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In looking for Mr. Hornel's work in the exhibitions one need not expect to come on a *plein air* picture as his, with lights and shadows, and aerial perspective, but rather to look for a square of beautiful and sumptuous color, full in tone, quaint in design, and presenting to the eye a theme uncommon to a degree, and distinguished as the result of a romantic mind reveling in the charm of color for color's sake alone.



"THE LOTUS FLOWER." FROM A
PAINTING BY E. A. HORNEL.

ART NOTES.

A THE OPENING OF THE TATE GALLERY causes "A. U." in the London *Star* to comment unfavorably on the habit of establishing galleries in various parts of the city. "Not only," he says, "does it mean useless waste of money—for every one of these new museums has to have a new house, a new staff, a new director—but it is a hindrance, an annoyance, and an increased difficulty to every student who wishes to work. It has been pointed out that this increase of museums elevates the people. Hang the people! The People, with a big P, who have not got time one day in the week—and it must be remembered that the museums of London are open now every day in the week—to visit the National Gallery had better stay away." As to the Tate Gallery itself, "A. U." does not speak very kindly of it. "I have always," he says, "criticised the Tate Gallery with frankness. In return, Mr. Tate, or the architect, who, I believe, is running the show, has not sent me a ticket for his tea party. But Mr. Tate, probably without meaning to, has done a good thing, as I hasten to acknowledge. He has afforded a dumping ground for all the British rubbish which has long been an eyesore in Trafalgar Square. He has produced a vacancy there on the walls."

IT IS AN OLD SUBJECT of complaint among artists in this city that so few pictures are bought at the annual exhibitions. Perhaps an explanation of this want of enterprise on the part of picture buyers may be found in the absence of a statement of prices in the catalogues. In this way, at least, a correspondent of a London paper accounts for so few pictures being sold at the Royal Academy, and his explanation is supported by another correspondent, himself a picture buyer, who says that "the only occasions on which he has ever bought are in galleries where the prices are printed in the catalogue," and adds that however much he may love art, "his enthusiasm never outlives the boredom of waiting his turn and fumbling over the leaves of a separate book."

AMONG PICTURES recently sold at auction at Christie's, in London, were the following: A portrait of "Miss Stewart," by Sir T. Lawrence, \$2152; "The Music Lesson," by Terburg, \$1522; "Good Doggie," by Sir E. Landseer, \$1417; a portrait of "Gen. Duodo, Commander of the Venetian Galleys," by Tintoret, \$945; a landscape, by Daubigny, \$630; "The Caravanserai," by Monticelli, \$525, and a landscape, by Old Crome, \$368. A landscape, "Sunny Afternoon: North Wales," by Mr. B. W. Leader, a painter for a long time highly esteemed by the British public, brought only a little more than \$300.