SEEN IN THE WORLD OF ART

THOSE MYSTERIOUS PAINTERS THE VAN EYCKS.

The Flemish Primitives Who Vasari Said Discovered Oil Painting—What Is Known of the Career of the Two Brothers—Character of Their Work.

To escape from the hurly-burly and almost insolent immediacy of modern art even for a few hours to the more spacious modes of seeing and feeling that are to be found in the works of the old masters is as necessary for one's artistic salvation as are the spiritual retreats annually enjoined upon the faithful of Mother Church. The bravery of new paint, the boldness of new ideas, the flouting of spiritual motives and consequent exaltation of externals finally drive some artists to the other extreme, to the transcription of things never seen on sea or land, to the mystic threshold across which may lie madness, dreams at least. In Balzac, with all his fine Swedenborgian frenzies, there is too much of bricks and mortar. You turn to Dostoievsky with relief; in that quarter the spirit is not stifled. We confess that in all Italy, whether it be before the compositions of the master of the elements or Michelangelo, or the sweet singer Raphael, or any of the angelic paint doctors, no religious pictures touched us as did those of the Flemish Primitives in Bruges, Antwerp, Brussels and elsewhere. An emotional intensity well nigh morbid in its manifestations may be found in certain of the canvases of the Van Eycks, Memlines, Gherard, David, Petrus, Christus, Roger van der Weyden, Metsys, Mabuse, Patinir, Bouts and the rest. To-day let us consider the Van Eycks, those mysterious painters who, Vasari said, discovered oil painting.

The principal authority on the Van Eycks is W. H. James Weale of Bruges, whose magisterial volume, "Hubert and John Van Eyck, Their Life and Work," has been translated into English, but the cost of the limited edition of 400 copies is beyond the reach of any but a long purse. Miss Frances C. Weale has published a monograph on the subject, and there is a lengthy bibliography in French and German. The late Henri Bouchot is an authority, but one who was in conflict with Mr. Weale. However, we prepose to stick to Weale for our facts. He calls Hubert Van Eyck if not the greatest at least one of the greatest artists that ever lived; he was the eldest of three brothers, born, according to Van Mander, at Maaseyck, in the duchy of Limburg, about the year 1366. Very little is known of his history. He probably learned his art at Maastricht. Having served his apprenticeship, he appears to have travelled and to have visited the borders of the Mediterranean and the north of Italy before settling in Ghent early in the fifteenth century. The treasurers of the municipality paid him six shillings for a couple of sketches he made by order of the magistrates, who in the following year visited his works and tipped his apprentices. He died on September 18, 1426, and was buried in the Church of St. John, now the Cathedral. Bequests of paintings by Hubert occur in wills of the years 1413 and 1426.

Jan or John Van Eyck was born at Maaseyck after 1380 and is said by Van Mander to have been about twenty years younger than his brother Hubert. His statement to this effect, however, was probably only founded on their two portraits on one of the side panels of the Ghent altar piece. In these portraits Hubert looks almost like an old man and Jan quite young. The Duchy of Limburg seems to have had an early repute as a seat of art, and one Pol van Limburg, who was in the service of Jan de Berri from 1400 to 1416, is known to us as an excellent miniaturist. According to tradition the Van Eycks sprang from an artistic family, but nothing is known of their father. It is probable that it was while Jan was living with his brother that the new method of oil painting was invented, or rather, it should be said, that the unsatisfactory methods of oil paintings previously known were brought to perfection by them. It is difficult to determine exactly in what the Van Eyck discovery really consisted, for it is certain that a process of mixing oil with color was known at a much earlier date. It was even described by the monk Theophilus in his treatise "Tractatus Lombardicus qualiter temperantur colores," written in the eleventh century, and sculptured reliefs and statues were constantly painted in oil colors in the Netherlands long before the fifteenth century.

But the process invented by the Van Eycks must evidently have solved some difficulty that had hitherto prevented the successful application of water color to panel painting, for their discovery was at once eagerly welcomed by artists, and the greatest anxiety evinced by the painters of Italy, as well as by those of the Netherlands, to learn the secret of their success. Vasari gives a graphic account of the manner of the discovery, which in his first edition he attributed solely to Jan, the name of Hubert not then being known to him; he just mentions Hubert in the next edition. Other early writers agree in ascribing the discovery to both brothers, Hubert being at the time about 40 years of age and Jan about 20. With regard to the discovery itself, it seems to have consisted first in a varnish that was siccative without being dark, and, secondly, in a liquid and colorless medium that could be mixed with the colors and so do away with the necessity of using the old colored viscous varnish.

It is generally said that Jan Van Eyck was in the service of John of Bavaria, prince bishop of Liège; if so, after 1390 and before 1418, when that prince resigned the bishopric and seized the country of Holland; but of this there is no proof. The earliest mention of Jan is in the accounts of the treasures of Holland, which show that he was engaged in painting at the palace of The Hague from October 25, 1422, to September 11, 1424. John of Bavaria died January 6, 1425, and on the 19th of May following Van Eyck entered the service of Philip, Duke of Burgundy, at Bruges, by whom he was appointed court painter and "valet de chambre" with a salary of 100 pounds a year and all the "honors, prerogatives, franchises, liberties, rights, profits and emoluments thereunto appertaining." In August he removed with his goods and chattels to Lille, where he was no doubt employed on work for the chapel of the duke's castle, which had just been restored. He took up his abode in a house belonging to Michael Ravary, clerk of the works of the castle, where he resided until midsummer 1428, except when absent on secret journeys undertaken at the duke's bidding. We are not told whither he went, but for the two first he was paid 91 pounds 5 shillings and 360 pounds.

On October 19, 1428, he sailed for Lisbon with the embassy to the King of Portugal, his mission being to paint the Infanta Isabella; during his absence, besides stopping at Sandwich from October 20 to November 13 and at Falmouth from November 20 to December 2, he visited Lisbon, Arrayollas, Aviz, Compostella, Arjona and Cintra. It is probable that he was sent on other journeys of which, owing to the destruction of the accounts of expenditure during several years, we have only mention of two: one to Hesdin in 1431, the other a secret journey to foreign parts, for the expenses of which he received 300 pounds. In addition to his yearly salary he also received considerable sums as gratuities.

In 1431 Jan bought a house and settled in Bruges. On July 17 in that year the two burgomasters and some other members of the town council went to see certain of his works, when they gave his servants a gratuity of 5 shillings. About this time Van Eyck took to himself a wife; to their daughter Livinia, born in 1434, the duke stood godfather and gave her as a present six silver cups weighing twelve marks, which cost 96 pounds 12 shillings. In 1435 Jan polychromed six of the statues adorning the front of the town house, together with the tabernacles in which they stood; for this work he received 28 pounds 12 shillings. He kept his office of court painter until his death, which took place at Bruges on July 9, 1440. He was buried in the churchyard of Saint Donation, but by request of his brother Lambert on March 21, 1442, his body was removed into the church and reinterred in the baptistry. Lambert was a brother of Hubert, Jan and Margaret Van Eyck. The latter is said by old writers to have been an excellent painter, but no works can with any certainty be assigned to her, though her name is often encountered in catalogues. She died before Jan and was buried, like her brother Hubert, in St. Bavon at Ghent.

The following pictures are admitted by competent critics to be by Hubert Van Eyck: 1, "The Three Marys at the Sepulchre" (Richmond, Sir F. Cook); 2, "Christ on the Cross, the Blessed Virgin and St. John" (Berlin Museum); 3, "The Blessed Virgin and Child, St. Anne and F. Herman Steenken," vicar of the Charterhouse of St. Anne ter Woestine, near Bruges, from 1402 to 1404, and from 1406 until his death, April 23, 1428 (Paris, Baron G. Rothschild); 4, "The Blessed Virgin and Child" standing before a hedge of roses, lost (a fifteenth century copy in the Berlin Museum); 5, "The Fountain of Living Waters," lost (a late fifteenth century copy in the Prado Museum, Madrid); 6, "Portrait of a Young Man" (Hermannstadt); 7, "The Vision of St. Francis of Assisi" (Philadelphia, in the collection of John G. Johnson; an enlarged copy in the Turin Gallery); 8, "Robert Poortier Protected by St. Anthony," the Angel Gabriel on the outer side; dexter shutter of an altar piece (Copenhagen Museum); 9, the polyptych of the "Adoration of the Lamb," painted for Jodoc Vyt, with the exception of the panels, on the face of which are the figures of Adam and Eve (Ghent Cathedral and Berlin Museum). The cypress, the stone pine, the great palm, the olive and the orange are all to be found in No. 9; the two first in No. 2; the cypress, the great palm and the orange in No. 4; the palmetto in 1, 2, 7 and 8. The landscapes in Nos. 1, 2, 3, 8 and 9 are artificially composed, not realistic renderings of nature. The architecture in 3, 5 and 1 is scenic, not constructive, and in 1, 2 and 3 southern, not Netherlandish.

The following is a chronological list of paintings by Jan Van Eyck: 1421, October 30, "Enthronement of St. Thomas of Canterbury" entirely (overpainted, Chatsworth); 1432, "Nicholas Albergati, Cardinal of Saint Cross" (Vienna); 1432, "The Blessed Virgin and Child" (Ince Hall); 1432, October 10, "Timotheus" (National Gallery); 1432, October 21, "Portrait of a Man" (National Gallery); 1434, "John Arnolfini and Wife" (National Gallery); 1436, "The Blessed Virgin and Child, Saint Donation and Canon George Von der Paele protected by St. George" (Bruges); 1436, "Jan De Leeuw, Goldsmith" (Vienna); 1439, "St. Barbara" (Antwerp); 1439, January 31, "Head of Christ" (Berlin); 1439, June 17, "Portrait of His Wife" (Bruges); 1439, "The Virgin and Child by a Fountain" (Antwerp); 1440, "N. de Maelbeka, Provost of St. Martin's Ypres, Kneeling Before the Virgin and Child" (unfinished, Kessel-Loo, near Louvain), "The Annunciation" (St. Petersburg), the "Blessed Virgin and Child Enthroned" (Frankfort), a portrait of Baldwin de Lannoy (Berlin) and the "Blessed Virgin and Child," "St. Katharine the Donor Protected by St. Michael," and the "Annunciation" (Paris) are also certainly by Jan. Portraits of a man wearing a tau cross and holding pinks ("Der Mann mit den Nelken," Berlin) and of Chancellor Rolin kneeling before the Virgin and Child (Paris) are attributed by some to Jan and by others to Hubert. For our part we strongly incline to the Jan attribution, especially in the case of "The Man With the Carnations" at Berlin. It has all the characteristic earmarks of the younger Van Eyck, who lacked the spiritual vision of his elder brother. Frances Weale, who dedicates her little study to her father, does not hesitate to ascribe to Jan the work. She thus describes it:

"The Berlin Gallery possesses a portrait known as 'The Man with the Pinks,' which was probably painted about the year 1436, and represents an elderly individual of by no means prepossessing appearance. His face is deeply wrinkled, his eyes have a puffy line of flesh beneath them, his mouth droops at the corners and is of a somewhat hard, coarse type, while his ears are specially hideous, being large and prominent; altogether he has a very unpleasant cast of countenance. But John Van Eyck has been faithful to his love of veracity—not a feature is softened down—he has portrayed the man as he was in the most lifelike manner conceivable. He wears a dark gray coat with fur collar and cuffs, which is sufficiently low in the neck to allow the brocaded tunic beneath to appear, and a large broad brimmed beaver hat. Around his neck is a silver chain from which hangs a tau cross with the bell of St. Anthony attached thereto. In his right hand, on the third finger of which he carries a fine ring, he holds three wild pinks. The picture is unsigned and thus far it has not been discovered who this person was." The picture, however, has been rechristened "A Knight of the Order of St. Anthony."

But we feel sure he was sour, puritanical and a bore; Jan Van Eyck was one of the great realists centuries before the word was applied to art. Even Velasquez, Goya and Manet were no new things under the sun. In the year that witnessed the production of the Bruges "Madonna," 1436, Jan Van Eyck painted another portrait, that of John De Leeuw, now in the Vienna Gallery, and reproduced elsewhere on this page to-day. This is a fine head, the broad intellectual forehead, keen glance, firm mouth and chin all indicating a strong character; such a type of man as Jan loved to paint.

PORTRAIT OF JOHN DE LEEUW, BY JOHN VAN EYCK. FROM THE PAINTING IN THE IMPERIAL GALLERY, VIENNA.

He is a man of 35 years of age and holds a gold ring between the thumb and forefinger of his right hand. The beauty of this portrait is marred by the flesh tints, which are of a hard, unpleasant ruddiness.

No need to describe the votive picture of the Virgin and Child, St. Donation and St. George, with the donor, Canon George Van der Paele, painted for the collegiate church of St. Donation at Bruges and now in the museum of the academy in that charming little city. All the world knows that solidly modelled and elaborately painted head and face (you can examine it with a microscope and marvel over the miniature painting, which never detracts from the broadly conceived whole) which Holbein must have envied. The portraits of John Arnolfini and his wife, Jane de Chenany, in the National Gallery show them standing with hands joined in their bedroom. Giovanni, tall and slim, is a man of sad indeed gloomy, expression, and he has his right hand raised in an impressive manner. His left hand is stretched out to his wife's hand. His costume is a dark green tunic, a claret colored coat, trimmed and lined with fur which reaches to little below the knee, and a very large and curious hat. The lady's dress is a bright green bordered and lined with fur and raised in front to display her under robe of blue, which is also fur trimmed. She is far advanced in pregnancy. Her belt is red, with gilt ornamentation. A double necklace of pearls is passed twice around her neck, and her hair is drawn according to the then prevailing fashion, from off her forehead into two horns, over which is thrown a beautifully frilled handkerchief. The furniture in the room is solid and in good taste: a bed with hangings and covering of rich crimson, a bench and cushions and covers of the same hue and with curious carved animals at the ends. On the wall hangs a circular convex mirror, the frame of which is ornamented with ten medallions, representations of the various scenes of the Passion; close by an amber rosary is hanging on a peg. A lively terrier is painted with lifelike accuracy. The portrait of Jan's wife is one of his masterpieces.

Hubert Van Eyck in "The Adoration of the Lamb" at St. Bavon's, Ghent, gave to the world, says Miss Weale, an ideal example of the religious art of mediæval times, when that art had arrived at its highest perfection. He was a man evidently deeply imbued with the mystical spirit of his time, and in his pictures we find his subjects treated in a reverential, dignified manner, as nearly approaching the sublime as the history of art can show. His mind was lifted above the things of earth; he used material objects only as a means to the expression of heavenly ideas. The design of this masterpiece is in exquisite harmony throughout. Grand in its conception, it is none the less so in its execution. The altar piece as completed was divided into three tiers of compartments. Those in the centre of the upper tier are occupied by three life-size pictures of the Eternal Father, the Blessed Virgin on the right and St. John the Baptist on the left. Solemn and majestic in mien the Eternal King of Kings sits enthroned in majesty, crowned with a tiara, His right hand raised in the act of blessing, in His left a sceptre. The Virgin is dignified and meditative in expression, withal graceful; her richly jewelled is beautifully symbolic of her virtues—flowers spring from the fillet thereof—the rose, the lily and the harebell—while above shine seven stars. In her hand she holds an open book. The central panel of the second tier represents the Adoration of the Lamb as described in the Apocalypse. It is magnificent. Above the altar hovers the Holy Dove, whose rays shine down upon the happy multitudes. The two compartments of the upper tier on the extreme right and left contain the figures of Adam and Eve and above them two small groups representing the sacrifice and the death of Abel. At one time these were thought so highly of that this altar piece was known as the Adam and Eve. The predella, long since lost—painted, it is said, in tempera—represented the souls in purgatory.

It is no wonder that the picture caused the sensation it did when it was first exposed to the public gaze in 1432. An old chronicler tells us that the people came like swarms of bees. For three centuries it was the glory of that Flemish town, though it narrowly escaped destruction twice during that time—once from the iconoclasts in 1566 and again from fire in 1641. Philip II. of Spain, who is responsible for much of the dispersion of the art treasures of the Netherlands, was considerate enough to leave it, and contented himself with a copy of Michael Coexie, which is now divided, part being at Berlin, part at Munich. Another copy of the altar piece is in the Antwerp Museum. In 1794 the French carried off the central panels of the original, but were compelled to restore them when peace was concluded. These were then replaced in position, but the shutters, which had been previously removed, were never replaced; these, with the exception of the panels with the figures of Adam and Eve, were sold not long afterward, and eventually found their way to the Berlin Gallery; later on the Adam and Eve panels went to the Brussels Gallery. After studying this incomparable work at Ghent the best of modern art seems thin, febrile and piffling in its choice of genre subjects and terribly unimaginative.

Several years ago a writer in the *Nation* (Mr. Mather?) said of "The Adoration of the Lamb" that "we know, if we may regard as contemporary the inscription on the frame, that it was begun by Hubert, who died in 1426, and finished by John in the year 1432 at the order of one Jodoc Vyt. To go beyond this and distinguish the share of the two brothers is sheer inference. Yet we may safely assume, since John in his independent works never shows any taste or capacity for elaborately ordered and carefully proportioned composition, that the actual design of the Ghent altar piece is mostly Hubert's. Beyond this it hardly seems safe to go. Mr. Weale believes that John invented nothing here but the stark figures of Adam and Eve and the minor designs on the backs of the panels." To this we subscribe an affirmative, for it is difficult to conceive the brain and hand that created the Eternal King of Kings fashioning such strong but rather too realistic figures as those of our first parents.

THE CORONATION PLAY.

Well Known Actors to Present "Money" Before King George.

LONDON, March 15.—It is known that King George chose Lord Lytton's play "Money" for the "command performance" at Drury Lane in the coronation celebration, not from any particular liking for the piece itself but because it calls for so large a cast that it will give more actors and actresses a chance to appear than any other play that might habve been selected. The players who have been chosen to act before the King and the Kaiser are:

Lord Glossmore	Mr. Fred Terry
Sir John Vesey	Sir John Hare
Sir Frederick Blount	Mr. Cyril Maude
Capt. Dudley Smooth	Sir Charles Wyndham
Mr. Graves	Sir Herbert Tree
Mr. Stout	Mr. Arthur Bourchier
Alfred Evelyn	Mr. George Alexander
Mr. Sharp	Mr. Laurence Irving
An old member of the club	Mr. Alfred Bishop
Sir John Vesey's servant	Mr. Lewis Waller
Toke	Mr. Edmund Maurice
First member of the club	Mr. Charles Hawtrey
Second member of the club	Mr. Sydney Valentine
Frantz	Mr. Weedon Grossmith
Tabouret	Mr. Norman Forbes
MacFinch	Mr. Charles Rock
Crimson	Mr. Dion Boucicault
Patent	Mr. Dennis Eadie
Lady Franklin	Miss Winifred Emery
Georgina Vesey	Miss Alexandra Carlisle
Clara Douglas	Miss Irene Vanbrugh

Officers, club members, waiters, and servants, Messrs.:

Henry Ainley.	Lyn Harding.
Marsh Allen.	Robert Loraine.
Allan Aynesworth	C. M. Lowne.
J. H. Barnes	Ben Webster.
George Barrett.	Dawson Milward.
Vincent Clive.	Harry Nichols.
Frank Collins.	Arthur Playfair.
William Devereux.	F. Vivian Reynolds.
Kenneth Douglas.	Frederick Ross
Gerald du Maurier.	C. Aubrey Smith.
H. V. Esmond.	E. Lyall Swete
James Fernandez.	Herbert Waring.
George Graves.	

PRICES UP, MORE MONEY.

Cost of Living for a Fashionable Woman Thirty Years Ago and Now.

PARIS, March 15.—A writer in a French woman's paper makes an interesting comparison between the cost of living for a fashionable woman to-day and thirty years ago.

"An income of $4,000 was counted as wealth thirty years ago," says the writer. "The woman who dressed in the height of fashion paid anything between $30 and $60 for a smart frock, while a hat that cost as much as $20 was looked upon as an unheard of extravagance.

"The most elegant hats were seldom priced above $9, and as for a morning gown trimmed with lace and ribbon, it might be had for $10 or $15. The highest price given for an evening cloak was about $60, and if a woman treated her friend at a confectioner's shop she would spend less than half a dollar on chocolate and cakes for both.

"A drive in the park cost less than a dollar and a carriage could be hired for the whole day at $5. Anybody who hired a carriage by the month was thought very rich and those who had their own were spoken of as millionaires.

"Compare this with to-day. A simple walking costume is priced at from $60 to $120. An 'inexpensive' visiting frock will cost anything above $150, while a really elegant morning gown cannot be had under $100. A fur cloak is not dear at $4,000 and a plain hat costs $40. Hats may run up to $300 or more.

"Most smart women have their own automobiles, while their less fortunate sisters must be content with hiring a car at $10 for half a day. Afternoon teas run into dollars, and altogether an income of $20,000 a year is, according to the Parisian phrase, just good enough to make $40,000 worth of debts."

A curious fact is that incomes of $20,000 a year are not now thought so very much of. This is true not only of Paris but also of London, St. Petersburg and even Berlin, Dresden and Frankfort, and the question is asked, "Where has all the money come from?"

ART GOSSIP.

Richard F. Maynard has just completed a portrait of Will Howe Foote, A. N. A.-elect, for Mr. Foote's membership portrait in the National Academy of Design, and a portrait of Mrs. Martin Littleton, wife of the Congressman-elect. He is engaged upon a portrait of Miss Edith Taliaferro, who is *Rebecca* of Sunnybrook Farm, when she can spare time from the farm.

It isn't often that one associates mechanical invention with an artist. Mr. Maynard, however, has a distinct bent for mechanical contrivances. His studio is full of conveniences which he has devised for himself. When he is not painting he amuses himself by working out inventions. A recent invention by him that is useful to his fellow painters is a pocket sketch box.

He tried in every way he could think of to arrange a fastening for the brace which supports the sketching panel without adding to the size of the box. When he decided that no such fastening was possible he looked the thing over to see how the brace was to be fixed or locked and found that no fastener was required, that by a mere slit or two in parts of the box as it stood the panel itself locked the brace and gave itself a rigid support.

This new pocket sketch box is going to enable painters to disguise themselves on their sketching tours, that is to say except when they are actually at work. Until now they have had to carry a sketch box and panels in their hands. Mr. Maynard's box will not only slip into an ordinary coat pocket but has an attachment by which it can be slung on a belt or the waistband of the trousers, in which case the coat conceals the box entirely, for the box of polished mahogany is only four inches wide, an inch and a half thick and ten and three-quarters inches long.

To accompany it Mr. Maynard has also devised a panel carrier that consists of nothing but four bent bits of wire and a rubber band, which can be similarly slung, and unless the artist selects large panels these too are concealed by his coat. Furthermore this leaves the artist with both hands free.

This small sketch box holds twenty brushes, fifteen tubes of paint, a palette knife, paint rags, palette cup and two bottles for medium, a list which shows pretty clearly that there isn't a fraction of it wasted. The cover drops on a hinge to the horizontal, where it becomes continuous with a fixed tray of its own size, the two thus forming a palette double the size of the box. On that tray portion of the palette the colors can be left as on a palette in the studio, for it is just sufficiently depressed so that the cover (or lower part of the palette folded up) does not touch the little mounds of paint.

The thumb hole is in the bottom of the box, so it takes off nothing from the full palette space, and the interior of the box is clear when the painter is at work, as the drawer containing the paint tubes and brushes of course has been withdrawn. Just as the hinged cover drops downward, or toward the painter, to help form the palette, a hinged frame opens upward and backward to support the panel on which the artist is to work, and this is so arranged too that the panel may either be set the full width of the box or be set to one side at the right so that the coat sleeve will not touch the palette.

This palette has seventy-eight square inches of painting surface, the box being the only one among pocket boxes which has a palette twice the size of the box itself.

Mr. Maynard has also invented and patented a studio easel which some of the New York painters are using and which is now being put out in France too. It takes up less room than any other, can be folded up and stood straight against the wall, and will raise a picture from the floor into place, so that it is not necessary to lift the picture by hand.

It hasn't any clamp to cast a shadow on canvasses but grips the inner edges of the stretchers and by reason of this manner of taking hold it is the only easel that sustains a frame without touching the gilding. In the hands of its inventor or of any one else who understands it it will do other stunts also, so many that Mr. Maynard toying with it in his studio looks like an accomplished instructor in gymnastics giving a demonstration.

And then there is a sectional model stand or sitter's throne that Mr. Maynard has devised, whereby he saves space, gains storage room and secures adaptability as to height. It consists of four boxes of uniform size, each deeper than it is long and of a width less than either its length or depth.

Placed together they form a bench or settee against the wall. Each affords storage space for draperies, &c. As there are four of them they will, properly spaced, support any sofa or table or chair and at either of three heights from the floor—that of their depth, their width or length, according to the way they are laid down.

There is also a device for taking down or hanging up pictures on the wall without having to handle the wire, and an adjustable drapery holder that can be simply hung on the picture molding, and even then the list is not complete of these mechanical products of a painter's playtime.

Charles Rollo Peters of California, who last season brought some of his paintings to New York for the first time in several years and showed them at 140 West Fifty-seventh street, has returned here after spending the year in England. This time he has taken a studio at 130 West Fifty-seventh street. Here Mr. Peters has shown a number of his paintings, some of California subjects and others done in England.

He expects to remain in New York only a few days longer and then to go to California for a stay of a year and a half. After that he intends coming to New York again, when he will probably hold an exhibition of paintings which he plans to do during this California residence. He purposes going into the Bret Harte country for his motives.

There is a good deal of variety in the subjects of the canvases which Mr. Peters has with him this time, but nearly all of them are moonlight paintings, a branch in which the artist specializes, moonlight in California and moonlight in England. There is the Casa Alvarado, the Church of San Juan Bautista and an old Monterey custom house from the storied land of the Pacific slope.

There are red cottages of Anglesey, North Wales; a Dorset hut, Stoborough houses, a Welsh farmhouse and "The Church at Wareham," among the English canvases and a small painting of boats at Hamble at anchor on a perfectly still moonlight night. Mr. Peters is especially fond of the neighborhood of Corfe and Corfe Castle, and he has brought back paintings picturing the castle from the moat, the castle keep, a Corfe street with the castle in the distance and a rainy day at Corfe Castle.

At the Century Club there is a loan exhibition of works by the late Worthington Whittredge, N. A., including some paintings and sketches from his studio, and it has attracted a good deal of attention anew to the care and fidelity with which Mr. Whittredge devoted himself to his art.

William Ritschel, A. N. A., whose vigorous paintings of the Grand Cañon of the Colorado and of the ocean, of boats and beaches and the life of Old World fishing villages have made him much talked about in recent years, is having a special exhibition of paintings at the Folsom galleries.

Paul Cornoyer is soon to hold an exhibition at the Katz gallery, which will be followed by an exhibition of work of Frederick J. Mulhaupt at the same place.

Two things have come along through the mails recently which have caused amusement among the painters and others. One was in the shape of a letter from a Massachusetts town sent by a picture dealer whose calm dictation, addressed to New York artists, made some of them smile. They were invited to be represented at his spring show "in which only paintings eight by ten will be shown, each to have a one inch flat and inexpensive frame, preferably of gilt, but it need not be gold."

The letter said also that "to insure sales no piece should exceed $50 or be less than $10, but in quality be of exceedingly good value for the price asked."

This letter was followed a few days later by a post card saying that the dealer had concluded "in further considering the interests of both artist and purchaser" to receive sizes other than 8 by 10, but adding: "I cannot consent to or allow to be sent more than one size by any one artist."

The other smile, which was not confined to artists, was caused by the distribution of circulars by a portrait painter, much in the manner of a patent food advertisement. The circular is in the form of a folder of several leaves and while printed abroad tells of the painter's return to his New York studio. Its title might be taken either as a description of its contents or as a sign: "Portraits painted by Blank, who has the honor to announce his return," &c.

The circular contains fifteen photographs of portraits scattered around the pages like testimonials and a list of more than a hundred names of persons whose portraits have been painted.

Artists in this city learn that with the general awakening of art interest around the country there has been also a keen awakening among the men who do not hesitate to counterfeit a painting and the men who are willing to sell the counterfeits. Not the spurious "old masters"—the faking of those is done in Europe, although much of the selling is done here—but the present day work of living men.

The artists learn that their paintings are being copied here industriously and that the West particularly is being flooded by bogus works bearing their names. They have found, they say, that there are three concerns in this city where men are employed steadily at copying the works of artists who are living here and painting right along. The copies are sent West for sale, some bearing signatures and some not.

Of course there is no law against copying a painting, but the attaching of false signatures may be made a troublesome matter, and so might the selling of goods under false representations. Only it is extremely difficult to get the proof of the actual forgery of a name, and when the bogus paintings are sold at a distance they cannot always be traced backward.

Then too the dealer falls back upon his "belief" that a painting sold by him was by such and such a man, and there you are. The artists, however, are awake too now, and perhaps may find a way to do something about the matter.

Commenting on the sale by Sir Hugh Lane of his painting by Titian, "A Man in a Red Cap," the London *Times* says:

"For a picture which a century or so ago cost only a few hundred guineas to change hands in these days at five and six figures is not a very extraordinary circumstance. But to purchase a picture at 2,100 guineas and to sell it in less than five years at £30,000, and that not to the ever present American millionaire, is an achievement quite out of the usual run."

The picture was sold at one time at Christie's for 91 guineas, in 1876. In 1906 it came up there again among anonymous properties and the bidding on it started at 20 guineas. It was bought by Sir Hugh (then Mr.) Lane at 2,100 guineas.

Just as Chicago is having its exhibition of Swedish art as produced in this country, England is about to have the first exhibition of Swedish art that has ever been held in that country, according to the *Athenæum*. It is to be opened in the Public Art Galleries, Brighton, by the Swedish Minister in London, Count Vrangel, on April 22. Paintings, etching and some sculpture which have been selected by a committee in Stockholm will be shown.

Instead of the exhibition of rulers which was to have been held at Bagatelle, Paris, this summer, and which has been postponed, there is to be held there an exhibition of "La Mode à travers les trois derniers siècles."

Bicentenary of Boileau.

From the Pall Mall Gazette.

Next Monday will be one of the considerable literary anniversaries of the present year. It will be the bicentenary of the death of Boileau, the literary lawgiver of the French classicism of the Great Age and as such the butt and bête noire of the French romanticists of the last century. It is perhaps worth recalling that Boileau, who was himself an innovator in his day, had great difficulty in procuring his election to the French Academy.

His difficulty arose, however, not so much from any ground of literary principle as from the personal animosity of the Academicians who had been the victims of his satires. In the end it took the intervention of the King to overcome this unpopularity and procure his admission.

Bacon's Ideal House.

From the Westminster Gazette.

Stiffkey Hall, which Lord Townshend is going to sell with certain portions of his East Anglian estates, tallies so closely with the ideal house of Bacon's essay both in its plan and situation that the suggestion has been put forward that he either had a finger in the design or else that the house was in his mind when he penned his essay. It was built by Sir Nathaniel Bacon, the second son of the Lord Keeper Bacon by his first marriage, and therefore the half-brother of Francis.

IT CAME OUT ALL RIGHT.

But Still, in Its Way, This Was Rather an Exciting Street Episode.

Lexington avenue car on the way down town and running along smoothly, everything in and about the car quite as usual and nowhere ahead any sign of trouble. Suddenly out from one side of the avenue starts a man who tries to pass in front of this car but who miscalculates the car's speed or his own. The motorman with both hands going at once, shuts off the power and slams on the brake, but the car hits the man and knocks him endways, to fall and roll over on the street pavement ten feet away.

And now the situation is changed completely. A minute ago the car was rolling along in the usual way; now it is standing very still. A minute ago the passengers in the car were all sitting along in the usual quiet, orderly fashion; now they are all standing or twisting their heads to look out of the windows at the man lying out there on the street pavement. And now the motorman has the car's front door open, and there he stands now with pad and pencil asking the passengers up at that end of the car for their names and addresses.

While he is busying himself in this wise, what is happening to the man that started all this ruction, the man the car knocked down? Why, he straightens himself out and sits up and stands up and picks up his hat from where it had rolled, three or four feet further away still, and now he makes two or three sweeps at the thickest dust on his clothes and now he walks away.

Whereupon the conductor, who has been throughout an absolutely calm observer of all these interesting and to most of the witnesses more or less exciting proceedings, gives the motorman the go ahead signal, two bells. But the motorman, who has been and still is busy getting those names and who hasn't seen the man get up and start off, keeps right on with his name getting; and so now the conductor again gives him the go ahead signal, not violently or excitedly, but just in the ordinary, usual way; and now, at this signal, the motorman looks up.

"He's run away," says the conductor, still calm, quite unruffled.

The motorman puts up his pad and steps out again upon the front platform and closes the door behind him; and he turns on the power and turns off the brake, and now the car is again on its way.

Nobody hurt; this, for all concerned, a fortunate and happy ending; and still, in its way, it was rather an exciting episode.

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