

ART NOTES.

Sir Edward Burne-Jones confesses that the only one of his paintings which wearied him was his most famous, "The Golden Stairs." He declares that he got "so tired of those girls."

Mr. Henry Martin, with his family and a large class of pupils spent two busy weeks in July at York Mills—working both in charcoal and color—they return well pleased with the place, which is full of subjects for study.

We have taken the following notes from the *Literary Digest*: Only one marble statue of the human figure with eye-lashes is known. It is the sleeping Ariadne, one of the gems of the Vatican. It is colossal in size and was found in 1503.

The chair in the Paris Academy of the Fine Arts, left vacant by the death of Gounod, has been allotted to Theodore Dubois. He is a professor of harmony at the Conservatoire, and organist at the Madeleine, having succeeded Saint-Saëns in 1867.

Paris has recently seen an exhibition of miniaturists and illuminators—the first ever held. Modern as well as mediæval works were shown at the Georges Petit gallery. A "Life of Jesus Christ," from the fifteenth century, consists of a triptych framing no less than sixty-four very small illuminations. It is in the old Flemish style.

Professor Lucchesi has modelled a statue of Shelley for the monument to be erected at Via Reggio, near the spot where the poet's body was washed ashore. The suggestion of the memorial started in Via Reggio, and was headed by a local lawyer named Cesar Puccioni. The Italian writers, Borghi and De Amicis, were among the subscribers; Gladstone and Swinburne helped to swell the fund. A grand demonstration will be made at the unveiling.

At a Berlin sale in May, the following prices were obtained: A holograph letter from Raphael to Julianus Leno, the Treasurer of St. Peter's, never yet printed, 3,500 marks (\$875); a letter from Michael Angelo to the poet Benedetto Barchi, on art matters, filling one folio page, 1,530 marks (\$382.50); an interesting letter of Marie Antoinette, 215 marks (\$51.60); a valuable letter written by Guido Reni, and of great interest, owing to the artistic nature of its subject-matter, and the remarks of the artist on prices paid for his pictures, 300 marks (\$72).

P. G. Hamerton has this to say of Duran in *Scribner's* magazine: The element of character in Carolus Duran's portraits will, in many instances, be their principal attraction for prosperity. His "Gounod," exhibited in 1891, will be valued as long as Gounod's music lasts. Other pictures, of people unknown to fame, have the attraction of something unfathomable in their nature—a mystery that attracts the artist, and which he makes us also feel. He has very much of the observant instinct of the novelist, and thinks about the minds of his models. "What an enigmatic face it is!" he said of a young girl. "Does she not look like a Sphinx waiting for her *Œdipus*?" Another girl portrait, that of the artist's daughter, exhibited in 1888, does not suggest any danger, but hints at liveliness and humor, which for the present, are subdued by the necessities of the pose.

Circulars of the arts-schools of the National Academy of New York are issued. The year begins October 1, and ends May 11, 1895. Drawing from the cast is superintended by Messrs. F. C. Jones and E. M. Ward, and the latter teaches painting from the head or draped model, and with C. Y. Turner, gives instruction in painting from the figure. There is an etching class taught by James D. Smillie, and a modelling class by Olin L. Warner. Other instructors are Prof. Thomas Eakins, and Frederick Dielman, N.A. Mr. J. C. Nicoll is the corresponding secretary of the Academy, and the special committee on schools consists of Messrs. Blashfield, J. M. Hart and Warner. A foreign travelling scholarship of \$740 is given by Mr. W. F. Havemeyer. There are smaller money-prizes from the Hallgarten bequest and silver and bronze medals in the Elliott and Suydam gifts.

Harper's Drawer pays its respects to Impressionism in the following manner: "The Impressionist was standing close to his own picture. 'Looks sort of soaked in,' he said to himself, gazing at the orange and red high lights and the greenish-purple shadows, that showed a prodigal use of the broad brush and palette-knife. The title read, 'Before the Fire.' This was a change made at the last moment from 'After the Bath,' but the word 'fire' explained the high lights much better. As the Impressionist backed away, still gazing through the hollow of his fist, he almost bumped into a rather interesting couple who were approaching with the gallery stroll in their every movement. It was evident they had come to talk the pictures over. The Impressionist dropped behind to listen. The young girl (she was still young and quite pretty) gazed at the benuded walls with a frank and critical air, sometimes measuring proportions with half-shut eyes and an extended thumb and forefinger. 'Well done, I should say,' said the young man, looking from the title to the red, startling picture. 'I mean done to a crisp,' he added. 'Ye-es,' answered the girl, pausing. The Impressionist's cold chill of delight at the first 'well done' had been followed by a flush of anger. 'What do you think of it—the drawing, of course?' inquired the young man. 'Well,' said the young girl, looking through half-shut eyes, 'the man who painted that'—waving her hand 'shows a contempt for nature not bred of familiarity.' The Impressionist glared at them, but he was a small man, and they looked over his head.

Mr. E. Muntz has an able paper on the evolution of the Venetian School, in the *Revue des Deux Mondes*. We have taken the following translation from New York *Public Opinion*: Giorgione began, as did his master, Giovanni Bellini, with religious painting. At that time he still conformed, in certain points, with the traditions of the Primitives, while endeavouring to free himself from some of their shackles. Thus he relentlessly prescribed the groundwork of their architecture: studious and inflexible lines, which presuppose a great deal of positive knowledge, such as linear perspective, which was repugnant to his free and indolent genius. The two pictures in the Pitti palace, which are among the first productions of Giorgione, exactly follow the ideas of the fourteenth century. "The Virgin Enthroned Between Saint Liberal and Saint Francois d'Assise," shows a step in advance. The simplicity and love of regularity of the

fourteenth century painters is still to be seen, but how great and flexible is the composition! Giorgione painted scenes belonging neither to history, religion, mythology nor allegory, but which were something like romances or novels; and these he treated with the dimensions and in the style previously reserved for historical painting. But if his compositions abound in superb motives and strength, it is impossible to find in them clearness of idea, or logical action. If then the idea has so little place in his works, in what do the innovations consist which have gained for him his immortality? First, in his worship of simple and natural beauty and in his ardent love for the country. Leaving to others the reproduction of types, costumes, those souvenirs of that artificial city called Venice, he evoked a world apart, of superb nude forms, of fresh and calm situations. In regard to his portraits, it is only necessary to mention them, for not a single one is known to be absolutely authentic. The painting of Giorgione recalls certain airs of Palestrina, for example, the *Peccantem me quotidie*, slow, sweet, broad and grave, with little rhythm and still less articulation, but which, in place of clearness, of melody and dramatic vigor, yields an uninterrupted harmony and wealth of sonorous combinations. It was reserved for the immortal disciple and rival of this great master to develop the fruitful germs in his lessons with an incomparable breadth and brilliancy. The secret with which Titian, in his turn, enriched Venetian painting, was not a technical perfection: as skill in chiaroscuro, warmth of coloring, vigor of drawing; it was the passion of the conception, the dramatic power, the brilliancy of the setting. In the long list of masterpieces which he has left us, Titian has shown that it is possible to be a great painter of the first rank without sacrificing the rights of the reason or imagination. With him, wonderful execution received a consecration from the warmth, from the treasures which were concealed in his soul, so easily moved, so generous and so deeply human. Titian was about thirty years of age when he first began to be spoken of. The slowness of his development was unlike the precocity of the great majority of his contemporaries, and Giorgione in particular, who came and went like a meteor. Titian, however, long obscure, during sixty years, without effort or without fatigue, charmed all Europe by the magic of his palette, the most pleasing and brilliant ever known. At first Titian gave to his pictures a degree of finish which even the Primitives might have envied. His first paintings allowed the observer to view them either near or from afar; his last ones, heavy with strokes of the brush, had to be looked at from a distance, when, says his biographer, they appeared perfect. When Titian settled at Venice, Giorgione had died and Giovanni Bellini had reached extreme old age. He naturally found himself called upon to take the first rank in the Venetian School; and from that moment his life was nothing but a succession of triumphs. Of the great religious paintings of Titian there are four which deserve particular attention: "The Virgin of the Pesaro," "Saint Peter, Martyr," "The Presentation of the Virgin at the Temple," and "The Entombment." The arrangement and rhythm in "The Virgin of the Pesaro" equal that of the most perfect compositions of Raphael, with something more original, a more hardy inspiration. "The