

Mr. Goodyear says that 'there is no theory which derives the Ionic *volutas* from a crocheted trunk.' Strictly speaking he is correct; but Viollet-le-Duc suggests that they may have been derived from the chips made from the carpenter's adze in trimming the branches, and which may, in some instances, have been allowed to remain for the sake of their ornamental effect. It would not be impossible to get up an album of plates to illustrate this idea. Mr. Goodyear is quite right in what he says concerning his closing remark—*viz.*, that it 'tends to controversy.' Anybody who examines his plates will see why. THE REVIEWER.]

Art Notes

AT THE annual meeting of the National Academy of Design for the election of officers and Academicians, last week, Daniel Huntington was elected President, T. W. Wood, Vice-President, T. Addison Richards, Corresponding Secretary, and Albert Jones, Treasurer. The remaining members of the Council are Frederick Dielman, R. Swain Gifford, Seymour J. Guy, F. S. Church, J. Q. A. Ward and James M. Hart. The Hanging Committee consists of Charles H. Miller, F. D. Millet, Thomas Moran, J. Francis Murphy and J. C. Nicoll. The new Academicians elected are E. H. Blashfield, T. W. Dewing and Walter Shirlaw. The new Associate Academicians are George De F. Brush, Charles C. Curran, W. H. Low, H. Siddons Mowbray, H. R. Poore, Augustus St. Gaudens, Olin L. Warren, Robert Blum, Wm. M. Chase and Robert C. Minor.

—At the meeting of the jury of the Society of American Artists last Sunday morning the Seward Webb prize of \$300 for the best landscape painted by an American artist under forty was awarded to John H. Twachtman for his large Dutch landscape, 'Windmills.' Mr. Twachtman was run hard by Mr. Coffin with his 'Early Moonrise' and Mr. Tryon with his 'October Evening.'

—The picture-dealers of New York have recently held a meeting to protest against the law which enables companies or institutions holding a charter to import foreign paintings by modern and old masters in bond for exhibition purposes, keep them for six months, pay duty on such as might be sold and return the rest. Under this law M. Durand-Ruel and M. Sedelmeyer by exhibiting at the American Art Association, which is chartered, have gained, it is claimed, an undue advantage over the regular trade dealers, who are now combining to have the law repealed and the tariff on works of art abolished.

—The sale of foreign pictures at the Fifth Avenue Art Galleries last week brought \$57,185 for 134 pictures. The highest price, \$3500, was brought by Bouguereau's 'Brittany Peasants at Prayer.' Kowalsky's 'Winter Travel in Russia' sold for \$2200, Gérôme's 'Tombs of the Khalifs, Cairo,' \$2100, Constant Troyon's 'The Pasture' \$2100, Corot's 'River near Ville d'Avray' \$1900, Perrault's 'Toilet of Venus' \$1550, and Constant's 'Desdemona and Othello' \$1300.

—An exhibition of 110 works, mostly water-colors, by forty-seven members of the Salmagundi Club, has been opened during the week at the rooms of the Club. There are six works by A. M. Turner, including his 'Wanted for Adoption,' and pastels by C. Y. Turner, Champney, and Francis Day. W. H. Drake, F. W. Freer, F. D. Millet, Charles Mente, J. F. Murphy, George Maynard and I. R. Wiles are among the artists who were represented by new work or by pictures already shown at public exhibitions.

—Five pieces of sculpture by Miss Mary Grant, the Scotch sculptress, granddaughter of the Earl of Elgin, are now on exhibition at the American Art Galleries. The bust of Dean Stanley has a conventional sort of merit. 'Diana, after her Bath' shows good lines but might be simplified to advantage. The other works are of only average merit, and the collection was hardly worth bringing across the water.

—A large and ambitious cattle-subject by Mrs. Emily J. Lakey, an American who has had considerable success with her pictures in Europe, is now on exhibition at the gallery at 86 Fifth Avenue. Mrs. Lakey is said to be a pupil of Van Marcke. Her picture is fourteen feet long and nine high. It shows a Surrey landscape—a meadow with a pool in the foreground and clumps of trees at the left. The cattle are somewhat conventionally, though effectively, grouped, the principal figure being that of a large white bull which is relieved by the dark cows. All the figures are thoroughly alive. The bull is correctly, if not always strongly drawn, the anatomy being carefully studied, and the whole figure very expressive. The paint is rather obtrusive in places, the picture being too large for the gallery. Altogether 'The Right of Way' is a creditable work.

—Some stained-glass windows for the Church of St. Boniface, Philadelphia, are now on exhibition at Benziger Bros.' establishment. They are the work of F. X. Zettler (Royal Bavarian Art Institute) Munich, and are fine examples of the German school of

stained-glass work. One of the windows shows St. Boniface felling the sacred oak-tree of the Teutons, with his own followers standing near and the pagan priests looking on in horror. Another window shows the Resurrection of Our Lord, and a third presents the Virgin giving a rosary to St. Dominick. St. François de Sales and St. Alphonsus, the founder of the Congregation of the Holy Redeemer, are depicted in these well-composed designs, which are good in color and treated with a keen eye for decoration.

—The pictures and ceramics belonging to T. E. Waggaman of Georgetown, D. C., have been placed on exhibition for the benefit of a charity. Among the eighty oils and water-colors are works by Villegas, Decamps, Fromentin, Detaille, Diaz, Bouguereau and Corot. Among the American painters represented are Boughton, Inness, Van Schaick, Quartley, Knight, Bolton Jones, Harry Chase, J. G. Brown and Bridgman. A large number of valuable Japanese and Corean porcelains from the famous Brinkley collection are included in the collection of ceramics.

—Mr. W. W. Story has just completed the clay-model for a statue of Thetis and her son, the infant Achilles. Thetis is seen reclining on a divan, holding the child in her arms.

—A collection of pictures by Herman Herzog, a German painter who has lived for many years in America, was on exhibition at the American Art Galleries for a week previous to the sale on April 25th, 26th, and 27th. Mr. Herzog's art is that of the old Düsseldorf landscape school, an art which is somewhat out of fashion in America, but is nevertheless serious, strong, conscientious and full of sterling qualities. He excels in painting rocks and waterfalls; his large marine 'Ostend Pier at High Wind and Tide' is worthy of Achenbach. The subjects exhibited were chiefly Norwegian fjord and American forest scenes. His 'Autumn, Pike County, Pa.,' is an original and beautiful work. The collection consisted of 226 works.

—The collection of pictures of Japanese life, landscape and architecture painted by Mr. Theodore Wores, a Munich-trained painter who lived three years in Japan, is as interesting as any minor exhibition of the season. The pastels of Chinese figures, done at San Francisco, are very good as to technique, and the sketch of a Chinese funeral has the qualities of a Monticelli. The group of Japanese subjects (oils) gives a delightful impression of brilliant enamel-like color-surfaces, of clear sunlight, crisp, toneless atmosphere, blossoming plum-trees, pretty almond-eyed girls, deliciously quaint children, temples like doll-houses, street showmen, monkeys, tea-houses, priests, lotus-flowers, wisteria-vines, golden carp, birds, fountains, shrines, and many other wonderful things that seem to form a kaleidoscope of fancy. These lovely bits of Japan are set in frames carved by Japanese artisans in designs of birds, cherry- and plum-blossoms, chrysanthemums, lotus-flowers, and turtles, so skillfully as to seem instinct with life. The exhibition will remain open until May 5.

Current Criticism

'A PRECURSOR OF HAWTHORNE.'—Hawthorne's 'Fanshawe' doubtless reminds the reader of Charles Brockden Brown by its rugged localities and its crude contrasts of character. But there is another author of that period, whose name is now scarcely remembered and who strikingly resembles Hawthorne in his very most delicate and impalpable characteristics—the *penumbra*, so to speak, which he throws about all his delineations—so that they seem neither real nor unreal, and the reader needs no bridge to bring him back to the common day. For want of this power, Brockden Brown has always to construct some clumsy scaffolding of ventriloquism or somnambulism by way of rescue for the audience; and the most Hawthornish of our younger writers, Edward Bellamy, shows the same defect. But the first example of more subtle treatment was given in William Austin's 'Peter Rugg, the Missing Man,' first published in 1824. 'Peter Rugg' is a creation after Hawthorne's own heart; the earth hath bubbles as the water hath, and he is of them; and the place given him in the 'Virtuoso's Collection' gives proof that he had met Hawthorne's eye. The author of 'Peter Rugg' was William Austin, described by the editor of *The New England Galaxy* as 'a distinguished member of the Boston Bar.' He was born at Lunenburg, Mass., March 2d, 1778, and graduated at Harvard College in 1798, in the same class with the Rev. Dr. Channing, Judge Story and Stephen Longfellow, the poet's father.—*Col. Higginson, in The Independent.*

WHAT BLIZZARD MEANS.—Of all the people familiar with the word 'blizzard,' probably not one in a thousand ever saw anything remotely resembling the thing which that word was coined to describe. In the absence of lexicographic authority, the definition of the term