THE FINE ARTS.

THE PROSASCO COLLECTION AT CINCINNATI.

The *Cincinnati Commercial*, in a third and final paper devoted to the Prosasco gallery, says:

Apart from the merits of the collection itself to landscapes and statues; the latter appear to be by inferior men, lives being the best name; it is undoubtedly a problem, given: plastic art in a prosperous condition on the seaboard, how to open a market for the wares of the Italian Campi, risky speculation having the effect of keeping collections poor and taste low.

The Prosasco collection contains two pictures by Theodore Rousseau. The critic explains the painter's passion of subject and devotion to quality, a theory of art which is at the centre of the French landscape school.

"It is the most perfect working of the color of objects, the representation of an atmosphere from one point of view and at one time. It is comparatively easy to do this when the artist starts with a fastidious choice of opposite natural contrasts of light and shade. But let him sit down before the sunlight covers its nature and attempts to obtain truth to color and gradation, and he will find it requires profound knowledge of the whole range of the palette, most delicate perception, power and exquisite manipulation in these tints. It is elaboration of detail, but it is elaboration which conceals rather than exposes the detail. The upright landscape before me is an evidence that Rousseau has this faculty in the supreme degree. An old road winds along the skirt of the forest. A group of woodchoppers are at work by the road-side; through and behind the trees we catch a glimpse of a stream of water and a hillside beyond, and over head the sky peeping with light and air. It is the complete realization of an August noonday. It does not have the appearance of a mere good eye and freedom. It is sonnous rather, and you would choose to be in the shade of the trees and sinuous creek. It is the *latent idea* of human existence. Another picture shows us a group of farm houses and gardens, perched on a hill-side, which falls away into a valley, the land rising again to form a line of trees against the sky. This picture is as beautily painted as the other, and the effect is perfectly true to nature, but it has not the beautiful idea. The Millet collection is the largest and most remarkable of the three pictures. No artist has studied Millet, but Rousseau could so simulate the appearance of distance that we see here, in which the stream of water, wandering out of the shadows of the town and cottage in the foreground, passes on through a flat meadow-land, and is lost miles away upon the edge of the horizon. It is not an inch of space in the fancies, yet the great distance is as real as in nature. The trees are also lively and authority; the cottages have a great perspective, while the sky is nearly covered with clouds, which float in visible atmosphere. The merit of this picture requires frequent seeing. There could scarcely be anything finished in painting, yet it never impress itself upon you. The painter is out of sight—the artist is lost in his work.

JULES DUPRES.

"Dupres is another great painter of landscape, but, unlike Rousseau, he aims at brilliancy of effect, and frequently loses his truth in this color, so that, if you approach it very near, there is neither perspective nor truth, but, when you are standing at the proper distance, as in the picture before us, the eye is dazzled with the brilliant sunlight in a great space of sky, while the landscape plain, and the foreground is a pool of water in the foreground, are gorgeous with color, and in strong contrasts, but in luxurious *ensemble* of color. Dupres is another Dagnan Bouveret, and more quiet in tone."

CONSTANT TROYON.

[The critic lets slip the remark that Troyon is equally celebrated as an animal and landscape painter. This is not our impression. Troyon's figures, of whatever kind, are always treated as a part of the landscape, and none of them entirely. This is the landscape method.]

"You can walk round his cows and sheep, so distinct from the canvas they stand out from the canvas. He appears here in a large picture, where cattle, driven by a peasant woman, are crossing a road. They seem to be seeking shelter from a storm of wind and rain, which darkens the distant sky, and the plain and field.

ROSA BONHEUR.

"In the group of cows standing beneath some yellow trees, one can hardly recognize the masculine female hand which achieved that masterpiece of animal painting, "The Horse Fair." It is a curious bit of art history that, five years ago, the "Horse Fair" was begging through England, and was finally bought by Mr. Wright, an American, for five or six thousand dollars. Mr. A. T. Stewart, the other day, paid for the same picture $35,000, and collectors are glad to give high prices for the animal paintings from the easel of this wonderful woman."

The *Commercial* goes on to describe a fine horse-picture by a mysterious *Schreiver*, "a German resident in Paris." This we conclude to be Adolphe Schreyer, of Frankfort-on-Maine, the principal hippic artist of the day.]

SIDNEY PRIDEAUX.

"We have seen several of his works where horses are shadow over the ground at full speed. One of these pictures is a gem mounted on richly spirited steeds, hunting the tiger, and nothing could equal the vigor and fiery spirit of these pictures. The scene before us describes a fierce storm in a forest, where horses are shaken by the storm, have sought the shelter of a rough log-cabin, the tired horses are just entering a rude stable, whose roof is covered with the snow. This is all painted in deep rich colors, with the hand of a master.

MISCELLANEOUS.

"Two carefully-painted landscapes have the signature of Kockbook. A deep valley inclosed by a steep mountain is an effective example of Guidi. There is a crude picture by Augusta Bonheur, a brother of Rosa. Verechear has a view of an Irish bog, where a peasant, a energetic little picture is by Brakassat, where an striped bull is yelling head-first into a plucky dog, who would fain seize him by the throat. Jacques Jacobsen manifests his capacity to cover a large canvas in a view of a street in Antwerp, in people, in some city on the Mediterranean, if we can judge by the costumes of the crowd. The scenes are other landscapes here by noted artists, but we will close this paper by calling the reader's special attention to a singular and graphic figure-piece which came from Russia, and which tells the story of how the lighting man of the Czar killed his opponent in the duel fought in the field of Sebastopol.

"The reflection occurred to us in this brief review of one of the most valuable and complete collection of objects of art in America, that our students need not go to Europe to obtain a knowledge of the works of the great masters, but the liberality and taste of our citizens have brought them within the observation of all who choose to study and admire."

The Journal de St. Petersbourg has the following interesting artistic news, which shows that the Czar has consented to allow photographs to be taken of all the treasures contained in the imperial Gallery of the Hermitage.

IN PHILADELPHIA "The Interior of St. Peter's during the Holy Week," painted by A. Wildebach, a German artist, who has resided in Baltimore for several years, is now on free exhibition at 1108 Arch street (Tenbner, Schelling & Co., agents), and is worthy of a visit. The view, which was taken on the spot, of course, is taken from a point far from the stupendous and magnificent dome.

ART-ADVICES FROM CHICAGO speak of the return of various artists from their summer sketching excursions. Ford and Boerstler have come in from Wisconsin with landscapes. Bigelow has been studying in Canada. Lamphin, Fanny Wright, "Shadow Dance," a venerable exhibition stager (is it a portrait of Maggie Mitchell?) and Mr. Foss (a 35, if she's a moonlight night, old,) is at the Opera House Gallery, "Lost Leaves."

In the (Studio) "Gallery," Mr. Eastman's collection still forms the principal feature, and the Mullins, the Martinez, the Chando, the Salvator Rosa, and the other productions of renowned masters, attracts numerous visitors. It is found pleasanter to believe them genuine than forgeries, and, in the enthusiasm triumphant work, if Murillo and the others did not paint them, what artist, living or dead, could do such work? Mr. Eastman has departed for Europe, and will soon send back more choice works of art, which have been secured during his visit to America.

"BERESFAIN'S VERSTES is now on exhibition at Philadelphia, and in New York. It is a middle-sized picture, which achieved that masterpiece of animal painting, "The Horse Fair." It is a curious bit of art history that, five years ago, the "Horse Fair" was begging through England, and was finally bought by Mr. Wright, an American, for five or six thousand dollars. Mr. A. T. Stewart, the other day, paid for the same picture $35,000, and collectors are glad to give high prices for the animal paintings from the easel of this wonderful woman."

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