator of the prose poetry of M. Pierre Louys, has forsaken his golden haired fairies for the genial features of M. Fallières, and has produced an excellent portrait of the President of the republic. There are some mundane portraits by M. Albert Lynch, which fill a panel in fascinating and dainty fashion, and M. Henri Rondel shows a conscientious and interesting piece of work in the portrait he has made, in *grisaille*, of M. Maurice Barres, the Nationalist Deputy and member of the Academy.

A pleasing note of open-air life is supplied in the Brittany scenes by M. Raoul du Gardier, in the pictures of sheep made last summer in Auvergne by M. Chialiva, and in the Egyptian studies of M. Charles Hoffbauer, who paints with equal skill the Nile by twilight or the market place at Cairo flooded with sunshine. Five sculptors appear in this exhibition. M. Canonica shows a marvellous head of a child. M. Landowski presents some pretty fauns in terra cotta. M. Bernstamm is represented by several admirably modelled busts, and from that accomplished craftsman M. Theodore

tious narrative of a flying trip to the Antilles, Panama, Cuba, Jamaica, Costa Rica and Mexico, made by M. Maurice de Waleffe and his wife. In it the question is constantly asked, "Will the United States devour the whole of Spanish America?" The author's conclusions are that nothing can prevent the "Yankee floodtide" as soon as it has swept over the "Mexican dikes" from "drowning Venezuela, Colombia, Equador and Peru," and it will not stop in its victorious course until it encounters the barriers of the three solid states of South America, Brazil, Argentina and Chili. M. de Waleffe, moreover, predicts that in twenty years the United States will be more powerful than all the nations of Europe combined, and that "Rome will be in the new world and Paris will become an Athens, fading away in the melancholy shades of the past!" This original and readable book of travels, issued by Fasquelle, is full of highly colored descriptions of the men and women living in this "Central American Paradise," none of whom, however, bear any striking similarity to angels. The chapters relating to Panama give an honest, impartial view of what Americans have accomplished in the work on the canal.

From Emile Paul comes "Marie-Louise et la Cour d'Autriche entre les deux abdications (1814-1815)," by Baron de Méneval, whose grandfather was one of Napoleon's private secretaries. Was Marie-Louise a frivolous, irresponsible little coquette, without political or moral perceptions, as she has been lately painted by French and Austrian writers? M. de Méneval, by the searching light of fresh letters and family documents, finds that Marie-Louise has on the whole been maligned, and that after all she was a charming woman, handicapped by faults of her early education and a victim of the bad influence of the bigoted Duchess of Parma, of Austrian court intrigue, and of Neipperg, who is described as "an instrument of Prince Metternich." An amusing little illustrated book is issued by Méricant, compiled by M. Gustave Kahn, entitled "La Femme dans la Caricature," containing sketches in black and white and in colors, by Abel Faivre, Léandre, Willette, Steinlen, Gavarni, Rops, Daumier and Huart. The book comprises 450 illustrations, of

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which sixty are in colors. Colin brings out "Au Temps des Pharaons," by M. A. Moret, Assistant Director of Egyptology at the Ecole des Hautes Etudes, an assistant curator of the Guimet Museum. This is a popular work, in which the everyday life and social conditions of the ancient Egyptians are set forth in a clear, comprehensible way. C. I. B.

HERCULANEUM.

Why Excavation Is Still Delayed.

Roman correspondence of The London Times. The statement made by Professor de Petra last Saturday at Naples before the commission for the excavation of Herculaneum, over which he presides, may give rise to some misunderstanding owing to the incomplete report first published. I have to-day made inquiries at the most authoritative source and learn that the present position is this: The Italian government is perfectly willing to carry out the excavations, and has set aside, as I announced some two years ago, £2,400 for the preliminary search advised by archaeological authorities. The new law, however, introduced by Signor Rava for determining the compensation to land owners, though it has passed the Chamber of Dep-

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ities, has not yet passed the Senate. Under this law all antiquities found in excavations belong absolutely to the state, and land owners have no property or interest in them whatever. Under the former and still existing law land owners are entitled to a considerable share in the value of antiquities found. Unfortunately, the publicity given to Herculaneum by the proposal of Dr. Waldstein has raised most extravagant hopes among the owners of houses at Resina, who refuse now either to sell their land or to permit excavations, except under quite preposterous conditions. Until the new law is passed, therefore, nothing can be done, unless, as Professor de Petra suggests, a special law is made for Herculaneum, as has been done in the case of the Zona Monumentale in Rome.

A WORTHY DESIRE.

An ambitious young Chicagoan recently called upon a publisher of novels in that city, to whom he imparted confidentially the information that he had decided to "write a book," and that he would be pleased to afford the publisher the chance to bring it out. "May I venture to inquire as to the nature of the book you propose to write?" asked the publisher, very politely. "Oh," came in an offhand way from the aspirant for fame, "I think of doing something on the line of 'Les Misérables,' only livelier, you know!"—Lippincott's.