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in the oil-painting there is a strength and tenderness which even the best of woodcuts can not reproduce. She is represented in the picture with that golden-red hair which glistens with such a wonderful light; with a pure complexion and a costume of delicate, light colors. The whole picture is a pure artistic production, one of the best compositions of a Düsseldorf master, who is held in the highest esteem. Karl Hoff was born at Mannheim in 1838, and studied art at the schools of Karlsruhe and Düsseldorf. He has traveled in Germany, France, Italy and Greece, and is now a resident of Düsseldorf. He has received medals from the academies at Berlin, Düsseldorf and Vienna. He is famous as a *genre* painter, and among his works are the "Christening Scene" in the National Gallery at Berlin; "The Unexpected Return," and "Vor der Haideschenke."

#### THE YOUNG MOTHER.

THERE is no more popular painter of *genre* subjects in Germany than Jean Georges Meyer, called Meyer von Bremen, to distinguish him from a host of other artists, who also bear the name Meyer.

Exhibition; "The New Sister," sold from the John Taylor Johnston gallery for \$3,700; "What has Mother brought?" sold from the Latham gallery, New York, for \$4,650; "Little Coquette," owned by Mr. Theron R. Butler, of New York; "The Water-Girl," in the collection of Mrs. H. E. Maynard, Boston; "Leaving Home," "Meditation" and "Prayer," "The Clandestine Love-Letter," in the gallery of Hon. Marshall Jewell, Hartford, Ct.; and "Saying Grace," in the gallery of Mr. Henry B. Huribut, Cleveland, Ohio.

#### MANHATTAN BEACH.

THE Etrétat and Trouville of America, Manhattan Beach, a section of the new and marvelous Coney Island, is to-day basking in the sun, bright with a nineteenth century brightness; its piazzas, terraces and gently sloping shore gay with pretty summer toilets, and thronged with gentlemen and ladies of all nations. Coney Island is a veritable siren of seaside cities, possessing all the lightness and resounding with all the fun and frolic of the French, the propriety of an English watering-place, and the life, conveniences and attractions



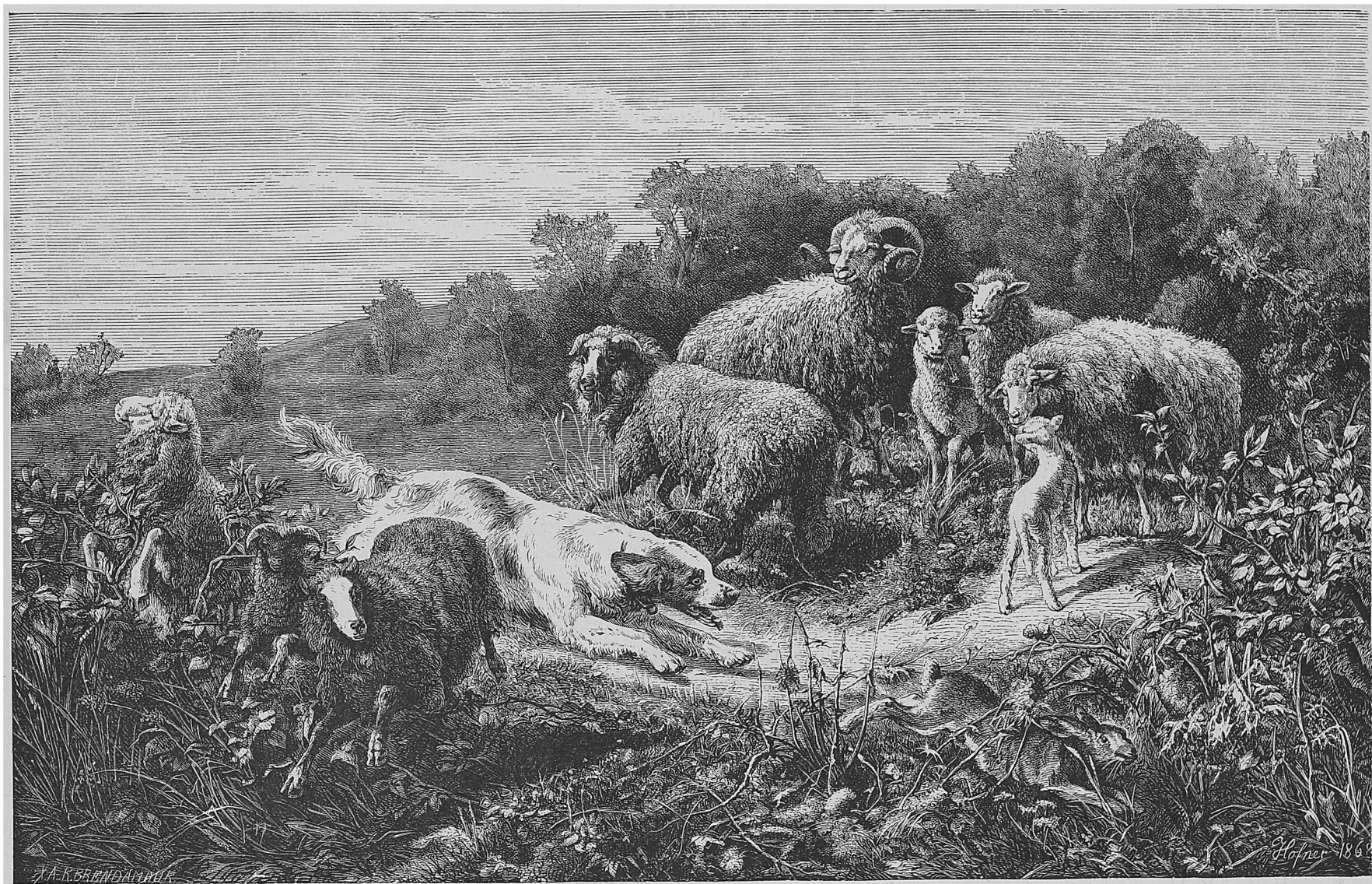
MANHATTAN BEACH.—R. SAYER.

In the picture of "The Young Mother" an ever-interesting story is told with energy and simplicity. Like all mothers throughout the world, this one tenderly bends over the cradle, absorbed in thought, trying to read the book of fate and what it holds in store for her child. The happy infant peacefully sleeps, with only bright dreams to disturb its slumbers. There is even within its breast the stirring of a maternal instinct, since it clasps a doll in its arms. The picture is graceful in its conception, and, like all of this artist's, masterly in execution. In fact, the works of Meyer von Bremen are so well known in this country and in Europe that nothing need be said of them. Almost all his pictures represent children, so that in Germany he has been called "Kinder-Meyer." Up to the present time he has painted something like one thousand pictures in oils and water colors. He was born in Bremen about 1813, and is a pupil of the Düsseldorf school. At first he essayed historical and religious subjects, but afterward devoted himself to *genre*. He is a member of the Amsterdam Academy, and has received medals from Berlin and Philadelphia. At the National Academy in Berlin is his "Little House-Wife." Among the pictures by this artist owned in this country are "The First Prayer," formerly in the Webb collection; "Birthday," exhibited at the Brooklyn Art Association in 1873; "The First Lesson" and "Industry," in the Marshall O. Roberts gallery, New York; "The Rabbit-Seller" and "The Gossips," exhibited at the Centennial

to be found only in an American summer resort. As Honfleur, France, has found many an artist subjects for his brush, so shall Manhattan Beach. Turn which way we will from the windows or piazzas of the great hotel or pavilions, a picture is seen worthy our best marine painters, landscapists, or *genre* artists. The deep, green, mighty Atlantic hurls its waves the whole length of the beach! Looking out upon the boundless ocean, the eye of the artist may study the infinite and varied effects of color, atmosphere, clouds, sunrise, sunset and moonlight, while all manner of white-winged watercraft skim the surface of the water. To the west lie the blue and purple highlands of Staten Island and the distant coast of New Jersey, now bold and well defined, again melting away in showers of golden or scarlet or pink rays of light, as the mists and clouds shift before the sun like scenery at a theatre. To the north and east are the green fields of Flatlands and Gravesend, with stretches of deep blue water between, contrasting finely with the yellow sands and brown sea-weeds of the island. This vast tract of varied crops, patches of wheat and clover, of corn and vegetables repeating each other, dotted with farm-houses, hay-ricks and trees, reminds one of portions of Holland or Normandy. With these surroundings the artist may have a foreground filled with life as varied as at Brighton, in England, or at Saratoga, only on a much vaster scale. Here the *bal de mer* is participated in by tens of thousands; the *costumes de bain* are of every variety and cling to

the lines of beauty rather more than the old flannel or hickory that we have too long endured; everybody bathes *à la France*, ladies and gentlemen together, while the children splash in front of the sea or play in the sand. Add to this the pier, crowded with people, the great ocean excursion boats, the military bands in gay uniforms, the captive balloon with its bird's-eye views of sea and land, the marine railway with its frequent trains, the electric lights, which give the land and water a weird appearance, the music stands, with Gilmore and Levy as leaders, the long piazzas for promenaders, and the immense line of great hotels, with towers and turrets, and it will be admitted that here is a field rich with material for American artists who may desire to paint pictures of American life with the most favorable surroundings. When one or two hundred thousand people leave the metropolis in one day, as often happens, for a visit to Coney Island, a plunge into the salt water and a feast at the hotels, the pictures of human life, in their totality and detail, furnish more material for the artist

tures, although "The Serenade" partakes somewhat of their nature in the study of the costumes of the gallant who is thrumming the guitar, and those of the ladies who are inside the park wall. Among the pictures these brothers sent to the Exposition Universelle were "Paysage Hollandais," "Nature Morte," "Soir d'Automne dans la Forêt," and "Heligoland." "The Serenade" has been much admired for the attractiveness of its coloring as well as its prevailing harmony of tone. A less talented artist would doubtless have represented the guitar-player as casting longing glances to the terrace above; but this one is a thorough musician, deeply interested in the air he is playing, heedless of the peacock's feathers which have fallen about his feet. One of the ladies is apparently charmed with the serenade, and places her hand upon her companion's arm, as if to restrain her from casting more feathers upon the musician, thus bringing the song to an untimely end. There is a bit of byplay in this picture which adds to its interest: the lady who has come without the fence and is peep-



FRIGHTENING THE FLOCK. — AFTER HOFNER.

than any other watering place in the world. In time the visitor may expect to see opera houses, halls for dancing, chapels and theatres added to the attractions of Manhattan Beach.

#### THE SERENADE.

TWO brothers of the younger generation of Austrian artists, whose works have won fame outside of their native country, are Franz and Robert Russ. Both were born in Vienna—Franz in 1844 and Robert in 1847—and each was educated at the Academy of Vienna, the eldest studying with Professor C. Ruben, and the youngest with Professor Albrecht Zimmermann. Both sent pictures to the Exposition Universelle. Professor Christian Ruben, the teacher of Franz Russ, was born in 1805 and educated at Düsseldorf and Munich. In 1841 he became a teacher in the Academy of Fine Arts at Prague, and in 1852 a director of the Vienna Academy. He is known as a historical painter. One of his chief works is "Columbus at the Moment he Discovers America." Franz Russ does not confine himself to historical pic-

ing from behind the vase of flowers, trying to discover unperceived the individuality of the serenader. The foreground is warm with sunlight and attractive with sculptured stone and clinging vines. The figures of the women contrast excellently in bold relief with the dark woods in the background; while the graceful pose and rich garments of the man make his figure the prominent one in the work, to which the rest of the composition is subordinate. At the Centennial Exhibition these brother artists were represented by "Mill near Mals, South Tyrol;" "Girl and Cat;" "Life in a Castle, Middle Ages;" and "View in the Prater, Vienna, Previous to the Exhibition of 1873."

#### PASTORAL PICTURES.

THOSE people who are largely occupied in rural pursuits, the raising of cattle, tending flocks, or dwelling in the midst of fertile fields or roaming over hills and mountains, would naturally be expected to furnish for the art world more artists, painters of pastoral pictures, than a commercial, manufacturing or city-