

ART NOTES.

—The award of the Temple Medal to Mr. Twachtman at the exhibition of the Pennsylvania Academy of Fine Arts does not seem to meet with the entire approval of the critics of Philadelphia. The Sunday Times says: "It is a matter of more than surprise. It is a regret. While it is necessarily an award which no jury of amateurs would make, the 'Autumn' is hardly a picture. Its art is experimental, and, however fashionable it may be, has only the subterfuge of an affected technique to recommend it." The Inquirer thinks that: "The exhibition, on the whole, is a strong one, but it will be a severe disappointment to every true lover of the good, the true, and the beautiful in art. It has pained many of the academy's staunchest supporters to note that in the last few years the teaching has fallen away from its former high estate, and the Faculty is running after false gods. Impressionism is now the idol to which every knee must bow to receive the academy's benediction. This is shown in the work of the students, in the prominence given impressionistic paintings in exhibitions, and finally the seal has been set by awarding the Temple Gold Medal, the highest honor of the exhibition, to a small impressionist picture—a misty agglomeration of blues and reds—a thing of shreds and patches. Not but that Mr. Twachtman's bit of landscape in and of itself is admirably done for a thing of its kind—and the kind is well enough if it is made an incident in art; but to apotheosize it, to ignore all else, is nothing else than rank heresy—it is the effort of a few young sprigs of genius to overthrow the serious results of a thousand years of the best artists—an attempt that must prove futile. Impressionism certainly contains germs of truth. It has its mission. It has taught the use of color as well as its abuses, but to claim for it the beginning and end of art is madness. It is a streak of fancy that will soon pass away, leaving a small residuum of truth which will be of lasting value. It is a sore disappointment to the serious artists of the day to see this vagary of art preferred above that painstaking, serious effort of years which is grounded upon the first principles of art. It is said that one of the leading impressionist pictures in the exhibition was painted in two hours by one of the best painters of the old school in this country, who sent it in as a joke. It was accepted, and now he is wondering whom the joke is on. There are a dozen of pictures in the exhibition of very high merit, to any one of which the Temple Medal might appropriately have been given and encouragement to legitimate art as well. We are aware that the award was by a jury, but the academy has been giving the prevailing atmosphere of late, which has resulted in the state of things mentioned."

New-York artists are plentifully represented, and by some by an unusually large number of contributions. Mr. Chase has no less than sixteen canvases, Mr. Blashfield, Mr. Davis, and Alden Weir, ten each; Mr. Gaul, Mr. Hassam, and Mr. Bogert, six each, while Mr. Ochtman has five. Mr. Chase received the Academy Medal, and Mr. Tarbell the other Temple Medals. The exhibition is attracting much attention, and is one of the largest ever held at the academy.

—Owing to the holiday season, there has recently been considerable activity in the galleries of the various art dealers in this city. At the Schaus Gallery there is a large number of important works, mostly French, by Cazin, Monchalbon, Jacquet, and a particularly fine Lambinet of great charm of color, together with two paintings by Ridgeway Knight. In the print room there is a large collection of etchings, including a complete set of reproductions of the works of Meissonier, and some new carbon photographs of English scenery, well-chosen in subject and of remarkable finish.

—There may be seen at Klackner's Gallery a remarkably fine etching that he has recently published, by M. L. Jacquet, after Meissonier's famous picture, "Austerlitz, 1805," in the possession of the Duc d'Aumale. The reproduction is extremely faithful in detail, and fully justifies the high reputation of the etcher. Mr. Klackner also shows some excellent examples by Israels, Neuhuys, Mesdag, Maris, and others of the Dutch school of water colorists, together with a number of drawings by well-known American artists.

—A quaint set of twelve etchings by Mercier of portrait subjects of the Napoleonic period and of Louisa of Prussia are just published by Fishel, Adler & Schwartz, who have also brought out "The Bribe," by Arthur Burrington, as a companion to Luke Filde's "Doctor," two new photo-gravures by Maude Goodman, and after our own J. G. Brown, "A Sidewalk Dance," etched with much faithfulness by Mercier.

—Undaunted by its proximity to this city, Orange, N. J., has an exhibition of some hundred and three paintings by local artists, and boasts of an Art Association, now sixteen years old, and in a highly flourishing condition.

—Mr. Macbeth shows at his gallery a large number of modest-sized water colors by American painters of well-known reputation, including some especially good Venetian subjects by W. Gedney Bunce, full of rich color.

—A loan exhibition of paintings, in aid of the Marill Kip Orphanage of San Francisco, will shortly be held in that city. A very fine show of pictures is promised from many important collections.

—At the St. Botolph Club, Boston, there is shown a collection of Whistler's etchings, belonging to Mr. Howard Mansfield of New-York.

—In New-Orleans, the Artists' Association is having much success with a collection composed of pictures by native painters.

—A number of pictures by Anton Mauve are on exhibition in Indianapolis under the auspices of the Art Association of that city.