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Midsummer activity is exemplified by a packet of catalogues and announcements just received from the famous Leipzig house of Karl W. Hiersemann. First comes an illustrated catalogue of works on the crafts, on Arthistory, on Archaeology, and Scientific Journeys. The titles cover many departments of artistic handiwork, from lacemaking to bookbinding and carved furniture, while among the art works I note such standard works as "Die Sammlung Sabouroff," on Greek Art, which is to be had in German or French text; Paul Schubring's "Altichiero und seine Schule," and Alfred Lichtwark's "Das Bildniss in Hamburg," a work with many heliogravure plates and text cuts.

Catalogues 306 and 309 contain some five thousand titles, with prices marked, of art books, the majority in German, but a goodly number in English and other languages. Those interested in Japanese Art can find in Catalogue 306 thirty titles of books and pictures, ranging in price from 15 to 630 Marks. The latter is for the first ten volumes of S. Tajima's selected relics of Japanese Art, with many collotypes and wood cuts, which is being published in Kyoto, and will be completed in twenty magnificent volumes.

The special *annonces* concern the recent publication of the following works, all in German:

Description of the Illuminated Manuscripts in Austria, edited by Dr. Franz Wickhoff; the Tirol Manuscripts, described by Dr. Hermann Julius Hermann (price, Mk. 120); those of Salzburg, described by Dr. Hans Tietge (price, Mk. 40).

Russian Portraits of the 18th and 19th Centuries (in ten quarto volumes), which contains some 2,000 portraits of historical notabilities and of artists and literary men of the times of the Empress Katharina II and Emperors Paul I and Alexander I. The subscription price for the ten volumes is 1,200 Marks.

Further to be published a work on Antique Oriental Rugs, which, in four parts, will contain 25 colorplates, with descriptive text, also to be had in English. The subscription price is 340 Marks.

Orders may be sent through the Office of THE COLLECTOR AND ART CRITIC.

The rumor of an important Rembrandt having been recently imported in the United States has now been confirmed. At a cost of over \$75,000 Mr. Theodore M. Davis, of Newport, R. I., has acquired the famous "The Sybil," a canvas measuring three and a quarter by two and a half feet. Mr. Davis is principally known for having brought together one of the most valuable collections of Egyptology.

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Announcement has been made by the Director of Fine Arts of the Carnegie Institute of Pittsburg that entries for the tenth international exhibition of oil paintings must be in Pittsburg, Pa., not later than October 11.

Two members from Europe and eight from America will constitute the jury of admission, to be elected as in former years, by the contributors to past exhibitions. Three medals will be awarded by the jury, which carry with them respectively, \$1,500, \$1,000, and \$500.

Italian art critics in their notes on the International Exposition now open in Venice observe, apropos of American pictures, that while the United States never hesitates to take its part in material or intellectual manifestations of whatever kind, it has not thus far succeeded in impressing its individuality as to create a true school of American art. In this epoch of strange, spasmodic Byzantinism in the art world American artists show a powerful capacity for assimilation. Their brush and chisel clearly leave unmistakable traits, English, French, Spanish or Italian, according to the countries whither they have gone to study.

William Dannat's portraits receive high praise for their exquisite color effects. Shannon's much discussed "Portrait of Phil May" is admired for its rare force, and George Hitchcock's "Calypsus" the critics pronounce well designed, but defective in light effects. MacEwen's canvases inspire in them no interest at all, though his "A Request" and "The Secret" are limned with some care. Melchers, while attempting an ambience very near perfection had he not been too concerned about the effects of light. The originality of his composition, his masterly grouping and skill as a designer compel unanimous eulogy.

The exhibition has proved a great success, over \$60,000 worth of paintings having been sold since the opening on April 26. An international art congress is being arranged to be held at the close, at the end of September. The congress will be divided in four sections, to consider the following subjects: International Exhibitions, Artistic Tuition, Public Art, and Preservation of Artistic Objects. A Ruskin commemoration will be a feature of the congress.

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The *Petit Palais* in Paris will have a room set aside for the reception of a collection of thirty-five paintings by Ziem, which the artist has presented to the city. The pictures are of interest because they range from his earliest productions to his latest work, and give an admirable review of the painter's progress.

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The versatility of that bold and whimsical French painter, Albert Besnard, was shown at an exhibition of his work which was held at the Georges Petit Galleries in Paris. The catalogue contains over four hundred numbers, of which 150 are oil paintings and the rest pastel drawings, watercolors and etchings. There is decorative quality in all of the work of this Parisian Goya, whose imagination oftentimes runs riot in weird and fanciful conceptions. His ceiling for the Théâtre Français, exhibited at the last salon, was the clou of an exhibition of less than usual interest. This ceiling is highly original in its design and in its symbolism. It represents Apollo saluting the statues of the French poets, Corneille, Molière, Racine and Victor Hugo. The god is accompanied by the Twenty-Four Hours of the day, and is escorted by the Nine Muses. Overhead is a group composed of Man, Woman and the Serpent, whose interview is overheard on the one hand by a figure of Irony and on the other by a figure of Pathos. The significance of all this is sufficiently obvious. The composition and color are warmly praised by some of the critics, while others find more violence than harmony in the production.

When the Darnley Titian, miscalled "Ariosto," writes the art critic of the London *Times*, was bought last year for an enormous and excessive price for the National Gallery, the world was reminded how rare these authenticated works by the greatest men have now become, and how highly they are valued. It is pleasant, therefore, to record that a first-rate Titian, of undoubted genuineness, has just found its way to England. Today, at Messrs. P. & D. Colnaghi's Gallery, in Pall Mall East, those who are interested in art may see the superb "Portrait of Pietro Aretino" from the palace of Prince Chigi in Rome, where till lately it had remained wholly unknown except to a few students. Morelli knew it, and described it as "un splendide portrait, d'une grande simplicité aussi bien dans la composition que dans l'exécution," and Mr. Berenson includes it in the list of genuine Titians in his "Venetian Painters of the Renaissance." But as it was in the private apartments of a seldom-visited palace, the public knew nothing of it. There is no doubt, however, that henceforth it will be universally accepted as one of the most powerful of the rapidly painted portraits of Titian's later-middle period (A. D. 1545).

The picture is a direct study from life, and is evidently a faithful portrait of the strong, burly, clever worlding who lived for so many years on terms of intimacy with Titian, and who, in fact, with him and Sansovino, formed a sort of triumvirate of partnership.

There is another Aretino portrait in the Pitti Gallery at Florence, which was a second and more flattering one. There can be no question which is the preferable picture from the artistic point of view. That in the Pitti is uninteresting because it is formal and composed. The Chigi portrait, which Aretino himself disparagingly called a bozzo (a mere study from life), is direct, vigorous and astonishing in its vividness and truth. Even the roughly painted hand is alive. The character of the man has been read through and through by the painter. The color of the costume—brown and old gold—is superb. Finally, the picture differs from the new National Gallery Titian in being in perfectly pure condition, without re-paints of any kind. After 360 years, it is fresh and sound; mellowed, not injured, by time.

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A correspondent in the Boston *Transcript* writes as follows: "As a matter of fact, the authenticity of an early Corot, or a second-rate Corot, is very difficult to establish. Probably a good many forgers can produce an excellent early Corot, and there are at least two who manufacture very close imitations of his ordinary later work, though not of his best. One paints his Corots from nature. He may, or might a few years ago, be seen not infrequently in the neighborhood of Fontainebleau. He was not communicative, and he was said to be either Belgian or Dutch.

"The other one is an Italian, who lives in London and makes his pictures indoors. He can produce a very fair Daubigny, or a rather poor Jacques, but his specialty is Corot. He will paint a Corot of any period and any kind—excepting, as was said, the very best—and twenty years of practice have perfected an imitative talent which must always have been great. In his way he is honest. He sells his pictures as copies or imitations, and possibly they come into the market in various ways. One way, at any rate, is through a pawnshop, a pawnshop just sufficiently retired from main thoroughfares and fashionable parts to be discovered by those who seek in London for curiosities, old silver, pictures, prints, and art-bargains generally.

"Two of the most innocent, curly-headed, blue-eyed young men in Anglo-Saxondom are in that pawnshop. They seem to be English, and their ignorance of matters artistic is without parallel in the whole land. They know nothing about the things in the pawnshop, which is not even their pawnshop, except that certain sums of money have been advanced on them. They cannot say where they came from—their customers would not

like it. Most respectable people, their customers, but unfortunate, and the things have not been redeemed. They are for sale, of course—they must try to get their money back, just the amount they were advised to lend, plus a moderate interest. The prices are low, but not absurdly low. They are such as suggest that these two innocents have employed a competent adviser. And the objects of art are comparatively few as compared with the other things scattered about the place. Perhaps there is nothing quite like that pawnshop anywhere else."

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An authentic painting by Albert Durer has come to light at Offenburg, near Heidelberg, and was found in the house of a burgher family. It is a life-size bust of Jesus Christ, wearing the crown of thorns, and bears Durer's monogram and the date 1524. The picture is claimed to be in the artist's best manner.

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The French prefects have received instructions to make inventories of the art treasures of all the prefectures. The exact value of these is unknown, but it is immense, and has been computed at \$400,000,000, reckoning only the reliquaries, pictures, tapestries and things of like kind.

If the statues, altars, stained glass windows, etc., are included, it is estimated that the figure will reach \$1,200,000,000. The treasures in one small church in the Department of Aveyron, which were on view at the exposition of 1900, drew an offer of \$6,200,000 from a syndicate.

At Beauvais the tapestry in one room in the Bishop's palace is worth \$60,000. The Rheims Cathedral has one reliquary worth \$40,000. The present Duke of Norfolk's father offered \$800,000 for the chasuble and stole of Becket, which are preserved in Paris.

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It has been reported that a junk dealer at Reggio Emilia, Italy, some time ago, bought a dilapidated picture for half a franc, and vainly exposed it for sale for months.

Eventually Prof. Balletti, an amateur collector, happened to see the picture and offered five francs for it. The junk dealer gleefully sold it, but he is now deeply chagrined, having learned that Prof. Balletti has refused an offer of 30,000 francs for the picture, which is apparently a Van Dyke.

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Guido Reni's "Aurora," in one of the galleries of Rome, appeals most to one in the brilliancy of setting and beauty of realism. Therein we see Apollo, or Phoebus, the Sun King, call to the Hours, his gracious attendants, to harness his horses, that he may take his daily gift of light and warmth to the world. Quickly the horses are harnessed to the beautiful chariot, given to Apollo by Vulcan, son of Jupiter and Juno and God of Fire. Apollo, or Phoebus, springs in and with masterly grasp curbs the eager steeds. Cupid, the mischievous God of Love, hovers near; Aurora, the Goddess of the Dawn, puts out the light of the moon and stars, thrusts aside the drapery of violet clouds, redolent by the simple touch of her hand, and with a shower of fragrant roses makes the pathway for Apollo and his flaming car. Most beautifully has Shakespeare, in "Cymbeline," portrayed this awakening:

"Hark! hark! The lark at heaven's gate sings,
And Phoebus 'gins to arise,
His steed to water at those springs,
On chalyced flowers that lies
And winking May buds begin
To ope their golden eyes,
With everything that pretty bin,
My lady sweet, arise! arise! arise!"