

ARTISTS AND THEIR WORK

PICTURES AND DOLLARS.

The financial uncertainties of the picture market were illustrated not long ago in New York when at two public sales, just two weeks apart, two landscapes by Rousseau—for both of which it was claimed that they were fine examples of the French master—brought respectively \$25,200 and \$82.50. The “hard times” of the last three years have made picture sellers more numerous and picture buyers scarcer; dealers do not care to add to their stocks; and it is not strange that we should hear of low prices. At the same time, good work signed with a good name generally commands its figure. At recent auctions, two Rembrandts brought \$18,600 and \$11,100; two landscapes of Troyon's, \$10,000 and \$24,500. There is something of a fad for old English portraits; one of Hoppner's sold for \$10,100; Lawrence's “Countess

Charlemont,” for \$10,700; and a small head of “Lady Innis,” by Gainsborough, for \$10,000. But living painters do not seem to fare so well. An important Gerome, sold previously for \$10,000, went at only \$2,300.

A GREAT NEW PUBLIC BUILDING.

The Boston Public Library has been widely heralded as marking a new era of public architecture in America. In the new Congressional Library at Washington a still higher notch of artistic achievement will probably be attained. After nearly eight years' work, the building is now nearing completion. To its decoration the best sculptors and painters in the country have contributed, or are expected to contribute—such men as St. Gaudens, Macmonnies, French, Hartley, Abbott Thayer, Elihu Vedder, and Edwin H. Blashfield; and the



COPYRIGHT, 1895, BY PHOTOGRAPHISCHE GESELLSCHAFT.

“Devouring the News.”

From the painting by E. Orszy—By permission of the Berlin Photographic Company, 14 East 23d St., New York.



"Lilacs."

From an engraving by George H. Every after the painting by Sir John Millais.



"Lisette."

From a photograph by Ad. Braun & Co. (Braun, Clément & Co., Successors) after the painting by Eisman Semenovskiy.



"Jonquils."

From an engraving after the painting by A. E. Emalie, published by Fishel, Adler & Schwartz.

result of their labor is already so far in evidence that the library is pronounced a really brilliant piece of work from top to bottom.

The credit of so great an advance upon previous standards of official architecture

seems to be divisible between the designer, J. L. Smithmeyer, and the architect in charge. Edward P. Casey, a son of Chief Engineer Thomas L. Casey. Hitherto, as a rule, artistic considerations have been regarded as beneath the notice of those in



"Little Swansdown."

From an engraving by George Lobel after the painting by G. A. Storey—Copyrighted by William Schaus, New York.

governmental authority. The familiar iron letter box of our streets, painted with a delicate and unobtrusive shade of vermillion, has been a fair sample of Uncle Sam's taste in form and color. There are many signs that our worthy relative is learning better. He is beginning to see that it is a mistake to have ugly currency, coinage, and postage stamps, hideous monuments, and unlovely public buildings, when at the same cost, or

almost the same, he can secure the best and most artistic models.

GILBERT STUART'S GRAVE.

It is strange that the body of perhaps the most famous painter our country has ever produced should be lying unmarked and practically unknown in the old Central Burying Ground on Boston Common. Gilbert Stuart and Benjamin West were the



"The Apodyterium"
From the painting by E. diina Tadema.



"A Fair Solitary."

From a photograph by Ad. Braun & Co. (Braun, Clement & Co., Successors) after the painting by G. van den Bos.

two greatest names of early American art. Both men won their fame in England. West remained there, to become president of the Royal Academy, and court painter, and to die in London full of years and honors. Stuart, in the height of his powers

and reputation, returned to America, to paint his famous series of portraits of Washington and his contemporaries, then to drop from notice, and to die in poverty and obscurity.

The story is told that a gentleman who



COPYRIGHT, 1885, BY PHOTOGRAPHISCHE GESELLSCHAFT.

"In Suspense".

From the painting by Maude Goodman—By permission of the Berlin Photographie Company, 14 East 23d St., New York.



"Cherries."

From the painting by Thomas G. Appleton.

had seen Stuart buried was afterward talking with Jane Stuart, the painter's daughter, and said to her: "I made note of the number of the vault, but have mislaid it. Could the spot be identified, I would have the remains removed to Rhode Island"—Gilbert's native State—"and placed in the family vault." Nothing ever came of the kind intention, and today it is only the

figures "61," cut on the adjoining iron fence, that have preserved the record of the painter's resting place. It is pleasant to add that it is now proposed to erect a modest monument to preserve his grave from oblivion.

Five presidents of the United States sat to Gilbert, as did also John Jacob Astor, Fisher Ames, and Justice Story of Massachusetts.

THE WORLD OF MUSIC

THE CINCINNATI MAY FESTIVAL.

People who keep their eyes fastened upon popular doings in the large cities of the East are apt to know little of the civic sentiment that has contributed so largely to the progress in culture and wealth disclosed by the principal cities of the West. Local pride is seldom found east of the Allegheny Mountains; yet it has done more to make Chicago, St. Louis, Cincinnati, and Indianapolis what they are than any other influence. A visitor to Cincinnati in the third week of the present month will have an opportunity to study one of the loveliest fruits of that spirit, for from the 19th to the 23d of May the Queen City will be engrossed in its twelfth biennial music festival.

Time was when it was the Cincinnati's strongest conviction that there was nothing in, on, or under the earth comparable in artistic significance with these festivals. They began in 1873, and have been given biennially ever since, the succession having been interrupted only once, in 1877, to permit of the building of Music Hall, which is a permanent monument to the enthusiasm called forth by the early festivals. The popular demonstrations of interest and pride are more subdued now, but at their high water mark there was nothing in the country to be compared with them. Even the gatherings of the German singers, which warm the hearts of the tuneful sons of the Fatherland so generously, were as "weak and writhled shrimps" compared with the Cincinnati festival of 1878, which celebrated the completion of the Music Hall.

There are points in the history of Cincinnati that make a strong appeal to American affections. Those who have known the city for a generation have seen many changes in its surface life, not all of them for the better; but those who have studied it deeply have been rewarded by the observation that amidst all its vicissitudes there has ever and anon been an outcropping of the refinement which characterized it even as a frontier town in the first decades of the century. I know that Mrs. Trollope poured out the vials of her critical wrath upon the community in the long ago; but I also know that her dis-

praise was unjust, and the result of the failure of a quixotic enterprise whose very undertaking was, to a certain extent, a proof of the culture of the people at the time.

There is no greater surprise for the social historian in America than to note how early the things which make for culture were carried into the pioneer communities. Not long ago, on a visit to the town of Bethlehem, in Pennsylvania, there was shown to the writer a written score of Haydn's "Creation" which had been used at a performance of the oratorio in that old Moravian settlement in 1812. That was three years before the organization of the Handel and Haydn Society in Boston. But the colony at Bethlehem was already three quarters of a century old, and the German Moravians are famous for their devotion to music. Cincinnati's record is much more remarkable. The first settlement in the territory northwest of the Ohio River was made at Marietta in 1788, when the Moravians had already been in Pennsylvania for about half a century; yet in the first years of the century a book was



Ben Davies.

From a photograph by Elliott & Fry, London.