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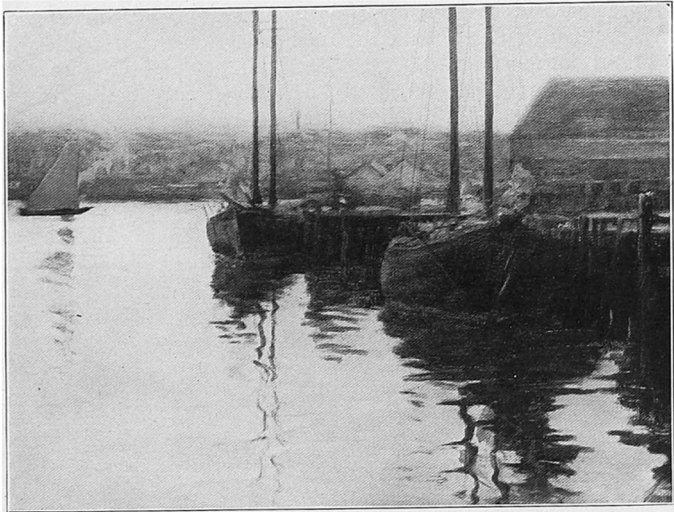
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FISHING BOATS

By Wilson H. Irvine

(See article on Palette and Chisel Club)

EXHIBITION OF PRINTS AT WASHINGTON.

The Prints Department of the Library of Congress at Washington, D.C., has extended its quarters until it now occupies the entire southeast and southwest galleries on the second floor of that superb structure, as well as the circular pavilions at the corners. These long, well-lighted corridors are practically unrivalled for exhibition purposes. Some new cases have lately been added which are of unusual design, made especially for the Library of Congress, and they simplify very much the care of the collections which have been presented and loaned to the Department. These cases are of mahogany, two stories in height, provided with shallow sliding shelves. The doors are fitted with glass, backed with adjustable wooden panels, upon which prints may be fastened, thus the cases fulfill the twofold office of storage and exhibition.

For some time the galleries have been showing a most interesting and varied display. In the first room was arranged a collection of mezzotint portraits of celebrated men, women and children of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, engraved after portraits painted by the greatest masters. Titian, Rubens, Rembrandt, Van Dyke, Reynolds, Romney, Lawrence, Hoppner, Leighton, Millais, Kneller, Lely, West, Nattier, Vigée-Le Brun, etc. etc. The paramount object of most exhibitions is to show the work of masters in some particular method. To artists,

students and collectors of prints, that charmed circle who really know and understand these things, the technique, color, line, gradations of shading, background, state, are the important things to be considered. But the average visitor is interested, first in the personnel of the portrait, then in the artist, and last of all the engraver. The portraits tell whole pages of history, art, letters and romance, and one finds Queen Elizabeth, Melancthon, Calvin, Mary Queen of Scots, Charles I., Rembrandt's mother, Ruben's wife, Inigo Jones, Van Goyen and his wife, Sir Christopher Wren, Samuel Johnson, Mrs. Siddons, the beautiful Lady Hamilton — fascinating assemblage of beauties, diplomats, philanthropists, scientists, and soldiers — to arouse interest and stimulate a revival of one's acquaintance with their struggles, triumphs, achievements, disappointments, and tragedies.

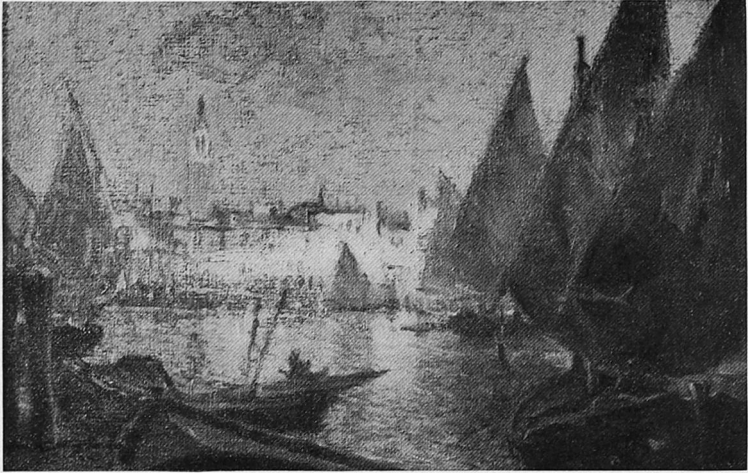
The portraits are chronologically arranged by the engraver, which brings Prince Rupert's "Head of the Executioner"—who was the executioner of Herod's court and beheaded John the Baptist — the earliest. Then Wallerant Vaillant, John Smith, James McArdell, William Pether, Richard Purcell, Samuel. W. Reynolds, John Spilsbury, John Simon, Richard Earlom, Samuel Cousins, Robert Strange, Richard Cooper, John Van der Vaart, Johann Peter Pichler, Thomas Watson, Richard Houston, John Raphael Smith, Valentine Green, John D. Miller, and many others. The English engravers predominate, since they excelled in this particular method which lends itself with such special charm to portraits. • There are seventy-five portraits after Sir Johsua Reynolds, who said that of all methods of reproduction mezzotinting was the best calculated to produce a "painter-like feeling," because of the richness of light and shade, and as his own mediums were not of the most enduring quality, many of his most charming portraits have thus been preserved to us. The collection shows Sir Peter Lely's portrait, painted by himself and engraved by Isaac Becket, the founder, with his brother William, of the school of engraving. John Smith's portrait by Sir Godfrey Kneller engraved by himself shows him with a mezzotint of Kneller in his hand, and is thus a double portrait of painter and engraver.

The Southwest Pavilion contains a fine collection of Dürer's etchings, and in the long gallery beyond are the new cases containing, on the left, a series of facsimiles of prints in the Berlin museum presented by the German Government; on the right the collection of restrikes from the original plates in the Chalcographie du Louvre, presented by the French Government, the latter showing exquisite engravings of the great pictures of all schools and masters, Fra Angelico, Leonardo da Vinci, Titian, Van Dyke, Rubens, Rembrandt, Velasquez, Correggio. They are engraved by the French engravers who worked since the latter part of the seventeenth century—Picart, Masson, Edelinck, Adran, Desnoyers, Massard, Langier, Veyrassat, etc, etc.

The Library has also lately exhibited some artistic books-bindings loaned by Cedric Chivers, of Bath, England. Levant, morocco, and other

fine leathers, skillfully tooled, some of the inlaid covers protected by thin "vellucent." Mr. Chivers has discovered that vellum unstretched can be prepared in such a way that it becomes tougher, less liable to warp, and nearly, if not quite, transparent, making a durable material for the preservation, protection, and rebinding of rare volumes. When used to recover an old binding, every detail of color and tooling can be seen through, while the original binding is preserved practically for generations.

HELEN WRIGHT.



DRYING THE SAILS
By Oliver Dennett Grover

TENTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS.

The Tenth Annual Exhibition of the Society of Western Artists, recently held at the Art Institute, Chicago, and now in St. Louis, was a highly interesting and creditable display of current work, with a liberal sprinkling of canvases that had previously gone the rounds of exhibitions. Its most notable characteristic was not the matured work of the older members of the society, but the promise afforded by the younger artists who are coming to the fore in their claims on public recognition. The older men have adopted their *metier*, and made their mark so far probably as they will, and their pictures offered nothing new to visitors who had seen the nine preceding shows. But the younger element of the organization showed in no unmistakable measure the progress and development that speak well for the future of Western art.